

VARIETY

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64 PAGES

GABRIEL LEADS CRITICS

FINAL CRITICAL BOX SCORE

SEASON OF '26-'27

The key to the abbreviations is: SR (shows reviewed); R (right); W (wrong); O (no opinion expressed); Pct. (percentage).

Score as of May 28

	SR.	R.	W.	O.	Pct.
GABRIEL ("Sun")	105	90	15	..	.857
WINCHELL ("Graphic")	100	85	15	..	.850
VREELAND ("Telegram")	105	87	17	1	.829
HAMMOND ("Herald-Tribune")	93	75	17	1	.806
COLEMAN ("Mirror")	145	114	28	3	.788
ANDERSON ("Post")	105	81	23	1	.771
WOOLLCOTT ("World")	104	77	19	3	.740
MANTLE ("News")	148	109	34	5	.734
ATKINSON ("Times")	107	79	22	6	.731
DALE ("American")	153	108	43	4	.621
OSBORN ("Evening World")	116	71	33	12	.612

VARIETY'S OWN SCORE

	SR.	R.	W.	O.	Pct.
VARIETY (Combined)	182	157	25	..	.863
PULASKI (Ibee)	65	60	5	..	.908
LAIT	28	22	6	..	.786
GREEN (Abel)	37	29	8	..	.784

(This score based on 195 openings.)

CRITICAL BOX SCORE—4 YEARS

This score based on 749 shows
Failures, 526; Successes, 223

From '23 to '27

The key to the abbreviations is: SR (shows reviewed); R (right); W (wrong); O (no opinion expressed); Pct. (percentage).

	SR.	R.	W.	O.	Pct.
*GABRIEL ("Sun"-3 Yrs.)	325	259	57	9	.797
VREELAND ("Telegram"-2 Yrs.)	198	150	41	7	.758
ANDERSON ("Post"-3 Yrs.)	300	215	83	2	.717
HAMMOND ("Herald-Trib.-4 Yrs.)	388	269	94	25	.693
MANTLE ("News"-4 Yrs.)	581	378	180	23	.651
†"GRAPHIC" (3 Yrs.)	353	229	110	14	.649
DALE ("American"-4 Yrs.)	576	367	176	33	.637
†WOOLLCOTT ("World"-4 Yrs.)	420	265	121	34	.631
OSBORN ("Evening World"-3 Yrs.)	386	227	115	24	.620
†"TIMES" (4 Yrs.)	481	287	155	39	.597

VARIETY'S OWN SCORE

	SR.	R.	W.	O.	Pct.
VARIETY (Combined)	700	591	104	5	.844
PULASKI (Ibee)	203	189	14	..	.931
GREEN (Abel)	115	92	23	..	.800
LAIT	133	97	35	1	.729

* On "Mail-Telegram" '24-'25.

† Used "guest critic" reviews '24-'25. Winchell '25-'26, '26-'27.

‡ On "Herald" and "Sun" '23-'24; "Sun" '24-'25. With "World" since then.

† John Corbin reviewed '23-'24; Stark Young, '24-'25. No regularly signed reviews '25-'26. J. Brooks Atkinson now first string critic.

'SUN'S' REVIEWER WINS FOR 20 TIME

Of 195 New Plays for Past Season, 138 Flopped—30 Per Cent Average of Legit Broadway Hits Maintained—Gabriel's Rating .857 on Season in Variety's Box Score — Winchell (Graphic), Second; Vreeland (Telegram), Third—Hammond (Herald Tribune) Leads Morning Men

FOUR-YEAR SCORE

For the second successive year Gilbert Gabriel of the "Sun" leads the Metropolitan critics in Variety's annual and seasonal final box score. Besides setting the precedent of twice finishing first, Gabriel tops his last year's record percentage of .826 to breeze in at .857 for the season of '26-'27.

This final reckoning is based on the 195 new legitimate attractions opening in New York between Aug. 3, 1926, and May 28, 1927, exclusive of revivals, "little theatre" and limited engagement shows. Of these 195 plays, revues, musicals and operettas 138 are classed as failures, 39 reached the "hit" classification, and 18 have

(Continued on page 55)

AMATEUR BUST AS POSING PRO

Bootlegging of amateur talent passed off as professionals to fill bills in far out vaudeville stands has proven a bust.

Underselling by several more or less recognized agencies have knocked prices down to such a low figure the amateurs have walked out on playing the dates.

The latest dark illustration of what vaudeville is selling for in some spots happened last week when a team played a Jersey town for a single date at \$8. Fares were thrown in when they agreed to double another house, two performances at each, and bringing the figure individually to \$1 a show.

The team was booked by a booker handling a chain of the honkey tonks and reported cleaning up \$200 weekly on a small profit turn-over, practically net for him since he operates with desk room and little other overhead.

ORPHEUM CIRCUIT SAYS LEGIT 'NAMES,' UNPROFITABLE DRAWS

Lenore Ulric as Prize Flop at \$3,500 Weekly Seems to Have Been Deciding Factor—Mean Nothing in Gross Increase

"DEADHEADING" LISTENERS-IN FOR THEATRE

Tivoli, Brooklyn, Passes on Letter to Radio Station or Theatre

Free admission to vaude and picture houses via radio is the latest to hit New York.

Tivoli, Fulton street, Brooklyn, has effected a tieup with Station WRNY whereby a letter written in either to the station or the theatre will result in a free admission to the theatre, good for any afternoon or evening.

Harry Traub is the sponsor of the gag, with a belief his idea will make new patrons, in addition to giving the theatre publicity.

The Tivoli plays six acts and pictures.

The present free tieup will run until June 15.

Singers in 5th Ave. Eatery

The New Happiness restaurant on 5th avenue is going after far more publicity by play on the appearance there of the Happiness Boys from radio.

It has been decided to have the "boys" sing there Mondays and Wednesdays and also Friday at 7:30 p. m., but broadcasting via WEAF Friday nights only. Their other restaurant concerts start at 6:30.

1ST LINDBERGH THEATRE

Detroit, May 31.

It looks as though the first theatre to be named Lindbergh is one the local Kunsky interests are about to open.

Requests for a title were almost unanimous for the hero's name.

No more recruits from legit for Orpheum Circuit vaude, according to reports stating that that decision has been reached by the Orpheum bookers.

Its main cause is said to have been Lenore Ulric's disastrous tour along the Orpheum line. At \$3,500 weekly salary, Miss Ulric is reported to have only drawn profitable business at the Orpheum's Palace, Chicago, where she opened the tour.

Other legit "names" as signed and paid by the Orpheum have meant nothing in the gross way either from accounts.

One of the largest vaude sketch producers of late with "names" from legit for both eastern and western vaude has been Al Lewis. Lewis was the former partner of Max Gordon, composing the booking and producing firm of Lewis & Gordon.

Gordon is now the general manager and in charge of bookings for the Orpheum Circuit.

Al White's Scissored Nose for "Juvenile"

Al B. White, the single, intends to have his nose scissored. Mr. White has picked his spot in the beautifying doctor and his ham detector may switch into the new class any day.

White says he's really in the juvenile division but his nose stands in the way. To reconcile the probos with the show business as is, that must have its juveniles with a Barrymore look. Al is going through the facial metamorphosis, as Lew Price and others have done, not excepting Jack Dempsey.

Al claims to friends that he knows of a juvenile job waiting for him if his noser can be made to fit it.

GIRLS IN MOVIE TONE

Constance Mering and Muriel Pollock have made a Movietone for Fox.

The girl pianists are the duo with "Itlo Rita."

SUGAR FOOT STRUT

In the event that the "Black Bottom" begins to die out, Billy Pierce, whose studio has taught more stage dancers the BB than all sources combined, is launching a new dance to be known as the "Sugar Foot Strut."

"Beggar's Opera" in Fall

J. C. Duff intends bringing over "The Beggar's Opera" in the fall. He is asking guarantees for American appearances.

The opera is ages old, last on this side many years ago. It has had an abnormal run in the English provinces.

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JOYS AND GLOOMS OF BROADWAY

By N. T. G.

Some two years ago we advanced the idea in this column in Variety that a movement should be instituted to provide a home for chorus girls in New York, semi-charitable in nature, similar to the Charlotte Cushman club of Philadelphia and Chicago, patronized by so many of the New York girls. Because there seems to be no single individual among the producing managers who will start the movement it may possibly never become a reality, despite everyone admits it would be a fine thing for the girls and the managers, practically self supporting, and a form of charity which begins at home.

We now advance another idea for the phantom "Powers That Be" in show business, whether they are the heads of the N. V. A., Actors' Equity or the big clubs, such as the Lambs and the Friars. That idea, sprung now for the first time, is an Actors' Farm.

A Summer Vacation

As everyone knows, thousands of actors are out of work every summer. They spend their idle days close to the street which gives them a living—Broadway. They live in theatrical hotels, and in some cases suffer real hardship and want because they must keep up a front, live and dress well, with nothing coming in. They do this because they know no other life. Habit is a fixed thing with them. Go up to any and say "How would you like to spend a couple of weeks on a farm, with fresh air, butter and eggs and fresh vegetables, and with practically no expense?"

Nine out of ten would jump at the chance.

We know this to be true, for practically every member of the profession who has visited our 36-acre farm at Ramsey, N. J., have wished ardently they could spend a summer there.

Practical End

Now the practical end of it. Could such a proposition be financed without too great expense? Sure could. I know a 70-acre farm, practically the entire valley next to ours, with 30 acres of woodland and 40 acres tillable, which, with a small investment and nominal cost of upkeep for two years, could be made self-supporting, and also furnish a summer home for scores of actors.

In addition to the main farm house cabins could be built near it at a very slight cost, the actors could do a certain amount of work on the farm to help pay for their board, and the cost of maintenance for a week would be less than \$5 each. The farm could support 4,000 laying hens and live stock, which could be cared for by the actor "guests" under expert direction. We know this to be so, for we have taken a few of them up to our place and taught them in a few minutes the simple details of watering and feeding hens, gathering eggs, etc.

N. V. A. Possibility

We understand that the N. V. A. is spending over a quarter of a million dollars for a tubercular camp at Saranac. Splendid. But what of the thousands of actors, not really sick, who would benefit tremendously by a few weeks in the country each year, at practically no expense? An ounce of prevention is worth a pound of cure," says an old adage.

Members of the theatrical profession are more subject to illness than anyone else, chiefly because of the confinement they suffer and the cad air they breathe. Give them a few weeks in the mountains every year, and the opportunity of going up there for a visit during lay-offs, at a very slight expense, would do more good than 10 hospitals.

The cost, on the other hand, would be so slight that it would hardly be noticed. After two years the camp would be absolutely self-supporting. A 70-acre place such as we have in mind, completely equipped with farm buildings, would cost about \$35,000, requiring about \$15,000 as an initial investment.

Compare this with the enormous cost of the Saranac hospital, and at the same time consider that the farm would be available for every actor and actress, giving them health and cheap living, whereas the hospital aids only a small percentage of the entire theatrical profession.

Actors for Themselves

Actors are generous in giving of themselves and their art and time for all sorts of charitable enterprises, and hundreds play for hospitals, summer camps, and other enterprises conducted by groups of laymen, without thinking that they should get together and give a few benefits to equip and operate a summer or winter camp or farm where they could get a little benefit in the way of health and recreation. If the actors, wisely led, would get together on this matter of playing indiscriminate benefits, and have a percentage go not only to the Actors' Fund, but also to help pay for such a farm as I describe, there would be a free vacation for every member of the profession every year.

It so happens that there are thousands of acres of farm land, and scores of abandoned farms in the vicinity of Ramsey, in the Ramapo Mountains, where we have our farm. It's a wild, beautiful country, 1,000 feet above sea level, infinitely healthful, particularly to sick people, and land is remarkably cheap. Our place is 25 miles from Times Square, reached easily in one hour by car, and land costs about \$600 an acre. Wilderness on the mountain slopes is even cheaper.

This thought is submitted to John Emerson, as head of the Actors' Equity; E. F. Albee, as head of the N. V. A., or anyone else who has the welfare of the members of the theatrical profession at heart.

Met Jo Jo, the stormy petrel of Broadway, audience plant, song plugger and singing waiter, in Lindy's the other day. He had a talk looking individual, slightly plastered, with him, who looked at the talkative Jo Jo like a sick kitten at a plate of milk.

"Look at him," said Jo Jo. "If he sneezed in the river he'd poison all the fish."

Frat Pin Factory

Every chorus girl we meet has some college boy's class or fraternity pin. Some have a regular collection. Which leads to the thought "Where do college boys get all the pins they let chorus girls wear for them?"

Everyone knows Bobby Feldman, the bearded wonder. He looks like the tallest of Singer's midgets.

A few nights ago a friend asked for him at a night club.

"He's not here," said the head waiter.

"Have you looked under the tables?" came the question.

Abner Silver, song writer, said he actually met a melody writer who hasn't written a Lindbergh song yet.

Vaude by the Southern Route

We were approached last week with a weird proposition. A secretive stranger came to us to seek backing for an ostensible flight across the Atlantic by the southern route. Said he knew our interest in aviation and would appreciate also the show possibilities of the flight, even if not successful. Said he had a young aviator who would attempt the flight, knew where to buy an aeroplane, and a start could be made at a cost of a few thousand dollars.

Then, he intimated, a study would be made of the steamer crossings, and "if anything should happen," as he put it, the plane could come down close to a steamship, preferably one on her way to New York, the aviator

(Continued on page 35)

LONDON

London, May 24.

Edgar Wallace left for Berlin May 20 to witness "The Ringer," his most successful play. He will also arrange for the filming of his work, "The Terror."

To enable W. H. Berry to take an eight-week holiday, Stanley Lupino, who has not appeared in England for a long time, is taking over his role in "Princess Charming."

After a provincial tour in "The First Year," Ernest Truex will return to the West End in a new comedy by P. G. Wodehouse.

"C. O. D." closed at the Duke of York's May 14. "Asleep," a dope play by Cyril Campion, which was tried out at "Q" recently, succeeded it May 17. Barbara Hoffe and Leslie Banks are starred.

Robert Courtneidge is relinquishing the remainder of his lease of the Savoy theatre to a company which will sublet the house, with Courtneidge reserving the right to produce plays there occasionally. The successor to "Double Dan," which ran but a week, will be "Ann—One Hundred," by Sewell Collins.

Carl Brisson, recently starring in "The Apache" at the Palladium, has been signed by British National Films to play the lead in a boxing film called "The Ring." Carl was middleweight champion of his native land, Denmark.

George Robey and Marie Blanche made their farewell appearance at the Golders Green Hippodrome week of May 2 in the revue, "Bits and Pieces." They are due for a three months' tour of South Africa, the company sailing June 3.

Ivy Duke and Guy Newall, film stars, are trying out a new play by "Seamark" entitled "Joking Apart," taken from the author's story of Mexico called "When Blue Hills Laughed." If the show registers, it will come to the West End in the fall.

In addition to "Kong," Chinese play, Al Woods has bought another from Oscar Asche. This is "What Shall I Profit a Man," which Asche has been touring recently, but which has not been seen in the West End.

The old Vic (home of Shakespeare) is to close for longer than its usual summer vacation owing to the necessity for alterations and repairs.

In September, therefore, Manager Lillian Baylis will take over the Princess theatre for a spell, where she will house her company.

A new company has taken over the Everyman theatre at Hampstead, at the head of which will be Milton Rosmer and Malcolm Morley. Activities will commence the end of June with a new play and revivals of old ones, and some from the French.

In the meantime, Edwin Field Productions has rented the place and will present there May 30 a play by Charles Bennett called "The Return." Cast includes Mary Rorke, Dora Gregory, Charles Carson and E. T. Cooper.

The Diaghileff Ballet will go into the Princes for a six weeks' season commencing June 13. Eugene Goossens will conduct. Among the dancers are Olga Spessiva, Lydia Sokolova, Luba Tchernecheva, Stanislaw Idzitsowsky, Serge Massine, Leon Witzkowski and Serge Lifar.

British Instructional Films has been granted a contract to make a picture of the Gallipoli campaign in co-operation with the admiralty and war office; this being the first time these departments have jointly lent their aid for film purposes.

The film, which will be on the lines of "Mons" and "Zeebrugge," will be about 6,000 feet in length. Work will commence in June.

The first play Sean O'Casey ever wrote, "The Shadow of a Gunman," will be seen in London when it follows "Cosi Fan Tutte" at the Court shortly. J. M. Synge's "Riders to the Sea" will be played with it at the same time.

Parade' Upsets N. France;

Ordered Off in One Town

Paris, May 23. The municipality of St. Etienne ordered withdrawal of "The Big Parade" after a two-day showing, due to the fear of a theatre riot.

There have also been disturbances by the so-called peace elements at Lille and other cities in the north.

AUSTRALIA

Sydney, April 30.

The wettest Lenten season for the past 14 years had managers rejoicing that their theatres were crowded day and night through the holidays, but the Royal Easter Carnival and Fair dropped about \$120,000 owing to the weather.

Williamson-Tait presented "Frasquita," an opera in three acts by A. M. Willmer and Henry Reichert, with music by Franz Lehar, at Her Majesty's. Marie Burke is the featured player, and did excellently. Herbert Browne proved not the best as juvenile lead. Cecil Kellaway outshone the male members, and scored with subtle comedy, while Barrett Leonard was patchy in the main comedy role. Gaston Mervale did splendidly.

Scenery not very striking, the production not calling for anything startling. Costumes and dressing up to high standard by this firm. Thurza Rogers, Robert Lascelles, Sylvia Miller and Alexis Dolinoff did some great dancing, with Miss Rogers outstanding. Charles Wenman staged.

"Frasquita" should do business for many weeks.

Nellie Stewart, Australia's favorite actress of a decade ago, is doing remarkable business for Williamson-Tait in a revival of "Sweet Nell of Old Drury," at the Criterion. The run has been extended, with a change to a larger theatre.

"The Cousin from Nowhere" will finish at the Royal this week and go out on the road for Williamson-Tait.

"Six Clyinder Love" is at the Palace. Richard Taber and Hale Norcross featured under Williamson-Tait management.

Stock season is on at the Opera House under management of Frank Neil.

Business good at the Tivoli this week, with no special act headlining. Gerardo and Adair, nicely; Kwong Sing Wah, repeat date; Galleno Troupe, scored big; Mantell's Manikins, repeated former success; Jarrow, got by; Wallace and Gennett, fair; Evans and Perez, nicely. Alexander Carr opens here May 2 as the featured act.

Business tremendous at Fuller's, where Stiff and Mo, in burlesque, are featured. Comedians stage good full-time show suitable to the family trade drawn to this house.

"Sunny" still doing great business at the Empire for Rufe Naylor.

"Don Juan" is still the big attraction at the Prince Edward. Picture is grossing nicely. Will be followed by "Old Ironsides."

"The Volga Boatman" opens at the Crystal Palace this week for a special run under the management of Union Theatres, Ltd.

"The Big Parade" continues at the St. James. Business is off at matinees, with improvement at night performances.

"The Beloved Rogue" still featured at Piccadilly.

Lyceum is offering "For Heaven's Sake" and "The False Alarm." Big Four featured act this week.

Melbourne

"Rose-Marie" is a tremendous hit here for Williamson-Tait. Best business in town.

Maurice Moscovitch will present for the first time in Australia "The Ringer" at the Royal for Williamson-Tait. The attraction opens next week.

Judith Anderson will make her first appearance in "The Green Hat," at the King's, under Williamson-Tait management. Miss Anderson will be supported by Leon Clarke and George Baxter. Wallis Gordon will stage the production, which opens next week.

Muriel Starr is appearing in "The Goldfish" at the Princess.

Tivoli is offering Belmont's Canary Opera; Hanev Dancing Revue. Armand Bros., Three Lords, Valencia, Johnny Clarke, Niblo and Doris, and Donald Stuart.

Bijou is presenting Thornton and Chicken, Campbell and Wise, Clyde and Yvette, Megan and Glynn, and Phil Smith revue.

"The Unfair Sex" will open at the

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Athenaeum next week under Carroll management.

"Mare Nostrum" is playing the Auditorium for a season, and "The Big Parade" is still a big attraction at the Capitol.

News from All States

Olsen and Johnson have signed to play in "Tip-Toes," opening in Sydney in two weeks for Williamson-Tait. Elizabeth Morgan will be featured.

"The Cradle Snatchers" will open at the Criterion next week under Williamson-Tait management. The show was given a week's workout in Newcastle and got over tremendously well.

Players include Olive Sloane, Maury Tuckerman, Jack Halloran, Sidney Stirling, Jessamine Newcombe, Herbert Belmore and Bertha Belmore.

Harry Hilling, publicity man for Tivoli Theatres, has been appointed manager of the Tivoli, Sydney.

Now that the cold months are here picture business is picking up splendidly at matinees.

Radio is again booming here with sales of American goods holding up big. Since the main A stations reduced their wave lengths American machines are being sold at many of the big stores.

The Palais Royal, Sydney's biggest dance hall, will open its winter season next week. Featured attractions will be Ruth Varin and Her Maryland Maids and Harvey Ball with his Virginians.

Williamson-Tait's Gilbert and Sullivan troupe will open in Adelaide for a season. Great business has been done with revivals of the old-time operas.

Marlon and Martinez Randall are doubling from "Sunny" to the main sessions at the Ambassadors, Sydney's fashionable cabaret.

Heifetz, the violinist, has been engaged by Williamson-Tait for a tour of Australia. Another engagement is that of Joseph Hislop, English tenor.

Frank Tait, director of Williamson-Tait, has secured for presentation here "The Letter," "The Constant Nymph," "Cooked in the Nest," "Rookery Nook" and the re-appearance of Dion Boucicault and Irene Vanbrugh.

Sitting to probe the truth, or untruth, of reported statements that there is a film combine governing the trade in Australia, the Federal Films Committee has met with a flat denial from the magnates of the film industry in this country.

Points being inquired into by the committee include the existence of a combine, censorship and duty, Australian production and government subsidy, three years' contract to exhibitors, block booking and quota, effect of films on children.

It was stated to the committee that Australia admits British films duty free into the country, while England charges 10 cents duty per foot on Australian films.

Mr. Balcombe, a director of Union Theatres, stated that it cost \$225,000 to produce the Australian picture "For the Term of His Natural Life." A member of the committee asked: "Is there any truth in the rumor that American interests, by certain methods, tried to make the picture a failure?" Mr. Balcombe's reply was an emphatic "No."

SAILINGS

June 11 (New York to London), Sam Zolotow (Tuscania).
June 4 (New York to Paris), Major E. M. Bowes (Paris).
June 4 (New York to Antwerp), Mr. and Mrs. Mack Hilliard (Pennland).
May 28 (New York to London), Mr. and Mrs. Tommy Manahan (Republic).

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QUITS HOSPITAL, WEDS, DeCOURVILLE COLLAPSES

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London, May 31.

Accompanied by his physician Albert de Courville motored from a nursing home to the registry office to marry Edith Kelly last Thursday (May 26).

The bridegroom returned to the sanatorium immediately after the ceremony.

Following the return, De Courville suffered a nervous collapse. His condition is reported critical, although showing improvement.

Yesterday his creditors received their first and final dividend of three half-pence on the pound, despite De Courville having invited 1,000 people to his wedding breakfast which did not materialize.

Edith Kelly is reported financially embarrassed as a result of having recently pawned her last piece of jewelry for \$30,000 to keep her husband going, and sticking to him despite friends trying to persuade her otherwise.

De Courville's numerous show deals have of necessity been postponed because of his illness.

It is thought that the manager-producer's mind may be affected by his illness. He gave the registrar who performed the marriage ceremony \$750 and the taxi driver who drove them \$250, while Mrs. De Courville (Miss Kelly) has been compelled to leave the Savoy (hotel) and live with relatives to economize.

Nazimova Given Unusual English Advance Dates

London, May 31.

Following cleverly planted rumors of Nazimova's disappearance last week, she turned up at the Coliseum (vaudeville) yesterday on schedule. Despite warm weather a capacity audience was downstairs with the upper regions comfortably filled.

Using an Edgar Allan Woolf's sketch, Nazimova scored legitimately and sensationally.

Her advance bookings are very extensive, unusual as regards vaudeville over here.

Expensive Delay

London, May 31.

"Whitebirds," the Lew Leslie revue supposed to have opened May 20, has been continuously postponed, until tonight (Tuesday) is announced as the premiere.

Headed for His Majesty's has meant the house dark now for five weeks.

It has cost the attraction \$5,000 the week.

RICH HAYES IN REVUE

London, May 31.

Rich Hayes has been added to "One Dam Thing After Another" revue.

This necessitates Hayes doubling with the Piccadilly (hotel) cabaret.

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'Variety' and Bible On Authoritativeness

Prof. William Lyon Phelps of Yale, possibly held in higher regard for his theatrical comment than any learned man of America, in the New York Evening Post of May 21, speaking of the legit season, said in part:

"According to 'Variety'—and while 'Variety' is not a religious weekly, it resembles the Bible in being authoritative—'Broadway' has been the most successful of the non-musicals shows."

FRENCH REVUE QUILTS AT LOSS IN BERLIN

Paris, May 31.

The Dufrenne and Varnas' piece, called "The French Revue," has quit in Berlin after two months.

The first two weeks were reported highly profitable, but after the first fortnight taking dropped steadily and the whole venture ends in failure.

The players returned to Paris, in the party being Harry Pilcer, Jenny Golder, Spadaro, Lumila and her Russian partner and a troupe of English dancing girls.

At the same time it is reported from Italy that Madame Rasimi has abandoned her French revue in Rome, owing to illness. She has gone to Cannes, while her players have moved on to Florence where they are performing on their own.

"Music Master," London, With Harry Green

Rehearsals have started for "The Music Master" which will be presented in London by Albert Lewis. The former Belasco-Warfield success has never been seen over there. Harry Green will play the title role.

Booked for America

Paris, May 31.

Among bookings of European performers for the United States are Leo Bills who is to appear in a Ziegfeld production during July. The engagement was made by Walter Bachelor who is now on his way from Paris to London, whence he sails for New York, June 10.

Billy Arnold is due in New York in October. He is now in Deauville, where he will remain through September. The Deauville show has besides Arnold Anne Ludmiller, Lorraine Sisters, Cyril and Virginia Bath.

Helen Morgan, after a month at the Ambassadeurs here, is going to London for the Cafe Paris cabaret program.

"Gunman" Play Doubtful

London, May 31.

A short two-act tragic comedy of Irish life by Sean O'Casey and entitled "The Shadow of a Gunman," was well received by an over-enthusiastic audience at the Court, Friday.

Despite the reception the play is doubtful of possessing popular appeal.

'WALKING' DANCERS LOCATED

London, May 31.

Roseray and Cappella, who walked out on DeCourville at the local Carlton cabaret after an argument, have been located in Paris. The dance team has been offered an engagement at the Savoy (hotel) here at \$1,500 weekly, which they will accept providing it is guaranteed DeCourville will not enjoin them.

AMERICAN THEATRE IN OCT.

Paris, May 31.

The American Theatre of Paris will probably be installed in the house now known as the Theatre de la Madeleine, a modern playhouse. It is, perhaps, a bit large for the purpose, but will be under the direction of David Sturges and is to open next October, according to plans.



WORLD WIDE COMMENT

"Helen Page's gowns would be the envy of all femininity if they could see them all in a heap. Helen is the other half of the headline act Kimberly and Page, and at every performance this diminutive star has worn a different layout, from shoes to frocks."

The International Artists
LEON HELEN
KIMBERLY and PAGE
The World Is Our Market

LONDON PRESS PANS

"EDEN" FOR "CLAUQUE"

London, May 31.

This morning's (Tuesday) press strongly slates "The Garden of Eden," opening at the Lyric last night, for its sordid banalities despite a good production and excellent cast.

A large complement of women in the pit applauded Tallulah Bankhead sensationally, giving rise to the suspicion of a claque present.

AMERICANS ABROAD

Paris, May 23.

In Paris: Burton Holmes, Archie Selwyn, Mrs. Paul Dougherty, Frank Parsons, Ralph Burton, Ruth Morris, Adolph S. Ochs, Anita Loos, Doris Keane, Ramon Reach, Floyd du Pont, Al Woods, Ed Wynn, J. C. Rosenthal, Pia Cafagna, pianist; Mrs. Ray Marga, singer; Tracy C. Drake, hotel owner; Bruno Stein-del, musician; Mrs. Brickenstein Leist; Herman Alexander, New York journalist; Marie Bozzi, actress; Adolph Zukor, A. Kaufmann, I. Blumenthal, Simeon Shephard.

Ralph Burton, New York cartoonist, whose health leaves much to be desired, has decided to take up a permanent residence in Paris.

Mary McCormick appeared at the Opera, Paris, as Marguerite in "Faust," having fully recovered from her accident. A cabin trunk fell on her during the voyage from New York.

Palladium, London, Open With 3-a-Day Vaude

London, May 31.

Vaudeville returned to the Palladium yesterday on a thrice daily policy, to substantial attendance. Applause standouts on the bill were "Whispering" Smith (American), Ella Retford, Jack Hylton's band, Jean Florian, Continental boy juggler, and Sully and Thomas (American). Latter team's debut here.

With Smith was a controversy through the Metropole "Midnight Follies" (cabaret) threatening not to permit the Palladium to appear because the baritone programs failed to state he was there with its permission. Smith approved the action. The house overcame the difficulty by flashing a permission slide before Smith's appearance.

Ben Blue's 1-Man Cabaret

London, May 31.

Ben Blue opened his one-man cabaret at the Tricly restaurant, in the Strand, last night to a crowded attendance.

Blue directs the band and dances between acts called from the audience.

Many well known artists were at the opening and obligingly volunteered.

Herbert Clayton Married

Herbert Clayton, of Clayton and Waller, married Mrs. Flore Brouseau Sunday (May 29).

NOTHING DONE ON LINDBERGH FOR SHOW PURPOSES UP TO DATE

St. Louis Group Considering Proposals—Pantages Slips Over an Offer—Report Gov't May Create Special Aviation Post

PSYCHO DRAMA FLOPS

Done by Paris Amateurs at the Salle Adyar, "Fanning the Flame" Dies

Paris, May 31.

The Compagnie des Jochets, a private club, was over its head with the psychological drama, "Le Souffle sur la Flamme," by Leon LeMonnier, and the venture flopped pretty conclusively at the Salle Adyar.

The plot tells of an elderly and suspicious husband who so acts upon the impressionable mind of his young wife by his belief she has an "affair" that he practically drives her into the arms of a lover, a family friend of the couple.

The two had had no hint of their attraction toward each other until the idea was suggested by the insinuations of the husband. Once the thought was planted they went on to an elopement. The piece is an excellent character study but is spoiled in the playing by an inexperienced amateur cast.

Misconstruction on Dramatists, Says Miller

Gilbert Miller, back from Europe, clarified a statement he made in London about American playwrights printed in Variety, May 18. Mr. Miller explained that he had been misquoted in the yarn, which set forth that the manager had said there are only two American dramatists—Eugene O'Neill and Sydney Howard.

Miller declared he had remarked that they were the two outstanding dramatists here.

The producer figured the reputed first statement might place him in a peculiar light with the many authors with whom he is friendly. Indicating his rating of other dramatists he pointed out that he had produced 26 American plays in London, nearly all of them by authors other than the two mentioned.

'Blackbirds' at Strand; Foster Attaches Leslie

London, May 31.

A full house at the Strand greeted the third edition of "Blackbirds" last night. Show precisely the same as when at the Pavilion excepting that Johnny Hudgins and Edith Wilson have been replaced by Hamtree Harrington and Cora Green. Both scored strongly in their solo and double numbers.

Rucker and Perrin, direct from the Pavilion troupe, did nicely at the Alhambra (vaudeville) yesterday.

Harry Foster's agency has issued a writ against Lew Leslie claiming \$7,500 as additional commission for booking "Blackbirds" at the Pavilion. It is alleged Leslie paid commission for three months and then stopped.

The judge ordered the money to be paid into court pending trial of the action.

Chaplin's Life Story Will Not Be Film Made

London, May 31.

United Artists' action against Parkinson and others to restrain showing of "The Life Story of Charlie Chaplin" by film, has been settled by the defendants agreeing to a permanent injunction.

GANNA WALSKA IN 'MIRACLE'

Paris, May 31.

Ganna Walska McCormick has gone to Vienna, where she will appear in "The Miracle," produced by Max Reinhardt.

She will also play the part in Budapest and Prague this season.

Foreign Paramount News Meeting

Paris, May 23.

European correspondents of Paramount News are meeting here under the presidency of M. Szolo.

The conference brings together the representatives in Berlin, Paris, London and other news offices, including Riga.

While exhibition, personal appearance and theatrical offers are flying thick at Capt. Charles Lindbergh, the idol of the world is in no position to decide one way or another as long as he is on the other side.

Back home in St. Louis will be the field of managerial action if anything eventuates, hence the report that any picture producer has the aviation act signed for a flying film must be discounted.

An apparently most impressive offer to date is one from Alexander Pantages for Lindy's services at \$10,000 a day for 365 days. Pantages would naturally not restrict the trans-Atlantic conqueror to the Pan houses, but would route him and commercialize his name in every conceivable channel.

As the situation stood up to last night (Tuesday), William Morris is most favorably regarded by Lindbergh's hometownsmen for the active handling of the flyer. Morris personally conferred with the financial men in St. Louis the past week end, telling them among other things that he is not interested commercially and would prefer to render services gratuitously. As Morris explained it, Lindbergh's international standing and his prestige merited attention other than in a business sense.

Offer by Mail

In line with the Pan \$10,000-a-day offer the Walter L. Main Circus made an offer to Lindbergh by mail, but addressed the letter to the Geneva, O., "Free Press," in which territory the show was playing.

At this rate it is expected that Goldie will offer the ace \$25.00 for the last half at the Greenpoint, with a promise of a week at the Palace.

As for the Palace this week, they were remarking at the advertising use made of Lindy's name in circulating him as one of the "features." The announcators carried his name along with the other acts, with the small type denoting they are exhibiting the Pathe films of the Lindbergh landing in Paris.

If, as believed by some, the government will create a special post for Lindy in the U. S. Army Aviation Department, it is problematic if his theatrical or lecture services would not be forestalled because of the official connections.

Lindbergh's High and Low

London, May 31.

Among the offers strewing Lindbergh's path are two tendered on this side of the pond he crossed by air which would probably rank as top and bottom if the list were compiled.

Paramount evidently heads the lineup for the personal half of "We," with an offer of \$300,000 for eight days before a camera. Adolph Zukor engineered this financial invitation before he left.

On the other end is probably Lindbergh's smallest bid, from a British film company, \$60,000 for one picture.

Ziegfeld has also been angling, suggesting \$10,000 a week for 30 weeks.

Gilbert Clark as M-G-M Designer

Los Angeles, May 31.

Metro-Goldwyn-Mayer has signed under contract Gilbert Clark, English costume designer. Clark was at one time an actor in England, appearing in Shakespearean rep.

COSTUMES FOR PRODUCTIONS PICTURES GOWNS FOR INDIVIDUALS

SCHNEIDER-ANDERSON
229 W 36 ST. NEW YORK

BRITISH CAN PRODUCE PICTURES ALMOST AS POOR AS SOME AMERICAN MADE FILMS

Sidney L. Bernstein, English Exhib, Now in New York, Speaks Out—200 Theatres Proposed for Great Britain—2,000-Seaters at Average Cost of \$200,000 Each—Quota Bill About Settled

Approximately \$40,000,000 will be spent in the construction of more than 200 theatres in England within the next year, according to plans reported under way. Very few of the new houses will have over 2,000 capacity, and the average cost is estimated at around \$200,000.

The ventures are almost totally planned by independent exhibitors and English exhibitors haven't the money to build large theatres. It is estimated that the construction cost of a theatre in England is \$100 per seat up to 2,000 seats. Over that capacity the seat price jumps to \$200 on account of the strict British building regulations, which demand a certain grade of material, doubly thick walls, and other precautionary items which increase the cost.

Sidney L. Bernstein, one of the foremost British independent exhibitors, now in New York, says that evidence of picture advancement into the position of England's chief indoor sport is not indicated in the construction plans alone. The picture house policy is superceding vaudeville in numerous theatres. At least three houses in London are changing the policy in favor of pictures, cutting down on the vaude.

What is known as real "vaudeville" does not seem in much danger of extinction in London at present. This is mainly because the presentation system has been tried out with complete failure by several exhibitors.

Nine new theatres will be playing pictures in London shortly. Bernstein is building three, other exhibitors are constructing three more, and there will be the three changing policy.

Quota Bill

Mr. Bernstein reports the British Quota Bill practically settled. It decides that 7½ per cent. of the films presented must be British. So as to stop a possible hole where an exhibitor may use shorts to fill this requirement, two bills have been drawn up. One states that 7½ per cent. of the feature films must be British, and the other provides that 7½ per cent. of the shorts are to be of the same.

Bernstein figures that English exhibitors have little difficulty in using up the British films because American program pictures are not considered any too good in England at present. British film producers can produce pictures almost as bad as some of those made here, and if it is a question of bad films the British exhibitor feels the preference might as well be given the home industry, he states.

By sacrificing part of the immediate profit English exhibitors will be fostering the home industry, which they are counting upon to make them independent of foreign films, with the exception of specials. British producers, it is reported, have advanced beyond their former crude offerings to an extent where their pictures are now presentable.

Bernstein is asking American producers to divide up their special releases more evenly during the season.

In the winter he has one super film after another, but during the summer the quality drops to an extent where the patrons begin to believe that films have lost their flavor. The result is that it is much more difficult to bring back the attendance again the following winter.

Chaney as 'Wandering Jew'

Los Angeles, May 31.

Lon Chaney is to be starred in "The Wandering Jew," Metro-Goldwyn-Mayer road show special. Victor Seastrom will direct.

McLaglen With "Sadie"

Los Angeles, May 31.

Victor McLaglen has been loaned by Fox to United Artists to support Gloria Swanson in "Sadie Thompson."

EASTMAN DECISION ON BUT ONE PHASE

U. S. Supreme Court Fails to Touch On Vital Point in Film Investigation

Washington, May 31.

In handing down its decision today in the Eastman Kodak Company case the U. S. Supreme Court ruled upon only that phase of the case, namely, that the Federal Trade Commission had no authority to order the sale of the three laboratories in question, same having been acquired prior to the bringing of the action by the commission.

In so ruling the court affirmed the opinion of the Circuit Court of Appeals.

Justice Sanford in presenting the opinion of the majority stated that under section five of the Federal Trade Commission act that body

(Continued on page 35)

ZEHNER'S ADDED TITLE

Los Angeles, May 31.

Harry Zehner, assistant general manager of Universal and personal representative for Carl Laemmle, has had the additional duties of being assistant to the president of the organization conferred upon him. Zehner has been with Universal for over 10 years, starting as secretary to Laemmle.

Laemmle leaves here June 10 for New York with his daughter, Rosabelle, and his secretary, Jack Ross. He will sail for Europe June 29, spending most of his time in Laubheim, Germany, his native city. He is expected to return in October.

Patents on Four Talkers

Washington, May 31.

Patents have just been issued on four new talking-motion picture inventions.

Recreator Phonograph Corp., of Boston, is the holder, by assignment, of two of these while the others are retained by the inventors, Russel Hart, of Los Angeles, in one instance, and Vincent Bouze, Highland Park, Mich., in the other.

2 West Point Films?

Los Angeles, May 31.

Metro-Goldwyn-Mayer stated intentions of making a West Point story, and De Mille is planning to do likewise.

Douglas Doty is now at work for De Mille at the United States Military Academy getting material. The picture is to be entitled "West Point," with William Boyd starring. Donald Crisp will direct.

German Banker Turned Down by Countrywoman

Los Angeles, May 31.

Lina Malena, German film actress, had her choice of continuing a picture career here or return to a palace in Berlin. She chose to remain here.

Promoter of the decision is Martin Kirschnor, German banker and textile magnate, who followed Miss Malena to New York and then to Hollywood in an attempt to persuade her to return to Europe as his bride.

Miss Malena, whose real name is Sascha Bragowa, is at present under contract to Cecil B. DeMille, under the names of Lena Linda and Lina Malena.

Kirschnor denies the whole story.



ROS COE AILS

Says: Awaken, ye Norsemen mythical Gods, Lindbergh, son of a Spartan mother, hath emulated the ride of your hero Hermoder, who sped gallantly to save Balder, your Sun God.

Yea, even so, mounted on a mechanical steed of dazzling speed, he did leap from New York to Paris.

Avast: Dispatch Thor, God of Thunder to Jotunheim, steal again the vast cauldron, that ale may be brewed fit for the valiant lips of Plucky Slim, modern son of Odin. Valkyries! serve thee him a feast from the tree of Igrasil, swing wide the 540 gates of Valhalla. Engage ye that strange contraption called radio. Over it, bless the mother of this viking Nordic messenger of love to mankind.

HEADLINED SOLID THROUGH Messrs. LUBIN and SCHENCK

FOX'S MOVIE TONE ON LOW COST BASIS

Convinced of Value Through Lindbergh Take-Off—May Be Cut Way Down

Fox-Case intends to bring down the installation cost of Movietone so that it will be no more than equal to the price of a modern projection machine. The current outlay for Movietone is in the neighborhood of \$3,000, about \$7,000 reduction from the original factory estimate.

The Fox outfit is convinced that Movietone is practical, the "convinced" to them being the Lindbergh take off for Paris, was the opening test for the second mechanical contrivance. The first Movietone outfit, taking the West Point pictures, is now in Europe.

Concentration on the news reel end is to be Movietone's aim with the Wanamaker flyers, Byrd and his retinue, already "canned" and ready for release by Fox when they start their trans-Atlantic hop.

Mary Duncan in "Turtle"

Los Angeles, May 31.

Though reports have been current that Blanche Sweet would play the feminine lead in "The Mud Turtle," directed for Fox by Alfred E. Green as a road show special, it has been decided to give this role to Mary Duncan, recently placed under contract by Fox.

Miss Duncan is now appearing in "The Shanghai Gesture." Upon the completion of her engagement she will join the Fox organization. Her first assignment will be to play the feminine lead opposite Edmund Lowe in "Widow in Law," to be directed by Al Ray.

May Edington, Screen Writer

Los Angeles, May 31.

May Edington, authoress, has arrived in Hollywood, where she will begin writing for the screen for Fox. Miss Edington's affiliations with Fox began at the time they purchased "The Joy Girl" from her.

Practical Demonstration of Futility of Projection Room

Projection room showings for the critics on the dailies are likely to be called off by the Roxy. The Decoration Day week-end sponsored requests from the film scribes that "Cradle Snatchers" (Fox), be screened ahead of time so that the boys and girls could see it, write it and get out of town for the holiday. This was done with the result many of the papers turned out notices that gave the picture none the best of it, while audiences are proving it to be the best laugh features the house has held to date.

Variety has often mentioned that to review a film in a projection room is the most difficult assignment a critic can undertake, unfair to producer, distributor or house it may be headed for.

Preceding the Roxy decision is the action of the Association of Motion Picture Producers on the coast which body will discontinue screening product prior to release dates after June 1, thereby eliminating press showings.

SCENARIO COURSE SUGGESTED BY ACADEMY

Pres. of U. of So. Calif. May Recommend Approval—Selecting Exec. Comms.

Los Angeles, May 31.

The first move since its organization made by the Academy of Motion Picture Arts and Sciences was to confer with Rufus B. VonKleinsmid, president of the University of Southern California, regarding the likelihood of establishing a course in scenario writing.

Von Kleinsmid looks with favor on the plan. He will recommend to the heads of his institution the advisability of establishing this course at the next semester, which opens with the fall term in September.

A meeting will be held June 2, at which the respective branches of the organization will select the members of their executive committees who are to function for them until the general election in October.

Several committee meetings were held during the past week for the purpose of passing on the eligibility of people in the picture industry who have made application for membership.

Barrymore's Modern Dress; First Time in Five Years

John Barrymore's first modern dress picture in five years will be "The Tempest" for United Artists. He will not do "Cellini" as planned. Frank Lloyd will direct "The Tempest," not to be confused with Shakespeare's play of similar title.

Sis McPherson East Again

Los Angeles, May 31.

Aimee Semple McPherson, evangelist and world's most sensational show woman, is on her way east for a two months' tour that will take her on a "Four Square Gospel" campaign through the eastern and Canadian cities.

Sister McPherson is accompanied by a full staff of choir leaders, pulpit aids and musicians. At the end of the tour she will return to Angelus Temple here, remaining until January. By that time another itinerary will be in order.

Connolly's 4c. Per Kick

Washington, May 31.

Jack Connolly, representing the Hays organization here, is forcing a test case for the War Department against a ruling of the comptroller general.

Connolly, a lieutenant-colonel in the Reserve Corps, was recently called into active service for the customary 15-day period. He took a trip for the department covering some 3,000 miles. When presenting a voucher for the usual eight cents a mile granted regular army officers it was cut to four cents, as allowable only to reserve officers.

Connolly's contention is that when he reported he was on regular duty. In this the War Department is backing him up.

Norma Talmadge Sailing

Los Angeles, May 31.

Norma Talmadge is en route to New York, from where she sails for Europe June 4.

Joseph M. Schenck, her husband, will not accompany the film star but expects to meet her there later.

MURDOCK WEST MAYBE START MERGERS

Pathe With 1st N. and Stanley With Keith-Albee, Prospect

It's reported in New York that John J. Murdock, president of Pathe, will shortly start for Los Angeles.

With Murdock's move toward the west coast is expected developments in the proposed merger of Pathe and First National, previously reported in Variety as contemplated.

This is expected to also have bearing on the Stanley Company-Keith-Albee preliminaries to an amalgamation. Negotiations continue on the Stanley-K-A deal, but it is reported a most complex situation.

By some it is stated that the deal may be consummated before the new season, while others claim that the intricacies will need almost a year to be straightened out for a merger.

Murdock and John J. McGuirk, of Stanley, are the guiding hands of the big deal.

Los Angeles, May 31.

Cecil B. de Mille left here last week for a hurried trip to Chicago. It was reported at the Culver City studios he would be there for only 24 hours.

According to reports de Mille is going to Chicago to confer with J. J. Murdock and other Pathe-P. D. C. officials regarding the possibility of a merging of their organization with the Stanley group and First National. All went there to attend the Pathe convention.

WMAL Wave Length Cut Affects Loew's, Wash.

Washington, May 31.

A picture house, Loew's Palace, made WMAL, local broadcasting station, with a movie club each Tuesday night. The theatre has been putting its stage attraction on the air via this station for 30 odd weeks, switching over from WRC when the latter went commercial.

The radio commission cut the wave length of WMAL, effective tomorrow, June 1, to such an extent it might as well not operate. A protest has been filed with the commission with the hope of some adjustment.

The picture house play has been running anywhere from one to three hours' nights with Norman W. Pyle, publicity man for the two Loew houses here, doubling at the mike. It has brought Pyle quite some local rep.

No intimation forthcoming from the radio commission as to what will be done for the station, though it is understood the Loew interests are backing up the request of the station for the old wave length.

"SNOW WHITE," INDE

Los Angeles, May 31.

Cardinal Productions have completed work on their first series of eight three-reel featurettes, being made for Weiss Brothers release. The first picture is "Snow White," from the Grimm's Fairy Tale, adapted and directed by Leon de La Mothe.

Bonnie Jeanne De Bred, Tiny Sanford, B. Wayne Lanou, Ronet Marvells and Thais Valdemar are in the cast.

EASY TIP FOR CONVENTION

ROACH'S 5-YEAR CONTRACTS WITH 60-DAY CANCELLATION CLAUSE

Agreement Does Not Permit Player to Cancel, However—New Kind of Long Term Contract—Others Also Have Inequitable Provisions

Los Angeles, May 31. Hal Roach is issuing a five-year contract with a 60-day cancellation clause to all his players. This agreement is a departure from the regular period optional contract which most companies give for five-year periods to actors. On the Roach contract the producer has the right at any time by giving 60 days' notice to the player to cancel the contract. But the player has no right to exercise a 60-day option to terminate.

The regular period option contract given by producers is for six months or one year, with the privilege to the producer at the expiration of this time to exercise his option on the player, director or writer for six months or a year, up to five years. Here, again, the producer has the right to exercise his option, while the player is not in a position to walk out as long as the producer wants him, regardless what conditions may be, as long as the option is exercised.

This inequitable provision has not been legally tested in California.

B. & K. Operating U. A.'s Apollo, Chi., at \$2 Top

Chicago, May 31. Balaban & Katz (Publix) will operate the Apollo for United Artists next season. The theatre is now in process of complete reconditioning, including increasing seating capacity and interior decoration.

"Special" films and large accompanying presentations at \$2 will be the policy.

The Apollo, since the opening about six years ago, has played only legit productions. While under the Shuberts' operation it was regarded as the town's choice legit revue spot. U. A. succeeded the Shuberts as lessees a week ago.

Sidney-Murray as Team Offered \$15,000

First National is endeavoring to sign George Sidney as a permanent screen partner for Charlie Murray whom they have already under contract. Universal in turn wants to pay Sidney and Murray \$15,000 a week as a team for the screening of "The Cohens and Kellys in Paris," as a sequel to their C-K original success.

First National is not anxious to release Murray to U for the contemplated special picture opposite Sidney.

Sidney is free-lancing meantime at \$5,000 a week, which represents a \$2,500 increase over his original film salary when he made "Cohens and Kellys" for U.

Jeanie MacPherson Ill

Los Angeles, May 31. Jeanie MacPherson, scenarist, is confined to the Ambassador Hotel, suffering from heart trouble and nervousness.

Miss MacPherson has been ill for some time, though her condition at present is reported to be improved.

Featuring Junior-Coghlan

Los Angeles, May 31. Junior Coghlan, scoring heavily in child parts for the DeMille organization, is to be featured in "Gallagher," an Albert Shelby Levine adaptation of a Richard Harding Davis newspaper story.

This picture is to be made during the summer months, with William K. Howard probably directing.

Educational's History of Flying in 'Trip to Paris'

Educational has assembled a one-reeler (1,000 feet), and will call it "A Trip to Paris," based on the Lindbergh flight, with the only portion missing up to the end of last week Lindbergh's landing in Paris.

Through the assembly the picture will be proclaimed a history of aviation apexed by the Lindbergh views. Clips from news reels, etc., are in the film.

A daily charge of \$25 is asked.

ENGLISH FILM ACTIVITIES UNDER WAY

W. & F. Making "Vortex"—Marmont Negotiating—Knoles Signed

London, May 31. Noel Coward's "Vortex" will reach the screen, W. & F. producing it.

Adrien Brunel is to direct. Willette Kershaw has been engaged for the lead.

Other local film activity lists Percy Marmont as negotiating with Gainsborough and asking \$2,000 a week, while Harley Knoles has signed with Samuelson to produce "The Land of Hope and Glory."

Dorothy Gish is due here shortly to film "The Constant Nymph," Basil Dean supervising.

Warwick Ward has entered into a long term contract with Fellner, of Germany.

A prospectus is out for floating British Instructional (films) on the public with a stock issue of \$255,000.

WRC Says Roxy Must Pay

Washington, May 31. Roxy says he won't, but WRC says he will pay for the hour.

That is where the matter stands now as to a second Roxy's gang going on the air via this station of the Radio Corp. of America, from the Fox theatre in course of completion in the new National Press Club building.

Meanwhile the Fox press department is sending out announcements of the great programs Roxy will give the localities direct.

That the station means business is indicated by the fact that though less than 20 hours of the week are sold, nothing free goes on the air, except of a national political angle, the station tying up night after night with WEAF in New York.

WALSH DIRECTING SWANSON

Los Angeles, May 31. William Fox has loaned Raoul Walsh, one of their ace directors, to United Artists to direct Gloria Swanson in the first picture she will make on Coast for U. A.

Story not yet selected. Walsh will return to the Fox lot after doing this one.

CONSTRUCTIVE VS. AIR RESOLUTIONS

New York Exhibitor Thinks If Columbus Convention Would Analyze Distributors' Programs and Make Movement to Support Leading Independent Producers, Some Good Might Result From Annual National Conclave

NO HOPE, THOUGH

"If the convention at Columbus would get together on some constructive measures for the exhibitors of the country, it might bring a little faith along with them," said a New York exhibitor in commenting upon why exhibitors in general are tired of and shy off the national convention thing.

"Instead of expounding theories and passing vapid resolutions, neither of which or all doesn't mean a single thing to the working day of the independent exhibitor, why doesn't the convention analyze the programs of the distributors, or take a day off from the Hays' suggestions, to talk about the independent producers and how they may best be supported for the benefit of the entire exhibiting market, meaning, of course, the independent exhibitor?"

Further than that, the New Yorker would not go into details.

"Work it out yourself," he said to a Variety man. "It's not a tough proposition. Everyone in the business knows about it and the possibilities."

Questioning along these lines has resulted in certain information that might be an easy tip for the Motion Picture Theatre Owners of (Continued on page 40)

CRUZE WITH DE MILLE; ORGANIZES OWN CO.

Los Angeles, May 31. James Cruze, who is leaving Paramount, has organized James Cruze, Inc., with himself as president, Wylie Mather, secretary, and Harold Schwartz, treasurer.

The new company will make five pictures annually to be released through the De Mille-P. D. C. Pathe organization. Two of the five will be directed by Cruze personally, the remaining three to be directed by others under his supervision.

The Cruze units will work at the Metropolitan studios in Hollywood. Production will start Aug. 1 on "The Pioneer Woman," a story of the hardships endured by the wives of the early settlers of the West.

Noah Beery's Fish Pond

Los Angeles, May 31. Noah Beery has cornered the fish market. Beery bought 1,000,000 fish to stock a trout club of which he is a backer.

Beery and his associates, Chris Bacon and Phil de Mera, will sell memberships for an all-year around fishing and mountain club, to be known as the Big Rock Brook Trout Properties.

The proposed organization will be capitalized at \$150,000. Work has already started on improvements and property purchased about four miles off Mint Canyon.

From Actor to Director

Los Angeles, May 31. David Butler, screen actor, will be promoted to a directorial position by Fox.

His first will be a picture tentatively called "Atlantic City," on which work starts soon.

1ST NAT'L'S STUDIO JAMMED UP WITH DEPARTURES AND CHANGES

Not Certain Rothacker Will Become Production Head; Following McCormick—More Walk Out—Rowland Also in Doubt—Rocketts and Marin

Pola Claims She Made Hollywood Safe

Prior to her marriage in Paris Pola Negri is said to have waxed loquacious to an American newspaperwoman on the subject of her early trials and tribulations when first coming to America and Hollywood. Pola claims it was pretty tough sledding for foreigners in those days and that she had to encounter and beat down much antagonism because of her nationality. The present cordial reception accorded English, Swedish, German, Austrian and other alien film actors and makers is attributed by Pola to the missionary work performed by herself. She made Hollywood safe for foreigners, claims Pola.

MENJOU-U. A. 1 MORE FOR PAR

Reported Picture Star Moving Over—No Salary Quoted

Los Angeles, May 31. It's reported Adolphe Menjou has agreed to go with United Artists.

Menjou has one more picture to make for Paramount, it's said, although the Paramount's press book promises three more by Menjou for next season.

Jos. M. Schenck is reported to have completed the arrangements with Menjou. No terms are stated, although it is presumed Menjou joins U. A. on a negative advance basis, with his grade of film production to run into the \$500,000 or over figure.

'Prince Fazil,' Fox Special

Los Angeles, May 31. It will take about nine weeks for Howard Hawks to complete "Prince Fazil" for Fox. It is an adaptation of the French play, "L'Inconnu," by Pierre Fronda.

It will probably be a special release on their 27-28 program, as it is not listed on the present selling schedule.

In the cast are Charles Farrell, Greta Nissen, John Boles, Mae Busch, Myrna Loy, Tyler Brooke, Hank Mann, Dale Fuller.

Beery-Hatton Travesty

Los Angeles, May 31. Wallace Beery and Raymond Hatton will start July 5 on another burlesque comedy for Paramount. Title is "Now They're in the Air." It is to be a travesty on "Wings" and is an original story by Beery.

J. D. Got It in the Eye

Los Angeles, May 31. Jay Dee Williams, picture promoter, was struck in the eye by a golf ball while on the green, but not seriously injured.

Mrs. Williams is on her way out here from New York to join her husband.

The Williams will sail for England June 20, where J. D. is planning to produce some pictures.

Los Angeles, May 31.

John McCormick has thrown up his job as general manager of production for First National, his wife, Colleen Moore, has refused to go ahead with the production of "When Irish Eyes Are Smiling" as well as four other pictures for that organization, while Waterson R. Rothacker, who was to have been boss supreme on the Burbank lot is on his way to New York with R. A. Rowland, general manager of the company undecided as to whether or not he will take the job of head of the Coast studios for the organization.

It was just two hours after the concluding business session of the 1st National convention when Rowland on behalf of the board of directors broke the news to McCormick that Rothacker had been appointed the practical head of the studios and that McCormick was to remain as production head, subordinate to him. The latter quickly turned down the proffer stating that only a few hours before the entire convention had sung his praises, accepted his speech on future pro-

(Continued on page 27)

Honor Roll Awards by Paramount, Annually

Los Angeles, May 31. Paramount celebrated Honor Roll Anniversary Day today with Jesse L. Lasky making 200 awards to that number of employees out of the 1,800 with the company since Jan. 1.

Awards were for distinguished service to the Paramount organization and will be made yearly.

Lasky addressed the employees, telling them of what had been accomplished by the organization through the tireless efforts of its workers and also told those who had not done so well of their faults.

B. P. Schulberg also addressed employees giving credit to those to whom it was due for what they had done since he had taken charge of the studios last year.

It was also announced at the meeting that a studio club which will have in its membership every employee from office boy to star and chief executive is now being organized with a club house to be built on the studio lot.

R. Griffith May Return As Free Lance to Par

Los Angeles, May 31.

Raymond Griffith, who recently left Paramount, may return as a free lance player. Griffith contemplated producing on his own. Proper releasing arrangements could not be made.

He has been negotiating with B. P. Schulberg, it is said, and will probably head the cast of a forthcoming Par. production.

Albert Ray Back on Fox Lot

Albert Ray leaves for the coast today (Wednesday) to resume directing for Fox.

His first will be "Silk Legs" after which he will do "Publicity Mad," an Anita Loos story.

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PANIC ON IN LOOP; GROSSES DOWN; STATE-LAKE'S SUMMER SCALE

McVicker's Went to \$23,000 With "Night of Love"—
"Convoy" Couldn't Go Over \$13,000 at Roosevelt—"Dr. Caligari" Revived

Chicago, May 31.

The panic is on. Arrival of the least bit of warm weather in the early stages of the week saw the grosses come tumbling down. Indications are that promised heat will lower the take this week, more next week, more the next week, and so on, or until the summer minimum is reached. And the minimum here is some minimum.

What Chi needs least of all just now is more seats. Nevertheless, and in spite of that, theatre-owning hopefuls announced within the past two weeks that Chicago will be provided with approximately 20,000 more seats. That's milking the cow till she's dry, and she's pretty near dry right now.

A majority of exhibitors are bewailing the lack of patronage. The more far-sighted believe the true reason to be the current number of seats more than equalizes the number of theatre-going people, even should those people hit a theatre every night in the week, impossible more than improbable.

Opening of Marks Bros. new Marlboro held some business out of the Loop, but not a very noticeable amount, the Marlboro's draw being mainly sectional.

The Oriental, though taking a two-grand dip, retained its place on the top of the Loop. The steady gait attained and held by the Paul Ash shows at this theatre all year around is tremendous, in view of surrounding conditions. That picture such as "Three Hours," played last week, mean practically nothing in the Oriental's draw is shown in the never varying intake, always about the same, whether pictures are good or bad.

The Chicago, with "Rough House Rosie" (Clara Bow) and some good stage fare in the Spitalny orchestral production and "The Sampler," Public unit, made \$40,000 to retain its proper second place. This house, while not as steady as the Oriental, is firmly established with a monopoly on the "class" customers of the town. The general air of the theatre, besides the show itself, provides the de luxe ozone.

McVicker's had a picnic with the freaked-up "The Night of Love." The picture was deemed "immoral" by the film censors some weeks ago, subsequently barred from local showing, but later passed on by a kinder-hearted judge. The proceedings were carefully and prominently displayed by McVicker's press department and biz flowed in. The week slipped the house its first look at a silver lining in a long while.

Its brother in first run straight pictures, Roosevelt, did not do so well with "Convoy." Just a flicker, according to opinion, and trade came in accordingly.

"The Rough Riders," in the big Auditorium as a two-a-day special, mirrored the general condition. The good film reaped only slightly more from the 14 performances of its second week than from the 10 performances of its opening week preceding. \$9,750 falls short of covering overhead.

Return of "The Cabinet of Dr. Caligari" brought mild but surprising money to the little Randolph. This house gets along very nicely on receipts of last week's proportions, so is taking a chance on a second.

State-Lake, Orpheum circuit's vaude-pictures grind, exhibited the first outside effects of the slump with the lowering of nightly admission from 60c to 50c. The reduction is bound to bring down the weekly grosses. Meanwhile it is not very certain whether the dime less will make any difference in attendance, but it won't stop the opposing persuasion offered by presentation bills across the street and around the corner. "The Sunset Derby," State-Lake's screen attraction, looked like a mislaid First National that strayed in somehow or other.

Estimates for Last Week
Auditorium (Inde.)—"Rough Riders" (Par) (3,000; 50-\$1-\$1.50) (2d week). \$9,750 on 14 performances, \$750 more than on 10 shows opening week. Not getting by on figure but stands to improve; "Specials" here not affected by warm weather as much as rest of street.

Chicago (Publix)—"Rough House Rosie" (Par) (4,100; 50-75). Clara Bow name and class show got \$40,000. Plenty of profit.

McVicker's (Publix)—"Night of Love" (U. A.) (2,400; 50-75). Heavily press agitated after censors made it "natural." Regular capacity trade for \$23,000. First good week for house in months. Held over.

Monroe (Fox)—"Rich but Honest" (Fox) (975; 50). Picture exceptionally good but boys must have their

VINCENT LOPEZ GIVES CENTURY, BALTO, LEAD

Everything Else in Pictures Felt Opposition Last Week in Baltimore

Baltimore, May 31.

Pictures divided interest with the show under the big top for two days last week. Ringling-Barnum circus gave four performances. Business was also slackened by a clear Sunday. A Shriner's parade Friday night also cut in.

Loew's Century easily topped the week.

Estimates for Last Week

Century (Loew)—"The Show" (3,000; 25-75). Best all-around show. Gilbert on the screen shared with Vincent Lopez on stage. Reports refund necessary Tuesday after band went on for last show. About \$18,000.

Rivoli (Wilson Amusement Co.)—"The Tender Hour" (2,000; 25-65). Started weakly, getting fair matinee break. Built after slow start, but affected by opposition.

Valencia (Loew)—"Mr. Wu" (1,300; 25-65). Weak start, in line with generally off business. Chaney favorite, however, and comeback Tuesday strong. About \$10,500.

New (Whitehursts)—"Vanity" (1,800; 25-50). House off in sympathy with general trend of week. \$7,000.

Met (Warners)—"The Climbers" and Vita (1,500; 15-50). Disappointed somewhat. Affected by circus. Irene Rich has following. Plus Vitaphone held receipts up fairly well. \$7,000.

Embassy (American Pictures Corp.)—"Potemkin" (1,300; 50). Well under exceptional opening week of Russian feature at this house. Only about \$4,000 expected, and receipts around \$5,000.

Hippodrome (Hippodrome Co.)—"Home Struck" and K-A vaude (2,200; 25-50). Dropped well under previous excellent week. Show as whole not as good b. o. alt, but circus likely chief reason, this being house with large family trade. Week fair to better.

Garden (Whitehursts)—"The Claw" and vaude (2,300; 25-50). Held up fairly well in face of opposition. Around \$9,000.

Parkway (Loew)—"Beloved Rogue" (1,400; 15-35). Barrymore film more consistent draw up town than at downtown Valencia. Exceptional afternoon draw. Outstanding gross about \$5,000.

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Agnes Ayres Separates From Non-Pro Husband

Los Angeles, May 31.

Agnes Ayres, former picture actress, who retired from the screen three years ago upon her marriage to S. Manuel Reach, formerly attaché of the Mexican Consulate in San Francisco, is separated from her husband.

Reports are current with the studio mob that a divorce will follow.

The couple have a one-year old daughter.

westerns; \$3,200, low, for "eastern." Oriental (Publix)—"Three Hours" (1st N) (2,900; 35-60-75). First week of second year for Paul Ash and house. Year of steady grosses, rarely getting under \$42,000, last week's mark.

Orpheum (Warner)—"The Brute," Vita (Warner) (775; 50). \$5,800 for combo. Weekly Vita. has established own clientele.

Randolph (U)—"Dr. Caligari" (German inde.) (650; 50). \$6,250 to German cubist output on return. Countrymen flocking in but not accompanied. Gross warrants hold-over at little theatre.

Roosevelt (Publix)—"Convoy" (1st N.) (1,400; 50). \$13,000; less than Babe's of week before. Too much boat and not enough picture, local opinion. Trying again this week.

State-Lake (Orpheum)—"Sunset Derby" (1st N.) (2,800; 50-65). Film not so good or 1st N would have played it elsewhere. Orpheum house no set-up for any picture. Effect of dropping admission dime shown in \$17,000.

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3 OVER \$10,000 IN SEATTLE LAST WEEK

Stage Act Sent 5th Ave. to Top of Film Houses—Pantages Led Town

Seattle, May 31.

(Drawing Population, 450,000)

Business seems to be holding up well in Seattle, the closing of the Orpheum apparently having helped the downtown houses the past week. Will King opened yesterday in the old Orpheum, to excellent business.

Manager Dearth featured the Hilton Twins the past week, the magnet that brought a big gross to Pantages with the picture secondary. Pan's led the town at \$14,000.

The United Artists theatre showed a nice pickup over recent weeks, clean comedy always getting the dough in this town. Harry Langdon did his stuff in "Long Pants" to the edification of the kids, in particular, and grownups also laughed.

The Coliseum was a bright spot with the second week of "Rookies." A. C. Raleigh, manager, has been doing consistently good business. "Rookies" is the fourth picture to be held two weeks at the Coliseum in the last four years. This record finds half of it made within the past three months under Raleigh's regime.

Fifth avenue had a strong program with the local Douglass "Teenie Weenies" of 20 kids, 3 to 7, doing some fine dancing and singing. George Givot was the Fanchon and Marco feature, while it was the farewell week of Ollie Wallace, who has been doing some great work as master of ceremonies.

Estimates for Last Week

Fifth Ave (N. A.) (2,700; 25-40-65)—"Children of Divorce" (Par.). Business up little. Manager Clemmer boosting for next week's Fanchon and Marco, "Follies Revue," one of biggest F. and M. acts; new Saturday mat. price doubled patronage. \$11,000.

United Artists (N. A.-U. A.) (1,600; 25-35-50)—"Long Pants" (1st N.). Business ahead of past three weeks. Good laughs, but rather forced action. \$6,500.

Columbia (U.) (1,000; 25-35-50)—"Popular Sin" (F. P.). Comedy liked and business built up, but somehow gross slow. \$4,700.

Coliseum (N. A.) (2,100; 25-50)—"Rookies" (M-G-M). Crowds give vent to most continuous, sustained laughter due to natural situations. Raleigh says picture record laugh producer in his 12 years' show experience. Held over. \$10,200.

Blue Mouse (Hamrick) (950; 50-75)—"The Better 'Ole" and Vita (Warners). Fifth and closing week held up about on par with fifth week of "Don Juan." Vita thus makes house record of two successive pictures running for five weeks each. Next week four short Vita acts, "The Brute," with regular orchestra back in pit. \$7,000.

Pantages (1,500; 40-50-60)—"Play Safe" (Pathe). Not much made of picture as Siamese Twins put in electric sign and did drawing. Next week Bernie band at \$5,000 salary, with this name band not so well known to local general public. Business excellent. \$14,000.

President (Ind.) (1,350; 25-50)—"Men of Purpose" (Veterans). Closing week bolstered by co-operation of organizations and benefit for flood sufferers. War story impressive and clicked, considering out of way location of house for straight pictures. Music good. \$4,500.

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LINDBERGH 'RUINED' ST. LOUIS HOUSES

St. Louis, May 31.

If it hadn't been for St. Louis' own Lindbergh, Heaven alone knows where the money to pay for the electric lights would have come from in the theatrical business hereabouts during the last week, taking observations and appearances as a whole. The nearest explanation that could be had was the threadbare alibi, "It's just one of those things, y'know."

Lindbergh and his hop-off from New York films saved the day after a fashion, and the days having been saved, the evenings were a bit better.

A peep here and there at afternoon audiences in the big motion picture palaces made a fellow's heart sink. And since all anybody here has talked about or read about or anything else for the last two weeks was Lindbergh—and laudably so—his short but impressive films were welcome to managers and public alike.

'KING' AT CHINESE, 2D WEEK, \$1.50 TO \$29,400—MET DOWN TO \$23,500

Loew's State High, \$30,400, With "Toiler"—"7th Heaven" Strong at \$1.50 and \$16,500 in 3d Week—Plenty of Tourists

Los Angeles, May 31.

(Drawing Pop., 1,350,000)

Tourists coming in by the thousands for the past week overcame the hot spell for the downtown houses and kept them from the biggest flop week of the season.

That the heat meant nothing was easily demonstrated at Loew's State where "Tillie the Toiler," a Marion Davies product, backed up with a ton of liberally dispensed space in the Hearst papers, ran over \$7,000 ahead of the Metropolitan, even though the former house had no cooling system which the other house has. The Davies picture broke the house records for the first three days of its run and hit over \$30,000 on the week.

Next big money came to Sid Grauman's new Chinese, where "King of Kings" is the screen attraction, the house playing to about 88 percent of capacity on the week and hit over \$29,000 at \$1.50 top.

Raymond Griffith's "Wedding Bells" could not goal them at the Metropolitan. The picture got off to a fair start only on its first four days, but could not pick up momentum despite it is conceded to be an exceptionally good one for Griffith, local favorite.

"Rookies" did not knock any one off their pins at around \$17,000 on its first week at the Million Dollar. This business, though \$5,000 above that done by "The Fire Brigade" on its initial week, is not considered anything to get excited over. The picture is a darb, but just came along at the wrong time to hit hard. "Seventh Heaven," third week at Carthy Circle, carried along at the gait set the week before. Looks as though it will go along at this pace for some time.

"Mr. Wu" came out of the Forum Monday doing around \$4,000 on its final five days. Tuesday night the house opened with "Aftermath," foreign picture, made at the National Film A-G in Berlin. So far as daily reviews here were concerned it did not raise much dust.

"Resurrection" was taken out of the Criterion Tuesday and the following night (Gloria Swanson's "Sunya" came in for three weeks or so. Pathe gave a fairly good one at the Uptown in Harry Langdon's "His First Flame." Close to \$8,000, considered good at this house.

They sure are gluttons for punishment at the Broadway Palace. Kept "The Better 'Ole" with Vita for second week, and it had a rather quiet existence there. Figueroa holding Ass'n road shows for the final week has a "quickie" "Lady Bird" on the screen which sort of kept down the red marks on the week's operation.

Estimates for Last Week
Grauman's Chinese (U. A. Cir.)—"King of Kings" (P. D. C.) (2,038; 50-\$1.50). Second week excellent. Tourists swarming town and not overlooking new Grauman house and superb prolog; \$29,400.

Carthy Circle (F. Miller)—"Seventh Heaven" (Fox) (1,500; 50-\$1.50). Overtight b. o. natural that will run at consistent pace and should keep going for long time. Third week, \$16,500.

Forum (B. & H. Cir.)—"Mr. Wu" (M-G-M) (1,700; 50-\$1.50). Pulled up stakes suddenly; around \$4,000 on last five days.

Loew's State (W. C. Loew)—"Tillie the Toiler" (M-G-M) (2,200; 25-\$1). Any time a Marion Davies film here Hearst papers give up loads of space. Aided by fine Fanchon and Marco stage "idea," did \$30,400.

Metropolitan (Publix)—"Wedding Bells" (Par) (3,595; 25-65). Rather tough going here for this very good Ray Griffith, only around \$23,500. Should have tapped for much more.

Million Dollar (Publix)—"Rookies" (M-G-M) (2,200; 25-85). About fair first week for this laugh getter. Should have gotten far more than \$17,000.

Uptown (W. C.)—"His First Flame" (Pathe) (1,750; 25-75). This Harry Langdon had very good week at \$7,800. Dave Good unit helped quite bit to this sum.

Criterion (W. C.)—"Resurrection" (U. A.) (1,600; 25-75). This Edwin Carewe ran day short of six weeks and made fair showing of \$4,796 on final six days.

Figueroa (Par West-W. C.)—"Lady Bird" (Supreme) (1,600; 25-75). With Ass'n road shows no picture can run much above \$5,000 here.

Broadway Palace (Orpheum)—"Better 'Ole" (Warner) (1,545; 15-50) Just slow drag here on second week; around \$3,100.

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WASH. BEST \$15,000; ALL HOUSES ON SLIDE

"Lovers" at Columbia Got \$10,700—Poor Films Killing Off Lewis Stone

Washington, May 31.

(White Pop., 450,000)

Nobody cheered last week. The town got its summer baptism of hot weather, cutting in on the opening portion. Then a day of rain and heavy winds—and then the Barnum circus the last two days.

Even the combination of McIntyre and Heath plus Adolphe Menjou could not hold the Palace up, the house skidding backwards possibly a good thousand, maybe more, under previous week. The other Loew house, Columbia, had an ideal attraction for the flapper trade, consisting of Navarro and Terry in "Lovers"—and skidded, while the Metropolitan, with a sure-fire star for that house in the person of Lewis Stone, took a drop of close to \$4,000.

The Rialto—sad. Title of picture, "Held by the Law," licked before it started. Snookums, the U. baby star, in for the first half of the week and didn't attract an extra dime.

Estimates for Last Week

Columbia (Loew)—"Lovers" (M-G-M) (1,232; 35-50). Ought to have been good for two weeks but didn't make grade. No alibis. Figure good for capacity and scale. \$10,700.

Little (Theatre Guild)—"Salome" and "Lost Tribe" (225; 35-50). Down somewhat but still excellent profit considering line-up of overhead and manner in which films are secured. \$2,795.

Met (Stanley-Crandall)—"Blond Saint" (F. N.) and Vita. Lewis Stone killed here by his pictures. This one started off great but finished badly. About \$9,000.

Palace (Loew)—"Evening Clothes" (Par) with McIntyre and Heath on stage (2,390; 35-50). Again shade downward. Looks to have dropped under \$15,000.

Rialto (U)—"Held by the Law" (U) (1,978; 35-50). Town won't fall for such titles and stories, particularly without name. Some willing to wager house didn't reach \$6,000, but probably \$6,500 right.

This Week
Columbia, "Children of Divorce"; Little, "All for a Woman"; Met., "See You in Jail"; Palace, "Altars of Desire," with 16 Foster Girls, also Bailey and Barnum; Rialto, "Long Pants."

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Buffalo's Poorest Week in Year, 'Whirlwind', \$23,000

Buffalo, May 31.

(Drawing Pop., 590,000)

Buffalo picture theatres last week experienced one of the worst seasons since the slump of last summer.

Opening of the Great Lakes, extraordinary features at all competing houses, and a rainy Sunday and holiday Monday, revival is being hopefully awaited by the local theatre men for the current week. Sunday and Monday looked like record breakers.

Estimates for Last Week
Buffalo (Publix) (3,600; 30-40-60)—"Whirlwind of Youth" (Par) "Shoulder Arms" (Chaplin reissue). House dropped to record low. Poorest business since last summer. Neither film feature seemed able to develop any drawing power. Under \$23,000.

Hip (Publix) (2,400; 50)—"See You in Jail" (F. N.) (Vaude). Business held up remarkably well in view of general bad conditions. Picture light and funny. Floor business heavy nights, but off above. \$13,500.

Loew's (Loew) (3,400; 35-50)—"Demi-Bride" (M-G-M), vaude. Special exploitation of vaude card perked takings fore part of week. Fell away after Wednesday. Picture also ran. Over \$13,000.

Lafayette (Ind.) (3,400; 50)—"Vanity" (P. D. C.), Vita and vaude. Slumped off last week for pair. Slightly over \$12,000.

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SILLS AS FILM "BARKER"

Los Angeles, May 31.

Milton Sils is to be starred in "The Barker," First National production, to be directed by George Fitzmaurice.

BOW FILM \$63,800 AT PARAMOUNT; ROXY DOES \$70,500 ON WEEK-END

"7th Heaven," \$8,100 in 9 Performances—\$110,600 for 2 Weeks of "Wu" at Capitol—Strand \$37,000—Roxy's Lowest Week Is \$90,500 Net

Broadway put up the family umbrella last week and kept it there. It was considerably wet along the main channel from Monday to Thursday, with heavy showers popping up and disappearing as quickly as they arrived. It didn't help business much.

With the approach of the holiday Old Sol thought it about time the boys at the seashore and park resorts got a break. There won't be a much more pleasant week end for weather all summer than the one just passed.

But film house receipts held up Saturday and Sunday, except in isolated cases. Manhattan's Main Street looked like Main Street Monday. As fast as the Broadway habitues had left town the excursionists came in, and the latter were all out on parade. Strictly a transient crowd Monday afternoon, with an avalanche of foreign state licenses rambling back and forth, shopping.

Both the Roxy, \$26,152, and the Paramount, \$14,500, had a big day, but the title of "Slide, Kelly, Slide," evidently kept the women away during the afternoon at the Capitol.

The Roxy had its lowest total to date last week, with a net that just eased over \$90,000. Gross was \$91,300, with "Fighting Love" the picture. "Cradle Snatchers" is currently in, and an effort will be made to hold it two weeks. The house is also giving a two-hour and 13-minute show this week, with Roxy personally admitting he put it on thick for the transients who were expected and did arrive on the holiday.

"Seventh Heaven's Start" "Seventh Heaven" came into the Harris last Wednesday, preceded by a Movietone program, and got away to a neat start in rolling up \$3,100 for its first nine performances. "King of Kings" jumped back to capacity at \$14,400, besides getting a big percentage for the visitors for its seventh week's start.

The Strand thought \$37,000 lucrative enough to hold "Resurrection" a third week, while Clara Bow's "Rough House Rosie" brought the Paramount \$63,800. "Beau Geste" clicked in at \$27,600 and "Chang" was along with \$21,544.

"Rough Riders" leaves the Cohan Saturday after 12 weeks. "Annie Laurie" tabulated \$7,319 for the Embassy. "Old Ironsides" plugged away at the Criterion to \$7,500 and "Camille" has tacked on an extra week at the Globe to make it an eight weeks' run.

The second week of Lon Chaney's "Wu" at the Capitol was \$49,800, giving the picture about \$110,600 for the fortnight. Annings' "Last Laugh" played its 11th repeat at the Cameo to \$4,000 and "The Missing Link" gathered \$14,500 at the Colony. "When a Man Loves" grabbed around \$11,700 for Warners. The "Parade" entered its 80th week to \$14,200.

Astor—"Big Parade" (M-G) (1,120; \$1-\$2) (80th week). Now in 80th week and still holding up; last week, \$14,200.

Cameo—"The Last Laugh" (Ufa-Par) (549; 50-75). Film can almost be termed "Old Faithful" for this house; was back again last week and did fairly in turning up \$3 over \$4,000.

Capitol—"Mr. Wu" (M-G) (5,450; 50-115) (2d week). Chaney picture held over and fell to \$49,800; gives film about \$110,600 on two weeks; "Slide, Kelly, Slide," current, with title apparently holding down feminine matinee trade.

Cohan—"Rough Riders" (Par) (1,112; \$1-\$2) (12th week). Is now in final week, leaving Saturday; semi-final total was still low at slightly over \$6,800.

Colony—"Missing Link" and Vita (W. B.) (1,980; 35-60-75) (4th week). Dropped about \$1,000 from previous week to draw \$14,500.

Criterion—"Old Ironsides" (Par) (812; \$1-\$2) (25th week). Not catching much of the Broadway trade; was up a bit previous week, but slid to \$7,500 last week.

Embassy—"Annie Laurie" (M-G) (596; \$1.65) (4th week). Doesn't appear to have any particular strength; \$7,319 pretty quiet here.

Gaiety—"King of Kings" (P. D. C.) (808; \$1-\$2) (7th week). Hopped back to capacity last week at \$14,400; holiday visitors flocked in, which management believes is tip-off on prosperous road tour; opens Boston unit June 13.

\$1-\$2—"Camille" (F. N.) (1,416; \$1-\$2) (7th week). Dropped a little to \$14,687, but will stay an extra week.

Harris—"Seventh Heaven" and Movietone (Fox) (1,024; \$1-\$1.65) (2d week). Opened Wednesday night, with dailies turning in luda-

MILWAUKEE HOUSES MAINLY DODGING RED

Too Much Spring Last Week; Wisconsin Without Name Got \$12,000

Milwaukee, May 31. (Drawing Pop. 650,000)

Spring is here and the poor movie men are holding the sack. Wisconsin and Alhambra, both scrapping to hold the red as low as possible, did well but not quite good enough.

With the blaring of the Hearst sheet trumpets, the Merrill managed to slip "The Understanding Heart" over on the unsuspecting public to the tune of close to \$3,000. Eddie Cantor was the Strand draw and rolled in plenty.

Estimates for Last Week
Alhambra (U) "Monte Cristo" (Fox) (3,000; 25-50-75). Relieve got Gilbert fans; \$15,100.

Garden (Uhllein) "Miracle Man" (Relieve) (1,100; 25-50). What Lon Chaney, Tom Meighan and Betty Compton didn't do for this long-suffering house can't be told. Really banner business, considering late grosses, by rolling in \$5,200.

Majestic (Orpheum) "Quarantined Rivals" (Gotham) (1,600; 15-25-40). Combination policy here, with vaude getting cream of billing. Around \$7,500.

Merrill (Saxe) "Understanding Heart" (M-G-M) (1,200; 25-50). Picture seemed to please and Hearst sheets helped. Around \$8,000.

Miller (Saxe) "Heaven on Earth" (M-G-M) (1,500; 25-50). Tried this with McCall stock. About \$7,000.

Palace (Orpheum) "Wonders of Wild" (2,400; 25-50-75). Special feature with vaude. About \$13,000.

Strand (Saxe) "Special Delivery" (Par) (1,200; 25-30-50). Everywhere you looked you saw Manager Stan Brown's Eddie Cantor exploitation ideas piled about. Helped plenty. \$9,000.

Wisconsin (Saxe) "Tender Hour" (F. N.) (3,500; 30-50-60). For some unknown reason house has not booked name picture for two weeks. Suffered as result. About \$12,000. (Copyright, 1927, by Variety, Inc.)

INDIAN PICTURES

Los Angeles, May 31. Big Chief Productions, new picture company, has been formed to produce a series of American Indian pictures, to contain historical and educational features.

Alfred Weller and Harrison Gordon are the directors of the organization; Harry Wilde, associate director, and Alfred Grasso, production supervisor.

The first picture is now being made at the California studios in Hollywood.

tory reviews; is in for so long as it can stay; in first nine performances ran up \$3,100; strictly okay.

Paramount—"Rough House Rosie" (Par) (3,600; 40-75-90). Showed returning signs of life, with this one after falling below \$60,000 too regularly to be comfortable; Clara Bow film drew \$63,800; got \$14,500 Monday.

Rialto—"Beau Geste" (Par) (1,960; 35-50-75-90) (3d week). First full week was \$35,400 and last week saw \$27,600 come in; substantial drop, but final figure a fair gross.

Rivoli—"Chang" (Par) (2,200; 40-60-75-90) (6th week). Giving way inch by inch; last week fell off about \$700 to \$21,544.

Roxy—"Fighting Love" (P. D. C.) (6,250; mats, 50-\$1; evs, 75-\$1.65). Had worst week since opening, with gross of \$94,300, which rates \$90,500 net; has big show this week, with "Cradle Snatchers" (Fox) the picture; no decision on next film, but probably "Heart of Salome" (Fox); on three-day week and got \$50,540. "Snatchers" will probably hold over.

Strand—"Resurrection" (U. A.) (2,900; 25-50-75) (3d week). Slipped over the \$37,000 mark and held for third week.

Warners—"When a Man Loves" and Vita (W. B.) (1,360; \$1.65-\$2) (11th week). Eased off just a little, but has held a consistent pace; last week \$11,700.

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'SUNYA' STARTED WELL BUT SLIPPED TO \$13,800

One H. O. in K. C. Last Wk.—
Mainstreet Got \$12,500
—Vita at Globe

Kansas City, May 31. "Sunya" had 'em standing at the Newman the opening Saturday and Sunday, but the business failed to hold up, with final count not as heavy as for Bebe Daniels in "Senorita" the preceding week. At the Royal, second Public house, another United Artists picture, "Resurrection" in its second week, held up nicely.

Other downtown theatres fared fairly. Many of the big suburbs are complaining of poor business.

The announcement that United Artists would remodel the Liberty and operate it as a deluxe house with U. A. pictures only, in for runs, has been rescinded and nothing will be done with the house for the present. The house is now being run as an independent by Sam Carver, who managed it for Universal the past two years, and who may continue to operate it independently. The Globe starts June 11 with Vitaphone's "Don Juan" and the regular bill that goes with that picture.

Estimates for Last Week
Newman (Publix) — "Love of Sunya" (U. A.) (1,980; 25-40-50-60). Boris Uetroff's "Egypt" was the Publix stage show, and as used by Manager McCurdy proved dandy prolog for feature. Presentation was staged immediately preceding the picture and instead of closing in at the finish with a heavy drape, scrim was used, with prolog and its Egyptian scenes blending into the stage setting. Novelty introduction and pleasing. Saturday and Sunday big, but flattened out balance of week. \$13,800.

Royal (Publix) — "Resurrection" (U. A.) (920; 25-40-50-60). Second week with demand steady and result all expected. \$5,000.

Mainstreet (Orpheum) — "The Taxi Dancer" (3,200; 25-50-60). Cash customers liked action and plenty in this flicker comedy. Vaude on stage. House is in summer stride. \$12,500.

Pantages — "The Bachelor's Baby" (2,600; 25-30-50). Regulation five-act bill also. Bookers for Pantages must think patrons like dancing. Stepping in every act, and in three featured. \$7,800.

Liberty (Ind.) — "Heaven on Earth" (1,000; 25-35-50-60). Names of Nagel and Adoree life saver for house. Title didn't mean a thing. \$6,200.

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LONDON TRADE FALLING OFF

Film Specials Used to
Save Situation at
Boxoffice

London, May 26.

Fine weather has helped to knock theatre business for a goal this week. The shortness of money and the bad industrial conditions made things worse.

In spite of the press stories of less unemployment and lower cost of living, money is shorter than at any time since the war.

None of the cinemas are taking more than \$600 a day—not a season, but the full day's takings! General business runs anywhere from 1,500 to 1,700 a day as an average, but at present several of the West End houses are not paying their overhead.

The one benefit is several houses are likely to go over to exclusive films and big presentation acts to try to pull business up.

1st N. Takes Globe

First National has leased the Globe, New York, according to report, for the showing of "The Patient Leather Kid," its Barthelme special.

It is understood the film will come into the Globe the first week in August, with F. N. executives expecting it will remain six months.

First National has also bought "The Noosa," legit play, for Barthelme.

\$18,000, BIG NOW, AT STATE, MINN.; THIS HOUSE ALWAYS STANDS UP

Other Theatres Not Doing Well in Midst of Business Depression—Hennepin Under \$11,000; 'Convoy' and 'Cabaret' Don't Do It

'SERPENTINE' GIRLS, 30, GOT \$16,000 AND HELP

Fanchon and Marco Act Given
Credit for Stand Out Draw
at Portland, Ore.

Portland, Ore., May 31.

Fighting for seats from noon to night, standing in line and being turned away at the Broadway last week. The house came near breaking its record, doing more on the first three days on the picture ("Frisco Sally Levy") and Fanchon and Marco's "30 Serpentine Girls" than on the week of the theatre's opening, which is going some.

The Broadway stepped on it for this program, getting nearly all the 24-sheet stands in town, making numerous tie-ups, grabbing all the free space and doing other stunts. House was forced to run five complete performances Sunday instead of the regular four, for the first time. Over \$400 was given back to patrons as refunds.

Next to the Broadway came Universal's Columbia. "Love of Sunya" attracted crowds, the opening day passing the receipts of "Michael Strogoff" by over \$500. A good exploitation campaign also responsible. Swanson held over for second week.

The People's with "McFadden's Flats," second run, clicked to a good intake considering the stiff outside competition. "The Notorious Lady" at the Liberty was one of those things, while "The Better 'Ole" fourth week, went along at profitable clip.

Rivoli, which has found the going rough of late, announces a new policy. The house will go into a split-week policy, changing features Monday and Friday. The house orchestra is being cut down, with concerts eliminated. Did \$3,000 last week.

The Duffy stock had a very auspicious opening with "The Little Spitfire." Duffy has leased the Music Box and will present high-grade stock plays at \$1 top.

Estimates for Last Week
Broadway (Nor Am) (2,500; 25-40-60). "Frisco Sally Levy" (M-G-M). Picture, though popular, not draw at this house, which did sensational business on the week. Fanchon and Marco's "30 Serpentine Girls" brought home bacon. Crowds evident at nearly all hours. Tremendous gross of \$16,000.

Columbia (Universal) (800; 25-40-60). "Love of Sunya" (U. A.). Swanson sure-fire at this small house. Did big on opening few days. \$10,500. Big and held over. Bert Levey now acting manager here.

Blue Mouse (Mamrick) (850). "Better 'Ole" (Warners). Syd Chaplin still bringing them in for this comedy production. Vita slated to be succeeded by house's former policy of two-bit grind. \$5,500. Held over. (Copyright, 1927, by Variety, Inc.)

MONTREAL'S FEAR

If Trade Doesn't Better, Summer
Closing May Follow

Montreal, May 31.
(Drawing Population, 600,000)

Gloria Swanson and cold weather helped last week, but not enough. If things don't improve very considerably before long there will be something very special happening in the way of doing what has not been done in this city for some years past—shutting down houses for the summer.

A well attended thriller comedy at His Majesty's didn't give much encouragement to the picture theatres, nor did a local pageant at the Princess.

Estimates for Last Week
Capitol (2,700; 60-85). "Love of Sunya" (U. A.). Gloria Swanson. \$11,500.

Palace (2,700; 55-85). "Notorious Lady" (F. N.). Censors had lot of fun with this, but didn't materially hurt it. \$9,500.

Loew's (2,200; 45-75). "Ankles Preferred" (Fox). Vaude puts this theatre over, although picture not bad of kind. \$12,000.

Imperial (1,900; 30-55). "Don Mike" (F. B. O.). Fair to middling vaude, only middling picture. \$6,000.

Strand (800; 30-40). "All Aboard" (F. N.). "Madame Wants No Children" (Fox). "Hey, Hey, Cowboy" (Univ.). and "Intox" (Par). \$3,500. (Copyright, 1927, by Variety, Inc.)

Minneapolis, May 31.

Apparently immune from the general depression, the State continues hitting. It presents a stone wall to all the various adverse factors that have driven competing theatres' grosses to a low level.

Week after week the State runs far ahead of the corresponding period of a year ago and turns a big profit. Last week it again had a strangle hold on prosperity, sharing it only with the Shubert (dramatic stock), which also has been going along nicely for the most part.

As far as all the other theatres are concerned, it's a sad, sad story. All were in the "red" or so nearly adjacent thereto that the dividing line was thin.

The State had "Don Juan" with a full Vita musical accompaniment for the first time. How the fair sex in particular ate up this corking picture. The \$18,000 which it got netted a dandy profit and was splendid under the circumstances. Normal conditions probably would have brought at least \$4,000 more into the box office. Because of the feature's length, the program held only Roger Wolfe Kahn's orchestra on the Vita and the news weekly, but patrons felt they were getting a big money's worth. The Saturday and Sunday total alone was said to be in the neighborhood of \$8,000.

At the Strand the name of Dorothy Mackall was played up in the advertising and on the electric sign for "Convoy." Many people erroneously confused Miss Mackall with Dorothy Mackaye, who has been getting much newspaper notoriety of late in connection with the Kelly murder trial. This helped business some and didn't make the management sore, though Miss Mackall may be. Even with this advantage and despite it met with approval, "Convoy" failed to pile up a respectable gross.

"Cabaret," with Gilda Gray, did not mean much to the Lyria. A double bill, "The Sensation Seekers" and "The Lost Battalion" (later at Pantages recently), got fairly good returns.

With "The Night Bride" on the screen, the Hennepin-Orpheum had another of its infrequent excellent shows, but it suffered because of the sins of its predecessors.

Pantages, for a change, had nothing outside of a Tom Mix picture to lure the customers, and they did not come in golly numbers. The Seventh Street also was minus a box office card.

Estimates for Last Week
State (F. & I.) (2,500; 60) "Don Juan" (Warner) and Vita. Unbounded enthusiasm. Around \$18,000. Splendid under circumstances, but not as much as attraction should have had.

Strand (F. & R.) (1,500; 50) "Convoy" (F. N.). Well liked, but not big enough to attract under present conditions. About \$1,000.

Lyria (F. & I.) (1,350; 35) "Cabaret" (Par.). Good enough picture for house, but suffered from adverse conditions. Around \$1,000.

Grand (F. & I.) (1,100; 25) "Sensation Seekers" (F. N.) and "Lost Battalion." Double bill drew nicely. About \$2,000.

Hennepin-Orpheum (Orpheum) (2,890; 50-99) "Night Bride" (F. D. C.) and vaude. Picture okeh and vaudeville far above average. Great money's worth, but they've been alienated from this house by numerous poor bills. Under \$11,000.

Pantages (Pan) (1,650; 50) "Outlaws of Red River" (Fox) and vaude. Picture very good, but westerns don't mean much to box office here. Tom Mix, however, somewhat of card. Nothing in vaude to attract. Around \$5,000.

Seventh Street (Orpheum) (1,480; 40) "Hills of Peril" (Fox) and vaude, good entertainment bargain, but public overlooked it. About \$4,500.

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New House Forced Cuts

Seattle, May 31.

When the palatial new Mount Baker opened recently in Bellingham at 55c, the crowd in other houses was so great that a price war followed.

Avodon cut from 35 to 25c; American from 50 to 25c; Egyptian, 25 to 15c, and Dream, 15 to 10c.

NEAR THE PACIFIC

By TOM J. GERAGHTY

Every way one turns in Hollywood, he runs smack-dab into a Rosson. Art Rosson and Dick Rosson are directors at the Lasky studio. Hal Rosson is a cameraman. "Dad" Rosson is a character man. Gladys Rosson is executive secretary to C. B. DeMille. Lou Rosson often does smart bits. Mrs. Dick Rosson (who was Vera Sisson), also plays bits occasionally, and so it goes. Which caused Monte Brice, the scintillating asp of Fairfax, to remark:

"The sun never sets on a Rosson."

"Gag" or "Treatment"

Doug Fairbanks was telling Ray and Griffith his story, "The Gauchó." Ray countered by suggesting an excellent gag. . . . By return post, Ray was agreeably surprised to receive a beautiful gold and platinum monogrammed cigarette case.

All of which gives me an excellent opportunity to come to the defense of the so-called "gag man" and "kags." Personally, I don't like the expression, because a so-called good "gag" is literally "treatment." And treatment, or embellishment, well done, is the one thing which differentiates between a mediocre director or story and a brilliant one.

Laurence Stallings, the author of "What Price Glory" (or rather Glory), has taken over Matt Moore's beach house. Matt has gone to Europe and Ireland for the summer. Matt usually entertained so many guests that Laurence has been obliged to put in a turnstile and employ a gateman to sort out the callers.

In spite of this precaution, several of us managed to crash the stile the other night and found the "old Moore hospitality" still on the fire.

A Slight Error

Speaking of carpet bagging guests, here's a fairly tepid one. Near Jimmy Cruze's home in Flintridge, a Madame Helena has opened a tea garden and a fresco dining resort. Six or seven guests were having dinner with Mr. Cruze and his wife, Betty Compson, when the butler ushered four strange people into the living room. They sat down and started some quiet idle chatter. Through the door, both Jimmy and Betty got a flash of them. Each thought they were friends of the other. After dinner, the Cruze party moseyed into the living room and the four strangers got up, went into the dining room and sat down.

"Who are your friends, Betty?" asked Jimmy.

"My friends! Your friends, you mean. . . . And I think you should at least tell me we were having four more for dinner."

After the air was cleared, it was discovered that the callers thought they were in Madame Helena's palace of eats.

At the studio, my very conscientious little secretary, in answering the phone has a hurt and guilty tone in her voice as she says:

"I'm sorry . . . will you call later? . . . Mr. Geraghty is in a conference."

So now I have changed all of this. There are no more conferences, I have her merely say:

"Mr. Geraghty is in a controversy."

Mizner Crashes the Movies

Wilson Mizner—playwright, realtor, bon vivant, raconteur, boulevardier, miner, prize fight promoter, hotel owner, sometime millionaire, art connoisseur, and possibly the greatest wit since Dean Swift—has crashed into the movies. With his brother, Addison Mizner, he put over a very pretentious real estate development in the last few years in Florida, which had the very significant name of Boca Raton.

I had dinner one night a couple of years ago at their very picturesque place in Florida, an old Spanish patio in the heart of Palm Beach. I was with John McCormack, Tom Meighan, Dennis McSweeney and Larry Wheat—who incidentally is a good tailor out here now.

At lunch the other day, Wilson (that doesn't sound right, because everybody calls him Bill), was talking about Florida and said:

"I had a funny thing happen. I just got back a check from a Florida bank marked 'insufficient funds.' I thought that was funny, as I knew I had plenty of money in that bank. We investigated and found that it was the bank that had insufficient funds—it was closed."

When Gunboat Met Ketchel

Mizner at one time was manager for Stanley Ketchel, one of the greatest fighters who ever lived. And that reminds me of a nifty that Gunboat Smith pulled the other day. Gunboat, the only man that ever knocked Jack Dempsey to the rosin, was having lunch with us, when the name of Stanley Ketchel popped up. Gunboat's eyes immediately sparkled under two brown-brown brows. He interrupted the conversation with a great thick hand, saying:

"I fought that bird, Ketchel, twice. And believe me, he was a fighter. In the first fight, they told me he was a set-up and that I was to carry him along for four or five rounds to give the boys a run for their money. We no sooner shook hands than wham! He gave me a jab in the chest that I can still feel at the bottom of my spine. Well, sir, the way I stayed away from that Bozo was nobody's business. I'm telling you right now, I ran so far in the next few rounds that I wore out my shoes into a pair of spats!"

A Ham Raiser

Motion pictures are far, very far, reaching. Buster Keaton has a letter from a farmer living near Hohokus, New Jersey (home of Alex Woolcott, the critic), saying as how he is the fellow that raised the pigs that furnished the hams that made the ham sandwiches which Charles Lindbergh ate on his epic way to Paris. He says that his home has become a "shrine," and that people, from far and wide, are arriving in droves and whittling away his front fence and apple trees for souvenirs. He wants to get in the movies—and his wife has already written a scenario.

Tippy Was There

Tippy Gray, the "Unknown Dollar a Year Man," has been missing for some time. Tippy is as mysterious as the wind. He is the one person I know who is absolutely omnipresent and ubiquitous. He seems to be on every Santa Fe train, going both ways. He's at all the big championship fights, automobile races, tennis matches, polo matches, theatre openings, big fires, murder trials and what have you.

Two years ago I saw him at the Hollywood fights. I left next day for New York and met Tippy the following Sunday in the Metropolitan Museum of Arts. Two weeks later, in Albert Hall, London, Tippy came in with a party and sat down in front of me. The next week I met him in the Ritz bar in Paris.

I was back in New York in time for the world's series. So was Tippy. . . . In the next box. The following week I met Tippy at the Beach Club out here in Santa Monica. And always the greeting was most casual. Besides this, I meet scores of people who have the same experience with Tippy, only in different locations, like the Grand Canyon, Kentucky Derby, Mississippi flooded district, Channel swims, etc.

So I was not one bit surprised at the big opening of Sid Grauman's Chinese theatre to see the missing Tippy rush in about nine o'clock. He shook hands and said:

"Oh I came very near missing this opening."

"Oh no, you didn't," I said. "They wouldn't dare ring up without you being here."

Jim Tully's Hands

Jim Tully, novelist, playwright, "article writer" and an all around hell raiser, has been working as supervisor of the prize fighting scenes in Tom

(Continued on page 12)

STANLEY'S TOP, \$25,000 GOOD LAST WEEK

Philly Had to Stand for Holiday Exodus—Fox, \$21,000
"Better 'Ole," \$14,500

Philadelphia, May 31.

If it hadn't been for the clear and hot weather at the end of the week which clinched the decision of thousands of Philadelphians to spend the holiday out of town, picture business downtown would have risen sharply from the previous week. As it was, gains made earlier in the week were nullified Friday and Saturday, and the film theatres were lucky if they held their own.

Right now it looks like a very quiet summer in the little old town as far as big film houses are concerned. The \$1.65 Fox-Locust, which originally hoped to ride through the hot months, has announced the last two weeks of "What Price Glory," and it is understood nothing will follow the war comedy until the fall. Last week's gross was down to about \$9,000.

"The Better 'Ole" was helped by some rain the middle of the week and claimed to have grossed around \$14,500 in its second week at the Aldine. This is good considering the Friday and Saturday slump.

The two big weekly change houses, Stanley and Fox, claimed good business the first four days, which helped offset the dents of the week-end. The Stanley had "The Love of Sunya," a group of Foster Girls and Balabanov Five. Swanson is still big draw here and that helped, as presentation acts were not as strong as some of the recent bills. Combination got between \$24,000 and \$25,000, off, of course, but not as much as most of the houses.

The Fox, which reported that it had grossed nearly \$26,000 the previous week than \$23,000, took it on the nose last week also, thanks to the seashore exodus Friday. The house had "Three Hours" as feature film plus the Keller Sisters and Lynch, popular here; Eddie Conrad and Julia Kelety. Did not get over \$21,000, if that.

Stanton very weak with the second week of Gilda Gray's "Cabaret," which must be classed as a flop here. Gross was under \$9,000. Karlton also poor with around \$2,250 for "Women Love Diamonds," but the Arcadia fared pretty well with "Mr. Wu."

This week's layout of pictures includes "Rookies" at the Stanley (a surprising booking for the wise-acre here) with Van and Schenck (back again) featuring the presentations, and Lindbergh flight pictures and Dolores Farris and the Six Stanley Rockets also billed up. The Fox has "Cradle Snatchers" plus Arthur Prince, English ventriloquist; Jules and Jessie Walton in a dance novelty, and the Keller Sisters and Lynch held over.

Estimates for Last Week
Stanley (4,000; 35-50-75)—"Love of Sunya" (U. A.). Gloria Swanson still big draw even with weak picture. Bill good, but rich in big drawing names. Between \$24,000 and \$25,000.

Aldine (1,500; 32)—"The Better 'Ole" (Warners, 2d week). This Syd Chaplin comedy plus second Vita unit held up pretty well, considering. Midweek business helped. Around \$14,500 claimed, which would have been at least \$1,500 more without the week-end holiday exodus.

Stanton (1,700; 35-50-75)—"Cabaret" (Par., 2d week). Dropped dismally, quite unlike Gilda Gray's last picture, "Aloma." Under \$9,500. "Beloved Rogue" this week.

Fox-Locust (1,800; 16-55)—"What Price Glory" (Fox, 10th week). War comedy took another sharp drop to \$9,000 or less. Last two weeks announced.

Fox (3,000; 99)—"Three Hours" (F. N.). Picture didn't mean great deal despite Corinne Griffith's big clientele here, but bill was varied. Off at \$21,000.

Arcadia (800; 50)—"Mr. Wu" (M-G-M). Lon Chaney picture which did so well at Stanley recently, also pretty good here. Around \$3,000.

Karlton (1,100; 50)—"Women Love Diamonds" (M-G-M). Not so hot. Hardly over \$2,250.

Bushman in U Film

Los Angeles, May 31.

Francis X. Bushman is not going to sign a three-picture contract offered him by an English syndicate to work in London. Instead he has engaged with Universal to play the district attorney in "Counsel for the Defense," from an original story by Henry Irving Dodge.

The title will be changed to "Honor and the Woman," directed by Edward Laemmle. In the cast are Anna Q. Nilsson, Martha Mattox, Sidney Bracey, Sallor Sharkey and Fred Kelsey.

Charles A. Logue wrote the scenario and will have editorial supervision.

PLENTY OF RED

Only One Topeka House Escaped Going in the Box

Topeka, Kans., May 31.
(Drawing Population, 85,000)

Red ink last week for practically every house in town. Only exception was the Novelty, where stock musical comedy is a summer policy. Waddell Players, at the Grand, for the first time this season dropped below the nut.

Two changes in policy are on. At the Cozy two pictures per week started Monday, and at the Orpheum, where a split week has been in effect at reduced prices for the past three months, a hike in admission and one a week, "Don Juan" starting it. The Orpheum will be the highest priced picture house in the city at half a buck—even higher than the Jayhawk, presentation house, where the scale tops at 40.

The week's bad business was ascribed to the first break of warm weather, etcetera; even the little neighborhoods suffering losses. Generally when there is a slump the shooting galleries hold up.

Estimates for Last Week
Jayhawk (1,500; 40) (Jayhawk Corp.)—"The Red Mill" first half and "Wedding Bills" last three days. "Jazz Pirates" presentation. Both pictures pleased, but no drawing power in act. Needed more last week than just a good picture to get business. Total slightly under \$2,600.

Orpheum (1,200; 30) (National Co.)—"Flaming Forest," glorified western drew slightly on author's name, but nothing to speak of. "Breed of Sea," last half, little to recommend it. Total fell way below normal, at \$1,000.

Isis (700; 30) (National)—"New York" first half and "Afraid to Love" last half. First lacked story value and had little else than what a big city looks like to recommend it. Florence Vidor was just a picture. Surprised by bringing in the house's overhead—\$900.

Cozy (400; 40) (Lawrence Co.)—"Resurrection" strong meat, even though screen version of Tolstoy's novel sweetened quite some before released. Just under \$800.
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TOPEKA MGRS. STAGING BENEFIT FOR SELF

Topeka, Kan., May 31.

Having given benefits for everything and everybody else the picture theatre owners of Kansas and Missouri now intend to give one for themselves.

The benefit will be at the Jayhawk, Wednesday night, and it won't be pictures the picture show owners will use to attract the peepul at a half buck per so as to pay the expenses of the convention of the association Wednesday and Thursday—it will be vaudeville.

Under instructions of R. R. Blechle, president of the association and picture theatre owner of Kansas City, Bob Gary, exploitationist of the Universal branch in Kansas City, has collected a bill of radio and vaude talent from Kansas City for the occasion.

Ostensibly the show is a party for the theatre owners, but "because of the large number of seats available, the public is being invited to participate."

No one seems to know what the theatre owners have in mind for discussion at their annual convention here, except to elect officers and have a good time.

Franklin May Take

Over 2 Salem Houses

Portland, Ore., May 31.

Harold B. Franklin, head of West Coast Theatres circuit, may go to Astoria, Ore., to decide whether his chain will build a 2,000-seater in that town.

It's also reported Franklin may take over the Elsinore and Oregon theatres, in Salem, Ore., from George Guthrie.

In Portland work on the Majestic will soon start. It is to be operated as a joint house for West Coast and United Artists.

Los Angeles, May 31.

First National is tendering a formal dinner in honor of Harold B. Franklin, president and general manager of West Coast Theatres, Inc., at the Hotel Biltmore June 1.

M. C. Levee, retiring as executive general manager for First National, will be in charge of the affair, assisted by George Landy, director of publicity for the organization.

FAY LAMPHIER'S FIRST

Los Angeles, May 31.

Fay Lamphier, "Miss America of 1926," has been cast by Hal Roach in "Were Women Always Wild," her first picture.

'Whirlwind,' Providence

Got Flappers for \$8,000

Providence, May 31.

(Drawing Pop., 300,000)

Providence theatres got the breaks this past week with the weather, rain driving the throngs off the streets. Not until Friday did the rainy season end, and the usually large week-end audiences followed.

"The Scarlet Letter" was a strike at the Victory, and together with Chaplin's "Shoulder Arms" house did big all week. Majestic showed signs of health with "The Count of Monte Cristo" (reissue). With "The Whirlwind of Youth," which gasped the flappers, the Strand did unusually well. Fay's had a nice week of "Bitter Apples" with good vaude. Tom Mix put the Emery in the running again with "The Bronco Twister," and the figures of this house rose after a considerable period of mediocre business.

Estimates for Last Week

Victory (K-A) (1,950; 15-40)—Lillian Gish in "The Scarlet Letter" (M-G-M) decisive hit. Chaplin's "Shoulder Arms" big help. Good at \$8,500.

Majestic (Fay) (2,500; 15-40)—"Count of Monte Cristo" (Fox reissue) pulled well. John Gilbert and Renee Adoree, local idols, the draw. Good at \$8,000.

Fay's (Fay) (2,000; 15-50)—Monte Blue in "Bitter Apples" (W. B.) did well. Vaude aided. Break with weather boosted figures. Good at \$7,300.

Strand (Ind.) (2,200; 15-40)—"Whirlwind of Youth" (Par) scored with the younger generation. Unexpected rise of gross at this house partly accredited to rain. Good at \$8,000.

Rialto (Fay) (1,448; 10-25)—Patrons becoming educated to second run policy. Holding its own, and due for rise soon. With "McFadden's Flats" (1st N.) last Friday and Saturday, closed well on fair week. \$1,500.

Emery (Fay) (1,474; 15-50)—Vaude aided "The Bronco Twister" (Fox), with Tom Mix doing the huntin', shootin' and gunning. Nice week at \$6,000.
(Copyright, 1927, by Variety, Inc.)

Rival Frisco Houses Both Wind Up Around \$23,000

San Francisco, May 31.

If ever Loew's Warfield needed proof that it stands well with the town folks it was given that last week when the West Coast people slipped in "Lost at the Front" to give a battle to the M-G-M surefire laugh getter, "Rookies." The Warfield was well into its campaign (Wednesday) on "The Tender Hour" when word came from Los Angeles to switch the picture; the Charlie Murray and George Sidney film was the substitute. The laughs were with the Granada and "Rookies," but the business ran neck and neck between the two, with the Warfield on the short end of the screen entertainment.

Estimates for Last Week

Granada—"Rookies" (M-G-M) (2,785; 35-50-65-90). First M-G-M to get a break in this house in long time and sure picked good one. Ran well over 23 grand; sweet for this house that has been up against it for some time past. On the stage Ben Black staged come-back with Jack Partington's "Selling On."

Warfield—"Lost at Front" (F. N.) (2,630; 35-50-65-90). If it hadn't been that the Fanchon and Marco act, "All Baba," stood out strong and featured Pepito, old two-day favorite, this one would have slipped badly. As it was, ran close to standard, getting \$22,700. Rubie Wolf and band still strong draw.

California—"Wolf's Clothing" (Warners) (2,200; 25-50-75). Not too good at \$11,400. Can't seem to get out of rut.

St. Francis—"Don Juan" (Warners) (1,375; 35-65-90). In second week away off, not over \$9,000. One more week to go; then "Slide, Kelly."
(Copyright, 1927, by Variety, Inc.)

Blue Sunday Mayoralty Issue in Minneapolis

Minneapolis, May 31.

Sunday closing of amusement places and blue law enforcement has been injected into the local mayoralty campaign.

Mayor George E. Leach, running for a fourth term, declared that his present opposition comes from a group of fanatical reformers who desire a blue law Minneapolis.

"I will not attempt to regulate the consciences of the people of Minneapolis," the mayor said. "I believe it is my privilege as mayor to pick out that day."

The mayor always has been friendly to the theatres. Alderman O. J. Turner, president of the city council, his opponent, denied that he will attempt to close the theatres on Sunday.

FILM CRITICS' BOX SCORE

FUNNY HOOK-UP ON FILM BOARD OF CONN., WITH 'BIG 3' IN CONTROL

United Artists and P. D. C. Suspended for Selling Cameo of New Haven, Although Each of "Big 3" Exchanges Had Done Same Thing

United Artists and Producers Distributing Corporation (Pathe) have been suspended from the Film Board of Trade of Connecticut for selling film to the Cameo, Hartford. Suspension means that the corporations will not be able to arbitrate against Connecticut exhibitors, in the event of a dispute, until reinstated.

It seems that M. Garisman, a New Haven exhibitor, had disposed of three of his four theatres, owing to bad business. He was about to close his remaining house, Cameo, and asked the distributors if they would allow him to cancel his contracts. His request granted, Garisman installed Vitaphone and began to do business again.

F. B. O. then changed its decision and proposed to hold Garisman to his contract, demanding that he make good in cash the value of the films he contracted for and did not use. The case was brought before the Board of Trade, and Garisman lost the decision. Meantime he had sold the Cameo to a corporation, retaining but a small interest in the company.

F. B. O. entered suit in the courts and was again awarded a decision against Garisman, but the latter seemed unconcerned, as he no longer owned any attachable property.

The Film Board of Trade black-listed the Cameo, but First National sold the house pictures. Cliff Hess, of the Hays office, wrote First National and asked if the concern were not aware the house was not to be supplied with pictures. First National replied that there had been an error and the matter would be taken care of in the future. By some blunder both of these letters were sent to Garisman.

After 1st N., Metro-Goldwyn-Mayer, Paramount and Fox also sold the Cameo, it is understood, because the house has been placed on a cash deposit basis and there was practically no risk.

But when U. A. and P. D. C. sold the Cameo pictures, the First National, M-G-M and Paramount exchange managers, who have voting control of the Film Board of Trade, suspended them.

Cowboy Extra Killed In Film Chase Scene

Los Angeles, May 31. Leon Ward, 20, cowboy, working in "Nevada," was shot and killed May 28 during a chase scene. All revolvers used in the scene were supposed to have had blank cartridges. Studio people and the sheriff are now trying to find out who had lead pellets which were responsible for the killing.

Ward was an extra and native of Parowan, Utah, where he lived with his parents.

"Nevada," Paramount production starring Gary Cooper, is being directed by John Waters at Cedar City, Utah.

Adler Leaving Fox

Los Angeles, May 31. Felix Adler, comedy constructor for a number of years with Fox, has resigned. He will shortly join the Edwin Carewe forces in a similar capacity on "Ramona," United Artists release.

"Fighting Eagle" Now

Los Angeles, May 31. C. B. DeMille has changed the title of "Brigadier Girard" to "The Fighting Eagle," a P. D. C. release. Donald Crisp is directing.

Even Son Found Father Tough Inde to Sell

An idea how hard it is to sell to some of the independent circuit heads in Greater New York is illustrated by the following:

Mynie Blinderman, a son of Harry Blinderman, of the Blinderman & Steiner circuit, connected recently with a film supply concern, got the idea of making his initial sale to his father. Accordingly, he broached the idea to his father of a new screen for the Stadium, Harlem picture house operated by Blinderman & Steiner. Blinderman, Sr., said he would have to be shown.

It took four luncheon engagements for the younger Blinderman to convince his father he needed the screen, at the end of which the enterprising salesman figured out that the cost of the luncheons alone, not to mention the time consumed, more than equaled his commission on the sale. And the elder Blinderman still believes he could have done without the screen.

MRS. CHAPLIN ORDERED TO EXPLAIN 'CONTEMPT'

Refused to Answer Questions by Husband's Lawyer—Hearing Set for June 6

Los Angeles, May 31.

Mrs. Lita Grey Chaplin has been ordered to appear before Superior Judge Hartley Shaw, June 2, to show cause why she should not be held in contempt of court for failure to answer questions to Charlie Chaplin's attorneys, who were trying to obtain a deposition in her suit for divorce.

Lloyd Wright, film comedian's lawyer, appealed to Presiding Judge Walton J. Wood, insisting Mrs. Chaplin had violated an order of the court in her refusal to answer. Judge Wood signed an order for the hearing before Judge Shaw, Thursday.

Probe Rubber Checks by Chicago Photo Play Co.

Chicago, May 31.

State's attorney's office has begun an investigation into the affairs of the Chicago Photo Play Company. The investigation is mainly for the purpose of ascertaining the reason for checks recently issued by the picture company being returned for lack of funds.

The Chicago Photo Play Company was formed as a \$300,000 organization, though its sole assets were a number of scenarios. Hal B. Thompson, president, appointed Joy A. Young as custodian of the company's funds.

Under questioning Young stated he had been authorized by Thompson to issue checks and also stated he had quit his job as locomotive fireman to enter the picture business.

Assistant State's Attorney Nicolai, prosecuting, charges the company relies on investment funds from Negroes and Poles, meanwhile promising the investors roles in proposed motion pictures.

'VARIETY' TABBING DAILIES' REVIEWS

Compilation of Percentages on Criticisms of New Pictures in New York and Other Cities—Also Picture Trade Papers—Similar in General Plan to Variety's Box Score on Metropolitan Dramatic Reviewers—Film Score Starting Now

GROSSES WILL TELL

Variety is starting a film critics' percentage box score, similar in general outline to this paper's established box score for metropolitan dramatic reviewers.

The picture critical percentages will not be confined wholly to New York. It may embrace the leading key cities. Included in the box score will be the national picture trade papers.

Judgment will be mainly based upon the grosses drawn by a picture within the United States. Other elements will enter, such as the local draw of the reviewed film, to register for or against such local reviewer as may be in the box score, without regard to the picture's reception elsewhere unless the reviewer gives a country-wide opinion. Trade papers' reviews will be regarded as country wide, despite comment to the contrary. Dailies will be recorded by name, also reviewers who sign their stories.

Cold Cash Final

While the cold cash will be the final analysis, it does not necessarily follow that a picture must evidence a net profit to its distributor to denote a success. Where a film, only feature lengths, specials or supers will be included, has been over valued or ran into a special cost although but a program feature release, those points will be duly weighed. Variety will do the judging as with its legit box score, procuring such information for a close decision as may be required from the distributors handling the respective features.

The film critics' box score will be published in Variety at intervals. Such other key cities as may be selected will duly appear in the published scores.

Whereas a new play on Broadway is limited to New York during its run in the metropol, a newly released picture immediately circulates throughout the country. Such decision as may be reached upon a picture will not always be gauged by the first run showing; it may abide by the eventual gross total.

Percentages will be figured as with the legit box score, upon the Rights, Wrongs and No Opinions given by the various critics in the box.

Flip-Flap Critics

Variety's box score for dramatic reviewers, now in existence for four years, with a four-year summary in this issue, besides the winner for the season just ending, has had a tendency to sober down the blithesome reviewer, knowing each critical opinion was being recorded. Box-scoring the picture critics of the dailies may have a like effect, especially upon those of the flip flap type so plentiful nowadays in the larger cities.

The male picture reviewer almost without exception is proving a serious student of the screen, offering a frank and wholly personal opinion in his written reviews.

To tab the film reviews for percentages and covering several cities is quite a task, but Variety accepts it happily in the trust that it will greatly advance reviewing of pictures for the public in the commercial theatre. Since the tabulation will be on pictures in the commercial theatre, an "artistic success" will be entirely disregarded in a printed notice. Provided there is

\$2,000-A-WEEK DOG STAR SPLITS FAMILY

Wife Gets Divorce—Rin Tin Tin Supported All and Everything

Los Angeles, May 31.

Rin Tin Tin, movie dog star, was given the rap for causing all of the trouble between Mrs. Charlotte Anderson Duncan and Leland L. Duncan, owner of the dog, according to testimony filed by Mrs. Duncan in Superior Judge Summerfield's court, which culminated with a decree of divorce being granted her.

Mrs. Duncan, owner of Nobleman, a show horse, said in her statement that her husband cared more for the movie dog than for her, also abusing her stable of horses as if they were of common stock. She testified that Rin Tin Tin was supporting Duncan with a salary of \$2,000 a week, though nothing was said against the animal's character.

The couple separated in March, 1924, after being married for two years. A property settlement was made out of court.

Santell's 4th and Last Separation Serial Ends

Los Angeles, May 31.

Alfred Santell, director for First National, and his wife, Ruth Santell, former actress, have for the fourth time in two years decided they are a matrimonial flop. The couple first had trouble when Santell was employed as a director at the F. B. O. studio and his wife attempted suicide a little more than two years ago.

A reconciliation when Mrs. Santell recovered and they lived together for about four months when there was another break. The third happened when Santell went to Oregon to make exteriors of "The Patent Leather Kid." At that time it was said the separation would be final, with Santell making certain settlements upon his wife. However, when he returned from the northwest Santell again returned to his wife.

Within two weeks to the day the couple had what is known as an open quarrel, which led to a final settlement in the office of Milton Cohen, attorney for Mrs. Santell.

4 MOS. FOR \$4.03

Low Lucas' Bouncing Checks More Than "Row of Beans"

Los Angeles, May 31.

The two bouncing checks that Low Lucas, film actor, passed may not have been amounted to "a row of beans," as he so naively put it before Superior Judge Albert Lee Stephens, but that he wrote them while disregarding his bank account amounted to a four months' term in the county jail.

So said Judge Stephens estimation.

The amounts of the checks were for \$1.83 and \$2.30.

Viola Dana's Relapse

Los Angeles, May 31.

"Pretty Polly," starring Viola Dana for F. B. O., has been temporarily stopped, due to a relapse suffered by the actress following a minor operation.

"Polly" is the last of a series of specials in which Miss Dana is being starred.

Not Renewing with O'Shea

Los Angeles, May 31.

The contract which Danny O'Shea holds with F. B. O. will not be renewed when it expires June 5. O'Shea contemplates free lancing.

no more definite expression, anything dodged under the name of "art" will be set down as No Opinion.

\$200,000 AND 50% FOR O'REILLY'S 2 HOUSES BY U

Also Executive Job in U Offices—Loew's Deal Fell Through; No Cash

Cash up to \$200,000, retention of 50 per cent. interest in the two houses sold, and an executive job in Universal's New York headquarters are the consideration given Charles O'Reilly by U. for his Park Lane theatre on the upper east side and his house under construction on the far upper west side, New York.

O'Reilly, former president of the New York state exhibitors' organization, still operates his own three other picture houses. He is an executive with U in its theatre department.

The U. deal followed the falling through of the proposal to O'Reilly by Loew's. Papers had been drawn for that trade to go through. It involved no cash outlay by Loew's. Upon Universal stepping in on the eve of closing with Loew's, the cash offer attracted the theatre man.

Universal is reported having made advantageous proposals to buy to several of the smaller New York theatre chain operators.

5 Kerrick Defendants May Go on Probation

Los Angeles, May 31.

The three women and two men, convicted of manslaughter in the shooting of Tom Kerrick, film cowboy, stand a good chance of freedom. First material steps toward freedom of the five, Mrs. Sarah Kerrick, the widow; Anita Davis, Iris Burns, Joe Hunt and Henry Isabel, when Judge Craig, sitting pro-tem for Superior Judge Carlos Hardy, allowed application for probation to be filed. A petition for a new trial was denied.

E. J. Dennison, deputy district attorney in charge of prosecution, recommended the probation hearing, saying that as far as his office was concerned, the granting of a release to all the defendants on probation would meet with approval, and the ends of justice properly served.

The hearing is set for June 14, with final action on the probation requests and of manslaughter sentence delayed until then.

Roxy Jazzers May Stick Over Six Weeks

Some personnel changes are being made in Roxy's Jazzmanians, the all-star orchestra, which, from indications, will remain more than the allotted six weeks at the Roxy. Following this Benjamin David will take them out on tour in allied Fox-Roxy houses.

Although Frank Black and Louis Katzman, both stellar Brunswick recording arrangers, are among the technical advisers, it looks as if the Roxy Jazzmanians will sign with Victor for the disks.

Pauline Alpert, the only female member of the orchestra of 14, conducted by Charles Previn, and who is the first pianist, is already a Victor solo recording artist.

Ford and "Grandma"

Los Angeles, May 31.

John Ford after all will make "Grandma Bernie Learns Her Letters" for Fox, instead of "Hansman's House."

Ford was in Europe last winter taking scenes and getting atmosphere for the picture, the Jodel of which is in the Bavarian Mountains.

"Hansman's House" will be made by him when he finishes the other story.

INSIDE STUFF ON PICTURES

That the public is still being fooled by the use of old time prints in the sale of so-called salaciously advertised pictures is proven by one now being shown on the west coast. This picture was first made about 12 years ago or more and exhibited in the east under another title. The title exhibited under was not a salacious one nor did it necessitate sensational advertising to put it over. Recently a promoter is reported to have purchased a print of the picture in San Francisco for \$130. He got some medical slides dwelling on social diseases and decided to change the title to one that would attract attention. The picture, it is said, was shown in San Francisco at an outlying house for three or four days and then stopped. It was later brought to Los Angeles and placed in a down town theatre on exhibition for men only. The first night its receipts are said to have netted the owner \$340 for his share with the result he decided he had something and is now offering the picture throughout the country.

The picture played for men only for about eight weeks when another picture was brought into town, which is playing to women only. Immediately it was decided to change the policy of the theatre in which the aged picture was being shown to for women only and it has been running this way for about two weeks.

A book on diseases, etc., and the welfare of girls is being sold for 50c to the customers who come to this theatre. It is understood that the promoter who is exhibiting the old picture has been trying to replace it with another which would be closer in text to the title than is the one which he is now showing. It is not known whether or not the promoter purchased the original negative of the picture that is now being shown or whether the original print was duped for the extra prints that were made.

The other and legitimate picture which is being shown for women only is one that has been projected in the east and which in various communities from time to time has been barred, but usually reinstated by the courts. It also shows slides, has a lecture and is advertising the fact that two players, one of whom is close to stardom, were featured in it. Efforts have been made by the company to whom the male star is under contract to get the promoters of the picture to refrain from advertising his name in connection with it and they have even gone so far as to ask the producer to withdraw from this city. It is understood that Police Commissioner Foss, who is in charge of the theatrical and motion picture investigation work for the police department, has been studying the conditions regarding both of these films.

Variety's story of last week that Sam Katz (Publix) has discovered New York's neighborhoods as a fertile field for and in need of large deluxe picture houses didn't meet with much approbation from competing chains or circuits. Contrarily it is claimed that is now what's the matter with the neighborhoods; that they have too many theatres.

It seemed admitted though that while money is being plentifully supplied by bankers for theatre building, building will continue.

Nothing will stop the theatre building wave, it is claimed, except some momentous event that will bring to the attention of the money men that progress in the increasingly number of film houses must be conservative and by showmen aware of all conditions.

It is alleged that a small chain of picture houses in the east was recently taken over by banking interests that had financed it. Many appear to have heard this report but no one seems able to identify the circuit. The other instance of theatre operating failure most frequently heard nowadays is that of the Ascher Brothers in Chicago. Yet while the Ascher report was about, another independent theatre building concern of the same city borrowed four million dollars in New York for theatre construction purposes.

Reports reach New York daily almost of retrenchment movements among the west coast picture producers. "Overhead" appears to be the panicky by-word out there. General grumbling is said to be continuous, starting perhaps from the New York end of the producers' organizations.

One large producer on the west coast is reported to be carrying \$100,000 weekly overhead expense in contracted players and directors, who are weekly idle to that extent. This and other waste must be apportioned with that possibly telling the answer to the low profit on picture production by the biggest producers at present.

Several of the independent producers are profiting through it. They are making pictures on the economical plan, carrying no term contracts, and giving a finish to their product comparing very favorably with the pictures produced by others and costing perhaps six to eight times as much. The large cost of the others are likely padded through the necessary "overhead" chargeable to them.

No surprise was occasioned in the east by the report that Colleen Moore and her husband, John McCormick, are to leave First National. It was anticipated as to probable occurrence, that were Waterson Rothacker to assume production charge at the First National's studios at Burbank, Calif., McCormick would fulfill a long distance threat to walk. First National executives had stated that might prove to be the outcome. Rothacker is said to have a free hand and he is looked to to build up the First National production forces.

Somehow nothing definite crops up on any business relations or understanding between Loew's and United Artists. It has been suspected an understanding existed between the two, on new or acquired theatres by either, but this does not now appear to be so. More it seems to be a matter of individual dealings. If either is about to buy or build a theatre the other may suggest it be given an interest. That's all there is to it, from accounts, other than the close personal friendship of Marcus Loew with Joe Schenck, and Joe's brother, Nick, being so influential in the Loew circuit.

Bankers downtown in New York are said to be holding about 15 millions in the merged Pathe stock, ready to place it on the market at almost anytime.

The "Wall Street Journal" has been printing a series of articles on the picture business and financing. Much of the subject matter appears to be theoretical with the impression left with the understanding, that the paper's stories are possibly designed to promote a market for picture securities.

Amid all the current talk about film mergers, the instance of the acquisition of First National by the Stanley Company is being cited as an example of the adage that "big business doesn't fight." This transaction involved infinite complications, but it was carried out without a battle anywhere along the line.

Originally First National's capital structure was represented by an issue of common stock distributed to the score or so franchise holders. There were subsequent issues of preferred stock, representing money loaned by Gordon of Boston and afterward a second issue of \$2,500,000 to fund bank loans outstanding.

Some years ago the voting common was all concentrated in a voting trust made up of five members—Gordon, Stanley Company, holders of the Eastern Pennsylvania franchise, Clark, of Clark & Rowland; Fabian Interests, and Finkelstein & Ruben.

Gradually the Stanley Company absorbed various of these interests, first the Fabian concern and then Clark & Rowland. The last purchase, according to report was the stock of three franchise holders—Mandelbaum, of Cleveland, who held the Orlo franchise; Kramer, of Charlotte, N. C., and Levy, franchise holder of Kentucky and Tennessee. These three are understood to have sold out on the basis of \$60 a share for

their original stock. The Gordon Boston franchise also was comprehended in this deal.

This block of the original issue, added to what Stanley already had absorbed (including the Moe Mark and the Crandall franchise, previously taken up), gave Stanley 48 per cent of the voting power in the voting trust.

The biggest interests outside the Stanley holdings now became West Coast Theatres (circuit) and Finkelstein & Ruben, the latter interested in the voting trust. The Stanley control was completed by an agreement covering the voting of the West Coast stock. Gordon, having sold out, resigned from the group of five trustees leaving three of the four remaining memberships (Stanley, Fabian and Clark) in the hands of the Stanley people. It is understood that the trust is self-perpetuating and Gordon's place will be filled by a nominee of the Stanley people.

The Finkelstein & Ruben membership of course is now a minority, with other scattered franchise holdings.

Each one of these moves involved almost an infinity of maneuvers and long negotiation, but the deals were accomplished gradually and without friction so that the transfer came almost as a natural growth.

When the Patents Company more than a decade ago went out to absorb the existing distributor system it was otherwise. Jeremiah J. Kennedy of the Patents Company had appraisals made of the exchange, summoned the owners to New York and told them what they were going to get for their business. A few of the exchanges threatened to fight but finally they gave in one after another and took the Kennedy price, although the bitterness then engendered lasted for years in a few cases.

Shots of Lindbergh's arrival in Paris hit Broadway yesterday (Tuesday) morning. Paramount took a chance on ship news information and had ads in the morning dailies announcing the showing of the Le Bourget field stampede, the only Broadway theatre to carry such an announcement.

A few hours later the remaining film emporiums had the boards out heralding the screening.

A prize of \$30,000 to be awarded the first American plane to cross the Pacific Ocean, starting at Los Angeles and ending in Tokyo, was posted by Sid Grauman, theatre operator, through the L. A. Chamber of Commerce. Grauman, who is financially sponsoring the Black Falcons Squadron of Clover Field, made the \$30,000 offer after consulting with prominent local aviation experts on the feasibility of the flight. Every precaution will be taken to insure the safety of the flyers, with preliminary tests taken of all machines entering the transpacific race, to be held under the auspices of leading aviation authorities chosen by Grauman and the Los Angeles Chamber of Commerce.

"The Barker," to be made by First National from the stage play, will not be new on the silversheet, either in title or theme.

In 1914 Col. William N. Seelig for the Polyscope trade mark made a picture called "The Barker" at the studio in Chicago. The story was written by Charles K. Harris and a book was printed in copyright form. Lew Fields was the star of this picture. The picture never got very far.

It is said that the idea so far as basic principal and theme were concerned is quite similar to that of the stage play now running in New York and also here at the Belasco.

Nearly every film salesman in New York works on a straight salary basis. Some salesmen must outsell others, yet salaries in the main remain much on an equality. It has come to pass that they are anxious for a commission grant, to enable them to make selling more profitable and perhaps more energetic. The salesmen have their own organization but so far it has refrained from taking official cognizance of the commission proposition.

It is maintained by the salesmen that selling is getting tougher and tougher and that indications point to a survival of the fittest the way things are going. The continual circuit absorption of independent houses is one of the reasons why volume selling is becoming more difficult.

Shrinking a theatre sign to save on electric bills is the latest of economical wrinkles in middle western parts. Some time after leasing the Covent Garden, straight picture house on the north side, Chicago, Lubliner & Trinz clipped the Garden from the sign. Besides making the title shorter it also cuts the light bill in half.

Radio talks out of Los Angeles have been sharply aimed at the banking interests behind the Julian Petroleum, which had undergone an investigation. Several show people were purchasers of Julian stock, as has been previously reported in Variety.

The radio talks have been lengthy, full of venom, containing direct accusations that are criminally libelous if untrue. No action has been reported against the radio speaker, who plainly stated that not a daily newspaper in Los Angeles, through the powerful interests involved, has dared to mention or repeat the charges he made.

The same banking interests are said to have loaned money to producers and actors of the film colony on the coast at high interest.

It is charged by the radio talker that the bankers have misappropriated over \$11,000,000 of Julian's assets. He also charged that the bankers and others responsible have fled to Europe.

In the news weeklies battles the only one reported cutting prices so far is Kinograms. Pathe and International (Universal) are said to be under an understanding to keep to scale, but Fox is free to slash if it wishes to. So far Paramount and M-G-M have made no radical proposals for their new news services. Usual price for a news weekly is \$10 daily for the first three days, scaling down to \$2.50 a day. A news reel as a rule is alive for about six days and could go to 10 days on a pinch.

The supremacy of J. J. Murdock in Pathe was demonstrated when A. J. Van Beuren screened a new comedy for the Pathe reviewing committee. It was to be the first of a series of comedies of home life like the former Mr. and Mrs. Sidney Drew stuff. The committee is said to have flatly rejected the first, made recently in California, and suggested the entire prospect of a series be given up. Van Beuren is said to have insisted the comedy be released.

There was quite a to-do but finally orders came from Murdock that the stuff go on the program. Van Beuren is head of the K-A controlled producing unit making the Fables and Topics. Negative cost on the first of the home life comedies panned by the committee, is said to have been \$15,000. The kick on the first was that it looked out of date.

Vaudevillians, unaccustomed to picture studio lighting, when making Vitaphone subjects find that the tremendous glare of lights necessary for the filming has the vaude birds washing their eye for several days following a Vita test.

The artists are not required to look full into the "kleigs" but between them, yet the inexperience of studio connections has them taking a rubber just the same.

One vaudevillian has been wearing glasses since he tried to outglare the lights.

John W. Considine, Jr., is said to have paid clipping bureaus \$5,000 for covering press material on Rudolph Valentino's death.

Lupe Velez, one of the leading feminine characters in Douglas Fairbanks next production "The Gaucho" is a 17-year old Mexican girl signed for pictures originally by Hal Roach.

Mike Donlin's Benefit On Coast June 9

Los Angeles, May 31.

Mike Donlin's Testimonial June 9 at the Philharmonic Auditorium gives promise of being the biggest benefit performance ever presented on the Pacific Coast.

With John Barrymore heading the committee in charge of raising funds for the aid of the stricken actor and former ball player, everyone in theatricals, pictures and baseball as well as sporting world have put their shoulders to the wheel to put this affair over.

Paul Nicholson is chairman of the entertainment committee, aided by Lou M. Houseman, Harry Bailey, Dave Thompson, Frank Ward and Otis Harlan.

Among those to appear are John Barrymore, Duncan Sisters, Douglas Fairbanks, Hyams and McIntyre, Tom Nawn, Tom Mix, a score of acts from the Fanchon and Marco "Ideas" in West Coast houses including Gene Morgan and Lynn Cowan and also turns from the Orpheum and Hillstreet theatres which Frank Vincent has offered.

Requests have come for tickets as well as subscriptions from the Lambs, Friars and various sporting organizations and baseball clubs in New York.

Lou M. Houseman of 7550 Hampton avenue, Hollywood, Cal., is receiving any subscriptions that are offered, with checks made payable to the Mike Donlin testimonial.

Weingarten, Once P. A., Now Prod. Supervisor

Los Angeles, May 31.

Larry Weingarten, former press agent for Jackie Coogan, who was promoted as assistant to Harry Rapf at M-G-M., has been appointed supervisor of productions under the latter. His first picture will be "Foreign Devils," a story about the boxer rebellion, in which Colonel Tim McCoy is to be starred.

Weingarten is one of the youngest supervisors employed on the M-G-M lot.

College Boy, West Point Bound, Picked for Films

Seattle, May 31.

Bill Kelly, Montana university football star, and considered the greatest player developed in the west the past three years, being selected on some all-Americans teams, spite of the fact that he played on an ordinary team, is one of the 33 college men in America still left in the First National screen contest. Bill should fit in fine in college stories, for he plays baseball, runs 100 yards in ten seconds and is a wow with a football. So if he can act and screens well, he should be a card.

Just how his screen work would fit in with his plans to attend West Point this fall, where he will surely be a star on the Army eleven, is not known here.

Lafayette Stops Vita; Back to "Name" Acts

Buffalo, May 31.

The Lafayette Square will discontinue the Vitaphone next week for the balance of the summer, reopening the feature about Labor Day. The Lafayette holds the local first-run privilege for Vita.

The house is again booking personal appearance attractions, which have always proven business getters here. Louise Glaum, showing this week, seems to have revived interest in the vaude end of the house bills. Similar features are planned for the summer.

Egyptian's 'Topsy' June 1

Los Angeles, May 31.

Grauman's Hollywood Egyptian will reopen June 11 with "Topsy and Eva," the Duncan Sisters starring film for United Artists.

A special one-hour prolog featuring the Duncans in person will be staged by Sid Grauman in connection with the run of the picture.

Usual \$5 opening night seat will prevail.

"Devil Dancer" Writer

Los Angeles, May 31.

Allice D. G. Miller has been engaged by Samuel Goldwyn to do the scenario on Gilda Gray's next, "The Devil Dancer," by Harry Hervey.

AMUSEMENT STOCKS NEGLECTED AS FAVORITES GO TO NEW HIGHS

Resumption After Holiday Brings No Change of Waiting Position—Orpheum at New Bottom for Year at 29—Roxy Issues Show Improvement

Resumption of trading after the holiday failed to bring out any change in the old waiting position of trading in the amusement stocks. While yesterday's noon prices disclosed about a dozen new high points for the year, including 174 1/2 for Steel and 224 for Baldwin, business in the picture and allied issues was listless.

Paramount-Famous opened up a fraction better at 109 1/2, but scarcely moved in the next two hours. Loew started a fraction lower at 56 and slipped to 55 1/2. Fox was about unchanged around 61, while special issues throughout the list were briskly bid up.

Holiday Turning Point

Memorial Day frequently brings a clarifying of the business situation ahead, and for this reason it was felt that some definite move might be expected in the amusements, particularly because they have been for so long drifting far below their high levels of last year (with the single exception of Loew, of course).

Last week brought out only one aggressive operation, in the improvement of Roxy issues which went still further in its recovery of lost ground. All three units were up from a fraction in the bonus common to nearly 2 on the combined unit. The high pressure sales campaign is over and sponsors are apparently doing something in the way of establishing better price levels in the Over the Counter market. The new theatre has now been running a couple of months and has

made a favorable showing at the boxoffice, at least enough to give traders something to figure on more substantial than mere enthusiasm for the future.

Orpheum and Pathe

Probably the support that has taken Fox out of its low ground below 55 has had something to do with the betterment in Roxy. Elsewhere in the group movements were narrow. Orpheum was at a new bottom late last week and yesterday at 29 flat, compared to its top on the recent merger talk of 35, while Pathe Exchange, the center of the consolidation deal, has held well around 45-46, although it had not come out yesterday up to 1 o'clock.

One of the obstacles to a substantial advance in Paramount appears to be a considerable quantity of scattered long stock taken on between 116 and 120 and still carried. Presumably this will come out whenever it shows a profit to discourage holders, creating selling pressure all the way up, although this would be a minor detail should an aggressive clique undertake an operation in the stock, which is exactly what partisans of the bull side are banking on. Loew, the other of the theatre leaders, is rapidly making for itself a semi-investment rating, being well regarded in this light by financial writers.

On the speculative side, however, the conservative attitude of the directors toward dividend policy discourages buying for a profit at this time.

Summary of trading to Saturday, May 28:

STOCK EXCHANGE

1927	High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
48	45 1/2	45 1/2	6,200	Amer. Seat. (4).....	47 1/2	46 1/2	47	+ 1/2
149	129 1/2	129 1/2	2,200	Eastman Kodak (8).....	148 1/2	146 1/2	148 1/2	+ 1/2
103	98	98	300	1st Nat'l, 1st pref. (9.44).....	102 1/2	102 1/2	102 1/2	+ 1/2
74 1/2	54 1/2	54 1/2	20,700	Fox Film, Cl A (4).....	61	58 1/2	60 1/2	+ 1/2
63 1/2	40 1/2	40 1/2	12,800	Loew (2).....	56 1/2	55	56 1/2	+ 1/2
26 1/2	24 1/2	24 1/2	300	M-G-M, 1st pref. (1.89).....	26 1/2	25 1/2	25 1/2	+ 1/2
16 1/2	9 1/2	9 1/2	500	Univ. Pict. Co. (1).....	10 1/2	9 1/2	10 1/2	+ 1/2
35	29	29	5,400	Orpheum (2).....	30 1/2	29	29	+ 1/2
114 1/2	105 1/2	105 1/2	13,300	Par-Fam. (8).....	110 1/2	108 1/2	108 1/2	+ 1/2
124 1/2	119 1/2	119 1/2	1,000	do., pref. (8).....	120 1/2	119 1/2	120	+ 1/2
37	31	31	7,500	Pathe Exch. (3).....	40 1/2	40	40	+ 1/2
66	56 1/2	56 1/2	1,000	Shubert (2).....	59 1/2	58 1/2	59 1/2	+ 1/2
104 1/2	93	93	100	Univ. Pict. pref. (8).....	102 1/2	102 1/2	102 1/2	+ 1/2
45 1/2	24 1/2	24 1/2	21,400	Warner Bros. (2).....	38	34 1/2	34 1/2	+ 1/2

BONDS								
90 1/2	94	94	\$20,000	Keith 6's (Stock Exch.).....	90 1/2	90 1/2	90 1/2	+ 1/2
105 1/2	101	101	217,000	Loew 6's (Stock Exch.).....	104 1/2	103 1/2	104 1/2	+ 1/2
111 1/2	98 1/2	98 1/2	55,000	Warner Bros. (Curb).....	104 1/2	102 1/2	102 1/2	+ 1/2

CURB								
8 1/2	4 1/2	4 1/2	500	Film Insp. (2).....	5 1/2	5	5	+ 1/2
25 1/2	17 1/2	17 1/2	2,900	Fox Theat. Cl. A.....	19 1/2	18 1/2	18 1/2	+ 1/2
100	95 1/2	95 1/2	300	Unit. Art. The. Cir. (2).....	100	99	99	+ 1/2
45 1/2	28 1/2	28 1/2	10,100	Warner Bros. (2).....	28	25 1/2	25 1/2	+ 1/2

Note—Loew bonds sold ex warrants \$68,000 at 97 1/2 to 98 1/2, closed 98 1/2 up 1/2.

ISSUES IN OTHER MARKETS Quoted at Saturday Close Over the Counter New York

Bid.	Asked.	Sales.	Issue.	Bid.	Asked.	Sales.	Issue.
16 1/2	19	...	Auto Movie Dis. ....	...	...	...	+ 1/2
8	13	...	DeForest Phonos. ....	...	...	...	+ 1/2
30	35	...	Boxy, Cl. A. (800 notes) (3.50).....	...	...	...	+ 1/2
33 1/2	41	...	Unit do. ....	...	...	...	+ 1/2
10 1/2	10 1/2	...	Unit do. ....	...	...	...	+ 1/2
2	4	...	Technical. ....	...	...	...	+ 1/2
92	100	...	Un. Ch. Th. (2).....	...	...	...	+ 1/2
...	...	...	100 Loew's Theatre, Boston.....	6 1/2	6 1/2	6 1/2	+ 1/2
...	...	...	Philadelphia	...	...	...	+ 1/2
...	...	...	2,125 Stanley Co. of America.....	71	70 1/2	70 1/2	+ 1/2
...	...	...	Chicago	...	...	...	+ 1/2
...	...	...	75 Briabon & Katz.....	61 1/2	61 1/2	61 1/2	+ 1/2
...	...	...	Cleveland	...	...	...	+ 1/2
...	...	...	Loew's O., pf. ....	...	...	100 1/2	+ 1/2
...	...	...	St. Louis	...	...	...	+ 1/2
...	...	...	Skouras.....	...	...	40	+ 1/2

Class A Roxy represents the pref. stock alone. The first unit is the preferred, carrying its full one-third share of common, and second unit quoted is the common per share.

AFTER 'ABIE' DIRECTOR

Los Angeles, May 31.

Paramount is having trouble in picking a director for "Abie's Irish Rose." This picture is scheduled to go into production July 11. It was originally intended to have Ernst Lubitsch direct it.

After an adaptation had been submitted by Julien Josephson it was decided to give the megaphone to Victor Fleming. Fleming, after reading the script, decided he didn't care to do the story.

Up to the present time no director has been selected, with a possibility, it is said, of a request made to Fox to loan Al Green.

Green has achieved quite a reputation for making the heart interest Jewish and Irish stories.

Regulation Neighborhood Pictures in Discussion

Los Angeles, May 31.

Steps to regulate the type of picture shown in neighborhood theatres were discussed at the convention of the National Congress of Parents and Teachers, held in Oakland. The forecast of such step was contained in the address delivered by Mrs. A. Reeve, national president, who spoke of the demand upon the congress and other organizations to control the quality of neighborhood films.

John Lynch Off F. B. O. Lot
Los Angeles, May 31.

John Lynch is no longer a supervisor of production at F. B. O. studios. He was with the organization for five months.

JOHN WATERS AS "SABREUR'S" DIRECTOR

William Wellman Taking Rest—Waters' Director But Little Over a Year

Los Angeles, May 31.

John Waters, who has been a director a little over a year, has been assigned to direct "Beau Sabreur," the sequel to "Beau Geste," as a Par production.

He is replacing William Wellman, as the latter, who has just completed "Wings," had a nervous breakdown and will take a three months' rest.

Wellman was an aviator during the war and fell from his plane several times. His body is similar in construction to that of the missing French aviator, Capt. Nungesser.

Milton E. Hoffman will supervise the production of "Sabreur" which begins June 15. Gary Cooper is the only featured player chosen so far.

NATURAL COLOR FILMS MADE UNDER THE SEA

Washington, May 31.

Photography under the surface of the sea has been accomplished in its natural color. Charles Martion, of the National Geographic Society, and Dr. W. H. Longley, ichthyologist of Goucher College, have so demonstrated before the Geographic Society.

Various experiments involving the creation of much of their own material required many months off Dry Tortugas of the Florida Keys. Ordinary autochrome plate would not register the moving life under water, but after hypersensitizing the plates, to reduce the exposures to one-twentieth of a second, they were able to make photographs in shallow water.

These plates were of no value after going down 15 feet. A raft was rigged up to support a heavy charge flashlight with the problem of synchronizing the flash and the camera shutter being finally worked out. With this method it was found that autochromes could be made without hypersensitizing the plates.

During the early experiments Dr. Longley was badly burned by a premature explosion.

Hold Over Film Costs

N. Y. Strand 1/2 Act's Pay

The New York and Brooklyn (N. Y.) Mark Strand theatres are both defraying Ted Lewis' \$6,500 salary this week. Lewis is current at the Brooklyn Strand and comes into the Manhattan Strand June 4.

The reason for both houses splitting the act salary is because of a fortnight's booking contract for Lewis' services at the New York Strand starting May 28. With the latter house deciding to hold over "Resurrection" for a third week, the fancy priced presentation feature could not be played in conjunction, hence the Brooklyn Strand, of the Stanley-Mark Strand circuit, as an accommodation decided to switch its own picture schedule and play Lewis this week instead.

"Resurrection" was to have come into the Brooklyn Strand this week and "Convoy" next but the films were reversed. The bandmaster is being billed over the picture this week.

Reed Howe's 2d Try

Los Angeles, May 31.

Reed Howe and Gladys Quartaro, screen players, it is said, will shortly be married.

Howes is only waiting to have an interlocutory decree of divorce which he obtained from his first wife made permanent before he leads the second one to the altar.

TOM GALLERY AT HOME

Los Angeles, May 31.

Tom Gallery, picture actor, was exonerated in court of failure to stop and lend a hand in an automobile accident in Pasadena he was alleged to have witnessed. Gallery proved his alibi that he was entertaining Red Grange at the time in his home in Hollywood. Grange appeared in court on the actor's behalf.

70 N. J. EXHIBS NOT TO START AFTER FILM SELLERS IN COURT

Wanted to Immediately Contribute \$50,000 to Defray Legal Expenses—Can't See Anything Substantial in "Oil" About Convention

AUSTRALIAN PROBE FINDS NO MONOPOLY

Executives in Film Trade Deny Any Understanding—No American Influence

Sydney, April 30.

Leading executives of the film trade in Australia entered an emphatic denial to charges being investigated before the Federal Films Committee that a monopoly or understanding governs the picture business in this country.

The scope of the committee investigations extends all the way from the economic aspect to the moral effect. The desirability of censorship was discussed, among other things.

Testimony regarding the alleged restrictive business methods of Australian film men brought out the circumstance that English-made pictures are admitted to Australia duty-free, but Australian productions entering England are subject to a tax of 10 cents per foot.

Balcombe, a director of Union Theatres, stated that it cost \$225,000 to produce "For the Term of His Natural Life," Australia's greatest effort to date at picture making.

A member of the committee asked: "Is there any truth in the rumor that American interests, by certain methods, tried to make this picture a failure?" Mr. Balcombe's reply was a very positive "No."

PLAYING BANDS

Among the new versatile band attractions booked in the Loew picture theatres are the Yale Collegians, undergraduate dance orchestra. It starts an annual vacation tour June 26 at the Palace, Washington. William Morris is handling this combination.

B. A. Rolfe and his Palais d'Or orchestra, radio "names," will essay a summer tour for Loew's, and Dave Harman opens June 5 in Washington.

Al Lentz is being repeated in the picture houses after a combined vaudeville-picture tour. Arthur Spizzi is booking Lentz.

Canadian Judgment

Binding in N. Y.

A Canadian debt incurred in Quebec in Jan. 28, 1916, by Arthur H. Sawyer, film man, in favor of Paul Gilbert, has since mounted with interests and costs from \$925.50 to \$1,128.62. The appellate division, New York, has ordered Sawyer (Sawyer & Lubin Pictures), interested in the original formation of the Roxy theatres, to pay the indebtedness.

Gilbert secured judgment in the Canadian courts and on the strength of that was given summary judgment without a new trial in New York. Sawyer appealed from this verdict unsuccessfully.

RETAKING "STOCKINGS"

Los Angeles, May 31.

Following favorable preview reactions to "Rolled Stockings," a student players vehicle, Paramount plans to make retakes in an attempt to strengthen it enough to stand up as a special. Richard Rosson, original director, is handling the retakes.

The cast includes Louise Brooks, Nancy Phillips, James Hull and Richard Arlen.

Garret Fort on Specials

Los Angeles, May 31.

Garret Fort, scenarist, has been signed on a long term contract with Warner Bros. to make special productions.

Seventy of the largest theatres in New Jersey were represented at the last meeting of the State's M. P. T. O. when a committee was appointed to engage legal counsel for the coming fight against the present contracts employed in the sale of films by members of the Hays organization. The owners of these theatres offered to start the fund with a joint contribution of \$50,000. Leon Rosenblatt, president of the organization, advised that contributions would be accepted or a quota assessed until the final opinion is received from the attorneys.

Louis Phillips, secretary of the Film Board of Trade and clerk of the Board of Arbitration, has tried to pacify the irate exhibitors. Phillips has not been given any leeway in the matter and the only proposal he has been able to make is that the theatre owners wait until after the national convention at Columbus.

New Jersey exhibitors have learned from past experience that the national conventions always seem to dodge conditions. The New Jersey group does not expect anything in the way of a concrete working proposal at the convention and suit will probably be started in the courts soon after the convention is held.

Immediately following the soothing advice from Phillips there appeared on all work sheets used by salesmen on staffs of members of Hays' organization a red line to the effect that all pictures listed are sold "with tentative titles, cast and directors."

This means that where, heretofore, the producers got around changes after action was brought before the Board of Arbitration, exhibitors are now openly advised that the products they buy may be changed so completely as to be entirely different from the idea conveyed by the description on the work sheets.

FILM BOARD'S SECS.

MEET AT FRENCH LICK

Pettijohn Presiding—Dinner, Plenty of Speeches, Golf and Getaway

French Lick, Ind., May 31.

Secretaries of the Film Boards of Trade opened their first annual convention here today. Their number includes representatives from 32 different boards.

C. C. Pettijohn, general counsel of the Hays organization, opened the session with George Borthwick, auditor, making the second talk. Reports were also made today by the copyright bureau and credit committee. Gabriel Hess, of the Hays office, is handling these.

Wednesday morning is to be given over to a talk on arbitration by Pettijohn, and another on fire prevention by Hickman Pierce. Jack Connolly, the Hays representative in Washington, will deliver a discourse on public relations. A golf tournament is scheduled for the afternoon.

Thursday will be utilized for open discussion with a question box and any other unfinished business, being topped off by a dinner given by Tom Taggart.

Friday morning is the get-away.

1st Nat'l Buys "Shepherd"

Los Angeles, May 31.

Sol Lesser is not going to make "The Shepherd of the Hills," Harold Bell Wright story, as originally intended. Instead, he has sold the story to First National for \$75,000 and it is understood it may do for

Richard Barthelmess.

William K. Howard, who was to have directed the picture, and Raymond L. Schrock, to have a role as the producer, have both released Lesser from his obligations to them. The picture will be made as a special for the 17th program.

NEAR THE PACIFIC

(Continued from page 5)

Morgan's newest picture, "We're All Gamblers." Jim was formerly a ring fighter and pretty tough. But now he has turned esthetic and can balance a cup of tea on his knee as good as the next.

Jim is a striking figure and could not pass through a crowd unnoticed than a calliope in fallery. He has a shock of flaming red hair, like Clara Bow, and is just about as tall as Clara; he has a face like the map of County Mayo and hands like Tom Thumb.

An elderly woman was introduced to Jim at the First National studios, where he was interviewing Queen Marie. The woman looked down at Jim's hand in hers and said:

"My my! How can you carry such big words with such small hands?"

Talking Golf

Doug Fairbanks and Joseph Schenck play a match game at Hillcrest Golf Club nearly every Sunday morning, and I referee. They are both good golfers, but neither appreciate or observe the first and all important rule—silence. Here's about the way it goes. Doug drives off.

"Joe gets ready . . . teeing up his ball like fixing a Swiss watch."

"See a great picture last night, Joe," says Doug.

"Yes—what?"

"Uh—animal picture—great stuff—marvelous!"

"Yes, I heard about that . . . Did you hear what Sid's gross was for the first week with 'King of Kings'?"

"No, but I understand they are turning them away. . . . When does 'Camille' go in the Egyptian?"

"Pretty soon. . . . Maybe Sid will follow with 'Topsy and Eva'—there's a fine picture. . . . especially with the Duncan girls in person."

"We had great reports on Mary's picture ('Sparrows'), all over Europe. . . . It's a big draw everywhere."

"That's fine. . . . Have you heard anything from Chaplin in the last day or two?"

"We had a wire yesterday. . . . How many rooms have you in the new Roosevelt Hotel?"

"Durn if I know—lots of 'em, though. . . . You know that property I bought for all of us in that same block? I can turn it over at a big profit already."

"That's great—immense! What kind of a club are you using there?"

"I don't know. . . . one that Leo Deigle gave me. . . . He's playing down south this week."

At this point, there are about 16 people grouped around the tee, waiting to get off. One approaches Joe and says:

"We have a foursome waiting—do you mind if we play through?"

Joe, ever obliging, picks up his ball, and nods approvingly. As he polishes off the ball, he resumes his tete-a-tete with Doug.

Lindbergh flew to Paris while they were finishing 18 holes.

Lasky-Manager Back in N. Y. C.

Los Angeles, May 31.

Jeese L. Lasky, of Paramount, and Walter Wanger, general manager of production, are en route to New York after spending three weeks at the west coast studio. While here they made preparations for the first half of the production schedule that will be released during 27-28.

They are to remain in New York over the summer before returning here again.

DE MILLE COLD ON PROJECT

Los Angeles, May 31.

Efforts are being made by real estate operators to interest Cecil B. deMille and James Cruze in a venture whereby a picture studio would be built on acreage owned by deMille about twenty miles from Hollywood on the coast road to San Francisco.

DeMille does not seem to warm up to the proposition.

DULL SUMMER LOOK FOR PHILLY'S THEATRE

One Vaude House, Two Picture Theatres and Single Legit Lined Up

Philadelphia, May 31.

Just as many people prophesied and expected, this looks to be the quietest and dearest summer, theatrically speaking, that Philly has had in five seasons or more. Last year, with the Sesqui figured by some as a logical magnet, a lot of the houses that generally close their doors in the hot weather, tried to stay open. The result in many cases were disastrous, but "Queen High" made the grade with flying colors.

This summer is marked by one revolutionary feature: the closing of Keith's Chestnut street house for the first time in its 25 years' history. Business has been bad this season, and the house closes this week. Nothing is announced officially about reopening, but when it does come, it will probably find a new policy—grind and pictures. With all the outlying vaude houses either closing or going over to a straight picture policy, it looks as if the Earle will have the field all to itself. Even Fay's (46th and (Continued on page 63)

German 'Aftermath'—Flop

Los Angeles, May 31.

"Aftermath," German production, given its American premiere at the Forum last week, proved a flop and is to be taken off June 6.

"Vanity," P. D. C. production, will be presented the following evening.

There is a possibility that the Forum will change from \$1.50 top and two-a-day to pop prices and grind.

Long Delayed Providence Theatre Will Be Built

Providence, May 31.

Held up for more than four years by the indecision of the city in regard to the proposed widening of Chestnut street, Jacob Conn, local theatrical man, declares that he will proceed immediately with the construction of his proposed combined theatre, garage, hotel and store building at Broad and Chestnut streets.

The project will include a theatre with 3,000 capacity, garage with 300-car capacity, hotel with 100 suites, and a dozen stores. The buildings will cover approximately 60,000 square feet of land.

Making "Harp in Hock"

Los Angeles, May 31.

Renaud Hoffman has been engaged by C. B. DeMille to make "Harp in Hock," for P. D. C. release.

Rudolph Shildkraut and Junior Coughlan are co-featured in the picture.

FRENCH FILM NEWS

Paris, May 23.

Work has commenced on the French picture of "Jeanne d'Arc" in the studios of the Omnia Films at Billancourt, suburb of Paris. Joseph Delteil and Carl Th. Dreyer have arranged the scenario, the latter being the producer. Silvain, of the Comedie Francaise, plays the part (Continued on page 54)

On the Crest of the Paramount Wave of 1926-7 Knockouts

starting with "Aloma," "Padlocked," "Mantrap," "Variety," "Tin Gods" right through "Quarterback," "Campus Flirt," "We're in the Navy Now" and on to "It," "Children of Divorce," "Senorita," "Rough House Rosie" and other Big Ones between now and August

now comes



for 1927-8

Features—Paramount News—Short Features—The Whole Show!

100% SHOWMEN ARE SIGNING!

Member of Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President



ABE LYMAN

and His Brunswick Recording Orchestra

Thank their many friends for their kind messages and floral gifts sent on the opening at THE DELLS, CHICAGO

WEST COAST OPERATING PUBLIX COAST HOUSES

Commence June 9—Bringing
Publix Heads East

Los Angeles, May 31.

The anticipated taking over by West Coast Theatres, Inc., of the Publix houses in Los Angeles and San Francisco will be consummated about June 9, according to present plans. Fanchon and Marco, West Coast's production department, will install their regular shows at the Granada, San Francisco, and Metropolitan, Los Angeles.

Eddie Peabody, Publix's featured stage band leader, alternating between the Met and Granada, leaves for New York at the end of this week. It is figured Publix will place him in an eastern or middle western house.

Edward Baron, former general manager of Publix's four San Francisco houses, has been transferred to the home office.

Harold Franklin is beginning a series of division meetings of West Coast managers and executives. The first takes place this Wednesday in Los Angeles and will be attended by the Southern California division men. Friday a similar meeting will convene in San Francisco and another to follow next week in Seattle. In the Franklin party on the circuit tour will be Mike and Abe Gore, John Dillon, H. G. Delabar, Jack Mansfield and Joe Goldberg.

Frank Newman, who has been managing director of the Metropolitan, Los Angeles, may be given a job by Franklin to keep tab on West Coast's downtown first run houses.

Agnes O'Malley's Change

Los Angeles, May 31.

Agnes O'Malley, known as the tried and true press agent for Mack Sennett, has decided to abandon writing pieces for the papers.

Instead, she will write for the screen, starting on continuities and adaptations.

Raboch Makes Certain

Los Angeles, May 31.

A divorce was granted in Judge Summerfield's Court to Alfred Raboch, F. B. O. director, against Natalie Raboch.

The director said his wife ran away with another man.

L. A. to N. Y.

Jesse Lasky.
Walter Wanger.
Holmes Herbert.
R. A. Rowland.
Waterson Rothacker.
Jos. P. Kennedy.
Esther Ralston.
T. Hayes Hunter.

N. Y. to L. A.

Albert Ray.
Mr. and Mrs. Antonio Moreno.

LUPINO LANE'S BLAZE FILM

Los Angeles, May 31.

With five pictures now to the front, Lupino Lane comes through with a new blaze comedy, one of a series of comedies he is making for Educational release.

Toy Gallagher, new screen actress, makes her debut in the film opposite Lane.

Charles Lamont directed.

GEORGE BOYCE

"Nimble Limbs"

This Week — Playing Return Engagement with Paul Ash, Oriental Theatre, Chicago.

Week June 6—Uptown, Chicago.
Week June 13—Tivoli, Chicago.

Direction MAX TURNER

Thanks to PAUL ASH and MORRIS SILVER

Roadshowing 'Irish Destiny'

"Irish Destiny," which came to New York on gumshoes and was shown at Daly's for five weeks, is being roadshowed, the picture getting around \$4,500 last week at the Majestic, Jersey City. It will repeat there week after next.

Another outfit opens at the Shubert, Stamford, Conn., June 5.

Dr. I. J. Eppel, who made and directed the film in Dublin, is still in New York, although the New York State and New Jersey bookings are handled by Fred Langree.

\$6,000 IN SAN ANTONIO

San Antonio, May 31.

The world premiere of "Wings," Paramount's aeronautic special, held here last week, netted \$6,000 toward a \$150,000 fund being raised for the dead heroes of the Second Division.

U Starring Lya de Putti

Los Angeles, May 31.

Lya de Putti will star in "Buck Privates," Universal's, with Mel Brown directing.

Charlie Murray Alone

Los Angeles, May 31.

Charlie Murray will be starred alone by First National for E. M. Asher, after completing two more pictures in which he will be co-featured with George Sidney.

The next Murray-Sidney vehicle will be "The Life of Riley."

"King" Road Shows

So far only one outfit of "Kings" will get started early in June. Unless a change is made, it will open at the Tremont, Boston, around June 20.

Exploitation is being handled by Henry MacMahon with John Powers at the Gaiety, New York, also in on the road show planning.

WOMAN DIRECTOR FOR "GIRL"

Los Angeles, May 31.

Dorothy Arzner, only woman director for Paramount, has been assigned to direct Esther Ralston in "The Glory Girl," an original screen story by Owen Davis.

It deals with a woman evangelist. Production is scheduled for June 6.

HEAVY SLUMP ON IN BRITAIN

(With Other English Film News)

London, May 21.

Determined attempts made in the last six months to "reform" film censorship came to a head this week.

Having in March put a question to the Home Secretary mentioning that every part of the British Empire except this country had State Censors and asking for one here, Sir Henry Cowan was told in the House there was no evidence that the system in use (operated under the presidency of T. P. O'Connor, M.P., by the film trade) was unsatisfactory.

Sir Henry came back to the attack but did not get his resolution heard. In it he declared a petition had come from the education authorities of Glasgow (Scotland) and was "exciting considerable public interest throughout the country."

Serious harm, he declared, was being done to the morals of children, and that as the board of censors was appointed by the trade and was paid only for the films it passed, it was illogical and ineffective.

In fact, the resolution, over 1,000 words, was mainly on the harm done to children, and the need for censoring films so that picture houses should be places of moral uplift for the young.

As in the States, these last-generation folk cannot get their minds away from the idea that the main function of the screen is to educate children! They still regard "movies" as glorified magic-lantern shows and shy away from the fact that the film is the chief recreation of the masses.

The actual fact is the government in any case would do nothing to change the present system during the life time of T. P. O'Connor, the "Father" of the House of Commons. It is likely when ultimately "Tay

(Continued on page 54)

Coming to Dazzle Broadway!

The TENDER HOUR

with BILLIE
DOVE
and BEN
LYON



Great Supporting Cast, Including

ALEC B. FRANCIS

and

MONTAGUE LOVE

By

CAREY WILSON

Presented by

JOHN McCORMICK

Coming to the MARK

STRAND
SOON

Only once in a great while comes a picture like "The Tender Hour." It has everything! Million dollar power of Beautiful Billie Dove; Ben Lyon at his box-office best. And this dazzling romance of Paris and the Riviera is the most sumptuous creation of that production genius

George Fitzmaurice

A First National Picture

MERGED PATHE FORCES NEAR—WHOLLY HELD

Not Over 4 or 5 Exchanges to
Be Closed—General Line-
Up of Departments

Sales and distribution forces of the Producers' Distributing Corporation and Pathe will be retained practically in their entirety. Of the 62 exchanges now operated by both concerns, company officials seem certain that not more than four or five may be wiped out, if that many. At present there are only about 10 exchanges with space enough to accommodate additional staffs.

With J. J. Murdock president of Pathe-P. D. C., John Flinn is vice-president in charge of exploitation, including road shows. Elmer Pearson is temporarily vice-president and general manager in charge of promotion and advertising. Phil Reisman is nominally the new general sales manager. Actually Bill Morgan is sales manager while Reisman is in charge of distribution. No definite positions will be allotted until Murdock moves into his offices in P. D. C.

It is reported that two separate sales staffs will be retained. The principle employed is that when a salesman walks in on a small town exhibitor with a parcel of feature films under one arm, to be sold for \$100 for example, and a parcel of shorts under another arm, to be sold for \$15, it's a three to one bet that the exhibitor will get both parcels for \$100 before the salesman walks out.

In the distribution end, speed is of vital importance with the short films and newsreels so that there will be practically no cut by Pathe. The P. D. C. distribution department is not overstaffed and virtually all the people will be needed to take care of the feature pictures.

Publicity and advertising departments will probably be cut. The law department is due for a 50 per cent reduction with the merging of the two departments.

The merger will serve as an excuse to drop all the deadwood in both organizations but new men will be engaged to replace.

Names for Inspiration

Los Angeles, May 31. Walter Camp, Jr., president of Inspiration Pictures, and J. Boyce Smith, vice-president, are here from New York. It is expected that they will annex a new star and several names for Inspiration.

At present Edwin Carewe has one more picture to make with Inspiration for United Artists release, which is "Ramona." This picture is not to be made until September as Dolores Del Rio, who is to be starred in it, is now engaged on "The Trail of '98" for M-G-M.

It is likely that Carewe may make another picture prior to this one during the summer months.

Publix-Blank Out of Majestic, Rock Island

Rock Island, Ill., May 31. Operation of the Majestic, Rock Island, is to be relinquished by Publix and A. H. Blank, June 1.

It has been operated for several years as a picture house.

The lease of the Blank and Publix interests expires June 1.

Joseph Hopp, manager of the Palace, Moline, will return to Rock Island to take over control of the Majestic.

VILMA BANKY "CHAINS" STAR

Los Angeles, May 31. Vilma Banky will be starred by Samuel Goldwyn in "Chains," by Frances Marion, following the completion of her present picture, in which she is co-starred with Ronald Colman.

No "Sunday" in Poughkeepsie

Poughkeepsie, N. Y., May 31. Sunday benefit shows, such as given recently for Mississippi flood sufferers, are taboo here. Officials of the Poughkeepsie Industrial League announced that there no longer would be a Sunday show where admission is charged, whether for a benefit or not.

Sunday movies are controlled by local option and there is an ordinance on the city books prohibiting the exhibition of them.

U Leases Its Frisco

1st Run—Product Set

Los Angeles, May 31.

Universal has subleased for five years the Cameo, 900 seater on Market street, San Francisco, to Sol Lewis. The latter, an exhibitor in northern California for a number of years, will run the Cameo as a grind house. Universal has a 30-year lease, taken to secure a first-run house in San Francisco several years ago.

As West Coast and Publix are now exhibiting pictures, it became unnecessary to operate the house longer. The majority of Universal product in the future will get their first run in the Granada and California theatres.

St. Clair Starting "Blondes"

Los Angeles, May 31.

Malcolm St. Clair, directing Constance Talmadge in "Breakfast" for United Artists, is scheduled to return to the Paramount lot July 11, to wield the megaphone for "Gentlemen Prefer Blondes."

As yet no selections for cast.

LINE-UP FOR 36 PAR- CHRISTIE COMEDIES

Los Angeles, May 31.

With the schedule calling for 36 comedies to be supplied Paramount by Christie, it is intended to make eight each of the Bobby Vernon, Billy Dooley and Jimmie Adams series with the other 12 to be filmed with such players as Jack Duffy, Neal Burns and Anne Cornwall in the leads.

Supporting casts will include Vera Steadman, Frances Lee, Caryl Lincoln and Gayle Lloyd.

Ethel Shannon has been engaged to play the lead opposite Jimmie Adams in the first of the Paramount-Christie comedies.

Those who are to direct the pictures include William Watson, Harold Beaudine, Robert Kerr and Arvid Gillstrom. The gag men include Sid Smith and Billy Engle.

Al Martin is to write the titles for these pictures with Frank Roland Conklin heading the scenario department which will also include Sig Herzog and Hal Conklin.

The cartoons adorning subtitles will be drawn by Norman Z. McLeod.

Fireman in Each House, Suggested for Montreal

Montreal, May 31.

"Place a fireman in every moving picture house" was the answer of Chief Gauthier of the Montreal Fire Department to a question at the Royal Commission Inquiry sitting here. He added it would take 70 men and he thought it would not only be a first rate plan for extinguishing any blaze but would also stem any panic.

The Commission draws near the conclusion of its hearings but has not definitely named a closing date. It will sit again this week. There will be another long delay before its findings are issued.

So far as may be foreseen these will be nothing sensational.

Since there is a charge of manslaughter pending against the proprietors and employees of the Laurier Palace theatre which cannot be heard until the fall, there is small chance of anything transpiring much before then.

W. E. in Vita Offices

The Western Electric Co.'s subsidiary corporation, Electrical Research Products, Inc., now occupies the Vitaphone Corp.'s suite in the Flisk building. Vita has moved back to 1600 Broadway, where the Warner Brothers are headquartered. The Electrical Research concern is the organization that will handle the sale of Vita equipment, whereas Vitaphone hereafter will be restricted to the production end of the movie talkers.

Western Electric states that the system has been installed in 100 theatres to date, and installations on existing contracts are scheduled into the fall.

Chi Theatre Property Sold

Chicago, May 31.

Property at the northeast corner of Clark street and Dole avenue, including a theatre, hotel and stores, has been sold to Max Messner, by Edward M. Bertha. Consideration not revealed.

The theatre, Covent, is under lease to Lubliner & Trinz, who operate it as a straight picture house.

**WARNER
BROS.
PRESENT—**



Pick of the hits for '26-'27

26

Warner Winners

ACROSS THE PACIFIC	MATINEE LADIES
MY OFFICIAL WIFE	BITTER APPLES
PRIVATE IZZY	THE BRUTE
MURPHY	TRACKED BY THE
MILLIONAIRES	POLICE
WHILE LONDON	THE CLIMBERS
SLEEPS	IRISH HEARTS
THE THIRD DEGREE	A MILLION BID
FINGER PRINTS	THE BLACK DIAMOND EXPRESS
WOLF'S CLOTHING	SIMPLE SIS
DON'T TELL THE	DEARIE
WIFE	WHAT HAPPENED TO
HILLS OF KENTUCKY	FATHER
THE GAY OLD BIRD	THE HEART OF
WHAT EVERY GIRL	MARYLAND
SHOULD KNOW	THE COLLEGE
WHITE FLANNELS	WIDOW

Check and book the pictures
you haven't played

Hit! Hit! Hit!
DELIVERING
THE BIG ONES
WHEN YOU NEED
THEM MOST
This Spring!
This Summer!

26 WARNER

3 SEASONS' PICTURE HITS; ALL ACCIDENTS—AND CHEAP

By what is termed an unusual break three pictures never considered as having a chance of a box office draw turned out the real sensations of this season.

Two were practically peddled without any ready pick ups. Yet when the pictures hit Broadway the rest looked like financial history.

The films are "Chang," now running indefinitely at the Rivoli; "Stark Love," at the Cameo for three weeks, and "The Gorilla Hunt," also at the Cameo for five weeks.

That "Chang" and "Stark Love," which cost Paramount practically nothing, and now on their books, are unprecedented money-getters is evidenced by the placement of "Chang" and "Stark Love" in the million dollar quota by Par, the latter already listed as a million and half go-getter.

It is understood that Jesse Lasky was the only one at the Par office who pinned any faith in the two pictures, especially "Chang," and he

was rather skeptical about them as sure fire.

Carl Brown, who directed "Stark Love," never lost faith in it. Even when the Cameo booking was made it was Brown who dug into his own pocket to advertise the picture on a scale with other big New York films.

The men who made "Chang" had gotten Par interested in "Grass" and knew "Grass" had been classified as a box office failure as far as Paramount was concerned. When finishing "Chang" they entered upon the same conditions as "Grass" was handled; there was no sale, yet "Chang" will bring them dollars, where "Grass" didn't bring them cents.

"The Gorilla Hunt" went from place to place with nobody willing to buy it at any price. Burbridge finally got F. B. O. to take the picture, and the F. B. O. crowd didn't know just what to do with it.

It was regarded an out-and-out educational, and as such, should be

cut from six reels to two. Then F. B. O. booked it full length, into the Cameo, and the gross there was around \$30,000 for five weeks.

None of these three films in cost of production ranks with any of the regular Paramount or F. B. O. picture cost as far as real money is concerned, yet they are scheduled to make much more than many of the heavy-sugar pictures.

PAR STUDIO'S EXTRA ROOM

Los Angeles, May 31.

The sudden increase in the studio population at Paramount due to the concentration of the Long Island production staff on the coast has created an urgent need for additional office space for executive and production departments.

A 100-foot building extension will be erected on the Marathon street side of the present executive building.

Harold Lloyd Directing Wife
Los Angeles, May 31.

Mildred Davis will make a picture under the supervision of her husband, Harold Lloyd. Miss Davis' last was "Too Many Crooks," for Paramount. It has not yet been released.

"SPREAD EAGLE" STORY

The alleged blacklisting of "Spread Eagle" as a motion picture by the Hays office, seems to have been mainly publicity work. Jed Harris has the show. No one in the Hays office acknowledges hearing of any film production company who had the play under serious consideration.

Fox's Road Show Dept. Closed

Fox closed its road show department on the New York end Saturday. Wayne Pierson, who handled "What Price Glory," has terminated his connection. John Zant is supervising "Seventh Heaven."

Merged Pathe Convention

Los Angeles, May 31.

The first annual convention of the merged P. D. C.-Pathe is being held here this week.

Announcement of the 1927-28 production program of DeMille and Pathe Pictures will be made during the four-day session beginning June 1.

FILM NEWS OVER WORLD

Washington, May 31.

George R. Canty, motion picture trade commissioner, Paris, France, reports the following to the motion picture section of the Department of Commerce:

Aubert Increases Capital

At the annual general meeting of the L. Aubert Company, with film headquarters at 124, Avenue de la Republique, Paris, the company's capital was raised from 8 to 10 million francs by the issuance of 20,000 100-franc shares.

Profits of 3,030,053 francs were announced for the fiscal year, 1926, as well as a dividend of 30 francs per share to stockholders, partial payment of 20 francs not of which was paid on Dec. 30 last, and the remainder May 1, 1927.

L. Aubert was re-elected director for six years.

5 Best in France

The French Syndicate of Cinema Directors organized some time ago a competition involving five prizes for the five best French products made in 1926. The following pictures secured the greatest number of votes as to their artistic, technical, and especially commercial qualities: "La Femme Nue," "Le Joueur d'Echecs," "Michel Strogoff," "La Chatelaine du Liban," "L'Homme a l'Hispano."

A new company has been formed under the name of Societe Anonyme des Ateliers Fantasia (Cinematographie) with headquarters 10, Rue Plat, Paris. Capital, 300,000 francs.

Another has been formed under the name of Imex-France, with limited responsibilities, headquarters at 12, Rue de la Grange-Batellere, Paris, for the exploitation of photography and cinematography. Capital 100,000 francs.

Italian Historical Film

Pittaluga in Italy has finished a big Italian propaganda film entitled "Italian Martyrs," a historical film beginning from the thirteenth century.

Turkish Monopoly

Turkish minister of education, according to reports in Europe, has under consideration a plan to institute a cinema and film monopoly in Turkey for which he has already received the assent of the Turkish cabinet council. It has not yet been decided whether this monopoly will be controlled by the ministry itself or by an institution or a private company.

It is believed, according to reports that the monopoly would provide a guarantee that all films exhibited in Turkey show an improved moral quality and meet better the social and educational requirements of the country.

The Turkish author, Ertogul Muehsin, has submitted to the Turkish government plans for the institution of a specific Turkish film production company.

Propaganda for Norway

A Norwegian production company has commenced a propaganda film with an intended length of 8,000 meters, of winter sports in Norway, salmon fishing, regatta racing, and all touristic attractions of the country. The production is subsidized by the Nautical Society Amerikalinge Deu Norske.

Berlin's Record Unemployed

Berlin exhibitors are somewhat concerned about the very slow decrease in the unemployment figure.

(Continued on page 29)

LOIS MORAN WITH FOX

Lois Moran has been signed for Fox by Winnie Sheehan. She is scheduled to start production July 15 on the Coast in "I Don't Want to Marry." Ludwig Berger is to direct.

Miss Moran is under a long term contract and sails this week for Europe for a vacation.

A report in Variety last week stated that Poland Banks was engaged to marry Lois Moran, and that neither would affirm nor deny the report.

Upon Variety appearing it didn't require much time for Miss Moran, who was in New York, to promptly wire a denial.

Light Now!

The 2 greatest pictures

MONTE BLUE

ever made!

"THE BRUTE"

WITH
CLYDE COOK
LEILA HYAMS


DIRECTED BY IRVING CUMMINGS



"THE BLACK DIAMOND EXPRESS"

WITH
EDNA MURPHY
WILLIAM DEMAREST

DIRECTED BY HOWARD BRETHERTON



WINNERS for 1926 1927

Built for the Box Office!

Japanese-American Film

Los Angeles, May 25. Independently produced by Kato, Edguch Productions. Directed by E. L. Zier, featuring Harry Abbe and Tuki Mayeda. Previewed at the Westlake, Los Angeles, May 24.

This picture is probably the first of its kind to be made in this country. No title as yet, but the subtitles are in Jap hieroglyphics.

Continuity is at no time clear, with evidence of a good deal of cutting and in bunches.

Picture is stopped three or four times during the performance to allow the screen actors to go on with the story on the stage. The only thing novel about this is that it's done by Japs, with the exception of the two players in the film who are white, boy and a girl.

Japanese musical instruments are used for accompaniment, with a little singing on the side.

Stage part is the best of the whole thing. Whipped into shape it might be worth something.

All of the players on the stage appear in the picture. A quartet of Jap kiddies, as cute as they make 'em, put on some native dance routines that are entertaining and

mirth provoking. Tuki Mayeda, featured child actress, solos with some more of this, including a toe number.

From the limited translation made from the stage by Harry Abbe, other featured Jap player, and from the observable continuity (what there was of it), the story in the film has to do with a Jap father, taking his son with him, leaves his nativity, wife and daughter, to come to America to make his fortune.

Years later find the father and son prosperous farmers, adjoining an acreage worked by a school chum of the Jap boy and his sister.

An impending love affair between the Jap lad and the white gal is evident, though nothing comes of it, due to noticeable cutting. (Probably in view of the picture being shown in white territory.)

The mother and daughter, accompanied by a half wit friend of the family, whose relationship is never comprehensibly explained, are brought over from Japan. The devoted half wit is told to go, leaves, strikes oil somewhere and later returns full with dough.

The narrative ends abruptly, with more cutting the cause and ends on the stage.

Abbe, as the half wit, and the little Tuki gal, as the child daughter, are the best bets on stage and screen; particularly Abbe, a good comedian and pathos handler. The little girl is the best versed in American lingo and has stage personality.

Whole at present running 73 minutes in a crude shape. Photography and settings okay in spots but show lack of material (and money) with which to work. Tinting for some of the scenes, especially garden, would aid to a great extent. Also the insertion of American titles with gags. Direction can't be judged properly, due to the chopped continuity.

With entire revamping and expert cutting, this production should provide suitable program material for picture houses; particularly where Japanese settlements are in number.

A MILLION BID

Warner Bros. production, starring Dolores Costello. Directed by Michael Curtiz from a story by George Crampton. Adapted by Robert Dillon. Cameraman, Hal Mohr. Running time, 63 mins. At Paramount, New York, week May 28.

Dolores Costello.....Dolores Costello
Geoffrey Marsh.....Warner Oland
Dr. Robert Brent.....Malcolm McGregor
Mrs. Gordon.....Betty Blythe
George Lamont.....William Demarest
Lord Bobby Vane.....Douglas Gerrard
The Gordon Maid.....Grace Gordon

A tiresome, never-ending laughless picture based on the ancient plot of the society mother who sells

Seiler Directed "Outlaws"

In Variety of May 18, review of "Outlaws of Red River," Fox western starring Tom Mix, it was stated that Malcolm Stewart Boylan directed.

This picture, a Lewis Seiler production, was also directed by the latter. Boylan, title editor for Fox, provided the titles.

her daughter to a middle-aged millionaire.

Dolores Costello weeps and wails and goes out of her mind, but does little else of moment. Malcolm McGregor, the lead, is miscast. In appearance McGregor is hardly old enough to be riding the rumble seat of a hospital ambulance, yet the picture represents him as an eminent surgeon of immense reputation in the medical profession because of his success in delicate brain operations.

There is a story in the trade to the effect that this is not the picture made by Warner Brothers originally under the title "A Million Bid." The original production having turned out well, this makeshift was substituted. It is said, to take care of the title and the year book while the good picture is reported to have gotten a new title.

The bewhiskered trick of intercepting letters and thereby separating the lovers is the cause of all the grief in "A Million Bid." And the grief is more with the people who paid to get in than with the actors.

Better pass it up.

CRADLE SNATCHERS

Fox production of stage play of same name. Howard Hawks, director, with scenario by Sarah Mason. Titles by M. S. Boylan. Lead film title features Louise Fazenda and J. Farrell MacDonald. At the Roxy, New York, week May 28. Running time, 59 minutes.

Susan Martin.....Louise Fazenda
George Martin.....J. P. MacDonald
Ethel Drake.....Ethel Wales
Howard Drake.....Franklyn Fankborn
Kitty Ladd.....Dorothy Phillips
Roy Ladd.....Wm. Davidson
Joe Valley.....Joseph Striker
Henry Whinton.....Nick Stuart
Ann Hall.....Arthur Lake
Dione Ellis.....Dione Ellis
Ike Ginsberg.....Sammy Cohen
Cecilepath.....Tyler Brook

They howled at this one in spots at the Roxy Sunday afternoon. Every so often the picture becomes almost as funny as the original stage version. Usual studio liberties have been taken with the script, and the picture keeps building up for three-quarters of its footage, to peter out as it concludes.

Nothing wrong with the climax other than the screen version of this comedy lacks the dialog which topped off the final curtain of the show. In lieu of the laugh situations which have preceded, it's not surprising that the picture can't establish a finish on the strength of a subtitle that was Mary Boland's line "and for God's sake learn some Spanish." That's a little too strong for the screen, so the wording has been toned down.

Probably the most remarkable angle of transplanting this "smash" comedy to celluloid lies in the manner in which the three college youths have been duplicated. As a screen threesome they overshadow the women who play the neglected wives seeking revenge by hiring the youths as escorts. Each of the male youngsters does exceptionally well and Hawks has directed them splendidly through the "punch" sequence of the house party that winds up when the husbands walk in, and then carries on for a further twist as the three flappers come in on the husbands.

The kids are corking, with Arthur Lake, as the very blonde Swede, and Joe Valley, as the Spaniard from Brooklyn, particularly standing out because of the concentrated comedy in the roles. Nick Stuart plays the third boy legitimately and quite as capably as the others, but lacks the standout material with which to work.

Compared to the stage cast the

women here suffer more than the others. However, the picture unwinds an impressive example of team work by the players. So much so that there doesn't appear to be any reason for featuring anybody other than to possibly give the film a name for billing purposes. The main title is bound to attract, and as evidence of this there were many people present at the Roxy who had dropped in because of having seen the show and audibly compared the film with the legit version as it went along. And favorably.

Louise Fazenda is to advantage in the Mary Boland part, although not threatening to overcome the impression the latter has left as Susan Martin. The same is true of Ethel Wales and Dorothy Phillips. In that anyone who views this Hollywood effort is bound to recall the manner in which Edna May Oliver and Margaret Dale played these assignments.

As a whole the scenario adheres to the path blazed by the play. The opening is different, for the film starts in college and immediately establishes the three boys. Some ad libbing also permits Sammy Cohen to hop into the sequence for a female comedy impersonation depending mostly on "situation," followed by a girl coming in to complicate the embarrassment on the strength of out and out hoke.

A number of the titles are direct from the show, others being corresponding appropriate. A first-class production helps, although a distinct change in lighting, or photography, is an unusual flaw at this day and date. This happens as the husbands catch their wives and the kids late in the footage.

With or without the play in mind "Cradle Snatchers" makes a corking program leader that guarantees laughs. It will amuse and entertain in any class of house and before any type of audience. The story and situations are too surefire to miss.

to become just a fair picture of the mush sort that should stand up in the neighborhoods. That it gets a week at the Keith-Albee Hippodrome is because that house has a rental money limit on its pictures. Still, this film will bring out many a handkerchief.

Early in the picture the story seems forced and the manner the auto accident was handled entirely stops interest thereafter for several hundred feet. The subs are thrown in heavily through the death of a roll chair invalid mother, but again not so heavily when the son, cast out by his father and going to the big war, lost his memory through shell shock.

It's through the draggy finale when the hardened widower softens toward his only son whom he had believed lost in France that there's any real feeling. That's done quite well, although Johnny Harron appeared to be on piece work the way he deliberated whether he should recognize his dead mother's picture.

No one other than the father gave more than an ordinary performance. Father looked and acted his role. Jane Novak should put in a damage claim against the photographer, although the cameraman in the usual run is very nice.

Miss Novak is the nurse who (Continued on page 21)

PAUL ASH Says:

LUBIN, LAWRIE
and **ANDRE**

Can name their own date for return engagement at the

Oriental Theatre, Chicago

Booked Solid in All
BALABAN & KATZ THEATRES

Now Playing
HARDING and SENATE
Direction: MAX TURNER

From "NITE LIFE" to "BRIGHT LITES"

"B. B. B."

The new era (error) in show business
Ask PHIL TYRELL or ALF T. WILTON

LEW WHITE
ROXY'S CHIEF ORGANIST



KIMBALL KAPERS

Get a load of Lew White—to use the vernacular—at the giant three-manual Kimball organ. Just another of the Roxy's many features.

Exclusive Brunswick Artist

MARGARET AUSTIN

UNIQUE HAWAIIAN HULAS

UNUSUAL ORIENTAL DANCES

with Raymond Scudder

Virtuoso of the Double Hawaiian Guitar

Debut in New York This Week at the Capitol Theatre
Direction WILLIAM MORRIS

ANOTHER SENSATIONAL RETURN ENGAGEMENT

BOB LaSALLE

At **ORIENTAL, CHICAGO**

Week June 6, Uptown, Chicago
Week June 13, Tivoli, Chicago

Thanks to Mr. Paul Ash and Mr. A. J. Balaban

Week June 20, Harding, Chicago
Week June 27, Senate, Chicago

Direction Wm. Morris Agency, Chicago Office

MURIEL KAYE

'The Distinctive Dancer'

A Picture House Attraction

WEEK MAY 29

Loew's Allen, Cleveland, Ohio

Direction
MAX TURNER and PHIL TYRELL

DAVE GOULD
CREATING NOVEL DANCE IDEAS

TENTH MONTH WITH

LUBLINER & TRINZ {Harding} Chicago
BALABAN & KATZ {Senate} State, Hammond, Ind.

Thanks to MR. SAM TRINZ and CHAS. NIGGEMEYER

BARON HARTSOUGH
Alhambra Theatre
San Francisco
At the Mighty
WURLITZER

LUCILLE MIDDLETON

In the "Fan Dance"

Return engagement Balaban & Katz Theatres.

Last Week with PAUL ASH, Oriental.

This Week—Harding. Week June 6—Senate, Chicago.

Thanks to Mr. MAX TURNER and MRS. A. K. BENDIX.

Bernardo De Pace

MANDOLIN VIRTUOSO

in "MILADY'S PERFUMES" UNIT

THIS WEEK (MAY 28)—CAPITOL, DES MOINES

NEXT WEEK (JUNE 4)—PALACE, DALLAS

Victor and Vitaphone Artist

Direction WILLIAM MORRIS OFFICE



1927

1928

Twenty-Fourth Annual Announcement

QUALITY AND ACCOMPLISHMENT

Production of screen entertainment upon which the public, through the box office, places its stamp of approval, is the one great ambition, the outstanding purpose of the motion picture industry.

The accomplishment of this aim depends upon one, and only one, factor—quality.

Fox Film Corporation, with its quarter of a century of experience in the production, distribution and exhibition of motion picture attractions, stands four-square to the

world today with the QUALITY of its pictures and the ACCOMPLISHMENT of public approval as its two pre-eminent attainments. And the momentum of past and present performances is a promise of still higher quality and still greater accomplishment in the future.

Fox Film Corporation herewith announces its program of pictures for the coming season—pictures that are first in quality, first in public appreciation, and hence first in box-office value.

38 DRAMATIC PRODUCTIONS including

CARMEN
PAID TO LOVE
PAJAMAS
HANGMAN'S HOUSE
SILK HATS
THE COMEDIAN
NONE BUT THE BRAVE
THE GIRL DOWNSTAIRS
THE BLOND PANTHER

THE JOY GIRL
SINGED
EAST SIDE, WEST SIDE
TWO GIRLS WANTED
THE ESCAPE
SOUL OF PASSION
THE UNKNOWN BEAUTY
BALAHO
THE GIRL FROM HAVANA

SILK LEGS
LUNA PARK
SUGAR DADDIES
HOLIDAY LANE
WIDOW-IN-LAW
ATLANTIC CITY
FRENCH ANKLES
THE A LA CARTE GIRL
HONEYMOON DREAMS

and in addition

WHAT PRICE GLORY

With Box-Office Casts Including

JANET GAYNOR
DOLORES DEL RIO
BELLE BENNETT
MARGARET LIVINGSTON
MARY DUNCAN
TED McNAMARA
RICHARD WALLING
CLIFFORD HOLLAND
DON ALVARADO

GEORGE O'BRIEN
VICTOR McLAGLEN
BLANCHE SWEET
EARLE FOXE
BARRY NORTON
SAMMY COHEN
ARTHUR HOUSMAN
MARJORIE BEEBE
WILLIAM POWELL

OLIVE BORDEN
MADGE BELLAMY
GRETA NISSEN
SALLY PHIPPS
ALEC B. FRANCIS
WALTER PIDGEON
JERRY MADDEN
WARNER BAXTER
JOHN HILLIARD

EDMUND LOWE
CHARLES FARRELE
NEIL HAMILTON
J. FARRELL MACDONALD
NANCY NASH
BEN BARD
CHARLES MORTON
VIRGINIA VALLI
SHIRLEY MASON

Also 14 HIGH POWERED WESTERNS incl. TOM MIX & BUCK JONES

Fox Directors for 1927-28 Include

RAOUL WALSH
ALLAN DWAN
LUDWIG BERGER
SCOTT DUNLAP

FRANK BORZAGE
VICTOR SCHERTZINGER
J. G. BLYSTONE
LEW SEILER

JOHN FORD
ALFRED E. GREEN
ALBERT RAY
ORVILLE DULL

F. W. MURNAU
HOWARD HAWKS
BENJAMIN STOLOFF
JOHN GRIFFITH WRAY

FOX ANNOUNCES 26 TWO-REEL COMEDIES

GEORGE E. MARSHALL, Supervising Director

8 VAN BIBBER COMEDIES

10 IMPERIAL COMEDIES

8 ANIMAL COMEDIES

26 FOX VARIETIES Single reel features of "The World We Live In!"

104 ISSUES OF FOX NEWS "Mightiest of All!"





Make That Box-Office Jingle With Joy
When You Play

THE JOY GIRL

with OLIVE BORDEN, Neil Hamilton, Marie Dressler, Helen Chandler, Jimmy Grainger, Jr., and a flying squadron of flappers from the Peacock Promenade of Palm Beach. Adapted from May Edginton's Saturday Evening Post story by Frances Agnew.

Allan Dwan Production

Moonlight on the Mediterranean—a Prince—and
a Girl Who Was

PAID TO LOVE

with GEORGE O'BRIEN, VIRGINIA VALLI, J. Farrell Macdonald, William Powell. Story by Harry Carr. Adapted by Benjamin Glazer.

Howard Hawks Production

A Story of a Man and a Girl Who Were Like the
Thoroughbreds They Loved

HANGMAN'S HOUSE

From the sensational novel by Donn Byrne, with CHARLES FARRELL, VIRGINIA VALLI, VICTOR McLAGLEN.

John Ford Production

THE GIRL DOWNSTAIRS

Written by May Edginton—author of "The Joy Girl," with OLIVE BORDEN, EDMUND LOWE, J. Farrell Macdonald, Clifford Holland.

Frank Borzage Production

Dress Up That Box-Office for An Extra Profit
Party When You Show

PAJAMAS

with OLIVE BORDEN, Charles Morton, Sally Phipps, Earle Foxe. Title, cast and director—all assure audience value in this picture.

J. G. Blystone Production

A picture of the new West and its old passions

BLANCHE SWEET in SINGED

with WARNER BAXTER, MARY McALLISTER. The story of a girl scorched by her own burning love. Story by Adela Rogers St. Johns. Scenario by Gertrude Orr.

John Griffith Wray Production

The World's Greatest Motion Picture

WHAT PRICE GLORY

with VICTOR McLAGLEN, EDMUND LOWE, DOLORES DEL RIO, Ted McNamara, Sammy Cohen. Adapted from the stage success by Laurence Stallings and Maxwell Anderson.

Raoul Walsh Production

SILK HATS

A story of the underworld. With VICTOR McLAGLEN, MADGE BELLAMY, EDMUND LOWE.

Raoul Walsh Production

THE COMEDIAN

Proves that life is more dramatic than the stage, with GRETA NISSEN. Adapted from Sacha Guitry's greatest play. Produced by David Belasco.

Victor Schertzinger Production

HOLIDAY LANE

Hitting the high spots on the Gay White Way. Jazz, Spice; Joy and Life along "the Wickedest Street in the World." With EARLE FOXE, NANCY NASH and J. FARRELL MACDONALD.

J. G. Blystone Production

A Fox profit production that runs true to form

SILK LEGS

with MADGE BELLAMY. A comedy of young people in a world ruled by youth. SILK LEGS follows a pace set by Madge Bellamy in "Sandy," "Summer Bachelors" and "Ankles Preferred." Here is a box-office title plus the box-office girl—Madge Bellamy.

Albert Ray Production

A Story of Two Rookies Who Went

A. W. O. L. (Temporary Title)

with TED McNAMARA, SAMMY COHEN. Story by William Conselman and Edward Marshall. Adapted by Murray Roth and Edward Moran.

Benjamin Stoloff Production





A new and vivid interpretation of
Prosper Merimee's Story

CARMEN

with DOLORES DEL RIO — VICTOR
McLAGLEN, Don Alvarado, Nancy Nash.
A great story made greater by director,
adaptation and cast. Scenario by Gertrude
Orr.

Raoul Walsh Production

BALAOO

A mystery melodrama laid in the streets,
cafes and the roof-tops of Paris. Adapted
from the sensational stage success by
Gaston Leroux. Here is a thriller that will
make your hair stand on ends.

Victor Schertzinger Production

THE BLOND PANTHER

A powerful box office story of a primitive
girl in modern society. With a New Star.

Frank Borzage Production

Is Society Ruled by Convention or Desire?

COME TO MY HOUSE

with OLIVE BORDEN and CLIFFORD
HOLLAND. Based on Arthur Somers
Roche Liberty Magazine story.

Alfred E. Green Production

TWO GIRLS WANTED

A Drama of One Girl Who Got What She
Wanted. John Golden's New York Stage
Hit, with JANET GAYNOR and GLENN
TYRON.

Alfred E. Green Production

The Greatest Story of New York
Ever Written

EAST SIDE, WEST SIDE

with GEORGE O'BRIEN, Virginia Valli,
J. Farrell Macdonald. Story by Felix
Riesenberg.

Allan Dwan Production

A Vivid Colorful Story of Carnival Life

LUNA PARK

with VICTOR McLAGLEN, GRETA
NISSEN, CHARLES FARRELL. See
Victor McLaglen in a great role which runs
second only to that remarkable characteri-
zation of Captain Flagg in 'What Price
Glory.'

Howard Hawks Production

THE ESCAPE

A sensational melodrama based on Paul
Armstrong's stage hit, with JANET GAY-
NOR, VICTOR McLAGLEN,
CHARLES FARRELL.

Raoul Walsh Production

A comedy of Broadway Night Life

SUGAR DADDIES

with CHARLES FARRELL, MARY
DUNCAN, Ted McNamara, Sammy
Cohen.

Alfred E. Green Production

Another Bellamy and Blystone box-office line-up

NONE BUT THE BRAVE

with MADGE BELLAMY and ED-
MUND LOWE. A comedy that made
London laugh itself out of the fog. Based
on the stage success by Brandon Fleming
and Bernard Merivale.

J. G. Blystone Production

ALSO

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The Western Star Supreme
with TONY the wonder horse

in 7 western dramas de luxe including:

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SILVER VALLEY THE ARIZONA WILDCAT

BUCK JONES

Ace of the great outdoors in a series of
thrilling adventurous stories of the West
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BLACKJACK

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Season 1927-1928

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Favorites with audiences of all classes are these great novel two-reel entertainments featuring human and animal comedians in a new series of merry adventures.

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At once the best established comedy brand on the screen and the newest note in two-reelers! Always crisp—fresh situations—snappy action—highest grade settings and costumes—and casts such as no other comedy series can boast! IMPERIALS are the acknowledged leaders!

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VAN BIBBER
COMEDIES

The Silk hat aristocrats of the Comedy Kingdom! Further exploits of that rollicking character created by RICHARD HARDING DAVIS.

26
Single Reels from the Six Con-
tinents and the Seven Seas

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"Mightiest of All"

The world's foremost cameramen
make the world's greatest newsreel.

104
ISSUES OF

FOX VARIETIES
The Treasure Chest of Entertain-
ment and Profit

"The World We Live In"

QUALITY IS THE KEYNOTE OF FOX SHORT PRODUCT

All Fox Comedies are Supervised by GEORGE E. MARSHALL

NOTICE: Due to causes or conditions which we deem sufficient, we reserve the right without notice to change the cast or the director or the title of any of the photoplays described in this announcement.

THE CLOSED GATE

(Continued from page 16)

brought the memoryless soldier back, married him and then removed the boy to a sanitarium near his old home, without once during the entire running permitting a caption to say amnesia. His cousin was on the board of directors for the sanitarium. On a tour of inspection the boy thought he knew his cousin, his face looked that way, but the cousin denied it to the wife. But there was a maid named Bridget, etc.

At the start with the son sweetly attentive to his invalid mother, the father spent his leisure bawling out the boy. One evening at dinner the young man didn't like pop's chat and walked out, going to a roadhouse. Coming back one of the girls insisted she would drive her roadster alone. But the boy wouldn't listen to that, so he hopped on the running board, helping her to steer in that position, doing about 50, and the car ran over a cliff. That was the botched portion.

When mother saw the newspaper account of the accident, stating that the girl had died and her son was in the hospital, she succumbed. That turned the father one hundred and

eight percent against his boy, and sent the kid to war.

It isn't all mother stuff, however. There are a few war shots, of the narrow gauge kind but good enough, and the picture cost something to make. Far beyond the class of the usual kind of releases from this calibre of inde.

Sime.

TERROR OF BAR X

F. B. O. release, produced by Bob Custer Productions. Directed by Percy Pembroke, from published story by Gage M. Johnson. Photographed by Ernest Miller, with titles by Ruth Todd. At the Stanley, New York, one day (May 25). Running time, 63 mins. Bob Willis.....Bob Custer
Doris Hunter.....Ruth Todd
Henry Hunter.....Ruth Todd
Percival Petree.....Jack Castle
Jim Ashland.....Duke R. Lee
Hoke Channing.....Walter Maly

Plot is quite venerable and there is an absence of mechanical distinction, yet "The Terror" is a unique western program that should receive more general favor than the great majority of its cowboy brethren.

Its uniqueness is achieved simply by giving the love theme prominence equal to that of the plot action. The favorable results through this formula do much to overcome numerous technical weaknesses.

Right after the characters are introduced Custer takes Miss Blaine into his arms for a gentle but overpowering kiss. A few minutes later they're at it again; in fact, every time they meet there is a period of osculatory or necking activity. The total effect is not half as blubbery as it might seem. Miss Blaine is one of those girls who exudes a desire for sturdy masculine protection.

Antiquity is the story's outstanding point. The hero loves the rancher's daughter, but likewise does the local gambling-hall proprietor. The g. h. p. holds a note on pa's ranch, and threatens to foreclose. Custer gets the dough and pays off, but is implicated in a stage coach robbery.

Direction is strong on love theme, but shows ragged in some action spots. The old-fashioned stage coach robbery doesn't click so well with a subtitle speaking contemporarily of Will Rogers.

Casting very good. Custer, as lead, shares considerable of his importance with Ruby Blaine, and the combination is all to the good. Miss Blaine is excellent as a lover but a trifle weak in looking miserable. She's far above the usual western ingenue. Support is in quality with the featured.

Photography average. This combination of action and heavy love theme screens with exceptional western results.

BABE COMES HOME

Newark, May 30.

First National production starring Babe Ruth in Gerald Beaumont's story, "Said With Soap"; scenarist or title not mentioned; Wild Gunning, director. Ran 56 minutes at Branford, Newark, N. J., May 30. In at the Branford for entire week as flicker backbone of Baseball Week program.

"Babe" (George Herman) Ruth. Vernie.....Anna Q. Nilsson
Laundry Girl.....Louise Fazenda
Georgia.....Ethel Shannon
Laundry Driver.....Arthur Stone
Peewee, Third Baseman.....Lou Archer
Angel Team Manager.....Tom McGuire
Mascot.....Mickey Bennett

This First National feature has played around the country for a number of weeks although not reaching nearer to Greater New York than Newark where it was reviewed at the Branford. As a film star, Babe (George Herman) Ruth, delivers almost as handily as on the diamond, which is saying much both ways for the King of Swat.

The title is appropriately fitting, a consistent pun on the circuit clouter's favorite exploit on the diamond.

The story has been judiciously neutralized for universal appeal to include the domestic touch for benefit of the femmes, although unlike the background of "Knockout Reilly," the great American pastime is popular with both sexes and not limited to one particular field. However, Wild Gunning played safe and the object of the title is stressed to

mean everything in relation to the hearth and the fireside.

A romantic background revolves about the proverbial rose-covered cottage, the scene of a pre-nuptial split between Babe Ruth and Anna Q. Nilsson on the very eve of their wedding. Miss Nilsson objects to the slugging star of the Angels' tobacco chewing proclivities, and the quartet of hand-decorated cupidors with which Babe's teammates have presented them, are ruled out. One situation leads to another in a well directed domestic squabble scene, and the couple part.

The crisis on the battleground, the usual ninth inning, but this time it's just a league pennant race, instead of a World's Series, comes with Miss Nilsson breaking through the stands to hand her amour a healthy plug of tobacco.

This situation is conservatively built up, with as much of the Frank Merriwell heroics eliminated as could be consistently accomplished without nullifying the effect. It is but another of the many other fine little touches in a simple baseball romance.

"Babe Comes Home" has a natural box-office appeal in its star who rates high as a space grabber. Think of baseball is to conjure up Ruth. That's why Ruth is worth plenty at the gate. No need to catalog this batsman. Coupled with a story structure like this and Ruth will win new followers for baseball, if such a thing is possible. The picture has been wisely directed in that Ruth's prestige on the diamond is not over-stressed but more taken for granted, and the romantic phase is more to the fore.

Miss Nilsson personates a laundress who complains of all ballplayers generally and Babe Dugan (Ruth) particularly as an exceptionally dirty and untidy group of athletes. She pens Babe a short but harsh note. He comes back twice as rough and that's the beginning of things.

Louise Fazenda has the comedy relief. Ethel Shannon shows favorably.

Tom McGuire as the manager was probably cast because of his resemblance to John J. McGraw.

Abel.

PRIMITIVE LOVE

Billed as "A true story of life and love among the Eskimos." Taken by Capt. Frank E. Kleinschmidt, explorer, who spent a year with the Arctic people, accompanied by his wife. Running time, 60 minutes. At the Cameo, New York, week May 25.
Ok-Ra-Ok.....Modern Caveman
Sleca Bruna.....His Wife
Wonga.....Flapper Daughter
Amukuk.....Sensible Daughter
Patunuk.....Suitor of Wonga
Ilav.....Rival for Wonga
Anuk.....Grandmother

Interesting travel or educational, with several fairly thrilling episodes of eskimo hunts, but the whole film does not carry out the title in a romantic sense. It is an unstudied picturization of native life. In that lies both its strength and weakness for public exhibition.

Scientifically it is absorbing with its limitless wastes of frozen sea and land, its muffled figures and their quaint habits and weapons. Behind all this there is the drama of their existence against the odds of arctic hardships, with starvation and death from cold just a step ahead. But the spectator has to build much of the atmosphere for himself, and the subject does not qualify as a feature to support a program anywhere.

Elements of romance and drama are not well staged for effect. These need the aid of art and subterfuge. Here it is the titles that tell most of the drama, while the action by

native actors—the real thing, of course—are rather drab.

The hunting scenes and capital shots at an Arctic blizzard are the best, with the courtship episodes blah. One hunt bit has the natives far at sea and among the ice floes harpooning a big polar bear swimming from ice field to ice field. Another has the killing of a polar bear in hand-to-hand fighting with spears and arrows. There are real thrills here. A hunt from an ice cake in which an enormous walrus is the quarry, being stalked among the ice and dispatched by harpoons, has a kick, too.

A semblance of story in the courtship of the hero's daughter by two rival tribesmen, but it is merely a slim thread upon which to hang the scenes and text showing the strange lives of these far-north peoples. It never reaches any intrinsic interest. In this respect the picture is greatly inferior to "Nanook of the North," a similar subject made under the auspices of the Hudson Bay Company in 1922.

"Nanook" took particular interest at the time from the circumstance that polar regions were much in the public eye because of explorations then figuring in the news, and that gave it popular value. No such aid is at hand for "Primitive Love," which is merely a good short magazine subject stretched out to dull feature length.

The bill is filled out with an "Aesop Fable," revival of Charley Chaplin in "The Cure," which has been the rounds lately, and an unusually good issue of the Pathé News reel.

Rush.

ROAD TO BROADWAY

Released by the Motion Picture Guild, Inc.; presented by Louis T. Rogers, Howard Mitchell, director. Names of photographer and author missed while getting a drink of water. At the Arena, New York, one day (May 25) as half double-feature bill. Running time, 60 minutes.
Mary Santley.....Edith Roberts
John Worthington.....Gaston Glass
E. Norbert Richter.....Ervin Renard

As the footage mounts up the trade value slides down. What looked like a nice program in the first few minutes of play goes off its nut and breaks its back with several tons of plot. Very few doorsmen in full uniform will take tickets for "Broadway."

A dame comes to New York in search of film fame. To do it she bucks the wishes of her old man back in Louisville who wants her to settle down and marry his friend's son. A film publicity man uses her for a gag, wherein she does a phoney loss of memory and wakes up in a hospital unidentified and mysterious. She's wearing a funny ring and her pocketbook is full of French money.

The hero enters and claims he knows her; he doesn't. Several Frenchmen enter and claim her. One of them gets her and threatens to

murder her because she's a Russian traitress.

Hero enters again. Being from Louisville, he proceeds to duel the Frenchman with swords. Police enter and break it up.

New York reporters—all three of them—get the story, and it's a great publicity break for the film company. (You see, the cops and the French villains are all phoney, hired by the film company in this gag to exploit their forthcoming picture. The reporters don't get wise, leaving the scene immediately at the command of the director.) Hero turns out to be the gent from Louisville, whom the girl had never seen and, therefore, didn't want to marry.

Miss Roberts looks pretty, but must act pretty silly. Gaston Glass is similarly handicapped. Direction, annoying. What a plot. Otherwise the picture has no evident possibilities.

CHEATERS

Tiffany Production directed by Oscar Apfel from story by Harry Kerr. In cast: Pat O'Malley, Helen Ferguson, George Hackathorne, Alphonse Ethier, Max Davidson, Claire McDowell, Heine Conklin. Running time, 62 mins. On double feature bill at Columbus, New York, one day, May 25.

Crook picture with hackneyed plot and lacking the directorial finesse (Continued on page 24)

PAUL ASH

NOW AT

BALABAN & KATZ

New Oriental Theatre
CHICAGO

"Exclusively Columbia
Recording Artist"



PAUL
ASH

I SEE

TOM McNAMARA

IS NOW WITH

F. B. O.

WHO
CARES?

3 WEEKS AT

Universal's Broadway Strand, Detroit

5 WEEKS AT

Stanley-Fabian Capitol, Newark

5 WEEKS AT

Temple, Camden

The Naked Truth

with Helene Chadwick and Jack Mulhall

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FRANKIE—

—RAY

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"BLUES AND HOW"

Week June 6—Harding, Chicago
Week June 13—Senate, Chicago

Week June 20—Uptown, Chicago
Week June 27—Tivoli, Chicago

THEN BACK AGAIN TO THE ORIENTAL WITH PAUL ASH.

Picture House Rep., MAX TURNER.

Thanks to PAUL ASH.

Vaudeville Rep. SIMON AGENCY

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NOW BALLET MASTER OF WEST COAST-PUBLIX THEATRES

Including METROPOLITAN, LOS ANGELES, and GRANADA, SAN FRANCISCO

Desires to express his appreciation to FRANK L. NEWMAN, JACK PARTINGTON, JOE CORNBLETH, and MORT HARRIS

For their interest in his behalf

**Independent Exhibitor at Bozeman, Mont., says
"Read Variety"**

RIALTO THEATRE

DIRECTION

RIALTO THEATRE COMPANY
10 WEST MAIN STREET PHONE 100
BOZEMAN, - - - MONTANA

A. M. RUSSELL
MANAGER

May 21, 1927

VARIETY,
154 West 46th St.,
New York City

My dear Sir:

The writer wishes to offer a tribute, which may seem very meagre.

I wish to commend your issue of May 18. This issue of "VARIETY" should be mailed with definite instructions "To be read" by all independent motion picture exhibitors. This issue contained very valuable information at a very opportune time not only on one page but many.

The above mentioned issue of "VARIETY" will not be filed with the others but will remain on my desk for the next ninety days.

If small town exhibitors are desirous of getting sound, worthy, advance information relative to their business they should become subscribers to "VARIETY". The writer has been a consistent reader of your publication, and I wish to commend you because your reading matter has always been legitimate and, apparently, so very void of promiscuous guessing.

Yours very truly,

RIALTO THEATRE CO.,

A. M. Russell
A. M. Russell, Manager.

AMR:DH

A. M. Russell is an independent picture exhibitor at Bozeman, Mont., as he and his letterhead above mention. Mr. Russell's letter is reproduced through Variety some weeks ago having printed a letter similar in import from the Brandt Brothers, independent exhibitors of Brooklyn, N. Y. The two appear to cover the big and small town idea as to Variety.

The Brandt Brothers stated also that they had found Variety's picture reviews so reliable they had discontinued the services of a special reviewer on their staff.

LITERATI

Bert Garstin Convicted

Bert N. Garstin, 44, former newspaperman, of Cleveland, Ohio, was found guilty of grand larceny in the second degree by a jury before Judge Max S. Levine. He will be sentenced next Friday and owing to previous convictions against him will probably receive a long term. The charge against Garstin was that he obtained \$300 on Feb. 3 last from John Hindon Hyde, bond broker of 14 Wall street, through means of a false draft on an out-of-town bank.

According to the reports of probation officers Garstin at one time was business manager for the Louisville Courier-Journal and the Herald-Post. As far as is known he never worked as a reporter or in any other editorial capacity although giving the court to understand that he did.

Banned Plays for Films

Gloria Swanson's purchase of Somerset Maugham's short story, "Sadie Thompson," the same short story upon which the play "Rain" was founded, is illustrative of one way of getting around the unofficial bans placed on certain stage properties by the Hays organization. About a year ago Joseph M. Schenck purchased the film rights to "The Firebrand" for the late Valentino; Variety published the story, Schenck denied it to Variety and to Hays, inasmuch as it was forbidden property, but recently it is understood that he has disposed of it to another film firm for one of their sheikish young man stars.

This year's crop of banned plays is comparatively small, "Spread Eagle" having been the best known through its producers' efforts to get publicity out of the fact that Hays, staunch Republican, had banned a play which flayed the inefficiency of the United States government and the jingoists who do as they please with it, also Mexico.

Tom Bailey in Hollywood

Tom W. Bailey, for many years on the editorial department staff of the San Francisco "Chronicle," has resigned to become a member of the publicity organization of the Paramount studios in Hollywood. Bailey was formerly western publicity director for the Loew circuit and Ackerman & Harris. He is a director and chairman of the entertainment committee of the Press Club of San Francisco.

Earl of Amherst Working

Jeffery Holmesdale, who recently inherited the British title of Earl of Amherst, has returned to New York and his former post as theatrical reporter on "The World." Before sailing to England to see his father, then very ill, Holmesdale declared that he would return, and last week fooled the doubters by doing it.

Title Writer's Book

Don Ryan, West Coast film title writer, has authored a novel, "Angel's Flight," which Boni & Liveright will bring out in August. Several figures in the book are of present-day movie stars, thinly disguised. Ryan was at one time a dancer in vaudeville.

Screen Originals

An idea of the current demand for screen originals may be found in the fact that the Universal Story and Play Company, among other story brokerage offices, has established a department for that alone. Eugene Cantor, the short-story writer, is in charge.

Ruth Snyder's Story Money

Ruth Snyder is said to have received \$3,000 for giving the Hearst syndicate the exclusive to her serial story. Also it is reported the condemned woman immediately indorsed the check over to her lawyers.

G. D. Eaton, book editor of the Morning Telegraph when that paper had literary pretensions, will shortly bring out a new fiery monthly to be known as "Plain Talk."

George Jean Nathan's latest book form is "The World in Falseface."

Like Barry Benefield did before him, Joel Rogers has given up the job of exploiting the Century Company's books to write on his own.

Benefield has since turned out some best sellers.

Leda Bauer is now scenario editor for United Artists, succeeding Beulah Livingstone, who has gone to the West Coast to take charge of publicity.

Ken Maynard is to make "Captain of the Strong" for First National at Lodge Grass, Mont. Al Rogell is directing under the supervision of J. H. Brown. Crow tribe of Indians used for the Montana exteriors.

Herbert Brenon has begun production of "Sorrell and Son" for United Artists release. Alice Joyce featured lead, with Micky McBann also in important role.

Nils Aster, Anna Q. Nilsson, Carmel Meyers, Louis Wolheim, Norman Trevor, Paul McAllister, Mary Nolan for "Sorrell and Son," U. A. Herbert Brenon direction.

B. & K'S TICKET SUB BOOKS SAVE 10%

Chicago, May 31. The local Publix (Balaban & Katz and Lubliner & Trinz) theatres are issuing ticket subscription books as a means of building patronage. The books, called Publix Chex, retail for \$2.50, \$5 and \$10, representing a saving of 10 per cent on admission. Sales are reported to be large.

PATHE FIRST ON STREET

Pathe was the first to reach Broadway with pictures of young Lindbergh's arrival in Paris; the other film concerns, however, were close upon its short Lindbergh "special." Pathe got the jump by having the picture developed in its French laboratories.

PATENTS

Washington, May 28.

In this list of patents are those only bearing upon the various branches of amusements. No attempt is made to give details of the inventions protected. Full information may be secured by forwarding 10 cents, plus the name of the invention and its number, in each instance, to the Commissioner of Patents, Washington, D. C.

Pictures

Card camera. Wm. L. Fish, Pompton Plains, N. J. Filed Sept. 10, 1925. Serial No. 57,352. 1,626,606.

Method of and apparatus for synchronization in picture transmission. Joe Herman, New York, assignor to American Tel. & Tel. Co. Filed Nov. 30, 1923. Serial No. 677,839. 1,626,731.

Film attachment for picture projectors. Wm. J. Citron, San Francisco, assignor, by direct and mesne assignments, to Trallograph Co., Inc., San Francisco. Filed June 25, 1926. Serial No. 677,839. 1,626,731.

(Continued on page 48)

A MESSAGE FROM THE HEART!

Read it! Remember it!

METRO-Goldwyn-Mayer now concludes in California **THE** most inspiring gathering of its history.

UNITED we stand, gentlemen,

TO do the Great Things in this business!

OF one mind—

OF one heart—

TO ever and again take the forward strides—

DO the daring things.

WE are the Young Blood

AND we pledge to you

THAT this Young Blood that you have watched

AND admired

WILL step out in the coming 1927-1928 season

TO make the world echo with achievement

WE have the stars! the product! the resources!

BACKED by an unconquerable spirit!

WE'RE for you—you're for us!

Now and Forever!

METRO-GOLDWYN-MAYER

"THE CALIFORNIA CLOWN"



EDDIE MORAN

Says:

Still at State, Detroit, with my pal Charlie Nelson—fifteenth week it is already. Howard Pierce laughs yet with the customers, so funny I must be yet. Fanchon and Marco should see their oldest idea now—surprised they would be—maybe they will make me an offer yet to give out screams in California again. Who can tell? Who will tell? So tell Mr. Warner Bros., give in to America's greatest actor, George Jessel a little—nothing can you lose with him—or me? Who is Gus Newman already? Ah. Few. Few. Few!

CHEATERS

(Continued from page 21)

that might have excused the story. Pat O'Malley heads the cast, which includes some fairly well-known movie "names." In spots and with the cast line-up "Cheaters" will be seen by audiences without a feeling of having been cheated, but it's not for the critical houses.

George Hackathorne is playing Half-Wit Paul, shell-shock victim with kleptomaniac tendencies. In the unfolding he is the befriended ward of Allen and Mary, two former crooks now employed respectively as clerk and cashier of a hotel. The master crook, Kingston, from whom the pair had hoped themselves free, returns to demand their assistance in the theft of a society woman's jewels held in the hotel safe. After a series of conventional complications the master crook is popped off when escaping after being placed under arrest.

Alphonse Ethier, whose specialty of kind-hearted detecting is familiar to followers of the independent screen, again performs as a shrewd but amiable plain clothesman who acts as judge and jury on his own cases.

For a fade-out the lovers try to elch with humorous results because of the handcuffs that bind them together.

PAYING THE PRICE

Columbia production directed by David Selmar. Cameraman, George Meehan. Cast includes John Miljan, George Hackathorne, Eddie Phillips, George Pawcett, Marjorie Bonner, Priscilla Bonner. Running time, 62 mins. On double feature bill at Loew's New York, one day, May 27.

Columbia has turned out a highly moral and fairly dramatic yarn dealing with the consequences that followed the taking of a shot of hooch by a pious church-goer not used to drinking.

Because the picture is so very moral and because it oozes over with sweet sentiments and Godly people it may be figured as good for the lesser communities, but a pain in the neck for the big towns.

Dorothy Howell's well-thought-out scenario that leaps the picture right into the action at the start and keeps it moving fairly consistently is an important factor to the picture.

David Selmar has performed a brisk business-like job holding the action to the groove and managing to round off the absurdities that might otherwise have crept in due to the wishy-washy story which has a very boyish minister of the gospel as its hero and the two Bonner sisters looking very dumb as the wrong gals.

It is never made clear whether one or both of the girls were ruined by the sheiky villains after the drugged lemonade affair. The father

kills the scoundrel and is on the jury when an innocent boy is being tried for the murder. The jury decides to bring in a verdict of not guilty and to forget the story told them by the father. The minister and the eldest girl marry for the first.

Because of its production standards this one rates as okay.

THE BUSHMAN

Denver, May 25.

Independent animal picture produced by Denver African Expedition and locally presented by H. E. Ellison. East of Denver distribution to be handled by Players of Boston; west of Denver by H. E. Ellison. Reviewed at Broadway theatre, Denver, May 25. Actual screen time about 97 minutes. As shown with one machine, about 110 minutes. Directed by Dr. C. Ernest Cadie. Photographed by Paul Hoefer. Cut and titled by Fred Myton of Paramount.

Just another animal picture, this time without the real thrill shots which "Chang" and others of this style have led the public to expect.

As screened, the picture holds only four titles after the introductory card, but Fred Myton loaned to H. E. Ellison by Jesse Lasky is on the ground now and planning his titles on the basis of audience reaction. The cutting of the first two reels shows the master hand of this boy who has been specializing on the Zane Grey Westerns for Paramount. For a travel picture

and composed mostly of "atmosphere" shots of the first towns encountered on the African coast these first two reels have an amazing tempo.

After these first two reels the picture degenerates mostly into repetition of long shots of herds of strange animals. The picture's title is based on the small people of the African interior and many shots of this tribe, their dances and hunting habits are shown. Some of the photography is good and some not so good, the general average being far below the recently shown "Gorilla Hunt," for instance.

A scene which caused much comment was of the approach of the Bushmen on a portable phonograph; while similar to a scene in "The Gorilla Hunt," this one is much more prolonged and more carefully handled. The reaction to an Al Jolson record using the word "Pick-aninny," which the lecturer explained is the only word carried over to our idiom by the Africans, is especially creative of interest.

As shown, the picture's main value is in the lecturer whose talk is synchronized in the manner formerly used by the late Lyman Howe. The Players, of Boston, a concert bureau handling explorers, has booked the man and picture for the east, the western manager planning to use him also either with clubs or local sponsors in preference to regular theatre dates; although several of these are also planned.

CALIFORNIA OR BUST

F. B. O. production, directed by Phil Rosen from the story by Byron Morgan. Featuring George O'Hara with cast including Helen Foster, John Stepping, Johnny Fox and Irving Bacon. At the Arena, New York, one day, May 26.

Five reels out of a two-reeler. Story is too threadbare to carry the length and action is there for slow. A fairly good film, aside from those defects. A few laughs at the opening where three rubes and a roge gaze steadily at a checker board until lunch hour. The committee then adjourns only to return and resume inactivities an hour later.

O'Hara and Miss Foster are a presentable team for the spots this film is intended. Supporting cast rather good, considering type of production.

Story is of a country mechanic who has built a fast automobile from stray parts. He proves its value to the wealthy automobile manufacturers after the expert engineer has pronounced it n. g. and is invited to superintend production. Will hold them.

When Seconds Count

Rayart release of a picture starring Billy Sullivan. Directed by Oscar Apfel, with Mildred June as "the girl." At Loew's, New York, as half double bill one day. Running time, 53 mins.

One of those things that has all it can do to stay with the double feature runs. No more than a time destroyer for the intermediates. Sullivan has plastered so much make-up on his face that he looks ghastly while supposed to be a youthful and erring scion of wealth. Dragging a hard-boiled cabaret dancer to his father as a prospective daughter-in-law instigates the family blowoff. Sully takes it on the run for a small town where Dad is building a dam. A crooked supervisor of construction, complications and a phone operator.

No production, but the usual action. Haphazard release that isn't going anywhere in particular and will just stop here and there before calling it a season. Cast members will probably regard it as satisfactory if their names aren't mentioned.

AVENGING FANGS

Pathe release, produced by Chesterfield Pictures Corp., and directed by Ernest Van Pelt. Featuring Sandow, the dog, supported by Kenneth McDonald, Helen Lynch, Jack Richardson and Max Asher. Story by George Peyer. Photographed by Jimmy Brown. Reviewed in projection room. Running time, about 50 mins.

Too many unintentional laughs in this picture hold it to the minor spot on a double-feature bill. Sandow, the dog, was too playful to agree with the subtitles, feeling pretty happy over things when the printed inserts would have him grim and merciless.

The story is a cipher. Sandow and his master's pal hit for the west in search of the people who bumped off the master back east. They get the villains all right, and for a surprise ending practically everyone but the bad men turn out to be members of the secret service, or indirectly connected with it. Direction is weak and casting is identical. Photography is average. Sandow won't be proud of this, if he's interested at all.

HARD FISTS

Blue Streak western, starring Art Acord. Written and directed by Paul M. Bryan. Running time, 56 mins. One double-feature bill at Tirolli, New York, one day, May 28.

Done on a shoestring with plot No. 654, this Art Acord picture will be valuable where a strict western diet is the rule and low rental the best seller.

Yes, there's a Ky. col. in it.

COAST STUDIOS

Howard Bretherton is directing Monte Blue in "The Bush Leaguer." Lella Hyams is playing the feminine lead, with Clyde Cook and William Demarest in the cast.

Those supporting Milton Sills in "Hard Boiled Haggerty," directed by Charles Brabin for First National, include Mollie O'Day, Natalie Kingston, Virginia Lee Corbin and Yola d'Arvil. Wild Gunning is producing.

Loretta Young, recently placed under long term contract by First National, has been added to "The Rose of Monterey." George Fitzmaurice directing. 1st N.

"A Sailor's Sweetheart," from the story by George Godfried, is the next for Louise Fazenda and Clyde Cook to be made at Warner Bros. by Michael Cortiz, and will include Irene Rich, William Collier, Jr., William Russell and Douglas Gerrard.

"An Ace in the Hole," original by Charles Horan and Hampton del Ruth, for Monte Banks' next. Gags by Sheridan Halp and Norman Stephenson. Pathe.

James Hall opposite Bebe Daniels in "Swim, Girl, Swim." Par.

Kurrie, cameraman, re-signed by Edwin Carewe on term contract. His next will be "Ramona," starring Dolores del Rio. Carewe directing.

J. Farrell Macdonald, Tom McGuire, Ted McNamara, Sammy Cohen, Marjorie Beebe, Sarah Padden, Sidney Franklin and Carl Stockdale, in "Colleen," starring Madge Bellamy with Charles Morton opposite. Fox. Frank O'Connor directing.

"We're All Gamblers," starring Thomas Meighan, with Marietta Miller in feminine lead. Gunboat Smith, Philo McCullough and Speck O'Donnell in cast. James Cruze directing. Par.

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MOVIETONE

(HARRIS, NEW YORK)

New York, May 25.

Fox's Movietone is preceding "Seventh Heaven" (Fox), at the Harris, twice daily for 26 minutes. This is the Fox-Case talking picture, first flashed on the public at the Roxy a couple of weeks ago. Split five ways, into what may be termed three stage "names" and two news events, this initial presentation of a Movietone program reveals that the Fox contrivance's basic appeal lies in its relation to the news reel.

For those who hadn't seen Movietone the flash of a platoon of West Pointers doing the manual of arms and marching to the post band was quite a kick. But nothing compared to the Lindbergh takeoff, used to close. Outside of the timeliness of this event, the roar of the motor when it starts and the following mechanical stutterings and stammerings as the engine begins to drag its load thrilled everybody in the house, the same as it did at the Roxy. Both the West Point and Lindbergh sequences were originally shown at the latter theatre. The sandwiched three numbers at the Harris are Raquel Meller, Ben Bernie's orchestra and Gertrude Lawrence.

With both De Forest and Vitaphone having taken the "edge" off of the novelty of talking pictures, the duplicating of actual happenings possessing "news" interest is unquestionably Movietone's punch. Those witnessing attested to that. On the other hand, of the legitimate performers Gertrude Lawrence seemed to register the best on voice, appearance and material. The English girl is on the side of the film with her comedy lyrical number which she first introduced here in Charlot's Revue. As picked up by the Fox-Case double tripod device her voice is well nigh perfect with tonal inflections, mannerisms and gestures screening as desired. A very entertaining four minutes, this Miss Lawrence.

Raquel Meller is given a setting for her one number plus something of a prolog and epilog for atmosphere. Put together this spells five minutes of what was probably painstaking work, inclusive of closeups while singing, but which leaves the audience rather indifferent. The well-known Spanish songstress delivers in her native tongue and easily pantomimes the lyric. However, there doesn't appear to be any special cause, except possibly on her name, for Mlle. Meller to be termed a talk-film high light. Bare of the surrounding production efforts tendered, the foreign artist might have gotten over even less impressively.

Bernie's band is something else again. Movietone apparently has a soft spot in its mechanics for instrumental recordings. Both of this maestro's renditions amplify clearly and to results. The first is a pop number and the second a special orchestration of a classic. Also, the gabby Bernie is given a chance to verbally gag a little, opening up with "Good afternoon, ladies and gentlemen, or is this an evening performance?" The musical unit of 14 tops the other "acts" on running time in taking eight minutes. The West Point depiction runs six, and there is about two minutes of the start of Lindbergh's hop. Bernie is between Mlle. Meller and Miss Lawrence, and of the three took second honors, first appreciation being tendered the British performer.

A sidelight on this Movietone demonstration is the general smoothness of makeup, something other vocal films have lacked. The one infraction of this rule is Bernie, too highly powdered to look natural. The camera has done an excellent job in the cases of both women.

Movietone is to linger at the Harris as long as "Seventh Heaven," and may change its program every so often. This is the first instance of the Fox-Case instrument revealing what it can do indoors. It proves that it is applicable to either interiors or exteriors with, as previously stated, the principal appeal coming through the ability of the device to "cover" current events and deliver them by sight and sound. Stage personalities are incidental. The news thing and cost of installation, planned to eventually equal the price of a modern projection machine, will sell Movietone. No orchestra accompaniment for "Heaven," an organ having been installed for the run, with the console on the stage but screened from sight. A \$1.85 exists as the box-office top.

Sid.

PARAMOUNT

(NEW YORK)

New York, May 25.

If dullness were a crime somebody should go up the river for this layout. A cartoon comedy and a few minutes of the Arnaut Brothers in the principal presentation are all that relieves a two-and-a-half-hour stretch of sheer tediousness.

With the screen holding plenty of emotional agony for the actors and the audience, the case called for something light and dainty and humorous—above all laughs—in the stage entertainment. Instead, a soggy pasty thing called "Winter

Nights," was offered an audience already dyspeptic.

"Winter Nights" (Presentations) is a frost. Turtle-paced and about as imaginative as a military usher, it has the Arnaut Brothers and nothing else. An uncredited imitation of Edna Covey by Clyde Cotnam contained everything in Miss Covey's routine, except the artistry.

Three secondary presentations. The overture melted into a patriotic tableau with a quartet of doughboys singing against a background of barbed wire and trenches. A Red Cross nurse comes into the picture, arms extended for the Stars and Stripes finale.

The Jesse Crawford organ concert contained a bit of beautiful scenery with the Ryan Sisters singing rather inaudibly. Another of James A. Fitzpatrick's Famous Music Masters Series, "Charles Gounod," dealing entirely with that composer's principal work, "Faust," rather than with his life, offered the production department a chance to stage the prison scene from "Faust" as an epilog to the picture. Sudworth Frazier, Emma Noe, and Ivan Stechenko sang Faust, Marguerite and the devil. A grand symbolic triumph of the angels over the power of evil rang the curtain down to good applause.

"A Million Bid," starring Dolores Costello, is the first Warner Brothers picture to make the Paramount.

In the news reel Lindbergh ran number one feature for the second week. Various personages were quoted with Mussolini making the only first-class pronouncement on the Paris hop.

There were six items from International and five from Kinograms. One of the Kinogram shots was of the opening of a new roller coaster in an amusement park. With summer coming on, why advertise Coney Island?

ROXY

(NEW YORK)

New York, May 25.

One of those weeks that stamps itself as too much show. Some 13 minutes over the two-hour deadline, with but one hour and 17 minutes of that on the screen, including a four-minute Vitaphone insert. That left 56 minutes divided between the stage presentation feature, an anti-climax to that by the Jazzmanians, a short organ recital and a patriotic overture which led into a tableau.

Plenty of color, action and entertainment for the b. o. price. But that was the trouble—too much. "Cradle Snatchers" (Fox) trotted itself out on the sheet as a comedy program leader of power supplemented by a 14-minute news reel that let in Pathe for an aviation sequence which traced the struggle to fly since the time of the Wright brothers, and, of course, winding up with Lindbergh.

Excerpts from the Victor Herbert operetta, "Sweethearts," were staged in two parts, running 16 and 14 minutes, respectively. Following this the Russian Choir did three and the Jazzmanians seven, making 40 minutes between the weekly and the film feature.

The "Sweetheart" extract holds an abundance of things to commend it. It approaches being "Gladys Rice Week," for this songstress sings the former Christie MacDonald role, and excellently. Able to handle herself capably and plus a sweet voice that's exceedingly easy on the ear, this girl has never appeared to better advantage. Duets by Miss Rice and Douglas Stanbury carried a distinct vocal appeal, with Miss Rice standing in relief because of Stanbury's tendency to overact his role. Both were prominent and ran all through the extravaganza.

And Frank Moulton returns to Broadway's film row for his comedy, "Pilgrims of Love," from the same show. Moulton did this for Roxy at the Capitol some years ago. Whenever the boys go back far enough for material they invariably dig up Moulton, as he must be a candidate for the Street's oracle on all things Herbert or Gilbert-Sullivan. Did nicely with the occult number, too.

An attempt to carry a thread of the plot through the presentation seemed to be a mistake. Dialog sounded lost in this amphitheatre, while Moulton's attempt for laughs by ironing various bits of undergarments as a laundry maid was an indifferent contribution. His splitting of water over one piece of apparel before using the iron certainly had no place on this stage, and got what it deserved—nothing.

Gamberelli led the wooden shoe number, prettily dressed in white material that was stiff. A chorus of 12 was in line behind, executing an ordinary routine, overshadowed by the setting.

Ensembles were prettily dressed, colored and heavily peopled. The old gag of "peasants on the village green" served as the first act scene, whence "Cricket on the Hearth" happened before the usual fireplace, later covered by the chorus to lead in a "two" set of a presumed ballroom.

Three minutes of the "Volga Boatman" by the Russian Choir preceded what became the production high-

light on the program in the manner in which the Jazzmanians were delivered. Two numbers by these 21 instrumentalists ended in a pop selection orchestrated over the stove until it became quite warm. A second chorus on this melody saw a curtain behind a scrim go up on a raised platform, at the rear of the stage band, with dull red lighting silhouetting a feminine chorus of eight, who pranced to the dance rhythm over the heads of the musicians. Following their contribution the girls struck a silhouette "picture," held it, and a dancing chorus of 16 skipped on, fronted by Charlotte Ayres and Georgie Tapps, for a brief stepping. All while the same tune was going on.

Plus the male quartet mingling among the rostrum musicians and the Russian singers banked on each side of the opening, it totaled 67 people on the stage when the finale was reached. Lively and well presented. Drew heavy applause, despite placed at the finish of an elongated stage sequence.

Vitaphone is back in the Roxy, after an absence of four or five weeks. It blasted in during the appropriate Decoration Day overture, which started with the introduction to Herbert's "American Fantasy," a memorial to the late composer as well, and was Lincoln Caswell doing Lincoln's Gettysburg address. The house acoustics picked up the tonal inflections easily, and who is there to argue on the authenticity of Caswell's interpretation of the famed speech? Nevertheless, Caswell seemed to lack dramatic power, but may have given purposely a repressed oration before the camera. "There Is No Death," sung by Harold Van Duzee, backed by an unpretentious "drop" of France's battlefield cemeteries, on which played a cloud effect, terminated this three-item Vita program opener.

International, Pathe and Fox all hit thrice on the news events. Lots of aviation stuff, with Kinogram's tagging on the rear for two shots—one of Lindbergh's mother and the celebration in the flyer's home town upon hearing that "We" had arrived.

Standing 'em up at 4:15 Sunday afternoon, with much laughter during the screen feature's sojourn.

Sid.

PICCADILLY

(CHICAGO)

Chicago, May 25.

When the Schoenadtts decide to cut matinee stage shows, it might not be such a bad idea to let the public in on it. People paid Monday matinee to see a de luxe show. Inquiry by phone, before entering, brought the response that there would be a stage show. Upon entering, the doorman was asked again. He replied that he did not know. When told to ask the manager, he said there wasn't any manager.

Here is a line-up of the first de luxe show Monday night. It speaks for itself.

Feature picture ("The Claw," with Norman Kerry and Claire Windsor), finished, and then a "fables" shown. The newsreel followed with accompaniment by the pit orchestra. The members of this new orchestra seemed to be total strangers to each other. Nothing quite so sour had been heard before in a theatre.

Then a scenic picture followed the newsreel with the organist playing its accompaniment. Suddenly the scenic was cut short and trailers announced Joseph Alexander at the organ. The organist went into his solo without stopping. After the organist has finished, more trailers, announcing the picture for the last half.

Here, by the way, is a novel arrangement. The stage shows run a full week, but the pictures are changed twice weekly. During the showing of the trailers, the organist kept playing. Suddenly, the stage band started to play the opening. Organist stopped and wondered what it's all about. A stage hand yelled, "Not now." Band stopped and the organist started again, augmented by the "guffaws" of the audience.

Presentation opened with a shadowgraph scrim stunt which got a hand. Then lights up, scrim out of the way, and the band number finished. Sam Kaufman is still wielding the baton at this house. This boy works hard, but his style is so eccentric it's ridiculous.

Kaufman announced Hilda Major in his usual nutty manner. Hilda, as a straight violinist, is so-so, but when attempting calisthenics and playing at the same time, she's no-no. She also sang, after a fashion.

Doree Leslie was her little sweet self. Here is a young woman who has appearance and personality plus. Her singing was a bit weak, but dancing good. She clicked, and how.

Hazel Romaine next. Sings with a "down in the basement voice." Appearance okay.

Then Williams and Ross, two-man dancing team. These chaps do a comedy dance that is funny, have a funny appearance, and work with a solemn, serious expression that's ludicrous. They were encored plenty.

The entertainers were not included in the finale. It is a "meet the boys" stunt, with each member of the orchestra doing a little something. Special attention is directed

to Mark Pascoe's trombone playing. It was a standout. As the individuals did their little bit, Kaufman spotted them with a small hand spot, a la Paul Whiteman.

Stage settings were a repeat on a previous presentation.

This house should be renamed the "Piccadilly Circus."

METROPOLITAN

(LOS ANGELES)

Los Angeles, May 26.

A fair program at the Metropolitan, with Clara Bow in "Rough House Rosie" (Par) feature. Pathe News carried Mississippi flood scenes that got marked attention. Also, in color, "Geyers of the Yellowstone," effective color schemes and shots. Fables Pictures, "Digging for Gold," other short subject.

On the stage was "Met's" Pet Revue," with Eddie Peabody; in all the show ran close to two hours. Attendance Thursday afternoon better than usual, though not over-enthusiased audience.

Presentation sober in attitude and too slow. The "revue" was divided in three sections: jazz, military and classic. Latter announced by Peabody as "spectacular." In the first part Evans and Weaver, colored hoofers, tapped through some fast routines that were just fair enough to get over, but not for anything big. The band opened with five of the boys coming up on the elevated platform and taking their places with the rest. A fair to middlin' number by all was the initial instrumental led by Peabody. Two boys with ukes and harmony voices appeared on the elevation next, putting across one number without a recall. There is nothing these lads have that can't be found in a variety of other turns.

Gogo, University of Southern California co-ed, playing around the Public houses here, came on announced to go into a comedy number with Frank Jenks, trombonist in the band. This pair have been seen before and to a good deal better advantage. Jenks' customary mugging was almost extinct, as was Miss Gogo's pep and delivery. Evidently both were being held down. The returns for their one number were weak.

Military business came next, with nine coryphees, credited to Louis Berkoff, starting off with inverted leg routines atop a platform in the background. Two tiers of steps on each side leading down to the stage were not utilized until the finale. Martha Vaughn, mild soprano, was used in this section with "Dream of the Big Parade," in Red Cross outfit. Stock war shots were flashed on the velvet curtain during the song, but failed to impress properly. Miss Vaughn can pass with straight songs, but misses on the emotional accompaniments.

The band executed a George Primrose from the front of the house for a finish to the number. Some more military taps by the gals, with Jack Kearney in the front, okay. Kearney stealing the number on rapid-fire stepping. Used in solo he would have wowed. The theme number from "Rio Rita," "Following the Sun Around," was delivered in mediocre style by Don Carroll, a boy with nice pipes, but lacking in that something.

Peabody was "at ease" throughout the show. With the exception of participating in a banjo number with two others, he did nothing much. Aside from his customary specialties, even the jumping jack antics were missing. The band did as much. A ballet number by six girls preceded the finale; clothes parade in springtime atmosphere.

Moore and Shy, of freak stature, big and small, got whatever laughs there were on the bill. The relative difference in proportion between the two, coupled with some gags and mugging, were enough to get a rise out of the audience. The boys worked in the military number, but appeared out of place in the program.

BRANFORD

(NEWARK, N. J.)

Newark, May 30.

Babe Ruth's picture, "Babe Comes Home," is the flicker background for the Baseball Week celebration at this Stanley-Fabian house, which features the "Baseball Scandals" as the stage presentation. Joe Penner and Zelma O'Neal are the two particular luminaries in the stage offering, the former a very funny mime who emanates from burlesque and is contracted to Jones & Green (Bohemians, Inc.) for the next "Greenwich Village Polities."

Young Penner's production success is assured according to his picture house specialties, which are probably stop-gaps until next season. Zelma O'Neal, one-half of the talented O'Neal Sisters (the other married recently), follows for Penner when not registering on her own, and she, too, should be given attention by the same management as a vis-a-vis for their comedian.

"Baseball Scandals" has Marty Beck's Playboys, versatile band of 11, as the musical background, with Bernice Speer, Joe Devlin, Astrid Olson, Wally Davis and Frankie Burt in the presentation. Miss Speer is from production, recently in "Vanities," and a corking tap

dancer. Devlin warbles a ballad well, and Miss Olson is an effective soprano in the Memorial Day specialty, and also in the Lindbergh stereoscopic flash.

Harry W. Crull, managing director, and George Pantzer, production manager, who are credited for the staging, dressed the motif nicely with a grandstand drop. Marty Beck, band leader, in introducing the specialists, employed appropriate lingo, such as "Miss Speer will make her second hit of the day, etc."

Zelma O'Neal stopped the show cold with her futuristic rag version of "Sam, the Accordion Man," nor could they get enough of Penner's comedy. He seemed to amuse the bandmen and the others on the stage equally as much, apparently interpolating and ad libbing as he went along.

In connection with Baseball Week, film shots of the local prep school teams were projected as a strictly local draw, this causing the show to run overboard and probably accounting for the organist, James F. Thomas' organist specialty to be omitted, along with the overture.

Abel.

EASTMAN

(ROCHESTER, N. Y.)

Rochester, May 25.

Memories of a few musical comedy successes of a few years ago were revived at the Eastman this week with a tabloid version of "Going Up." A company of 30 had been drilled for the song and dance ensembles, and there was some idea of following the plot. The latter attempt was too patchy to make much headway, so that the scenes that should have clicked with comedy merely left the audience a little hazy. The song numbers went over well. There was the "Going Up" chorus, and such solos as "I Want a Boy," "Down! Up! Left! Right!" "Kiss Me," "Here's to Two of You" and the lively dance ensemble, "Tickle Toe," led by Rose Quigley. Solo work fell also to Philip Reep as the novelist, Martin Vogt, Harold Singleton, Dorothy Drakley, Norval Brelos, Albert Newcomb and Philena Resseger. The good old music by the late Louis A. Hirsch sounded almost new after its long repose. Ralph Murphy was brought on from New York to stage and George Williams took care of the scenery.

The week's bill contained an uncommonly good presentation of Schubert's "Ave Maria," with Ethel Codd, prima donna of the Rochester Opera Company, singing with Florence Knope providing violin obbligato and Beatrice H. Ryan at the organ.

The Eastman program included the screen feature, "Love"; the orchestra overture, from Offenbach's "Orpheus in the Underworld"; "Melodies of the Southern States," one of the "Music Master" series; an "Our Gang" comedy and news weekly.

Sanderson.

McVICKER'S

(CHICAGO)

Chicago, May 24.

Phenomenal business at this Public first run straight picture Loop house is a thing of the past. Not since the end of the Paul Ash regime over a year ago has the place been subject to a steady flow of real business. There have been some very good weeks and then some very bad weeks, and the latter, unfortunately, have been in the majority.

It's a long story, replete with various and numerous policies, this history of McVicker's. Two years or so ago the theatre was a small grind vaudeville place and pleasantly successful as that. Complete remodeling, practically rebuilding, changed it to a picture theatre. A short spasm of straight films concluded when a California man with a rep out there, none here and a reported new idea was placed in front of a stage band. The man was Paul Ash, and in quick time he proceeded to draw more patrons than McVicker's or any theatre in Chicago had even seen.

When Balaban & Katz opened their Oriental in a more "natural" part of the Loop Ash was transferred, part and parcel, meaning himself and his customers. That the Oriental should supplant McVicker's as the big draw house was quite the inevitable result. (Many unconfirmed rumors floated around at that time to the effect that B. & K. leased the Oriental with Ash primarily in mind, which wasn't such a bad idea if right or not.) Nevertheless, this is a resume of McVicker's.

Upon Ash's departure it seemingly was believed that another stage band conductor could duplicate. Henri Gondron was engaged for the purpose but expired shortly. Then Ralph Williams was employed and did the same. Neither had hit the Ash pace as to draw, and meanwhile the house failed to see reincarnation. A "special" film policy was then adopted with John Barrymore's "Don Juan" and the town's first shot of Vitaphone. This brought the first real business since Ash and ran profitably for the first few weeks of a moderate run. That's the play-by-play account of the McVicker's game up to the present (Continued on page 27)

ROBERT WARWICK and CO. (3)
"One of the Finest" (Drama)
 18 Mins.; Full Stage
 Palace (St. V.)

Robert Warwick from the legit has chosen well this time for his vaudeville jaunt. His sketch was first seen at a Lambs' Gambol, according to report.

The story concerns one "Lefty" Williams (William Shelley), modern bandit and killer. The curtain rises on Williams hiding out after croaking a copper. His moll (Anna Lubow) brings in the morning papers telling of the crime. Williams is packing up for a getaway and the Jane pleads with him to take her with him. He sneers at her, admitting he's a broadside with the frills. Ordering her out of the room after threatening to bump her off if she squeals, he opens the door to confront Tommy Glennon (Mr. Warwick), a central office bull.

Glennon is a pal of the dead copper. He gets rid of the girl, and, proceeding upon the theory that the "Killer" is a rat underneath, tells him he isn't going to arrest him, but is going to get him with the dead copper's gun.

Williams wilts, cringes and pleads, finally bolting for a window. Glennon fires two shots and Williams crumples to the floor as a harness bull (James Carroll) arrives. It develops that the shots were blank cartridges and that Williams was so craven he had fainted.

Glennon pictures the reports of the affair when it becomes known that the Sheikh Landit was a false alarm and refuses to allow him to shave or doll up before being led away handcuffed by the uniformed man.

Supporting cast is far from 100 per cent. Shelley as the bandit lacks conviction and evidently has but one method of projecting villainy. His best moments were during the declaration of Glennon's intentions. Anna Lubow as "Min," the bandit's girl, was nothing like it. Warwick is splendid as the avenging detective, and Carroll an excellent cop.

The authors, Elaine Sterne Carrington and John Wray, have hit the bulls-eye with the underworld and crook jargon. It breathes authenticity.

One speech of Warwick's to the girl, in which he promises to "warm your fanny in a patrol wagon ride," was the last word in realistic verbal nomenclature. Despite the 50-50 cast, "One of the Finest" is great vaudeville. *Con.*

SANTLEY and SIMPSON
Dialog and Songs
 9 Mins.; One (Special)
 81st St. (V-P)

Frederic Santley hit the two-acts in 1917 with a lavish act produced by his brother, Joe. Since then, and until recently, he has stuck to musical acts with plenty people supporting him.

His present vehicle is a venture into comedy and song with a blonde named Marion Simpson as his only bolstering. The humor, written by himself, concerns a young realtor who falls in love with the girl he is supposed to evict from an old homestead. There are some laughs in the talk, and there are some misses. Santley's forte, as in the past, is vocal talent, pleasing both individually and in harmony with Miss Simpson. The girl has appearance and folks well. The songs used are published.

Not unusual, but better than passable for the respectable houses.

"GYPSY CAMP" (7)
Songs and Dances
 10 Mins.; One (Special)
 Audubon (V-P)

Another Russian dancing act. This one on speed and talent stacks up nicely; has a colorful stage setting and shows class.

Four men and three women. The former show to better advantage, although one woman impresses favorably with a semi-classical display that featured toe work.

A good act of its kind and classifies nicely for the picture houses. *Mark.*

THREE BROWNS
Dances
 9 Mins.; One
 Audubon (V-P)

A trio of colored boys whose main forte is dancing. They open with a song that instantaneously proves the Negroes are dancers.

There is single, double and trio stepping, mostly softshoe. The boys come back for their getaway in rhinestone sashes or belts, that just about put the audience's eyes out. An unqualified hit here. *Mark.*

THORNTON and SQUIRES
Musical Skit
 12 Mins.; Two (Special)
 State (V-P)

Substantial vaude entertainers retaining their collegiate appearance and evidently surrounding themselves with a new act. This one has a cottage drop before which Gil Squires pursues his partner into marriage. Twist and between come a couple of songs and as many dances. Nice.

Squires is not the patent leather type and they evidently like him for it. He especially got over at this house on his eccentric soft shoe routine, done to a phonograph off stage. Quiet, away from the usual and held enough attention so that if the proverbial pin had dropped it would have made a racket.

This may be an old act revived. Either way, it should carry the team along. The conversation does not pall and Squires' dancing overcomes what slow spots there may be.

Not a punch or a smash applause act but capably executed without fuss or the aid of the drummer. *Sid.*

JUVA MARCONI (4)
Dancing
 12 Mins.; Full Stage
 81st St. (V-P)

Billed as "The Royal Italian Dancer," Juva Marconi is a stunning looking girl of the Latin type. She supplies the looks, while four American dancing girls do the work. The leader confines herself to wearing spectacular costumes and doing those "interpretative dances," really only posturings. These she manages with extreme grace, the performance taking on seeming importance from the girl's feats in contortion.

She does three of these numbers, none of them figuring as dances except for the bends and a straight high kick. She doesn't need to be a dancer; her striking dark beauty will carry her along anywhere, as set off by her flashy dressing.

Four ponies do the stepping as this country regards dancing, and do it with much attractive abandon. They open with bits of legmania, all four close in line and working in unison in the Tiller manner. They go into a black bottom number briefly garbed, following Miss Marconi's solo number, each of the girls working alone in turn. For the finish they do a gypsy number, with the premiere joining for the curtain.

Staging of the turn is simple, consisting chiefly of a flat back drop in black, sprinkled with brilliants used to good purpose in reflected light effects. *Rush.*

SWARTZ and CLIFFORD
Comedy Talk and Songs
 16 Mins.; One
 City (V-P)

On Sept. 5, 1919, Variety had this to say about Swartz and Clifford: "Here is a man and woman combination that will undoubtedly hit the big time before many days are over. The woman is handsome and shapely, while the man plays a Jewish character, delivering rapid fire jokes that can't help hit the mark at any house."

It's still a good act. Maybe a couple of the quips were coined in the series of 1919, but in general Mr. Swartz is still delivering gags that can't help hit the mark at any house.

Both parties have the stamp of competence ripened by experience. At the start they do it a little stronger than necessary on the slapstick, but it all tends to click. They gave body and comedy to the middle of an eight-act bill.

VERA POST
Male Impersonator
 10 Mins.; One
 81st St. (V-P)

This girl gets along fairly well without any attempt at deceptive impersonation. Nor does she remove her hat to let her hair tumble.

She effects "talls." Opening with a special song about everyone wanting more than they get, and carrying it to a sizeable hand, she falls into a relapse with some anecdotal. Crawls halfway back with another special song, reaches her opening status with a pleasing softshoe dance, and then hits the toboggan again for more talk and a conception of a drunk. The closing comes when she's on the decline, and her bows are therefore limited.

Miss Post looks debonnaire in the aristocratic toga, while her softshoe work is simple but effective. An unpolished vocal delivery is the big handicap.

As is, an early act for intermediate houses.

MABEL WITHEE CO. (3)
Musical
 18 Mins.; One and Full (Special)
 5th Ave. (V-P)

This one is made to order for Mabel Withee giving her another Cinderella role not too dissimilar to "Sally, Irene and Mary," which she previously did in vaudeville. The act is class and with a few more weeks should attain the polish it now lacks. Aside from that it's perfect for vaude and more than perfect for Miss Withee.

"Mary Ann" is credited to a triumvirate comprising Vivian Cosby, for story; Cyrus Wood, lyrics, and Harold Levey, music. The story has continuity and much bright chatter for the star. Harold Levey, best remembered as composer for several musicals for Henry W. Savage, has provided a tuneful score in the three numbers spacing the action of plot.

The story is that of Mary Ann (Miss Withee), keepers of a newsstand with stage aspirations much to the chagrin of Jimmy (Starke Patterson), youthful copper in love with Mary. From the newsstand in "one" action shifts to the apartment of Paul Durand, manager, who grants Mary a hearing and tries to make gay with her. When he insists she must quit Jimmy and the rest of the alley neighbors she rebels and flings back her career at him. Back to "one" shows it was all a dream.

Miss Withee looks charming, was in pleasant singing voice and danced gracefully. "Way Uptown" and "Pretty Clothes" were her standout vocals, both handled as duets. The first was with Patterson and the latter with the unbilled member. Patterson was coking as the dancing cop lover planting an especially good acrobatic solo.

Got away neatly No. 4 on this six-act bill Monday night. Plenty of action, class and entertainment for any bill. *Edba.*

BEEHIE and RUBYETTE
Acrobatic
 10 Mins.; Full Stage
 81st St. (V-P)

Two fine looking young men in a first rate athletic display, made impressive through its production features and the showmanly parade with which it is carried through. The boys probably have been members of one of the Arab troupes. Most of their tumbling is of that school. To this they add novel feats such as the mixing "Arabs," flip flops and forward twisters all in the one routine, as well as difficult work in hand to hand catches.

The act is extremely well dressed, both as to the stage arrangement and the boys' costumes. A special drop in "one" shows a mounted knight as in a tourney. The full stage is then revealed, drops giving the appearance of a tilting field, with painted knights on horseback. The men go promptly into hand-to-hand feats, working fast and steadily. One of the featured bits is a full forward twister done in a routine of forward half twisters. Another has the pair in a series of fast hand to hand balances mixed with somersaults, with a steady hand to hand pose at the finish.

Capital number of its kind. Good opener anywhere. *Rush.*

MAURICE AND PARKER
Comedy Hand Balancers
 7 Mins.; One
 City (V-P)

Since the bookers started giving comedy acrobats "spots" on bills there have been several combinations of this general type, two men in "one," goofy make-ups and frozen pans as they go through a hoke routine of stepping and falling all over one another. And always the boys return for an encore doing one or two legitimate tricks to prove they're really acrobats.

Maurice and Parker are averagely good at this sort of dumb comedy, and they get an equal return in laughs and applause. They were fifth on an eight-act bill.

"LOVE A LA CARTE" (5)
Musical Revue
 20 Mins.; Full (Special)
 American (V-P)

Raymond Loftus clowning around, supported by another man and three girls. Two of the girls dance and sing and the third just sings.

The book concerns a lady who hires an actor to make love to her so that her boy friend will become jealous. Loftus is the actor. He gets sizeable comedy results without the aid of makeup. Song and dance talent among the company is unsensational, but pleasing. Dressing is average.

Did nicely here and should duplicate elsewhere. Results would be better if the girls had more coaching in delivering their lines.

PALACE
(St. Vaude)

Plenty of room all over the Palace Monday and the answer was the \$2.75 slug put on the hotel trade all over the lower floor. They couldn't cart \$2.75 worth of vaudeville into the Palace and the customers know it. Even with a big lobby display and ballyhoo about Lindbergh, which could have been anything from a personal appearance to exclusive pictures of his arrival, which it was not, the mob stayed away, and rightly.

When straight vaudeville was exclusive the mob knew it and paid cheerfully, but they know now that even the Palace can't show them anything they haven't seen for a half a buck.

Moran and Mack doing two acts, one in each half, were the sole comedy entries on a bill which also housed a dancing couple in each half. The fact that both acts are topnotchers doesn't make for variety on a seven-act layout.

The blackface pair back from "Vanities" first did the "Rock Pile" crossfire. Garbed as prisoners they vocally duelled about the tenacity of the rocks and other topics of the jug. They black out on Mack listening for an offstage shot after he has stolen the screw's key and slipped it to his partner. The latter unshackles his dogs and makes a getaway. As the shot is heard Mack looks up his own leg irons remarking, "That's all I wanted to know." They were spotted fourth and mopped.

Paul Remos and Midgets opened. It's a likable turn and they liked the midgets. The boxing bout didn't hurt the bout in Moran and Mack's second contribution. Jack Hanley missed and juggled his way

EDDIE WHITE
Songs and Talk
 15 Mins.; One
 American (V-P)

This juvenile appearing single was last seen without the blacking on his face and with a pianist accompanying him. The cork, incidentally, has nothing to do with the act but may be used as a comedy thought.

White sings published numbers and humorous ditties. One of them, a Yiddish nasality about "Far Rockaway," is being used with identical delivery by Jimmy Hussey. A couple of stories are used to fill gaps between songs and are put over with effect.

The boy stopped the show here. He can get along easily in most places.

FOSTER'S "VANITIES" GIRLS
Dancing
 20 Mins.; One and Full (Special)
 Proctor's 86th St. (V-P)

Twenty well-formed girls of the chorus and an acrobatic dancer should make a splash on a vaudeville program, but it seems as if the price paid for this act did not allow for proper sets and a couple of good dancers. As a result the act was coldly received Monday.

The girls perform well but lack of flash costumes prevents the numbers from getting over. The acrobatic girl dancer is fairly acceptable.

The act needs a couple of sure-fire climaxes.

That it was the number hit of Carroll's last "Vanities" show didn't seem to mean a thing in Yorkville.

BILLIE and ETHEL
Revolving Ladder
 5 Mins.; Full
 City (V-P)

This act may be working under a temporary name. It is not good billing.

Man dresses as clown, in white. The woman is outfitted neatly in white satin, and the rigging, consisting of a ladder balancing on a cross-bar, is also white.

Rates attention for intermediate bookings. While not sensational, it is pleasing, a novelty, and finishes good with the ladder forming a Ferris wheel, the man on one end and the woman on the other.

AUSSIE and CZECH
Bull Whip and Axes
 10 Mins.; Full Stage
 Palace (St. V.)

Male bull whip manipulator and girl assistant. She opens turn with dance. He runs through standard bull whip stunts, such as cutting paper, extinguishing match, picking handkerchief out of her breast pocket.

He also shows accuracy throwing axes at a panel. One stunt is cutting strings with the axes, the strings releasing flags of all nations. For a closer the girl does rope skipping to his whipping.

Good fast act of its kind and an interesting turn for either end of a bill. *Con.*

to favor. Hanley's act is routinized for laughs. The trick pitcher which he empties from time to time builds into a wow, also his careful placing of the hats and pans and then the drop kicking of them offstage.

Royce and Maye, holding over, duplicated their triumph of last week. The act shrieks class from every angle. The doubles and solos are perfectly executed and the production is lavish. A tenor soloist didn't help, or hurt, but a piano solo helped. They were forced to encore in "one" with a kicking routine. A claque of four girls in the last row burst into applause at just the proper moment and continued it after the pair had bowed and the lights were lowered. The artificial respiration wasn't needed for the act scored strongly.

After Moran and Mack came Edith Clifford assisted by a girl pianist. The former sang a song cycle credited to Roy Ingraham and Bryan Foy. Opening with "They Get by When They're Beautiful," fair lyric, she followed with "I'm a Lady," an alleged wise cracking lyric that missed fire both on material and delivery. "A Million to One You're in Love" picked it up a bit and "Learning to Love" lifted some more. "Nay, Nay, Neighbor" put her back in the money and "Such a Nice Boy," a nance idea, rounded out an act that started slow and finished fast. Miss Clifford has been around in vaudeville for some time and rumor hath it that she went for one of those long term things during the current shortage. Measured by present straight vaude standards she qualifies for those remaining straight vaudeville houses where they aren't near as discerning as they used to be.

Robert Warwick and Co. (New Acts) closed the first half in one of the best dramatic sketches vaudeville has seen in many a day. Adela Verne, the concert pianist who has been playing a special limited engagement for K-A for the past six months, delighted the music lovers with two classical renditions. Regardless of the applause, and it was loud and sustained she refused to come back except to bow. Good showmanship.

Harriet Hoctor and William Holbrook followed in their thoroughly enjoyable dancing act. The turn runs more to solos than doubles and each scored strongly. Miss Hoctor has given the copyists something else to shoot at by adding a back kick to her walk on the toes while bending backwards at an impossible angle. Holbrook is an all around dancer. He handles acrobatics, buck, ballet and adagio work with equal skill. A new touch was a dance dedicated to Lindbergh and titled "The Spirit of St. Louis." Miss Hoctor as the "Spirit" does an ethereal routine around a narrow circular platform with the earth depicted in the center.

Moran and Mack, up for the second time in the same evening, got their last sock at them next. The old crossfire with a new background went as well as the first day it was heard and pulled them out in "one" for their boxing bout. What a comic that tall, lazy spade is. And what a foil Moran turned out to be. They are material proof.

Aussie and Czech (New Acts) closed. The girl opened with a dance which had no trouble clearing up the exits. *Con.*

STATE
(Vaude-Pets)

Decoration Day night and "Rookies" (M-G-M) gave the State about all it could hold for one evening. They weren't to the doors, but sold downstairs and just a few scattered vacancies up.

How they laughed at the screen feature. Plenty of comedy on the bill, but nothing could top the film. Not even Jack Wilson, who, surprisingly, walked on minus a reception. In fact, the picture made the Monday night mob a tough audience for laughs. Wilson had to struggle to secure giggles, as did Harmon and Sands and Thornton and Squires. None of the five-act outfit found the evening a pushover, especially Harmon and Sands.

Josephine Harmon is a vaude veteran with an abundance of self assurance. Too much if her present dialog material is taken into perspective. Miss Harmon delivers songs capably, both of the special and published brand, but has a lot of ground to cover instead of marking time between her numbers. The response was so bad this night that she commented on it from the stage. Miss Sands accompanies at the piano, but foils the comedienne while also chiming in vocally. Spotted in the deuce the women did fairly, with new talk their present dire need.

The Florentis, man and woman, in white on a pedestal of small circumference, opened, and after seven minutes did exceedingly well. Body balancing and lifts comprise the routine, both working smoothly and above a fountain effect decorated by live doves, that makes the turn not without novelty. Thornton and Squires (New Acts) third. Wilson is too familiar to need de-

scription. New gags, for him, crop up every so often with other punch lines sounding as very much at home along Broadway. However, Wilson sold it effectively and is using a phone bit that has a good twist when it finishes. No panic, but many an act would take the same amount of applause and feel appeased for its efforts.

O'Hanlon and Zamboni closed with their adagio dancing. Lots of energy in this 17 minutes, and the team cashed on it. A five-piece orchestra is carried, also a Spanish maiden. The principal couple's tango, waltz and Apache burned up the stage on pace and kept 'em seated out front. Good-looking act that holds a world of action and can play vaudeville anywhere. Sid.

BROADWAY

(Vaude-Pacts)

Holiday strollers Monday night seemed to lamp that 99-cent tap and decide to shop further up the Long-acre where the change from a dollar when purchasing a ticket is enough for a sack of peanuts. At the Broadway with the penny surplus a shoe shine may be had from one of those trick wash room machines that sometimes work. Six acts, feature and a shine for a buck didn't get to the crowd as so much. Business so-so.

Citizens best liked Boyle and Della, fourth on the show caught. This is one of vaudeville's innumerable Jack Boyle's teamed with two wops, one breaking in on his opening ballad and the other planted in a box. Boyle has been identified with this routine for many seasons with changing partners.

It's plain unpretentious hokum and has played vaudeville east and west. For a mob like the Broadway the noise hoke routine was pie with ice cream.

Genaro Sisters opened. Their stuff is good and they are personable, but the act needs routinizing. It hangs together loosely and has no proper beginning.

Small and Mays, colored song and dance men, bullseyed a neat hit. The old William Morris family sketch, "All the Horrors of Home," was played by Adrian Morris and Co. The Broadway is hardly the house either to play or judge a sketch. By chattering away and above the turmoil of those in the rear rushing to occupy the vacated seats down front the actors finally got the attention of their audience and clocked some laughs. Most of the nifties were lost in the shuffle.

K. T. Kuma, Japanese illusionist, didn't rate and didn't get. He ran 10 minutes, exceptionally brief for an act of this description. Sally Beers never got to first base with three published numbers.

AMERICAN ROOF

(Vaude-Pacts)

Bouquets carry razberries here. Eddie White, on second, wouldn't take an encore. The gentlemanly guys who fog up the Roof with smoke from what might be tobacco were whistling for him. Alfred LaTelle, the dog impersonator, came on and tried to do his act to the whistling accompaniment. He worked a while and then, maybe, became annoyed by the whistling. Anyway, Eddie came back and took a bow; then LaTelle came out and went through his opening stuff again.

Unconventional, of course, but very sweet. The roof rosters, satisfied, leaned back in their seats and allowed the show to proceed. They puffed on stogies, toyed with cigarettes, and expectorated quantities that might have inundated the orchestra.

Eddie White (New Acts), with an act not listed in the files, copied hit honors before it got dark. There was a psychological twist to his reception that may not be repeated elsewhere, but it worked here. He does blackface without the dialect, singing and gagging with a flippant swagger that appealed greatly to the boys.

Herman Berren and Mile, Fifth, next to the walkout period, did second best more legitimately. There seems some question as to whether the Mademoiselle's big parade accent is on the level, but her construction and sassy delivery are worth much. Berren, a pianist, talks with her and bats the ivories in a solo spot. The turn is more than okay.

Reminiscent in spots, the comedy put out by Ross and Edwards is nevertheless nicely arranged and selected to please. The boys harmonize in pop comedy numbers, dialog for a spell, and close well with a comedy bit, having one of them trying to recite while the other seduces him into a dance with jazzy uke strumming. The exit applause lingered long enough for two bows.

"Love a la Carte" (New Acts) is a song and dance revue featuring Raymond Loftus. It held its head up here in the spot preceding intermission. Jerome and Newell, opening, work some difficult stuff on the horizontal bars after starting weakly in "one" as a comedy team. The deceiving start is 'way below the standard of their work on the bars. Probably shoved in to eat up minutes as the running time is short.

Bellis Trio, two girls and a man

on rings, closed. Regulation routines, although one of the girls, somewhat masculine in development, displayed splendid arm muscles in an extended balancing bit.

"The Beloved Rogue" (U.A.) feature. Heavy holiday business Monday night.

5TH AVE.

(Vaude-Pacts)

Plenty of comedy and class on the first-half bill here, with Harry Fox, headlining, the main salient of the laugh division. Tom Howard, back from the "Greenwich Village Follies" with a line of burlesque blackouts, also scored for comedy, and Mabel Withee in "Mary Ann" (New Acts) registered the class hit.

The usual holiday taps was on for Monday night at the box office, with none too many takers despite an unusually good show for down here. If those who came in go out and talk, telling the truth, business should be rushing Tuesday and Wednesday.

Dippy Diers, acrobatic clown, opened with a fast line of clowning and tumbling, climaxing with the wobbly pyramidal table stunt that Bert Melrose and others have shown around, but which still holds for comedy and suspense. The Murray Sisters, harmonists and instrumentalists, followed with a snappy line of repartee spacing their vocals. These are mostly doubles to use accompaniment by the taller sister. The combination is a delightful duet.

Tom Howard & Co., followed in a series of comedy bits, with Joe Lyons still doing straight as Howard's chief support. Most of the bits are holdovers since last around, through Howard testing them in vaudeville before rejoining the "Greenwich Follies" this season. The "Go Ahead and Sing" bit in the opener and "The Restaurant Beat" were the best of the series and counted for the loudest yells. The act was a smash.

Mabel Withee and Co. (New Acts) also mopped up.

Harry Fox, supported by Beatrice Curtis (Mrs. Fox), was also a comedy panic. The act credits William Collier as author. Miss Curtis as the unsophisticated would-be joyrider makes an excellent foil for Fox's droll wordings. Harry was in fine fettle and gave everything he had Monday night. The towel number, with the antiquated choristers, is still the big comedy wallop, and brought three encores at this session.

Sheldon, Heft and Lewis, two boys and girl, closed with a nifty song and dance routine that went over. The boys handled harmonizing between solo dances by the girl, the blond chap doubling accompaniment from piano to uke and back. The other chap worked in a couple of dance doubles with the girl. Among the latter's solo the Hawaiian number was the heavy clicker.

Harry Langdon in "His First Flame" (Pathe) was the screen feature. Edda.

PROCTOR'S 86TH ST.

(Vaude-Pacts)

Extremely light vaude at this new K-A house, with the feature film, "His First Flame," billed over everything. Standing them up Monday, Decoration Day, in evening, but it is understood the neighborhood crowd has not as yet taken kindly to the vaude and picture program, with the grosses reacting accordingly during the week. Up to date it's said the 86th St. has hurt the K-A 81st St. more than any other house.

Carl Freed, "U-Rope's" foremost musical director," closed to the strongest applause of the evening. Freed is better known in the west, but his turn typifies what the vaudeville crowd everywhere wants. In contrast to a perfectly dressed band, Freed leaps into action in a loose-fitting outfit, wringing a mouth organ, and ties them up. Action was slower during the middle of the act, but the German band closed well for laughs.

Foster's "Vanities Girls" (New Acts), spotted fourth, missed fire. Mel Klee, following, had to work hard to bring the house back to life again. This feat he accomplished before long, and finished with the strongest clincher of his night, the new "Lucky Lindy" song. Klee merely recited the words and let the orchestra supply the music, but the number scored heavily.

Vox and Waters, ventriloquists, No. 3, fared well. Castleton and Mack, eccentric dancers, didn't do so well with the light comedy in the duce spot, but finished nicely after they did their stuff. The boys haven't delivery, and while they would do better with smart comedy, have the greatest chance with their funny leg and acrobatic work.

Willie Frick and Cathleen Pope, skaters, opened.

IN AND OUT

Strad and Legato, playing vaudeville and picture houses, had to cancel this week's engagements owing to the theft Sunday afternoon of stage wardrobe and instruments from their car in the Dyckman section, New York.

McVICKER'S CHICAGO

(Continued from page 26)

time. The house now plays first runs of high grade products and would-be "specials" on a grind and without stage fare.

This week's (last week's) program had as its feature "The Night of Love." This picture should have been a pipe, but it wasn't Monday or Tuesday, the first two days of the engagement. The title has been before the public, via newspapers, for the past month or so, having been declared "immoral" by Chicago censors and a judge. An appeal following the barring decision brought a favorable verdict from another judge, a permit to show the picture and another load of publicity. Still, the picture didn't draw Monday or Tuesday; but neither did the preceding "Slide, Kelly, Slide," "McFadden's Flats," "The Fire Brigade," "Flesh and the Devil," "Sorrows of Satan," or, in other words, the best program releases that have hit Chicago in recent weeks.

The balance of the program consisted of Lloyd Hamilton's "Breezing Along," one reel Educational comedy release; "Hodge-Podge," travelogue short, and the news reel. The last named included four shots, all Pathe. Lindbergh's take-off led and reaped an immense hand. The house also employs two organists and a 16-piece pit orchestra under direction of Joseph Englehardt.

That besides the regular house staff, represents an approximate weekly overhead of \$16,000. A considerable "nut" for a straight film theatre and more considerable than that in face of a weekly gross of seldom more than \$15,000.

The pit orchestra, for some reason, plays no overture. That the time consumed by overtures would force out one showing of the feature picture daily, and, of course, the accompanying attendance, might be the reason. There is a possible solution, one that would make up for the problematical loss of the one attendance. A "class" overture would add greatly to the bill, besides establishing a "class" or even music-loving patronage. As is, the orchestra simply plays with the picture. And the organists do the same, neither doing a solo and only playing when the orchestra isn't.

That was the show, two hours of it, and all films. Films, no matter how much they may please the mind, have an unresisting effect on the eye when shown without a let-up.

Maybe some intermingling music with lights on would help, or some stage stuff, or even some vaudeville with the pictures would bring back the good old McVicker's days, plus some of the good old McVicker's business.

MARK STRAND

(BROOKLYN, N. Y.)

Instead of playing two weeks at the New York Strand, the Brooklyn Strand has acquired Ted Lewis for this week, following which the bandman opens at the Manhattan Mark Strand.

Lewis is about the only thing on the current bill in the premier picture house across the bridge, "Convoy," its film feature, falling below standard. The picture was originally slated for next week, but an alternation with "Resurrection," made possible the taking on of the expensive Ted Lewis presentation.

Through a fortunate break, Ed Hyman was also enabled to postpone his current week's show, including the debut of Art Landry with a Paul Ash policy for another seven days.

Lincoln Caswell, famed Lincoln impersonator, was the Vitaphone presentation feature offering the "Gettysburg Address." The news reel followed and then 17 snappy minutes of "the high hatted tragedian of song," assisted by the personable Bobbe Arnst. The gal is an eye-fet with as fetching a pair of gams as has been featured hereabouts for some time, besides which she struts and steps pretty. Miss Arnst is good foil for Lewis' double numbers.

Lewis' routine is a counterpart of his LeMaire's "Affairs" specialty. As a jazz clown, his "St. Louis Blues" is a whanging opener, and it isn't long before they're acquiescing with his stock "Is everybody happy?" ad lib.

By Sept. 1 the Brooklyn Strand spoke of the Stanley-Mark Strand circuit, will have renovated its structure to the extend of \$200,000. This will include the addition of two stories to the dressing room wing of the house, giving the Strand a spacious rehearsal hall and an extra floor of dressing rooms.

The rehearsal hall has been quite a problem, necessitating talent to rehearse before noon or after midnight. New top floor rehearsal rooms will permit for all day coaching.

Other improvements will be an elaborate Kimball organ, which will be featured in the Crawford and White specialties at the Paramount or Roxy; also a new marquee, elaborate interior, decorations, etc., so that the house will have considerable of an "edge" before any Public or Fox opposition in downtown Brooklyn asserts itself. Abel.

LOEW'S ALDINE

(PITTSBURGH)

Pittsburgh, May 27.

Benny Rubin, who opened a lengthy or permanent engagement at Loew's Aldine theatre this week along with Ralph Harrison and his Midnight Sons, registered an instant hit. From indications it will be many a moon ere he packs his trunks again. Acting as master of ceremonies and doing a lot of his own stuff in and out of an elaborate stage bill, Benny took the crowds by storm.

It was the first time in the history of the Aldine that a turn of this kind was attempted. There is no doubt but that Louis K. Sidney, of Loew's affairs, has put over another knockout. Benny chattered, cracked wise, played the cornet, danced, sang, took a hand at directing the orchestra and about everything else. A Lindbergh gag got a great hand. Benny is off stage supposedly making a flight to Paris. One of the players out in front of the house reports his progress. When Benny is over Ireland in his plane and it appears as though he is going to land the announcer yells, "No, no, Benny, that's Ireland, you can't land there with that nose."

Ralph Harrison and his band are about as popular an outfit as can be found in Pittsburgh, an excellent drawing name here, and his program this week is the talk of the town. Manager Harry Greenman had a special set of scenery painted for the turn worthy of the attraction. Rubin and Harrison will change their stuff every week.

Also on the bill are the Aldine Rocketts and Mabel Drew, all of whom shared in the glory. "The Demi-Bride," feature picture, regarded as only fair, Rubin saving the week. Simon.

PRESENTATIONS

"ON THE BEACH" (36)

Stage Band

50 Mins.; Full (Special)

Harding, Chicago

There have been many bathing beauty shows hereabouts during the last few weeks, but none with as many really good-looking specimens of American womanhood. These comely girls were not much as dancers, but great as eye fillers.

Presentation opened with the "16 sweet sixteen" before the curtain in a recitation, the usual "we hope you'll like the show" stunt. The curtains parted showing a beach scene with the band on the usual stands.

Mark Fisher is still officiating, interpolating a song here and there with his likeable voice. In conducting, his poise could be better. He should also remember to smile at all times, even when someone else occupies the limelight. At present he gives the impression that his good nature is forced.

Billy Gerber knocked 'em silly again. This winsome young miss does male impersonating. Her singing is good, and dancing even better. She works with a modesty that leaves the nicest sort of an impression.

Chic and Bowser also made the grade. Chic is a man, Bowser a dog. The dog is clever.

Lang and Voelk served as a wet blanket. They have been around town too long, maybe. Never anything spectacular about these two, but hearing their stuff over and over again, makes it too much. These boys may need a change of climate.

Roxie La Rocca and his harp scored even better at this house than he did at the Chicago last week.

Finale was the usual display and boom, boom, sending every one away happy.

"WINTER NIGHTS" (14)

Publix Unit

20 Mins.; one and full (spec)

Paramount, New York

Male quartet in silver skirts and headgear opens in "one" with a short song of little point. Concluding, they walk off cold and the drapes part, revealing a set carrying out the "forest of icicles" idea. Six chorines toe dance and the quartet, still in the same costumes, return for two songs. Another toe dance by Clyde Cottan follows. This turns out to be a No. 2 imitation of Edna Covey's slapstick toe dance. It got some laughs.

The two Arnaut Brothers from vaudeville do their act in two sections. They were the body and the excuse of this Publix unit, otherwise exceptionally weak and dull.

Stella Power sang a number and the finale followed the second Arnaut interlude.

Small salary list likely, and little entertainment certain.

STUDIO JAMMED UP

(Continued from page 6)

duction and with the turn coming as it did, he was through. The next day McCormick went to the Burbank studios, packed up his stuff and left.

No sooner had McCormick walked than Al Rockett, former assistant to Rowland and head of the New York studios, was appointed general manager of production in place of McCormick.

Then Rothacker, who was to have replaced Mike Levee as general executive manager of the plant, decided he was going back to New York and possibly sail for Europe. With Rothacker not under contract, Rowland decided it would be best to put some one in the place until such time as job was definitely taken by Rothacker or someone else. Ned Marin, assistant to Rowland and former sales manager for First National became the pinch hitter. It is understood that Marin will probably be given the job as a definite assignment.

Colleen Moore's Claims

When word spread that McCormick was through it was intimated Colleen Moore was through also. She has five pictures to make. It is said Miss Moore claimed that First National had breached its contract with her and also that the script of the picture she was to work in beginning this week was not satisfactory. Attorneys for Miss Moore were called in and served notice that Miss Moore would not go ahead. It is said that First National will probably ask the newly formed Academy of Motion Picture Art and Sciences to appoint a committee to arbitrate.

In the contract signed by Miss Moore two years ago at the same time Rowland was given a new contract by the organization, a clause was inserted whereby McCormick, as producer of her pictures, was to receive a percentage of her salary and to supervise the pictures providing Rowland consented.

Efforts were made to induce McCormick to serve as producer of the Moore pictures, but he and Miss Moore have turned down the offers. Meantime several of the bigger companies have made overtures to the couple, from accounts, McCormick, however, is disinclined to do anything until the First National situation is straightened out. The couple had intended leaving for Europe this week, but when the contract matter came to light, they decided to postpone the trip.

Sam Spring, legal representative from New York who was to have returned with Rowland, is remaining here with Ned Depinet, general sales manager, and Charles Skouras.

Billie Dove as Ace With Al Rockett appointed general production head the two units which he was serving as producing head have been turned over to his brother Ray Rockett. He will take over the Barthelme unit and also supervise the making of "The Heart of the Follies," which will star Billie Dove, who without Miss Moore would be the ace woman star of the organization. Henry Morgan, Hobart, who produced "The Poor Nut" in conjunction with Jess Smith for First National has been chosen to take over the duties vacated by Ray Rockett and will produce four pictures in which Lloyd Hughes and Mary Astor are to be the featured players.

Reports are current here that in case Rothacker does not take over the post of general studio head here, Rowland may ask First National to relieve him (Rowland) of his contract with the organization which has still about a year to run.

ILL AND INJURED

Mrs. Tommy Burchill, wife of the Chicago vaude agent, recuperating at St. Elizabeth's hospital, Chicago, following an operation.

Marion Fairbanks, out of "Oh, Kay!" last week with a slight fever, is expected back this week. The twin's specialty was eliminated temporarily.

Mike Fritzel, Chicago cabaret owner, ill of stomach trouble in Deaconess Hospital, Louisville. Fritzel was stricken while attending the Derby.

Frank Lawlor, legit actor, who fell in the Lamba Club grill and broke his right leg, is still unable to walk. Lawlor has been laid up 13 weeks. An operation was performed to remove splintered bones. Lawlor is out, but on a wheel chair.

Billie Knight (Knight's Roosters) is recuperating from an operation at Long Beach Hospital, Long Beach, N. J. He will be confined for two or more weeks.

STAG BOOKERS MUST SERVE 30-DAY BITS

Used 3 Annapolis Dancers
for Men Only at \$2.50
Per Peek

Unless a court still higher than the New York Appellate Division overrules two previous decisions, Jack Zucker and Arthur Katz will have to serve 30-day workhouse terms each on the charge of procuring three nude dancers for a Knights of Pythias stag show. The three cooch specialists, Hazel Cyrus and Annette Harrison, both of 224 West 52d street, and Alice Leon, who gave the office building at 145 West 45th street as her home address, each testified they never knew or met Zucker or Katz, but had been engaged by an agent, a Mr. Miller (first name undisclosed).

Zucker and Katz were arrested on Patrolman Fred Passet's testimony that they were making the announcements and seemed to be in charge, according to what he saw through a shutter on the fifth floor of Terrace Gardens, on East 58th street, the evening of March 15, 1926.

Zucker, a postal clerk, and his co-defendant, predicated their appeal on the allegation the smoke-laden room and disadvantageous point of vantage misled the arresting officer into believing the Annapolis (otherwise navel) dancers were suns respectable terpsichorean raiment.

Both were found guilty in special sessions March 22, 1926, and on the second justices, Proskauer and O'Malley, dissented.

The charge was complicated by the arresting officer's evidence that Miss Harrison, of the cooching trio, was embellishing the unadorned display of her feminine charms with audience by-play among some of 250 all-male attendance.

A number of \$2.50 admission tickets were allegedly found on one of the defendants, who denied any knowledge thereof. They have no direct theatrical connections.

Miss Leon received \$8 for her efforts and the other two \$15 each.

VOCAFILM TRYING FOR ONE NUMBER RECORDS

Although the Vocafilm (talker) has made several tests, failure has followed of the artists making them and the men backing the Voca project to get together on the salary end.

Harry Jolson, vaudevillian, after several efforts to effect an agreement either on a year's contract or six months' period, has called everything off.

A verbal arrangement had been reached but Vocafilm wanted a one number contract. Jolson walked when the fee was specifically mentioned.

Vocafilm does not seem desirous of tying up names to a long contract figuring perhaps to get enough set for introductory purposes.

Fanny Ward, Single, In a Marion Sunshine Act

Fanny Ward has shelved her Edgar Allan Woolf dramatic sketch in favor of a single act written and staged for her by Marion Sunshine, who herself does a single.

Miss Ward comes into the Palace, New York, June 13, following which she sails for London to play a special two weeks' engagement at the Coliseum.

PLAYING TAG WITH NICKY

Chicago, May 31.

Jules W. "Nicky" Arnstein, husband of Fanny Brice, was taken into custody at the Bellaire hotel and held for questioning as a suspect. A recently begun drive empowers a special squad of cops to nab all "suspicious" persons.

It was claimed that "Nicky" came to Chicago to visit "Big Tim" Murphy. He was released immediately after examination when a statutory charge of vagrancy, lodged against him to enable inquiry, was dismissed in S. Clark street court.

Comedy Famine

The scarcity of comedy acts in straight vaudeville is illustrated at the Palace, New York, this week where Moran and Mack are the only comedy turn on the bill. The black-face duo offer two different acts, one in each half of the bill.

These acts are skits they used in "Vanities." They do the "Rock Pile" in the first half and their old vaude routine in the next to closing spot.

WILL MAHONEY FEATURE IN 1ST PRODUCTION

Woman Star in Gene Buck's
Show, by Comedian's Re-
quest—More Salary

Probably for the first time of record a comedian has refused starring honors in a Broadway production.

The comedian is Will Mahoney, who is guided by his agent, Ralph Farnum. He has engaged to go with a musical next season Gene Buck will produce. Mahoney requested Buck to secure a woman star, suggesting that he be featured instead. Buck assented.

Buck will write the lyrics and perhaps the book. No composer as yet chosen.

Mahoney has been in vaudeville, doing a single act, working himself up to a large salary and important billing. His production salary will exceed his present pay by several hundreds of dollars.

Needed 7 Years for Orph to Know Althoff

Los Angeles, May 31.

Charles Althoff had to get out of vaude and into pictures to get a tumble from the Orpheum Circuit. For seven years neither K-A nor the Orpheum would book Althoff, as he had played and been featured by Pantages.

Each year until the present, when he broke into the pictures, Althoff returned over the Pan time.

This week, because the Orpheum was in a jam for an act to replace Norwood and Hall, off the bill at the local Orpheum through the sudden illness of Alpha Hall, the Orpheum suddenly realized for the first time that Althoff is both a name and a worth while act.

Althoff has been playing in pictures for Hal Roach and William Fox.

R. B. Gilbert Agenting

Richard B. Gilbert, recording artist, of Gilbert and Wimp, has been forced into the agenting field because of a serious accident to his wife and partner, Ruth Wimp. The latter's right hand was crushed in a taxicab accident, forcing the cancellation of the uke and piano team's bookings for a number of months.

Gilbert's mother is also an agent and manageress, handling some concert and musical attractions.

BENNY RUBIN HELD OVER

Ralph Harrison's orchestra with Benny Rubin as master of ceremonies, has been permanently held over at Loew's Aldine, Pittsburgh, following their initial tryout.

Tommy Christian and his orchestra open June 25 at the Branford, Newark, N. J., for a minimum of four weeks to test out his Paul Ash possibilities.

BARBETTE ON FILM TOUR

Barbette has been signed for a Loew picture house tour opening June 18 at the State, St. Louis, at \$1,100 a week. The wire walker broke in at Loew's State, Boston, last week, where he suffered a minor accident through falling off the wire.

Frances White in Australia
Frances White has been booked for Australia over the Williamson Circuit opening next May. The William Morris office handled the bookings.

The contract is for 10 weeks with an option of 20 more.



BEN BLUE

says: "I am mighty glad Sid Tracy and Beanie Hay are as big a hit in Production as in Cabaret. "Am still making them laugh at the Cafe de Paris, London."

Personal Direction
WILLIAM MORRIS OFFICE.

NICK LUCAS BREAKING INTERSTATE RECORDS

Dallas, May 31.

Nick Lucas is breaking box office records on the Interstate Circuit of this State. He is receiving \$1,500 weekly.

Gene Austin is to follow Lucas at \$1,000 weekly. Austin will broadcast while in the Interstate's towns, with the Victor talking concern co-operating on publicity.

Friars' Peculiar Ticket; Board Must Appoint

With the annual election of officers and governors due this month at the Friars, a peculiar situation exists in regards to the ticket. Lew Fields and Walter C. Kelly, nominated regularly as abbot and dean of the club, have withdrawn.

Under the constitution the ticket must be voted on as named, the board of governors then accepting the resignations of abbot and dean and appointing two other members to the offices for the ensuing year. The rules provide for an opposition ticket, but the time limit has expired for the filing.

Why the nominating committee proceeded with the ticket without positive assurances from the two candidates named was not explained around the club.

Fields, in a letter of withdrawal, stated he felt that he would be tied up too much in the staging of a series of shows to give the time required as dean. Kelly made no explanation. William Collier is the retiring abbot, and although offered renomination, refused. George M. Cohan is abbot emeritus.

Others on the ticket are I. H. Herk, prior; Ralph Trier, treasurer, and William D. Weinberger, secretary. Governors nominated are: Edward Gilland, David Blyth, Felix Ieman, J. C. Rosenthal, William Morris, Jr., Bobby Clark.

Tom Brown on K-A.

After a tour of picture houses, the Six Original (Tom) Brown Brothers opened on the Keith-Albee circuit Monday at the Earle, Philadelphia.

GONE PICTURES AGAIN

The Giersdorf Sisters have gone pictures again after two weeks for Keith's, one at the Palace, New York, a fortnight ago.

They open for Loew at the State, Boston, this week, and will tour until joining the Rosalie Stewart intimate revue in July.

INJURED MIDGET DIES

Buffalo, May 31.

Joseph Pawepee, a midget with Ike Rose's troupe, at the Palace last week, and who was struck by an automobile, died at the Columbus Hospital last Wednesday (May 26) of a fractured skull.

Derickson and Brown, K-A Term
Derickson and Brown, concert act, have been placed under a three-year vaude contract by Keith-Albee, with report they are to be headlined.

Team Leaves "Spain"

Brennan and Rogers left "A Night in Spain," the Shubert musical at the 44th Street, last night.

ASS'N., LOSING B-K. HOUSES, LEFT WITH 12 THEATRES USING 49 ACTS

Balaban & Katz Opening Own Booking Agency in
Chi.—Secured 120 Tentative Acts from New
York Auditions After Ass'n's Ultimatum

MARKUS INDEPENDENT LEADER—60 HOUSES

Semi-Annual Check-up Shows
Linder Has 30, Dows and
Fisher 20, Coultts 15

The semi-annual check-up on the average standing of independent booking agencies in New York compiled last week gives Fally Markus the undisputed leadership in the field, with 60 houses. The figure doubles that of the nearest competitor, Jack Linder, who holds 30 theatres. A. & B. Dow and Arthur Fisher are even for third place, both holding 20. The number in all credits include one and two-day stands as well as split weeks. Also deduction of drop-outs to date are made from the number the group held before summer breezed in.

The above averages as to number of houses may slip slightly at the first sign of a real heat wave, but not enough to change the running order as listed until the new season swings in.

The house average is founded on a numeral basis rather than income with the exception of Markus, who rates leader in both. Dow and Fisher, although with a lesser list, rate better on the financial intake at this time of season than Linder through most of the latter's lucrative split week and four-day stands having already put up the shutters and ousted vaudeville, thus leaving a majority of one and two-day stands open. Linder, however, has partially counterbalanced loss of theatre revenue through adding several parks for summer bookings.

John Coultts holds to a fair average with 15 houses, mostly split weeks, while Unity Vaudeville Exchange boasts 12, the latter mostly one and two-day stands. Walter Plimmer has nine houses operating through summer, which is more than the latter held at this time a year ago. The latter's revenue is also enhanced through having a financial interest in several upstate houses for which he supplies bookings.

Film Houses Lifting Bars On Talking Singles

The picture theatres are beginning to take down the bars for talking singles and monologists.

Charles Irwin is playing a film house tour, and Harry Tighe has been booked for a swing of the Balaban and Katz houses around Chicago.

The bookings are important to all singles of this type who heretofore have been unable to get dates in picture houses. The picture house managers have been quoted as against that type of act, believing, on account of the size of the average deaf and dumb factory that the talk would not register.

SHORT K-A ROUTES

Marion Harris opens an eight weeks' tour of K-A. time next week at the Riverside or Palace, New York.

Lynn Overman has also been booked for three weeks by K-A. Dan Collins handling both acts.

2-GIRL ACT

Helen Eby Rock is withdrawing from "Honeymoon Lane" to form a vaude partnership with Ethel Sinclair, formerly of Sinclair and Gaspar.

ELINE-KEENE AS TEAM

Grace Eline has formed a vaude combine with Dick Keene, the duo opening shortly in a new act.

Miss Eline was formerly of Eline and Weston.

Chicago, May 31.

With the return of A. J. Balaban and Morris Silvers from a talent hunt in New York, it was decided that Balaban & Katz and the Western Vaudeville Managers' Association discontinue booking relations. While east Balaban and Silvers reviewed some 350 acts, selecting about 120 under advisement, or enough to supply the local Publix houses without outside aid.

Some time ago the association officials voiced a request that they desired to book the majority of acts in the majority of B. & K. and Lubliner & Trinz houses or none at all. Exceptions not included were houses owned and operated jointly by the picture house and vaudeville circuits, such as the Tower, Diversey and Noshore theatres in this city. The association's request was either not officially noticed or acted upon until last week, when the decisive break was consummated.

To permit local booking Publix will establish an agency here, to be known as Artists' Booking Offices. Silvers will be the head.

The association-Publix split will not have immediate effect on booking relations now current between the vaude circuit and Great States Theatres, B. & K. subsidiary. That break is set to follow though when the Publix agency is running on an established basis.

Association's 12 Theatres

The association, an Orpheum circuit interest, at the present time, books 12 theatres, in Bloomington, Ill.; Columbus, Neb.; Grand Island, Neb.; Joliet, Ill.; Leavenworth, Kan.; Lincoln, Neb. (2); Norfolk, Neb.; Peoria, Ill.; Quincy, Ill.; St. Joseph, Mo.; Springfield, Mo.

This group is capable of supplying playing time for a maximum of 49 acts. Of that number, 12 play only one day (Sunday). With the 12 one-days deducted, the entire association now plays only 37 acts for weeks, and these on two or more splits weekly.

Next season the group, with probable reductions, will be supplemented by theatres in Aurora, Galesburg and Decatur, all in Ill.; Gary, Ind.; Racine, Wis., and Berwyn and Kedzie theatres, Chicago.

Junior Orpheums

Some 19 additional small time middle western stands now open are mistakenly regarded as "association houses." That line-up is directly controlled by Orpheum and operated under the title of Junior Orpheum. Sole connection between the association and Junior Orpheums is that both are side issues of Orpheum. Frequently a route is linked to follow an association tour with Junior Orpheum dates, or vice versa.

The 19 Junior Orpheums are the American, Diversey, Englewood, Lincoln Hip, Majestic and Tower, Chicago, with a theatre each in Champaign, Ill.; Davenport, Des Moines, Iowa; Evansville, Ind.; Madison, Wis.; Milwaukee; Minneapolis; Rockford, Ill.; St. Paul; St. Louis; Sioux City, Iowa; South Bend, Ind., and Springfield, Ill.

Butterfield houses in Keith-Albee territory in Michigan also not included in the number.

Fraser's 19-Year Row Reaches Divorce Suit

Los Angeles, May 31.

The contested divorce suit of Lillian H. Fraser against Earl A. Fraser, Ocean Park amusement man, is before Superior Judge Myron Westover. The complaint charges Fraser with cruelty and association with other women and asks for an award of a share of community property valued at \$2,000,000. Fraser was sued some time ago for \$150,000 by R. S. Busch, who charged Fraser with stealing the affections of his wife, Sadie A. Busch.

Fraser in his cross complaint, also charged his wife with cruelty, alleging that she struck him, besides calling him an assortment of names. They separated after being married for 19 years.

DOROTHY JARDON ASKS DIVORCE FROM EDDIE MADDEN—NO ALIMNY

Six Other Divorce Actions and One Annulment Filed in Chicago—Singer Says She Can't Recall Marrying Sax Player

Chicago, May 31.

One suit for annulment of marriage and seven for divorce, one of the latter subsidizing another for alienation of affection, comprise the town's marital war chart for the past week. This deluge came after a comparative lull of two weeks.

Mrs. Beatrice Read, daughter-in-law of the famous author, Ople Read, contributed two. In the first Mrs. Read takes action against Gullford Read, charging desertion, non-support and asking a divorce and separate maintenance. In the second she requests \$50,000 damage from Ople and his wife, Ada. Alleged alienation of the affections of their son by the elder Mr. and Mrs. Read is set up as cause by the younger Mrs. Read.

Mrs. Read, the younger, was once a Mack Sennett bathing girl and later a dancer. While in the latter capacity at the Marigold Gardens here she met young Read. On May 21, 1925, shortly after meeting, they wed.

Next in importance is the suit of Dorothy Jardon, the opera star, for divorce from Eddie Madden, eastern song writer. Judge Lynch, in Circuit court, indicated he will grant a decree. Mrs. Madden charges desertion and asks no alimony.

Clady Davidson Weber, singer, petitioned Judge Michael McKinley for annulment of her marriage to Theodore Ward Weber, saxophone player, on the grounds that she was in an irresponsible state of mind at the time of the ceremony. Mrs. Weber said she had had a few drinks with her husband on the night of March 31, remembers going for an automobile ride with him an hour or so later, but doesn't recall getting hitched. She was informed of the fact, she states, upon returning to normalcy the next morning.

Shot at Wife

Frances Knight, dancer with the Clare Bryan Revue (vaude) seeks a divorce from Frank Knight, formerly a performer and now a steel salesman. She charges cruelty. On Jan. 12 Knight, enraged by what his wife claims was jealousy, took a shot at Mrs. Knight backstage at the Englewood theatre, where she was appearing. On a later date, she claims, Knight delivered a blow that broke her nose. They were married June 13, 1925, in this city. William F. Ader represents Mrs. Knight.

Three suits, encompassing members of the profession, were entered by Attorney Ben Ehrlich. They are Hazel M. Collins, dancer, vs. Lawrence W. Collins, stock salesman; Sophie Van Dreal, picture house single songstress, vs. Joseph Wiggle, non-professional, and Ethel Kramer, chorus girl, vs. Benny Kramer, non-pro. Desertion and non-support are charged in number one, cruelty and desertion in number two and just cruelty in number three.

Details are that Mrs. Collins is a beautiful blonde, that she married Collins on Jan. 1, 1923, and that she was "fooled" by Collins by April 1, 1924.

George Carson, producer of girl acts, was successful in his quest for divorce from Mrs. Anna Carson, whom he charges with desertion.

H. H. Feiber's Vegetables; Wife After Separation

Harry H. Feiber (Feiber & Shea) is being sued by Mrs. Susanne Feiber for separation on the ground of cruel and inhuman treatment. Mrs. Feiber is asking for \$5,000 counsel fees and \$500 weekly alimony.

Feiber is represented by O'Brien, Malevinsky & Driscoll. Harry H. Oshrin is acting for Mrs. Feiber, who is also known as Joan Adamson. As Miss Adamson (Mrs. Feiber) published a book of poems in 1925.

The wife makes such charges as Feiber's alleged fondness for the freshest of garden vegetables, whereas he allegedly forced her to eat the cheap carrots.

BERNSTEIN FEARFUL OF LINDBERGH'S FUTURE

Pet of Times Square Glad Flier's Coming Home— Likes His Nerve

"Well, I see my pal is coming home and I'm glad, too," said Freeman Bernstein, the pet of Times Square, as he asked a blind man if he could change a \$100 bill. It was then noon and the blind beggar asked Freeman to come back at 3.

"See," said Freeman, "what you get by gadding. I never thought there was so much in that graft. Where can you buy a crutch?"

"Sure, I know Lindbergh. He's the fellow that went to Paris in a hurry, ain't he? Where do I know him from? I don't have to tell. But I'll let you in on Lindy. He was flying when I ran Paradise Park at Long Branch 30 years ago, my first flier, if you recall. He was a young fellow then of course, but a great kid, and I'm going to tell him so when he calls on me next time."

Told that Lindbergh is but 25 now, Mr. Bernstein replied: "Oh, you're speaking of the boy. I meant his father."

"Well, I guess I'll have to take the kid's management. He's new to the show racket, I take it."

Great Lads

"Glad though he called on a couple of friends of mine over there. Albert and George are great lads. I used to tip them to winners in Berlin and I think that's what got those German cops sore on me. Those Kings abroad are not so tough. It's just getting in right, that's all. I used to toss 'em off my shoulders in a row when I was busy. Of course they stand all right at home but they don't mean a thing when you're traveling."

"I met King Albert and George the same day in Paris. Each was driving his own car, too. All dressed up in uniform, they looked fine, so I stopped each one, asking what he was selling. They never answered, just smiled, which proved to me I had personality."

"Later the guy I was walking with asked me what I had to say to those nite club doormen but I knew he was all peevish up. He said they were ballyhoosers but I just said they looked enough like Kings to be Kings for me, and that their first names were Albert and George because neither one denied it."

Must Mix

"But you've got to be a good mixer to get in over there. It's a pipe with me for men, for they call me a man's man. That makes it easier cashing checks, but I fall now and then for dames too, but don't tell that to May. Yes, the janes seem to like me and not because I buy for I don't give, I take. "One of those dames in Vienna one evening got my little wallet up in my vest pocket. I missed it when I got home, but I says to myself, 'Freeman, what'll that dame think of you when she finds that's the come on wallet?' I wanted to go out the next night to locate the jane and apologize for fooling her but I was advised not to get too friendly with the natives. You see what money I had I had in my shoe, and I never take my shoes off, like a chambermaid that way."

"Listen, bo, if you see Lindbergh before I do, tell him to hang around the Paramount building any day at noon and I'll pick him up. Tell him who I am and that he shouldn't do anything in a business way until I get to him."

"It burns me to think that Charlie might fall in with someone in the show business."

"How'd you like to split on that blind gag? \$100 between 12 and 3. That fellow didn't know enough to kid, did he? Have you got a \$100 bill? I would like to go back there and test him. No hundred? You're not off me too are you?"



ED. LOWRY

"THE ENCORE," LONDON, May 4, 1927, said:

"Back again at the Alhambra, Ed. Lowry is just the same elongated bunch of humor, and kept everyone convulsed with laughter by his quaint mannerisms, chatty style, stories and songs. He is volatile to a degree, and invigorates with his brilliant personality. His rendering of 'Rose-Colored Glasses,' 'Hello Blue Bird' and his own song, 'Cheer Up, Keep Smiling,' meeting with an astounding ovation."

LESTER SHEEHAN WAS CARRYING HEROIN 'TOY'

Former Vaude Dancer Denied Charge Made by Detectives—Hearing This Week

Charged with possessing a "toy" of heroin, a man describing himself as Lester Sheehan, 35, actor, of 320 Metropolitan avenue, Brooklyn, was arraigned in West Side Court before Magistrate Maurice Gottlieb and held in \$500 bail for further examination.

Sheehan was arrested by Detectives Patrick Monahan and John O'Brien of the Narcotic Division. The sleuths suspected Sheehan, they said, of having drugs on him. They "tailed" him until he reached 50th street and 7th avenue, then arrested him.

A search of Sheehan's pockets, they said, revealed the contraband. Whether Sheehan is an addict or a peddler, the sleuths said, they couldn't learn. Sheehan vehemently denied that he possessed the drug or was a user.

The sleuths told newspapermen that Sheehan was formerly the dancing partner of Pearl Regay. Sheehan's attorney, Joseph Broderick, affirmed the statement that Sheehan was formerly a dancer with Miss Regay.

Efforts to obtain a statement from Sheehan while he was in the West Side jail proved futile. He will have a hearing this week in West Side Court, before Magistrate Richard I. McKiniry.

Kelly Gets 1 to 10 Years In Raymond Murder Case

Los Angeles, May 31.

Paul Kelly, screen actor, was sentenced to from one to 10 years, following conviction of manslaughter in connection with the death of Ray Raymond. After sentence, Kelly's attorneys were granted 24 hours to file notice of appeal. It is believed an appeal will be filed.

The next step to be taken by the state, following the verdict return of guilty against Paul Kelly for the death of Ray Raymond, stage actor, will be the trial of Dorothy Mackaye, stage actress and Raymond's wife, and Dr. W. J. Sullivan, attending doctor to Raymond prior to his death.

The pair will be tried June 16 before Superior Judge Burnell on charges of attempting to conceal facts in the death of Raymond. Miss Mackaye and Dr. Sullivan are under indictment on two felony charges, as accessories after the fact and compounding a felony.

"S'long, flop. I must feed a couple of ponies that haven't worked for a week. Declare you in if you'll pay the checks." Sims.

Prisoners Wept When Violet Bird Sang West's "B'way Rose" to Them

Reno, Nev., May 21.

Editor Variety:

Playing a week's engagement at the Majestic, Reno, with Violet Bird (Mrs. West), the local manager arranged a benefit performance at the Nevada State Penitentiary at Carson City, 30 miles from here. During the performance I offered to revive any of my old songs. There was demand for "Broadway Rose." By the time Miss Bird reached the middle of the chorus a flock of those jail birds grew hysterical.

There was so much weeping among the convicts that I turned off the old ballad, never finished it and completed the program with all comedy songs.

Upon leaving I asked the warden why that old ballad should have such an effect upon people in the far west. He explained that nearly 50 per cent of the inmates of this penitentiary are eastern men, mostly former New Yorkers.

Eugene West.

SAMMY LEWIS' HOME TOWN

Let Folks Know He Was There by Bumping Ford

Washington, May 31.

Sammy Lewis, at Keith's this week with Ned Wayburn's Revue, came to the home town with his Buick.

Proceeding to the theatre at the usual hour from the "old home-stand" at the rate, says Lewis, of about 18 miles per hour he hit a Ford coupe with five college boys in it.

Boys spilled all over the street. Ford badly damaged. Lewis pinched.

To make it good the pinch had to be made by the town's most famed "bad" cop. He gave Lewis the once over, remarked that he looked tough and then issued a ticket for reckless driving.

At 8:30 he was still at No. 2 Precinct with the station crew undecided what to do with him. Finally the desk sergeant mentioned a cell. Lewis yelled for a phone. It required a \$500 bond to get him out, posted by Roland Robbins, house manager.

He made the performance with nothing to spare while the court appearance is scheduled for Thursday.

Lewis has three witnesses lined up to verify his story.

IDA MAY'S HARRY

Miss Chadwick Caught Husband Rifling Trunks—Told by Court to Behave

San Francisco, May 31.

Seems like Harry Rosenberg, sometimes known as Harry Clark, alleged press agent and the husband of Ida May Chadwick, had a yen for the Hollywood life.

When the act was in Los Angeles a couple of weeks ago Harry put the bee on friend wife for two hundred and fifty smackers. Once getting the dough in his mitt, he flipped it under the nose of Ida May and made some sort of a crack about "this is the town, and the life—and, I'm through. On your way with the little act, wife—Harry is staying here."

Harry did—so did the money. Broke, Harry joined the act at the Orpheum in San Francisco—looking for his old job and more money. Losing out on both, Harry slipped into the hotel room and ransacked Ida May's trunks.

Not so good, 'cause Ida caught him at it and haled him before Police Judge Daniel O'Brien, who told Harry he'd either stay away from the trunks and other things that didn't belong to him or he'd go to jail for six months for disturbing the peace.

So far—all has been quiet.

Cox-McDermott Divorce

Eddie Cox and Loretta McDermott, for several seasons a professional and marital team, are divorcing. They have also split professionally.

Cox opens this week at the Embassy Club, Atlantic City, and Miss McDermott goes to the Club Madrid, Philadelphia.

QUICK ENGAGEMENT

Hannah Williams Knew Chas. Kaley Two Weeks

Chicago, May 31.

Hannah Williams (Williams Sisters) and Charles Kaley, stage band conductor at the Granada (pictures) theatre, are engaged to marry.

The pair met for the first time two weeks ago when Miss Williams and her sister played the Granada.

SALOME LYONS HURT; PAUL WARREN ACCUSED

Hearing Adjourned—Warren Told Girl He Was Through—Miss Lyons in Hospital

Paul L. Warren, vaudevillian, arrested at the clubhouse of the N. V. A. last week on the charge that he assaulted Salome Lyons, actress, known as Salome Parks, will probably have a hearing in West Side Court tomorrow (Thur.). The case was to have been heard Monday before Magistrate Richard I. McKiniry, but owing to Miss Lyons being still confined to Bellevue, Detective John Murphy asked for further time.

The alleged assault occurred in an apartment at 305 West 46th street several weeks ago. Warren declared that he met Miss Parks last fall when she was playing in a sketch, "The Last Laugh." Since that time they have both roomed, he said, with a family at the West 46th street address.

Miss Parks left the apartment several days before the alleged assault. When returning, Warren told the detectives, he informed her that he was through with her. She became enraged, he said, and began to assault him. He raised his arm to protect himself, he said, but denied that he struck her. The following morning the girl was found in the bathroom bruised and still suffering from the effects of the alleged beating.

One story has it that Miss Parks stated she had received her injuries when six men assaulted her. She did not tell this story to the detectives. She quit the rooming house in West 46th street and went to live at 210 West 21st street with some friends. Her mother, M. F. Parks, real estate operator, who lives at 251 West 95th street, was advised of her daughter's hurts.

The mother notified the detectives and had her daughter removed to Bellevue Hospital, where it is believed that she might have a fracture of the skull. A woman, believed to be her mother, appeared in court and asked the court to adjourn as she had an important witness to the assault.

Young Considine Engaged To Carmen Pantages

Los Angeles, May 31.

John W. Considine, Jr., general manager for Joseph M. Schenck's United Artists interests, will marry Carmen Pantages, daughter of Alexander Pantages.

The engagement was announced at a private dinner in the Pantages home Saturday.

Young Considine, 25, has one of the most responsible positions in Hollywood studios. He is a son of the former head of the old Sullivan-Considine vaude circuit.

DE HAVEN-NICE SPLIT

Chicago, May 31.

De Haven and Nice, comedy dance team, have split.

DeHaven opened as a single at the Cafe Bagdad here this week, while Freddie Nice has returned to New York to pick a new partner.

HOWARDS' JOINT INSURANCE

Wille and Eugene Howard are said to have insured themselves for \$250,000 each, in each other's favor.

John J. Kemp sold them the idea and policies.

"Variety's" 3rd Annual INTERNATIONAL NUMBER

will be issued in mid-summer

"Variety's" International Number has been accepted by international show business as a once-yearly worth while medium for all hemispheres and nations, comprising the show business of the world and linked by the picture screen.

"Variety," an American show weekly trade paper, has established itself throughout the universe as an organ of all theatres, in every country where there is an importation of or exchange of pictures or attractions.

In that unique position and with "Variety" very possibly the only weekly of trade paper history to have attained it, "Variety" commands a prestige at home and abroad of an international medium that gives it extraordinary publicity value to international show dealers.

Which is why

'Variety's' International Number

a special edition created by this paper in 1925, is entitled to consideration for domestic and international announcements.

Advertising rates unchanged for that number.

Announcement copy may be sent direct to "Variety's" main office.

154 WEST 46th STREET NEW YORK CITY, U. S. A.

MORE UNITS NEXT SEASON

K-A Preparing One With Brown Bros.

According to activities in the K-A offices more vaude units will be in existence next season than heretofore.

The K-A bill pickers are lining up a number of acts that will remain on the same book throughout the season, or at least play all the houses that can afford the nec-

essary theatre budget to meet the payroll.

Illustrative of this is the anticipation of putting one unit together that will have Moran and Mack and the original Tom Brown Brothers and their augmented band as its principal acts. This also indicates that the K-A units are figuring on making music and comedy standouts in a way to offset the regular musical feature at the picture houses that now parallel the K-A theatres throughout the country.

This unit proposition is being handled direct by the K-A offices with no agent "interested."

K-A expects to have the Brown-Moran and Mack combination all set by the end of the week although the burnt cork comedians may upset the plans by signing for a production.

PAN'S TART REPLY

Didn't Care for Levand's Postponement

Denver, May 31.

After playing Pantages vaudeville for a short while Louis Levand, manager of the Empress, decided to close for the summer with the conclusion of last week's bill—Fatty Arbuckle headlining.

Levand wired Pantages to the effect that he didn't want any more bills until July. From Los Angeles came Alexander Pantages' quick response, via telegraph:

"Why don't you go into grocery business so you can cancel your orders overnight, instead of operating theatre?"

Arbuckle had the customers standing in front every night during his week's stand here. Empress reports best business of the season on the fat boy.

Tacoma, Wash.,
For Pantages Circuit

Van and Schenck,
Care William Morris,
New York, N. Y.

Dear Friends:

We saw a little ragged newsboy passing a corner and asked him for a paper, but he pointed to a blind man who was selling papers at that particular corner and said, "Mister, I ain't selling papers today," and he had a bunch of them under his arm.

That kid will get along if he always shoots as square as that. We know a couple of square shooters who are getting along.

Yours cordially,

**Mort and Betty
HARVEY**

MINN. UNIONS TWICE REVERSED BY NAT'L

Theatre Managers Upheld in Back Stage Operation—1 Crew Reduced

Minneapolis, May 31.

The local organization of theatre managers has been successful in two fights with stage hands.

National officials compelled the local union to desist in its efforts to compel the Orpheum circuit to employ one more hand at its Seventh Street theatre than the union two years ago agreed as a maximum number for a vaudeville house playing six acts.

When the Seventh Street cut its acts from seven to six attempted to lay off the one man. The union insisted he remain. A general city-wide strike was called when the house manager asserted the extra man would not be retained and the managers' association backed him up.

A state official, arriving on the scene, ordered the men to stay on the job, but decreed that the eight hands at the Seventh Street should continue to work. The managers said they didn't care how many worked; that only seven would be paid. When pay day came salary envelopes were handed only to seven men. At the same time the matter was put up to the national officials who decided the managers were in the right.

Capitol, F. & R. movie house, discharged two St. Paul union officials in its employ for alleged cause. The theatre was ordered to re-engage the men on a penalty of a general strike throughout the Twin Cities. The managers appealed again to national union officials who for a second time ruled that the local union men were in the wrong.

Minneapolis, June 1.

The city council has adopted a new policy relative to applications for permits to operate movie theatres in residence districts where opposition manifests itself against the proposed amusement places. It has decided to leave the matter to a vote of the people primarily concerned and to abide by the wish so expressed.

The first special referendum election of this sort will be held here on June 13 in connection with the regular city election. Residents of seven precincts in the Twelfth ward will vote on the question of whether a new theatre should be permitted in their midst. The company desiring to erect the house will defray the election costs.

Leases Loop Hotel

Chicago, May 31.

The City Hall Square hotel, one of the oldest and best known theatrical hostelrys in the country, will reopen under the management of George Leiderman. Leiderman, who has leased the place from Arthur Bernstein, ran the Rendezvous cafe in this city until recently.

The hotel closed three weeks ago when its operators refused to comply with the owner's demands to double the rent. Rentals had been around \$15,000 annually.

Leiderman has taken the property for 10 years at the rate of \$28,000 a year, or \$280,000 for the term. That is practically twice the former amount.

City Hall Square will be remodeled prior to reopening.

Cutting Again

With the bookers and agents discussing vacations, the Keith-Albee executives have started a little "off season" retrenchment among their houses.

The story was about the Palace building Monday that several assistant managers had been informed of a cut for the summer and may "walk" rather than submit.

Another yarn is that one of the new K-A houses had its salary lawn mower out before two weeks old.

Vita in Fox Houses; Act Bill as Usual

Fox bookers have "The 'Ole," the Syd Chaplin picture, booked in its houses on a split week basis with Vitaphone in conjunction with the Warner Bros. film.

Where the Vitaphone is played there will be no reduction of the usual six acts.

The main Vita "name" featured for the Fox bookings is Henry Hadley and the New York Philharmonic Orchestra.

Dezzo Retter Marrying

Los Angeles, May 31.

Dezzo Retter, known in vaudeville as the man who wrestles with himself, is reported engaged to marry and will quit the stage.

Retter, it is said, is going to work for Educational Pictures, shortly. He is to marry Lucille Tonte, waitress at Low's restaurant, adjacent to the Hillstreet theatre.

PAN AT MAYFAIR

Although no official announcement is forthcoming there is a strong belief that the Mayfair, Brooklyn, will play regular Pantages vaude next fall.

A line is being gotten on this house through the shows that are now being booked by Jack Burns of the Pan office. Most of the acts now playing there are pickups in New York.

Inde Bookers Appalled At Light Summer

More than 30 additional houses are figured to close for the summer within a fortnight with the general shutdown of independently booked houses giving the bookers a telling wallop.

Others not putting up the shutters will worry along with straight picture policies, booking in a musical tab occasionally.

It is conservatively estimated after a check-up in independent booking agencies that less than 25 of the present list of 150 houses playing vaudeville will go through the summer.

GASTON and ANDREE



Acknowledged the Most Wonderful Terpsichorean Artistes in the World

Now Playing Orpheum Circuit

THE HARTFORD "DAILY COURANT" (JAN. 21) SAID:

"A bill which will satisfy the tastes of everyone is offered at the Capitol Theatre the last half of the week. Dancing there is in plentiful supply, and fun and novelty are likewise provided. Heading the bill are Gaston and Andree, two of the finest adagio dancers that have appeared at the local playhouse this winter. Combining grace and skill, these two artists, fresh from Paris and London, thrill the audience with their work. The final number, taken from the days of the French Revolution, is a unique and artistic piece of work. Assisting the pair are two graceful girls."

'HERB' WILLIAMS

"BIG TIME"
Reminiscences

This Week Ten Years Ago
I Doubled Between the PALACE
and COLONIAL, NEW YORK

PALACE PROGRAM

1. DERKIN'S DOGS.
2. THE VOLUNTEERS.
3. EMILY ANN WELLMAN
4. AL. LYDELL and BOBBY HIGGINS
5. JULIA ARTHUR and Co.
6. SANTLEY and NORTON
7. JES. SANTLEY and Co.
8. "HERB" WILLIAMS and WOLFUS
9. PAGE, HACK and MACK

COLONIAL PROGRAM

1. STERLING and MARGURITE
2. ALEXANDER MacFADDEN
3. DIGBY BELL and Co.
4. "HERB" WILLIAMS and WOLFUS
5. ARMAND KALIZ and MISS STONE
6. WILL WARD and GIRLS
7. MARGUERITE FARRELL
8. LIONEL ATWILL and Co.
9. HENRY LEWIS

This Week Eight Years Ago
HENDERSON'S, Coney Is.
(Full Week—Two-a-Day)

1. ROY HARRAH and Co.
2. "THE FOUR OF US"
3. BURT and ROSEDALE
4. GEORGIE JENSELL
5. EMMA HAIG and JACK WALDRON
6. BOB YATES and REED
7. U. S. JAZZ BAND
8. "HERB" WILLIAMS and WOLFUS
9. ABBAS SISTERS

WANTED

Girl Dancer, by Well Known Dancer
Under Five Feet; Must Take Heels
in Back Bend

ADDRESS

BOX 400, VARIETY
NEW YORK

VIRGIL

BLANCHE

THE FLORENIS

EQUILIBRISTIC POSEURS

Different—Artistic—Novel

SEE IT FOR YOURSELF

This Week (May 30)
Loew's State
New York

Next Week (June 6)
Keith-Albee Riverside
New York

Loew's Representative:
ED. RESNICK

Keith-Albee Representative:
GORDON & WOODS

VOCAFILM

CORPORATION
of America

Controlling absolute patents on the synchronization
of Motion Pictures with phonograph recording

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VAUDEVILLE HEADLINERS

Singles—Doubles—Sketches—Skits
And others who screen and record well

THE CHANCE OF A LIFETIME

to appear in this newest art field

APPLY IN PERSON TO BOOKING OFFICE

VOCAFILM CORPORATION

of America

DAVID R. HOCHREICH, President
Fifth Floor, 122 Fifth Avenue, N. Y. C.

AUSSIE AND CZECH

IN A

"DASH OF ARGENTINE"

HOLDING THE LASH OVER NOVELTY ENTERTAINMENT IN A THRILLING EXHIBITION OF
AX THROWING, WHIP CRACKING AND DANCING

This Week (May 30) B. F. KEITH'S PALACE, N. Y.

KEITH-ALBEE—GORDON & WOODS

LOEW—JACK POTSDAM

1560 BROADWAY, NEW YORK

160 W. 46th ST., NEW YORK



REMICK'S SONGS

JUST LIKE A BUTTERFLY

BY DIXON & WOODS

CHORUS

Here I am lone-ly tir-ed and lone-ly cry-ing for home in - vain Just like a
legato

but-ter-fly that's caught in the rain Long-ing for flow-ers dream-ing of hours—

back in that sun-kissed lane Just like a but-ter-fly that's caught in the rain I know that

All of the world is cheer-y by that old cot-tage door — Why are my wings so

wea-ry I can't fly an-y-more — Here I am pray-ing bro-ken-ly say-ing "Give me the sun a-

-gain" Just Like A But-ter-fly That's Caught In The Rain. Rain

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THE WHISPER SONG

BY CLIFF

CHORUS

When the pus-sy-wil-low whis-pers to the
(Whisper)

Pst! To the cat-nip Pst! Pst! Pst! I'll
I'll whis-per what I nev-er
I'll whis-per un-til I can
make their "Bees-cuts" Let the
make their "Bees-wax" Let the

But when the pus-sy-wil-low whis-pers to the cat
you When the you

PATTER

There's the whis-per that you get from in the
(Whisper)

hear on tel-e-phones (I'll be right up)

(Whisper)

whis-per that says "No" There are whis-

whispers! There's the whis-per that you get from Co-

(Whisper)

get from moth-ers-in-law (You so and so)

sun sinks in the west There's one whis-per

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IF I CARED FOR SOMEONE ELSE

BY BRYAN, MONACO & WENDLING

GORGEOUS

A NEW "BABY FACE" SONG BY DAVIS & AKST

I WONDER WHEN I'M

BY DIXON &

I'M BACK IN LOVE AGAIN

BY CLIFF FRIEND

JEROME H. REMICK

G SUCCESSES!

WHISPER

ST! PST! PST!

FRIEND

(Whisper)
cat-nip (Pst! Pst! Pst!) To the cat-nip (Pst! Pst! Pst!)
(Whisper)
his-per sweet whis-pers to you by the score—
(Whisper)
his-pered be-fore— Let the bees
his-per no more— Let the bees
(Whisper)
ter flies make but-ter all day through
ht-nig bugs make light-nig all night through
(Whisper)
nip (Pst! Pst! Pst!) Ill whis-per sweet whis-pers to
(Last)
you

(Whisper)
en-za (I can't talk) There's the whis-per that you
(Whisper)
There's the whis-per that says "Yes" There's the
(Whisper)
ers in a thou-sand dif-ferent tones (Lots of
(Whisper)
wall-ers (Scotch or Rye?) There's the whis-per that you
at Sweet heart I will con-fess When the
I love the best— When the

CK & CO., New York & Detroit
& Co., New York & Detroit, Deposited, conforme a la ley

HELLO CUTIE

BY CLIFF FRIEND

CHORUS
Hel-lo Cut-lo how-dy do— Hel-lo Cut-lo
Hel-lo Cut-lo you're so sweet— Hel-lo Cut-lo
how are you— You've got that cer-tain some-thing I a-dore—
I re-post— You've got that cer-tain some-thing I a-dore—
That cer-tain some-thing I've been wait-ing for— Show your dim-ple smile at me—
Don't say that's all there is there is no more— 'Cause I'm love sick Goah Oh Gee—
Can't you see— I love you so— oh Sweet as tut-ti fruit-ii
Can't you see— I want you so— oh Won't you please— O K K K
You're a lit-tle beau-ty Hel-lo Cut-lo Hel-lo— -lo—
Let me hear— you say it Hel-lo Cut-lo Hel-lo— -lo—

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NO'S WITH YOU NOT THERE

MONACO

I'LL TAKE CARE OF YOUR CARES

BY DIXON & MONACO

ALL I WANT IS YOU

BY DAVIS & AKST

BLAME IT ON THE WALTZ

BY KAHN & SOLMAN

J. & CO.

DETROIT
457 W. FORT ST.

NEW YORK
219-221 W. 46TH ST.

CHICAGO
STATE LAKE BUILDING

NEW BRIGHTON

This Week
(May 30)

Next-to-Last

WILL BURNS

and

LEO

BURCHILL

'Tones, Tinkles and Taps'

Direction

JACK "PANSY" CURTIS

LINDBERGH FLEW

WE'RE SAILING

July 23

For England

BURROWS GOES BACK

Leaves Pan's Special Publicity Dep't
in New York

Dudley Burrows, former dramatic critic of the San Francisco "Call," who has been general press representative of the Pantages Circuit for the past two months, left New York last night (Tuesday) to return to the coast. He is no longer connected with the Pantages Circuit.

Behind Burrows leaving is said to be a midnight fracas in the local offices of Pantages last week. Burrows came to the office accompanied by Dante, the magician, who recently completed a tour of the circuit. A quarrel is said to have ensued with Burrows later departing for the west.

Burrows received his appointment with the Pantages Circuit through the instrumentality of Rodney Pantages, son of Alexander Pantages. Young Pantages has been an advocate of a special publicity service for the circuit and chose Burrows to launch the new department.

Another in Stamford

Palace, Stamford, Conn., opens tomorrow (Thursday) playing six acts and pictures on a split week, booked by Arthur Fisher.

The entrance of the Palace into Stamford's theatre belt is expected to provide lively competition for other local houses.

GASTON and ANDREE



Acknowledged the Most Wonderful
Terpsichorean Artists
in the World

Now Playing Orpheum Circuit

THE SPRINGFIELD "DAILY REPUBLICAN" (JAN. 4) SAID:

"Andree and Gaston in
Unusual Dance Act

"Acrobatic dancing of the most finished type is presented by M. Gaston and Mlle. Andree, who, assisted by the Misses Maura Shanley and Edna McKay, present one of the best acts of the current season at Poli's. Both are extremely good to look at, and their two dances of the 'adagio' type and the final Apache number are triumphs in their line. Many of the jumps, spins and postures of the dances are original with this duo, and the audiences yesterday watched with amazement the feats performed with apparent ease. The act is well staged, and the two assistants fill in with esthetic dances."

THEATRES PROPOSED

Appleton, Wis.—\$400,000. Owner, Saxe Amusement Enterprises, Milwaukee. Architect not selected. Site not given. Pictures.
Avonmore, Pa.—(Also offices). Owner, Joseph Delisi, Saltsburg, Pa. Architect, E. J. Nelson, Greensburg, Pa. Value not given. Pictures.
Beacon, N. Y.—(Also stores). Main street. Owner, Noceab Amusement Co., New York City. Architect, Oscar Goldschlag, New York City. Value not given. Pictures.

Brooklyn, N. Y.—(Also stores, offices). \$275,000. W. S. 4th avenue, between Union and President streets. Owner, F. Mancaruso, care of architects, Salvati & LeQuornick. Policy not given.

Brooklyn, N. Y.—(Also lofts, stores). \$350,000. 6401-11 18th avenue. Owner, 18th Avenue & 64th Street Holding Corp., New York City. Architect, Chas. A. Sandblom, New York City. Policy not given.

Chicago—(Also stores, offices). \$4,000,000. Owner, Marks Bros. Theatres, Inc. Architects, Levy & Klein. Site withheld. Pictures.

Cleveland—(Also stores, apartments). Lorain, between 18th and 19th streets. Owner, Midwestern Properties Co. Architect, Nicola Pettit. Value and policy not given.

Darby, Pa.—(2,500 seats; also stores, offices). \$500,000. Chester Pike and Parker avenue. Owners, Green, Altman, Willig & Lepschutz, care of Green & Altman, Philadelphia. Architect, Wm. H. Lee, Philadelphia. Pictures.

Effingham, Ill.—\$50,000. Owner, Washington Theatre Corp., Mattoon, Ill. Architect, S. A. Clausen, Decatur, Ill. Policy not given.

Elmhurst, N. Y.—(Also stores, offices). \$350,000. S. W. corner Hoffman drive, Caldwell avenue and 57th street. Owner, Wirth & Hamid Realty Corp., New York City. Architects, McManus & Griffiths, New York City. Policy not given.

Grinnell, Ia.—\$35,000. Owner, Strand Theatre Co. Architect not selected. Site and policy not given.

Jamaica, N. Y.—\$400,000. Pontine street. Owner, Maurice Tucker, Floral Park, New York. Architect, Eugene DeRosa, New York City. Policy not given.

Milwaukee—(Also stores). Third and Center streets. Owner, A. J. Strauss Co. Architect not selected. Value and policy not given.

New York City—E. S. Jerome avenue (Bronx). Owner, L. & W. Operating Co., P. Wattenberg, president. Architect, Wm. Sharry. Value and policy not given.

New York City—(Also offices) \$1,800,000. W. S. Grand Concourse (Bronx). Owners, The Hewitt Pl. Realty Corp. & The Crestwood Realty Corp. Architect, J. Ebersson. Policy not given.

Nyack, N. Y.—(Also stores, offices). \$350,000. Broadway and High avenue. Owners, S. Bratter & S. Pollack, Newark, N. J. Architect, Wm. E. Lehman, Newark. Policy not given.

Pana, Ill.—(Also stores). Owner, G. Kehias. Architects, Aschauer & Waggoner, Decatur, Ill. Site and value not given. Pictures.

Philadelphia—(Elm, alterations and additions; 2,500 seats). \$200,000. Elmwood avenue, between 70th and 71st streets. Owners, Harry & Albert Weiss. Private plans. New policy not given.

Plain City, O.—(Also stores). \$30,000. Main street. Owner, Plain City Theatre Co. Architects, Carmichael & Millsbaugh, Columbus, O. Pictures.

Westerville, O.—(Also stores). \$45,000. N. State street, near College avenue. Owner, A. D. Curfman. Architects, Carmichael & Millsbaugh, Columbus, O. Pictures.

York, Pa.—(Also offices). 41-49 E. Market street. Owner, Nathan Appel Enterprises. Architects, E. W. Horn Sons, New York City. Value not given. Pictures.

State, Hartford, Pictures

Vaudeville is out again at the State, Hartford, Conn., with the Harris brothers operating, running with pictures only.

The State was supplied for several weeks by independent bookers.

NEW ORPHEUM, SEATTLE

Seattle, May 31

Orpheum is closed for the summer.

Vaude will open in the new house, nearing completion on Times Square during August. Meanwhile, Will King will be at the Moore theatre (old Orpheum).

HARTUNG AT MAINSTREET

Kansas City, May 31.

W. A. Hartung is the new manager of the Orpheum's Mainstreet, coming here from St. Louis. He succeeds St. Hess, who moves on to Chicago.

BIRTHS

Mr. and Mrs. Bert Collins (Collins and Dunbar), April 20, at Pacific Hospital, Los Angeles, Son.

Mr. and Mrs. Ben Jackson at Good Samaritan Hospital, Los Angeles, May 23, son. Father is general studio manager for Fox on the west coast.

Mr. and Mrs. Harry S. Bussey (Bussey and Case), daughter, May 19, in Cleveland.

Hilda Spong Returning

Hilda Spong is returning to vaudeville under direction of Ben Boyar in a comedy skit by Lawrence Grattan.

There will be three in support.

JUDGMENTS

Eddie Anderson; Nat Lewis, Inc.; \$175.

Arthur Coppel; S. Bollin; \$1,089.

Irene and Lew, Leslie; L. Clapman; \$439.

Lew Pollack; Ted Doner et al.; costs, \$105.

Robert Ames; East Sixties, Inc.; \$3,291.

Portland, Me., K-A House Lets 'Em Dance as Draw

Portland, Me., May 31.

Any old thing to get 'em in. B. F. Keith's now offers a half hour of dancing.

The house has a stock company with the light fantastic sessions introduced prior to opening of the show and between acts.

LAFAYETTE GIRLS DISMISSED

Claiming that evidence was insufficient, Magistrate Goodman, Washington Heights Court, dismissed Frank Schiffman, manager, Lafayette theatre, and nine colored girls May 24.

The latter had been charged with giving an indecent performance on the stage of the Lafayette.



GEORGE McCLENNON

VERSATILE COMEDIAN

IN

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Week May 29, 7th St. Theatre, Minneapolis.

Week June 5, Orpheum, Des Moines, and Orpheum, Sioux City.

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Los Angeles
Lincoln
Bldg.
Denver
Tabor O.H.
Bldg.
Dallas
Melba
Bldg.

\$125,000 DROPPED BY STOCK BURLESQUE IN GREATER N. Y.

Police Raids and Convictions Toned Down Performances—Grand St. Lost Most—New Stocks Had Edge for While, but Town Overcrowded

Promoters of stock burlesque are reported as having dropped \$250,000 in ill-fated ventures around New York last season. Of the six stocks attempted but one remains functioning, after taking a previous \$30,000 loss before passing into new control. It is the Chelsea (former Miner's 8th Avenue).

The heaviest loss, \$125,000, was chalked against the Grand Street, downtown, in attempted competition with Minsky's National Winter Garden, also on the lower east side. Police interference is credited to an extent. Upon opening this one is reported as having gone the limit with shows which immediately attracted police attention. After the toning down process, business flopped although the operators lingered several months longer with hopes of recouping.

Others going in the red with stock policies were the Metropolis, \$25,000; 125th Street, \$40,000; Superior, \$15,000, and Gotham, Brooklyn, \$15,000.

The influx of the new stocks, while proving a bust financially and otherwise, affected the business of established stocks and circuit shows, through the new stocks having the edge by going the limit until the cops stepped in. Subsequent convictions proved raids were more serious than comic opera affairs.

Town Overrun

With the town overrun with burlesque all naturally suffered and the pinches of the offending shows created police attention all around which was anything but helpful to the box office.

Of all the ill-fated ventures most were handled by promoters without experience in the burlesque field figuring any hit and run policy garnished with smut would rake the coin in at the box office but the cops fooled them.

Daley's Two Shows On Columbia Wheel

Ed E. Daley will remain as a producer for the Columbia Circuit next season, despite previous rumors that Daley would be disenchanted owing to financial difficulties.

After investigation by officials of the Columbia Circuit it was found that Daley's financial pinch was merely temporary. He was taken care of by moneys advanced by the circuit and later liquidated by Daley.

Daley will operate two shows on the Columbia Circuit next season.

NEW CHI STOCK HOUSE

Chicago, May 31.

A syndicate of local men, names not disclosed, will build at State and 7th streets. House will seat 1,200 and play stock burlesque.

The State-Congress, with a similar policy, is in the same block.

MUTUAL IN DES MOINES

Des Moines, Ia., May 31.

Mutual has taken over the Garrick here and will add it to the wheel next season.

The Garrick has been playing vaude under the management of C. E. Barger.

Burlesque Changes

Erin Jackson will be featured in Rube Bernstein's "Bathing Beauties Revue" on the Mutual wheel.

Fox-Krause Selling?

Chicago, May 31.

Fox & Krause are reported to be angling for the sale of their Gayety theatres in Milwaukee and Minneapolis.

Both houses play stock burlesque.

Montreal Gayety's Stock

Montreal, May 31.

Gayety, closing its Mutual circuit season last week, will essay a 10-week stock season.

Indecent Performance Charge Dismissed in Court

A charge of giving an indecent performance was dismissed against Barney Kelly, manager, and 11 members of the National Winter Garden stock burlesque company in Special Sessions. The case was dismissed without the defendants putting in their side.

Besides Kelly, others accused were Chubby Drisdale, Joe Devlin, Billie Wallace, Bert Rose, Karl Bowers, Ray Paine, Billie Carson, Hallie Deane, Jack Shutta, May Walton and Vivian Clito, dancer billed as "Cleo."

The arrest of the defendants occurred Feb. 21, when Policeman William J. Ford, with several others of the Second Division, all armed with warrants, visited the Minsky Brothers' theatre on East Houston street. Without permitting the show to finish, the raiders ordered the several hundred patrons to leave the place, announcing from the stage that the cast was under arrest. A small sized riot followed, but was quickly stopped by the police.

The raid occurred during the activity of the police and the District Attorney against alleged indecent shows.

When the case against the Winter Garden cast was called Friday Policeman Ford told of alleged indecent "business" and dialog during the three skits which made up the show. Other officers corroborated Ford, but at the conclusion of the People's case the charge was dismissed on motion of the defendants' attorney.

BURLESQUE CLOSINGS

Hurtig and Seamon's 125th Street closed its burlesque stock season Saturday night. This week the house is playing "4-11-44," the colored show sponsored by H. & S. on the Columbia Wheel last season.

After the current wee' the policy of the house is unknown. It may close for the summer.

Minsky's Apollo, on 125th street, will close for the summer July 2. Has been playing burlesque stock.

MARRIAGES

Genevieve Porter to Robert Kasper June 1, in Chicago. Both are playwrights.

Tom Riley, secretary to Al Short, and Mary Colburn, danseuse, in Winona, Minn.

Betty Reardon, of Fox publicity department, to Wallace Courtney, non-professional, at Hollywood, Calif., May 28.

Peggy Penn (White's "Scandals") to Robert Culhane, oil man, at Manhattan, N. Y., May 23.

S. Charles Einfield, assistant advertising manager, First National, will marry May Band, non-professional, June 15, in New York.

Helen Lovett Biesel to Arthur Julian Zellner, in New York, May 12. Groom is eastern representative for Mary Pickford and Douglas Fairbanks.

Arthur Rosenfeld to Ruth Pawliger in New York June 1. The groom is part proprietor of the Stanley Frame Co.

NEW ACTS

Hal Willis and Hazel McFarland, 2-act.

Irene Codee and Jackie Hayes (Santos and Hayes) 2-act.

Charles Foy is scrapping his vaude single to rejoin his brothers and sisters in a new musical, billed as Eddie Foy's Kids.

Dave Chasen, formerly comedy plant with Joe Cook in "Vanities," in production act (vaude).

Frederick Santley in a musical skit with Marian Simpson.

ENGAGEMENTS

Roberts Chisolm, Louise Hunter and Marguerite Sylva for "Golden Dawn" (Hammerstein).

James Rennie for "Julius Caesar," replacing Basil Sydney.

Helen Blair, Capitol stock, Albany, N. Y.

HORNSBY'S ANSWER

On 83 Days Last Season Wagered \$222,295 at Track—Lost \$69,021 and Won \$37,440

St. Louis, May 31.

Just what getting on the wrong side of the "ponies" can do is demonstrated here in the filing by Rogers Hornsby of an answer to the \$92,000 suit filed against him by Frank L. Moore, Louisville bookmaker, for money Moore says Hornsby owes him on racetrack bets he placed for the ball player.

The answer filed by the present Giant star discloses that during last August, when the Cardinals were battling for the pennant, Hornsby was betting heavily on the horses and lost a season's salary in one month. His wagers last August totaled \$85,100; his losses were \$36,292.50 and his winnings only \$6,487.50. The losses practically wiped out his season's salary, which was \$30,000.

Altogether, Hornsby, who has said he is through with betting this season, laid bets on 83 days last year, wagering a grand total of \$222,295 for winnings of \$37,440 and losses of \$69,021. His greatest single loss, according to the papers in the suit, was \$63,000 on March 5, 1926; his greatest single day's winnings, \$4,635, on Feb. 18, 1926.

Hornsby claims that all but one of the transactions cited by Moore were in the nature of gambling debts therefore inadmissible at law. The other transaction was a \$7,000 loan which has been repaid, Hornsby declares.

The suit comes up for trial soon in Clayton, St. Louis county.

INCORPORATIONS

New York

New York Grand Opera Company, New York city, theatre, 150 shares preferred, \$100 each, 100 shares common, no par. Harry C. Hand, Samuel C. Wood, William M. Stevens, Maslon, Gellinoff & Shapiro, 176 Broadway.

Grand American Band Orchestra League, New York city, booking agents, \$10,000, Anton Weiss, Frank Turek, Berthold Spitzner, Joseph A. Modr, 1456 Broadway.

Park Avenue Players, New York city, theatre, 4,000 shares class A, \$100 each, 1,000 shares class B, \$50 each. J. J. Apollon, J. Nicholas, Thomas F. Phillips, Almon C. Kellogg, 60 Broad street.

Ray Sul Company, New York city, theatre tickets, 50 shares common, no par. Laura Gabriel, John Ryan, Rea Bookbinder, Joseph Jams, 1140 Broadway.

Henley-Kayton Motion Picture Laboratory, Bronx, pictures, \$10,000, Joseph J. Kayton, George Henley, William M. Bennett, Mt. Vernon.

Concord Amusement Company, Bronx, theatrical and pictures, \$20,000, Charles F. and Walter J. and Henry W. Ryan. Dempsey & Ryan, 277 Broadway.

Checco Amusements, New York city, theatrical, \$20,000, Cleophas Charity, Joseph H. Sweeney, John Blake, J. J. Robinson, 233 Broadway.

William Bernstein Theatre Service, Albany, 50 shares preferred, \$50 each, 500 common, \$5 each. Julius and Harry L. and Benjamin M. Bernstein, Fredrick J. Jeram, Albany.

Wally Productions, New York city, amusement, \$10,000, Walter J. and Samuel A. Gluck, Richard J. Reynolds, Gluck & Plotzky, 1482 Broadway.

Studio Players, New York city, films, cameras, 1,000 shares preferred, \$50 each, 2,000 common, no par. Maria Nathan, Herbert Folkman, Jacob Shlakman, Keating & Drucker, 233 Broadway.

Nelson Amusement Company, New York city, theatre, musical productions, pictures, \$20,000, Abraham Deutschman, Rose Blumberg, Sidney Goldman, Louis Rosenberg, 1440 Broadway.

Ernl Bellan Theatre, New York city, 6,000 shares preferred, \$5 each, 200 shares common, no par. Ernl Bellan, Helen S. Amer, Max H. Frankie, Rudolph Marks, 1440 Broadway.

Pilaport Corporation, New York city, pictures, \$50,000, Ferdinand Luporini, Giulio Pontecorvo, Thomas F. Macmahon, 1400 Broadway.

Record Pictures, New York city, pictures, 50 shares common, no par. Louis P. Randall, John Marquette, H. Schiffman, Goldsmith, Goldblatt & Hanower, 1550 Broadway.

Paramount Musical Bureau, New York city, 60 shares common, Abe Eisenstadt, Sarah Hersh, Harry Block, Merman & Caminez, 15 Park Row.

Ill-Mark Productions, New York city, pictures, \$20,000, Nat Nathanson, Winifred Mason, Rudolf Schor, Saul B. Miner, 152 West 42d street.

S. & M. Amusement Corporation, New York city, proprietors, \$10,000, Peter Lewis, Florence Abramson, Lillian Cunningham, Phillips & Nizer, 155 Broadway.

Majestic Art Corporation, New York city, pictures, \$10,000, Lillian Pasman, Rose London, Helen Schacker, Kramer & Kleinfeld, 255 Madison avenue.

Eveland Film Corporation, New York city, equipment, \$20,000, David Berkowitz, Isidor H. Alper, Allan Deutsch, 130 West 42d street.

Casher Art Players, Bronx, general amusement, 100 shares common, no par. Seymour B. Quel, I. Ellef, G. Helfand, Nordlinger & Riegelman, 67 Wall street.

Fordham Enterprise Company, New York city, general, \$10,000, Laura Newirth, Lillian Silver, Lollie McDowell, Demsey & Ryan, 277 Broadway.

Vita-Phonic Products Corporation, New York city, musical, 200 shares common, no par. Joseph E. Russell, Edward K. Haen, Thomas F. Donahue, Slavin & Levinman, 11 West 42d street.

Period Film & Trading Corp., New York city, apparatus, 10,000, Jacob Schild, Rebecca Lefkowitz, Ruth Alter, F. Malcolm Wolf, 292 Madison avenue.

Poughkeepsie Carnival Supply Company, Poughkeepsie, amusement parks, \$2,000, Edward J. Hayden, William F. Quinn, Lewis E. Clemens, Philip A. Mylod, Poughkeepsie.

PROBABLE FIGHT WINNERS AND PROPER ODDS

By JACK CONWAY

POLO GROUNDS, FRIDAY, JUNE 3

BOUT.	WINNER.	ODDS.
Joe Dundee vs. Pete Latzo.....	Latzo.....	7-5
C. Courtney vs. Phil Kaplan.....	Courtney.....	5-6
Georgie Levine vs. Nick Testo.....	Testo.....	1-2
Billy Alger vs. Willie Harmon.....	Harmon.....	Even

INSIDE STUFF ON SPORTS

Jack Dempsey—Money and Condition

It's the general impression that whoever Jack Dempsey fights first will whip him. That it's money with Dempsey is admitted by him. Tex Rickard has guaranteed him \$250,000 for the Sharkey fight, yet Dempsey could probably secure twice as much for a return go with Tunney, side-stepping the Sharkey match. That might be preferred also by Tunney.

Another Dempsey-Tunney bout would draw more it is believed than a Tunney-Sharkey fight. Just now Dempsey is extremely popular. He'll remain so until knocked out. That may occur in his next fight and if so it will be his last. Dempsey is set for the show business for the next 10 years on his present standing. In that time he could earn much more than \$250,000, but it is said that Dempsey is property poor, needing cash. His hotel on the coast, free and clear, is worth \$750,000, but instead of leasing the property, Dempsey is running it and at a loss from accounts. Last year the hotel's deficit was \$40,000, it is said.

At present Dempsey is in the California mountains, training, but without any sparring partner who can bring Dempsey's speed back. That is what Dempsey is mostly in need of right now, from the inside report. He has his old punch, everything in fact but is heavy on his feet.

JOYS AND GLOOMS OF BROADWAY

(Continued from page 2)

could be picked up, get a triumphant reception in New York, and a few weeks in vaudeville. The vaudeville was the sought after prize. He's still looking for the backer.

Billy Rose told me in the Guinan Club the other night that he's starting work right away to write a new show for Rufus Le Maire to put on in Chicago. Seymour Felix will stage it. That's a great combination. Rufus also told us that he has almost a completely new production, which Chicago hasn't seen, and it won't cost much to open a new show there. Give him credit for trying again.

The Woodmansten Deal

Met Lou Schwartz, one of Harry Richman's partners, at the Frivolity Club Sunday night. Said his deal for Woodmansten Inn fell through when it was already to be signed because of impossible demands. May close it later. Meantime a promoter named Norris and the Parody Club groupe are dickering for it.

Lou said he won't open his new purchase, Anatole Club, until September, and then isn't sure what he'll do with it. Might put a revue on. Our opinion that the day of side street supper clubs is all over, unless with a tremendous draw. There are not enough native New Yorkers to support all the places, and the owners must depend on the million floating population to put those places across. The yokels can't find the side streets, and flop into the joints on the Main Stem.

This is proven by the success of the Frivolity Club. It is the only supper club with a Broadway entrance and they sure do tumble in. Of course, many natives too, but the bulk of the business comes from hardware merchants from Des Moines and undertakers from Sioux Falls, here for a convention or an annual visit.

EASTMAN DECISION

(Continued from page 4)

has the authority to order the disposal of stock that might lead to the acquirement of the physical properties, this power being further strengthened by special authority under section 11 of the Clayton act.

The Justice quoted the court's previous opinions in the Swift & Co. and Thatcher Manufacturing Company cases, and indicated that no authority required the company to divest itself of the ownership of the laboratories which it had acquired prior to the action of the commission.

If the ownership or maintenance of these laboratories has produced any unlawful status the remedy must be administered by the courts in appropriate proceedings therein instituted.

Dissenting Opinion

Justices Stone and Brandels, in dissenting, stated that Section 5 of the Federal Trade Act granted broad powers to the commission, which powers cannot be lessened by Sections 7 or 11, and that as the Eastman Company had violated Section 5, the commission should be upheld. It was further contended that as the question of the unlawful use of these three laboratories had not been disposed of by the court, it could not be seen how the case could be disposed of at all.

As previously reported in Variety, the Federal Trade Commission has been deferring its final action in the famous Players-Lasky case pending the U. S. Supreme Court's decision in the Eastman Kodak proceedings in the hope that the question of a concern entering into

another phase of an industry constituted a violation of the laws governing unfair competition and restraints of trade.

With the Supreme Court failing to touch upon this phase, only rendering its opinion on the authority to order the sale of physical properties, and even here confining that opinion to the extent that the commission has not the authority when such properties have been acquired prior to the bringing of the action, the possible help the commission may receive from the decision is seemingly limited.

In the Eastman case the commission charged that the three laboratories—G. M. Sen, Jacq and Paragon—were acquired for the sole purpose of controlling the industry under an agreement not to operate these if all film purchased were American made, Eastman then making 94 per cent of all American raw film.

MOLINE'S HOUNDS

Moline, Ill., May 31.

J. H. Adams and M. E. Heuber, both of Miami, Fla., were here last week announcing plans to establish a greyhound racing track in this vicinity. Six sites are said to be under consideration.

If Moline is added to the Illinois string, there will be whippet racing at Elgin, two each at Chicago and East St. Louis and one under way in Peoria.

HOUSES CLOSING

Opera house, New Brunswick, N. J., is not closing for the summer as reported. It will play vaude last half.

PRESENTATIONS—BILLS

THIS WEEK (May 30)

NEXT WEEK (June 6)

Shows carrying numerals such as (29) or (30) indicate opening this week, on Sunday or Monday, as date may be. For next week (5) or (6) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

PARIS

This Week (May 30)

Folies Bergere
Fowler & Tamara
Jack Stamford
Josephine Baker
Albert
Carol
Roger Vincent
Jane Pyrac
Komarova
Sklime & Gratch
Ager Young
Jeanne De Balise
Catal
Rene Rudeau
Nicola

Monia Borge
Mistiguet
Earl Leslie
Andre Randall
Marthe Berthy
Cebon & Norbena
Yvonne Legay
Nadia Kean
Florane
Carlel
Madiah Kalm
Ya Wate
Dandy & Gayle
Rica Mae
Jackson Girls
Sparks Bal
Fred Mele Orch

LONDON

This Week (May 30)

CHISWICK
Empire
Irish Folies

FINSBURY PARK
Empire
Too Many Cooks

HACKNEY
Empire
Mirthquake Rev

LONDON
Alhambra
Jackson's Dancers
Ivor Vintor
Daimler & Madie
Nervo & Knox
Herbert Mundia

Coliseum
Houston Sis
Hedges & Fields
Payne & Hilliard
Alma Barnes
R Hudson Girls
Douglas Tpe
Naimova Co
Du Callon
Leons & Harry

Victoria Palace
Ann Penh
Farrar & Mayer
Clive Maskelyn

PROVINCIAL

ENGLAND

ARDICK GREEN
Empire
Laugh Mixture Rev

BIRMINGHAM
Empire
Rose O'Grady Rev

Grand
Phil & Pholra
Kirby & Harston
Clapham & Dwyer
Cook Morton & H
Shurley Folies
Billy Denvers
Lee Stadium

BRADFORD
Alhambra
Strat Lightning R

BRISTOL
Hippodrome
Splinters Rev

CARDIFF
Empire
Piccadilly Rev

CHATHAM
Empire
More We Are Tog'r

DUNDEE
King
Arobie

EDINBURGH
Empire
Miss 1927 Rev

GLASGOW
Alhambra
Greater Love
Empire
Glad News Rev

HANLEY
Grand
Folies Bergere Rev

HULL
Palace
Wonder Show Rev

LEDS
Empire
Hal Joy
Osborne J
Albert Whelan
Chaffer's Midgate

Picture Theatres

NEW YORK CITY
Capitol (29)
Cells Turill
Marjorie Harcam
Cap Bal Corps

This Week (May 30)

Paramount (28)
Frank Cambria
Emma Nee
Sudworth Frasier
Ivan Stetschenko
Nedliff
Winter Nights
Anatol Bros
Clyde Cottam
Stella Power
"A Million Bids"
(4)
Paul Whiteman Bd
Rhapsodyland
"Whirlwind of Tith"

Radio (25)
Marion Green
Paramount 3
"Beau Geste"

Roxy (28)
Harold Van Dusee
Geoffrey O'Hara
Gladys Rice
Douglas Stanbury

BALTIMORE, MD.

Century (30)
Sid Hall Bd
Rubinoff
Sid Gary
Spangler & Hull
"Casey at the Bat"

New (30)
Marcella
Blue Dandies
"Telephone Girl"

Valencia (30)
Mischa Guterson
"Mr Wu"

BOSTON, MASS.
Metropolitan (29)
Gene Rodemich Co
Evelyn Hoey
Cliff Crane
Camilla Tentera
Edward Molitor
"Running Wild"

Million Dollar
(June 3)
L Forbstein Orch
Tableau
"Rough Riders"

Uptown (27)
Dave Good Orch
Oscar Taylor
A & R Samuels
Billy Snyder
"Fast & Furious"

Westlake
2d half (1-4)
Brk English Orch
Cliff Nazaro
"Beloved Rogue"

MILWAUKEE
Wisconsin (29)
Newhoff & Phelps

NEWARK, N. J.
Branford (28)
Joe Penner
Selma O'Neal
Beck's Playboys
Bernice Spear
Wally Davis
Van Dyke & Mann
Frankie Burt
"Babe Comes Home"

Mosque (28)
Don & May
Erick Silverstar
The Edgewood
Hilda Allison
Hal Sidars
"Child's of Divree"

OAKLAND, CAL.
T. & D. (28)
Fanchon & M Idea
Hedrick Fine
Edythe Evans
Rios
Maureen Bros
Walt Roemer Bd
(4)
Fanchon & M Idea

PHILADELPHIA, PA.
Fay's (29)
Vitaphone
Bozanton & White
Jones & Lee
Ben Smith
Frank Evers Co
Francis Fay
"Broken Gate"

Fox (29)
Arthur Prince
J & J Walton

CRAIG CAMPBELL
The Distinguished
AMERICAN TENOR
In the Role of
RICHARD DAUNTLESS
With the Comic Opera
"RUDDIGORE"
Now at the
Cosmopolitan Theatre
Direction
ALF. T. WILTON
1560 Broadway

Chicago (30)
Publix Ann
Synco Celebration
B Minevitch Co
Chas Chase
Novello Bros
Stanley & Lee
"The Show"

Granada (30)
Vitaphone
Chas Kaley Bd
Wells & Winthrop
Robbie Tremaine
"Cradle Snatchers"

Harding (30)
Art Kahn Bd
Lubin Bow & A
Lucille Middleton
Roy Smack
Lorraine Tumbler
Ned Miller
Gould Dancers
"2 Hours"

Marboro (28)
Ben Meroff Bd
Williams Sis
Cooper & Recker
Lewis Wells & R
Ruth Marcotte
Kerenoff & Marce
Albert Brown
"Love of Sunya"

Oriental (30)
Paul Ash
Earl & Bell
Dennis & Brown
Lillian R Goodman
George Boyce
Premier 3
Harry Hume
Geo D Washington
"Fico Sally Levy"

Piccadilly (30)
Sam Kaufman Bd

Senate (30)
Mark Fisher Bd
Ruth Eting
Markel & Faus
Bascopo
Clem Dacey
Gould Dancers
"Mr Wu"

Sheridan (30)
Verne Buck Bd

Tivoli (30)
Bennie Kriger Bd
Eddie Nelson
"Tonic Sis"
Born & Lawrence
Brown & Bailey
Billy Myers
The Sampler
"Evening Clothes"

Uptown (30)
Crane Cadeis
Way Down South
"Mr Wu"

Chicago (30)
Publix Ann
Synco Celebration
B Minevitch Co
Chas Chase
Novello Bros
Stanley & Lee
"The Show"

Granada (30)
Vitaphone
Chas Kaley Bd
Wells & Winthrop
Robbie Tremaine
"Cradle Snatchers"

Harding (30)
Art Kahn Bd
Lubin Bow & A
Lucille Middleton
Roy Smack
Lorraine Tumbler
Ned Miller
Gould Dancers
"2 Hours"

Marboro (28)
Ben Meroff Bd
Williams Sis
Cooper & Recker
Lewis Wells & R
Ruth Marcotte
Kerenoff & Marce
Albert Brown
"Love of Sunya"

Oriental (30)
Paul Ash
Earl & Bell
Dennis & Brown
Lillian R Goodman
George Boyce
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Chas Kaley Bd
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Robbie Tremaine
"Cradle Snatchers"

Harding (30)
Art Kahn Bd
Lubin Bow & A
Lucille Middleton
Roy Smack
Lorraine Tumbler
Ned Miller
Gould Dancers
"2 Hours"

Chinese
(Indef)
Stewart Brady
T Koflov Dancers
M Morgan Dancers
"King of Kings"

Criterion
Jan Rubin Orch
"The Live of Sya"

Figueron (27)
4 Dion Sisters
Thomas Dunne
Robertas & D'gan
Dancing Kennedy
"Molders of Men"

Forum
(Indef)
L Gottschalk's Or
Bal of the Hour
Serge Oukransky
"Aftermath"

Loew's State (27)
Gene Morgan & B
Fanchon & M Idea
The Glorias
Ernest Charles
Jellybean Johnson
Sunkist Beauties
"Lost at the F'n"

Metropolitan (28)
Eddie Peabody B
"Met's Pet Revue"
Martha Vaughn
Don Carroll
Moore Sis & the Evans
Jack Kernan
Evans & Weaver
Metrop. Sweetheart
"Rough-hoe Rosie"

Million Dollar
(June 3)
L Forbstein Orch
Tableau
"Rough Riders"

Uptown (27)
Dave Good Orch
Oscar Taylor
A & R Samuels
Billy Snyder
"Fast & Furious"

Westlake
2d half (1-4)
Brk English Orch
Cliff Nazaro
"Beloved Rogue"

MILWAUKEE
Wisconsin (29)
Newhoff & Phelps

NEWARK, N. J.
Branford (28)
Joe Penner
Selma O'Neal
Beck's Playboys
Bernice Spear
Wally Davis
Van Dyke & Mann
Frankie Burt
"Babe Comes Home"

Mosque (28)
Don & May
Erick Silverstar
The Edgewood
Hilda Allison
Hal Sidars
"Child's of Divree"

OAKLAND, CAL.
T. & D. (28)
Fanchon & M Idea
Hedrick Fine
Edythe Evans
Rios
Maureen Bros
Walt Roemer Bd
(4)
Fanchon & M Idea

PHILADELPHIA, PA.
Fay's (29)
Vitaphone
Bozanton & White
Jones & Lee
Ben Smith
Frank Evers Co
Francis Fay
"Broken Gate"

Fox (29)
Arthur Prince
J & J Walton

Chicago (30)
Publix Ann
Synco Celebration
B Minevitch Co
Chas Chase
Novello Bros
Stanley & Lee
"The Show"

Granada (30)
Vitaphone
Chas Kaley Bd
Wells & Winthrop
Robbie Tremaine
"Cradle Snatchers"

Harding (30)
Art Kahn Bd
Lubin Bow & A
Lucille Middleton
Roy Smack
Lorraine Tumbler
Ned Miller
Gould Dancers
"2 Hours"

Marboro (28)
Ben Meroff Bd
Williams Sis
Cooper & Recker
Lewis Wells & R
Ruth Marcotte
Kerenoff & Marce
Albert Brown
"Love of Sunya"

Oriental (30)
Paul Ash
Earl & Bell
Dennis & Brown
Lillian R Goodman
George Boyce
Premier 3
Harry Hume
Geo D Washington
"Fico Sally Levy"

Piccadilly (30)
Sam Kaufman Bd

Senate (30)
Mark Fisher Bd
Ruth Eting
Markel & Faus
Bascopo
Clem Dacey
Gould Dancers
"Mr Wu"

Sheridan (30)
Verne Buck Bd

Tivoli (30)
Bennie Kriger Bd
Eddie Nelson
"Tonic Sis"
Born & Lawrence
Brown & Bailey
Billy Myers
The Sampler
"Evening Clothes"

Uptown (30)
Crane Cadeis
Way Down South
"Mr Wu"

Chicago (30)
Publix Ann
Synco Celebration
B Minevitch Co
Chas Chase
Novello Bros
Stanley & Lee
"The Show"

Granada (30)
Vitaphone
Chas Kaley Bd
Wells & Winthrop
Robbie Tremaine
"Cradle Snatchers"

Harding (30)
Art Kahn Bd
Lubin Bow & A
Lucille Middleton
Roy Smack
Lorraine Tumbler
Ned Miller
Gould Dancers
"2 Hours"

Marboro (28)
Ben Meroff Bd
Williams Sis
Cooper & Recker
Lewis Wells & R
Ruth Marcotte
Kerenoff & Marce
Albert Brown
"Love of Sunya"

Oriental (30)
Paul Ash
Earl & Bell
Dennis & Brown
Lillian R Goodman
George Boyce
Premier 3
Harry Hume
Geo D Washington
"Fico Sally Levy"

Piccadilly (30)
Sam Kaufman Bd

Senate (30)
Mark Fisher Bd
Ruth Eting
Markel & Faus
Bascopo
Clem Dacey
Gould Dancers
"Mr Wu"

Sheridan (30)
Verne Buck Bd

Tivoli (30)
Bennie Kriger Bd
Eddie Nelson
"Tonic Sis"
Born & Lawrence
Brown & Bailey
Billy Myers
The Sampler
"Evening Clothes"

Keller Sis & L.
"Cradle Snatchers"

Stanley (29)
Dolores Farris
Ella & Schenck
"Rookies"

PITTSBURGH, PA.
Grand (29)
Hazel & Klatoff
Bakan 6
Hays Burt & F
"Convoy"

Liberty (29)
Ohio State Orch
"Convoy"

Schenley (30)
Gladys Delmar Co
"Rookies"

FRYD'NCE, R. I.
Fay (30)
Low Tellegen
Fair & Clear
The Vagges
Jones & Red
Carrie & Eddy Rev
"The General"

SCHENNY, CAL.
Senator (28)
Fanchon & M Idea
Owen Sweeten Bd
(4)
Fanchon & M Idea
Henry Flak
Edythe Evans
Rios
Maureen Bros
Walt Roemer Bd
Lola Brava Co

ST. LOUIS
Ambassador (29)
Lime 3
Edith Hill
White & Manning
Peaches & Poppy
Helen Cahoon

GA. Central (29)
Gd. Howard

Missouri (29)
Margaret Ball
Gautier Sis
Jerrle

ST. FRANCISCO, CAL.
Warfield (28)
Fanchon & M Idea
Rube Wolf Bd
(4)
Rube Wolf Bd
S F Beauties
J Brower Bd
Fanchon & M Idea

SAN JOSE, CAL.
California (28)
Fanchon & M Idea
Pepto
Rios
Max Bradfield Bd
Rios
Fanchon & M Idea
Rube Wolf Bd

WHITING, D. C.
Metropolitan (29)
Vitaphone
Dorothy Breckin Sym
"See You in Jail"
(6)
Vitaphone
"Cradle Snatchers"

Falco (29)
14 Frotto Girls
Bailey & Barsum
Dick Leibert
Harriman Pres
Tom Cannon Sym
"Altars of Desire"
(5)
Jazz Week
Adler & Bradford
Rome & Dunn
Dave Harrison Orch
Dick Leibert
Harriman Pres
"Special Delivery"

Relate (29)
Harm & Nee
Rox Rommell
"Long Pants"
(5)
Rox Rommell Pres
Love's G'st M't'ke

NEW YORK CITY
American
1st half (6-9)
Pat & Kins
Kramer & Fields
Winchill & Briscoe
Mildred Crews Co
Jack Powell
Three Jackson Co
Swartz & Clifford
1 Longfield
2d half (9-12)
Bryson & Jones
Wilson & Godfrey
Al Lavine & Bd
Helen Ely Co
Lander Bros & L
Kanawana Jape
(Two to fill)

Avenue B.
1st half (6-8)
Strobel & Mertens

Stylish Steppers
(One to fill)

Delancey St.
1st half (6-9)
Gautier's Dogs
Farrell & Chadwick
5 Harmonicas
Ereana & Fia
Parisian 3
(One to fill)
2d half (9-12)
D'ney & Claridge
Robert Sis
McCormick & W
Primrose 4
Rosemont Revelers
(One to fill)

Grand
1st half (6-9)
1 London
Clifton & Brent

Metropolitan (29)
Rathburn 3
McCarthy Sis
Williams & Clark
Ella & Parks
Harry Hines
D'M'rr & L'ter Rev

Palace
1st half (6-9)
Robert Sis
McCarty & Stenard
Herbert Clifton
Robbin Orch
(One to fill)
2d half (9-12)
Selbini & Albert
Bobby Heath Co

NEWARK, N. J.
State (6)
Monrie Bros
Ross & Edwards
Coogan & Casey
Cardo & Noll
Midget Pastimes
N. ORLEANS, LA.
State (6)
4 Gaertners
Tuck & Cline
Lionel Ames Co
Simpon & Dean
Phil Seed Co

NORFOLK, VA.
State (16)
Joe Mandis 3
Hudnut Sis & S
Geo Broadhurst Co
Carr Lynn
Buxington Bd
(One to fill)

PALISADES PRK
(6)
Leach LaQuinlan 2
Joe Fanton Co
Winnie & Dolly
(Two to fill)

FRYD'NCE, R. I.
Emery (6)
Ponsini's Meakers

ATLANTA, GA.
Grand (6)
Zelda Bros
Papa & Cline
Hyams & Evans
Klein Bros
Templons of 1927

Lillian Morton
(Two to fill)

Premier
1st half (6-8)
Howard Girls
4 Pepper Shakers
Archer & Belford
Kent & Harrigan
D'Andrea & W Or
2d half (9-12)
B & G Carmen
Dave Thureby
Fulton & P Rev
(Two to fill)

ATLANTA, GA.
Grand (6)
Zelda Bros
Papa & Cline
Hyams & Evans
Klein Bros
Templons of 1927

NEWARK, N. J.
State (6)
Monrie Bros
Ross & Edwards
Coogan & Casey
Cardo & Noll
Midget Pastimes
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4 Gaertners
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Lionel Ames Co
Simpon & Dean
Phil Seed Co

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Joe Mandis 3
Hudnut Sis & S
Geo Broadhurst Co
Carr Lynn
Buxington Bd
(One to fill)

PALISADES PRK
(6)
Leach LaQuinlan 2
Joe Fanton Co
Winnie & Dolly
(Two to fill)

BAY BRIDGE, N. Y.
Loew
1st half
B & G Carmen
4 Bell Boys
Mahoney & Cecil
Harmon & Sands
Stylish Steppers
2d half (9-12)
The Worths
3 Songsters
Archer & Belford
3 Rits Bros
(One to fill)

BIRMINGHAM, ALA.
Temple (6)
Novelty Clintons
Hemstreet Singers
Flaming Youth
Puck & White
Griffin 3

BOSTON, MASS.
Orpheum (6)
Gordon & Day
Bernard & Henrie
Green & Parker
C & G Keating
R Alie & Pullman
Roscoe Ails Bd

BUFFALO, N. Y.
State (6)
4 Readings
Vic Lauria
M & A Clark
Lou Cameron Co
Perry Mansfield Co

CLEVELAND, O.
State (6)
Toodles & Todd
3 Abby Sis
Libby & Sparrow
Smith & Allman
White Wy's Gaities

DALLAS, TEX.
Melba (6)
Petty Reed Bros
McD'nd & Oakes
Teck Murdock Co
Pisano & L'ndauer
Barbette

CHICAGO
No. Center
3d half (3-5)
Powell Tr
Steven & Oaman
Orren & Draw
Al Abbott
Los Marinos

Hamlet (6)
Santiago 3
Potter & Gamble
Al Abbott
Rialto Stock Co

BELOIT, WIS.
Majestic
1st half
Clifford & Stafford

DETROIT
Cinderella
1st half (6-8)
Joe Melvin
Burns & McIntyre
Stokes & Newton 3
Grindell & Esther
Paul Kleist & Co

Roosevelt
2d half (9-11)
Joe Melvin
Burns & McIntyre
Stokes & Newton 3
Grindell & Ester
Paul Kleist Co

EVANSVILLE, IND.
Tivoli
1st half (6-8)
3 Nitro
Jesse Miller
Chase & Collins
Bert Walton
Whirl of Splendor
Hoboken, N. J.
Lyrie
1st half (6-9)
Oceanic Capers
Kennedy & Kram'r
Hodge & Lowell
Bob Pieher
Etal Look Hoy Co
2d half (9-12)
Kramer & Pauline
Harris & Vaughn
B & DeVore
McCarthy & St'd
Love's Ent

JAMAICA, L. I.
Hillside
1st half (6-8)
Selbini & Albert
Thompson & Kemp
Chas Rogers Co
Corbett & Barry
Ella Dancers
2d half (9-12)
2 London
Clifton & Brent
Cissy Loftus
Fields & Fink
Colonial 6

LONDON, CAN.
Loew's
1st half (6-8)
Wheeler & Mack
Fairman & Rogers
Colette Rev
(Two to fill)
2d half (9-12)
Sonny & Eddy
Walzer & Kubin
Variety Pioneers

MEMPHIS, TENN.
State (6)
Gorgalla 3
Glen Dale
Holland & Oden
L'nc's'r & L'ming
Color & Rhythm
Baieria

MONTREAL, CAN.
Loew's (6)
Lohse & Sterling
Gertrude Moody
Jack Goldie Rev
Tim Marks
Marks & Ethel
Hamid Bey

NEWARK, N. J.
State (6)
Monrie Bros
Ross & Edwards
Coogan & Casey
Cardo & Noll
Midget Pastimes
N. ORLEANS, LA.
State (6)
4 Gaertners
Tuck & Cline
Lionel Ames Co
Simpon & Dean
Phil Seed Co

NORFOLK, VA.
State (16)
Joe Mandis 3
Hudnut Sis & S
Geo Broadhurst Co
Carr Lynn
Buxington Bd
(One to fill)

PALISADES PRK
(6)
Leach LaQuinlan 2
Joe Fanton Co
Winnie & Dolly
(Two to fill)

FRYD'NCE, R. I.
Emery (6)
Ponsini's Meakers

ATLANTA, GA.
Grand (6)
Zelda Bros
Papa & Cline
Hyams & Evans
Klein Bros
Templons of 1927

NEWARK, N. J.
State (6)
Monrie Bros
Ross & Edwards
Coogan & Casey
Cardo & Noll
Midget Pastimes
N. ORLEANS, LA.
State (6)
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Simpon & Dean
Phil Seed Co

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Hudnut Sis & S
Geo Broadhurst Co
Carr Lynn
Buxington Bd
(One to fill)

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Joe Fanton Co
Winnie & Dolly
(Two to fill)

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Midget Pastimes
N. ORLEANS, LA.
State (6)
4 Gaertners
Tuck & Cline
Lionel Ames Co
Simpon & Dean
Phil Seed Co

NORFOLK, VA.
State (16)
Joe Mandis 3
Hudnut Sis & S
Geo Broadhurst Co
Carr Lynn
Buxington Bd
(One to fill)

Kerr & Ensign
Vaudeville Ltd.
Downing & P'w's
Royal Peking Tr.
(One to fill)

LOS ANGELES
Pantages (6)
Jeanne Houston
Chas Willis
Marjorie Rambeau
Fred Bowers
Harry Howard Co
Mangan Tr.

SAN DIEGO, CAL.
Pantages (6)
Stanley Bros
Maria
Cun'gh'm & Ben'tt
Kemper & Bayard
Danceland

L'G REACH, CAL.
Pantages (6)
Fermine & Shelley
Rue Master Sling
Jane Dillon
Br'w'r & P'mer'y
Gordon & Pierce
Weldonas
(One to fill)

SALT LAKE CITY
Pantages (6)
Alex Gibbon 3
Fray & Putnam
Amac
Romaine & Castle
DeVries
(One to fill)

OGDEN, UTAH
Pantages (6)
Alexander & Kent

Prin White Cloud
Langford & Myra
Babcock & Dolly
Stuart Barnes
Seminary Scandals

DENVER, COLO.
Pantages (6)
Valjeans
Al'x'nd'r & Elmore
Janet Childs
Gerber's Jesters
Kelly & Forsythe
O'Brien 6

OMAHA, NEB.
Pantages (6)
Ziegler
Evans & Leonard
Lambert
Wm Kennedy Co
Sid Lewis
Petleys

KANSAS CITY
Pantages (6)
Gordon & Gordon
Alex Alexander
Whirl of B'way
Roscoe Arbuckle
Serlany Tr.
(One to fill)

MEMPHIS, TENN.
Pantages (6)
Al Golem
Lopez
Van & Verneh
Bob Albright
Lewis & Ames
Allen's Chey'n Min

JOHN J. KEMP
Theatrical Insurance
551 Fifth Avenue, New York
Murray Hill 7838-9

Association

CHICAGO, ILL.
American
1st half (5-7)
Walter Pontius
Morning Glories
Carroll & Grady
6 Jolly Jesters
(Others to fill)
2d half (8-11)
Crowl Sis
Stillwell & Frazer
Cliff Johnston Co
Wife Insurance
(Others to fill)

Englewood
1st half (5-7)
Williams & Ross
Want Ads
(Three to fill)
2d half (8-11)
Mathews 3
Carroll & Grady
Morning Glories
Doran & Soper
6 Jolly Jesters

Lincoln Hipp.
1st half (5-7)
A & L Davids
Carroll & Grady
Doran Soper
6 Jolly Jesters
Gode & Leighton
Carnival Cops
2d half (8-11)
Olympic 3
Conn & Albert
Want Ads
Elliott & Latour
(Two to fill)

Majestic (5)
Heras & Wallace
Warren & Br'ckw'y
Austin Mack Co
(Others to fill)

CHAMPAIGN, ILL.
Orpheum
2d half (8-11)
Murray & Maddox
Blue Slickers
(One to fill)

DAVENPORT, IA.
Capitol
1st half (5-7)
Coulter & Rose

Carl McCollough
Les Kileks

FREMONT, NEB.
Empire
2d half (10-11)
Ergott & Herman
Werner & Mary A
LaPlenty's Fan'sies

G'D ISLAND, N.B.
Capitol
2d half (8-11)
Broken Toys
Wiseman Sis
(One to fill)

LINCOLN, NEB.
Orpheum
2d half (8-11)
Garden of Roses
(Two to fill)

MADISON, WIS.
Orpheum
1st half (5-7)
Kharum
Billy House Co
Tabor & Green
(One to fill)
2d half (8-11)
P & E Rose
Harry Hayden Co
Richie Craig
Sun Fun Lin Co

MILWAUKEE
Majestic (5)
Karl & Rovel
Borde & Robinson
Robert Fulgura
Talent & Merit
Barnett & Thomas
Jimmy Lyons
Bird Cabaret
(Two to fill)

MINNEAPOLIS
7th St.
2d half (8-11)
H & M Murray
Harry Cooper Co
Clarence Downey
(Two to fill)

ROCKFORD, ILL.
Palace
1st half (5-7)

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway, New York
Bet. 46th and 47th Sts.
This Week: HARRY JOLSON; MABEL CLARK

Hi Lo 5
Niles & Mansfield
Tad Tienan Co
2d half (8-11)
Gifford & Holmes
McCarthy & Moore
3 Swifts
Florence Hedges Co
(One to fill)

DES MOINES, IA.
Orpheum
1st half (5-7)
Hanton Bros
George McLellan
3 Swifts
Florence Hedges Co
(One to fill)
2d half (8-11)
Miss Phys Culture
Coulter & Rose
George Beatty
Tad Tienan Co
(One to fill)

EVANSVILLE, IND.
Grand
1st half (5-7)
Luster Bros
Burr & Elaine
Lazar & Dale
Dorothy Bush Co
(One to fill)
2d half (8-11)
Jackie & Billie
Ketch & Wilma
Everett Sanderson

Larimer & Hudson
P & E Ross
Pat Daley Co
Orville Stamm Co
(One to fill)
2d half (8-11)
Kharum
The Lucky Stiff
B & J Creighton
(Two to fill)

ST. JOE, MO.
Electric
1st half (5-7)
Andrieff 3
Ergott & Herman
Weaver Bros
(Two to fill)
2d half (8-11)
Mike Carmen & N
Amstutz & Blond
Duval & Symonds
(Two to fill)

ST. LOUIS, MO.
Grand O. H. (5)
Karl & Rovel
Robert Fulgura

Grey Family
Edy Schubert
Bird Cabaret
(One to fill)

ST. PAUL, MINN.
Palace
1st half (5-7)
Connell Leena & Z
Coulter & Rose

Hi Lo 5
3 Swifts
Barnett & Thomas
2d half (8-11)
Villa & Striga
Ross & Gilbert
Elliott & Latour
Florence Hedges Co
(One to fill)

SIOUX CITY, IA.
Orpheum
1st half (5-7)
Villa & Striga
Ross & Gilbert
Elliott & Latour
Florence Hedges Co
(One to fill)
2d half (8-11)
Clarence Downey
3 Swifts
(Three to fill)

SO. BEND, IND.
Palace
1st half (5-7)
Jackie & Billie
Ketch & Wilma

Hurst & Vogt
Hello G'd Bye Rev

N' OREANS, LA.
Orpheum (5)
Dancers Fr Cland
Ann Francis & W
LeMaire & Ralston
The Rookie
Nick Lucas
(One to fill)

OKLAHOMA C. O.A.
Orpheum
1st half (5-7)
Willis & Holmes
DeBell & Vine
F Leightner Co
Jean Libenati
Doc Baker Revue
2d half (8-11)
Angel Bros
Basil & Keller
Will Higgle Girls
Stratford 4
(One to fill)
2d half (8-11)
Mitt Dill & Sis
Toby Wilson
Radio Fancies
Newhoff & Phelps
Goode & Leighton

8th Ave
2d half (2-5)
Ruth Latham Rev
3 Vagrants
Chas Abbott Co
Joe Darcy
Lillian Fitzgerald
Del Ortos

Hamilton
2d half (2-5)
Martells The
Donors Girls
Alex & Peggy
Johnny Dooley
Beaux Arts Rev

Elppodrome (30)
The Kitaros
Royce Gasowes
Harry Girard Co
McLellan & Sarah
Wilbur Sweatman
(One to fill)
(6)
Paul Kirkland
Zano & White
Richard Vintour
Ray & Harrison
(Two to fill)

Jefferson
2d half (2-5)
Clifford & Gray
5 Jansleys
Neil Mack Co
Ethel Davis Co
Harry Holmes Co
Chris Richards
(Two to fill)

125th St
2d half (2-5)
Evans & Pearl
H Waggoner & Lola
Jack Stroupe
Owen McGivney
Dance O' Melodies

Palace (30)
Paul R Midgots
Jack Hanley
Roya & Maye
Moran & Mack
Edith Clifford
Robt Warwick Co
Adele Verne
Hector & Holbrook
Aussie & Czeck

Regent
2d half (2-5)
Stutz & Bingham
Bob Nelson
Hill & Quinell
Slim Timblin
(One to fill)

Riverside (30)
Helen Carlson
Hayes March & H
Gen Plesno
Drems Fitz Bros
We Were
Dier
Nance O'Neil Co
Rae Samuels
A & G Falls
(6)
Moran & Mack
Harry Kahne
Belledale Bros
Billy Larrell
Grace Derr
(Others to fill)

Royal
2d half (2-5)
1 Embassy Boys
Corner Drug Store
Keene & Elline
(Two to fill)

CONY ISLAND
New Brighton (6)
Murand & Gaytron
Esmonde & Grant
Will West & McG
E & M Beck

Interstate

ATLANTA, GA.
Keith-Albee (5)
Tip Toe Rev
Coccia & Verdi
Marguerite Padula
Art Frank
7 Collegians

BIRMINGHAM, ALA.
Majestic (5)
Pederson Bros
Cronin & Hart
Harry Burns Co
Maker & Redford
Russ Wyse & W

DALLAS, TEX.
Majestic (5)
C & B Taylor
Jean Hoydell
J C Mack
Saul Brilliant
Parliennes

FT. WORTH, TEX.
Majestic (5)
Kirkellos 3
Kaye & Sayre
The Voyagers
Boreo
(One to fill)

HOUSTON, TEX.
Majestic (5)
Belmont Boys & J
4 of Us
Ann Codee
Florence Vernon
Ann Codee Surprise

LITTLE R'K, ARK.
Majestic (5)
The Di Gitanos
Jean Bedini
Irene Ricardo

Orpheum

CHICAGO, ILL.
Diversity
2d half (1-4)
Mack's Ser
Emma E Harvey
Mayo & Lynn
Joe Mark's Co
A Robbins
Monty & Carmo

Palace (29)
Hanautra
York & King
Smith & Strong
Ray Hitchcock
Chir'lie Greenwood
(Two to fill)

Riviera (29)
Lockwood Orch
Hickey Bros
Billy House Co
Sandy Lang Co
Duncan's Colles
(Others to fill)

State-Lake (29)
Fanny Ward
Ted Tleman
Richie Craig
Jed Dooley
Duncan's Colles
Hope Vernon
Frank Wilson
(Two to fill)

Tower
2d half (1-4)
Du For Boys
Billy Hall Co
Burns & Klassen
A Robbins
Cardiff & Walls
(Two to fill)

LOS ANGELES
Hillstreet (29)
Ida May Chadwick
Broken Toys
4 Aces & a Queen
Les Kemmys
(Two to fill)

Orpheum (29)
Lenore Ulric
Bert Errol
Kharum

Keith-Western

CLEVELAND, O.
Read's Hipp.
2d half (1-4)
Abadulla Tr
Knorr Relia Co
Penton & Fields
Porth & Prout Co
(One to fill)

DETROIT, MICH.
Grand Riviera (29)
Manrice & Grant
Edy Schubert
Elsher & Gilmore
Ling Ting Foo Co
(One to fill)

FT. WAYNE, IND.
Palace
2d half (1-4)
Weiner & Mary A

Fat Daley Co
(Two to fill)

HAMMOND, IND.
Parthenon
2d half (1-4)
Joe Marks Co
Trovato
(Three to fill)

INDIANAPOLIS
Palace
2d half (1-4)
E J Moore
Variety Pioneers
Rodeo & Malley
Jane Johnson Rev

Bon Ali
2d half (1-4)
Borden's Dogs

Radio Fancies
(One to fill)

MUNCIE, IND.
Wlor Grand
2d half (1-4)
Perceps 4
Hilton & Chesleigh
Morning Glory
(One to fill)

SANDUSKY, O.
Schade

Keith-Albee

Broadway
Genaro Girls
Small & Mays
Honors of Home
Boyle & Della
Senorita Alcariz Co
Jerome & Gray
K T Kuma Co
(Two to fill)

Coliseum
2d half (2-5)
Jutta Valley Co
4 Chocolate Dand's
Beverly Bayne Co
Fleeson & Folsom
Robby Randall
Harry Shaw Co

81st St. (30)
Bob Hall
Benhoe & Rubyatte
Mr & Mrs Barry
Both Chailis
Juva Marconi
(One to fill)

86th St (30)
Frick & Pope
Castleton & Mack
Vox & Walters
21 Foster Girls
Mel Klee
Carl Freed Orch

5th Ave
2d half (2-5)
C Mack
Cirkland
Harrington Sis
Al K Hall
Gob Planni
(Two to fill)

58th St
2d half (2-5)
Michon Bros
Dotson
Purnell Pratt Co
(Two to fill)

Fordham
2d half (2-5)
The Seabacks
Watts & Hawley
Lahr & Mercedes
Rene Riano
Jeanie
(One to fill)

Franklin
2d half (2-5)
Ruby Latham Rev
3 Vagrants
Chas Abbott Co
Joe Darcy
Lillian Fitzgerald
Del Ortos

Hamilton
2d half (2-5)
Martells The
Donors Girls
Alex & Peggy
Johnny Dooley
Beaux Arts Rev

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Harry Girard Co
McLellan & Sarah
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2d half (1-4)
Perry & Musher

WINDSOR, ONT.
Capitol
2d half (1-4)
N'lin & Berry B'ys
Stillwell & Fraser
Marletta Craig Co
Hal Nelmen
Green Wagner & D

BALTIMORE, MD.
Hippodrome (30)
Mac Francis
Dave Harris
Paul Dewes
L & C Sponsor
Ashley & Sharp
J & J Gibson

Maryland (30)
Roger Imhoff
Ann Suter
Deno Rochelle Bd
Bill Robinson
Shean & Cantor
Alleen Stanley
(Three to fill)
(6)
3 Taketas
T & A Waldman
Haynes & Zeck
Patricia
D Apollon Co
(Others to fill)

BEAVER FLS, PA
Regent
2d half (2-5)
Reinpel & Howard
(Others to fill)

B'NGH'M'T'N N Y
Binghamton
2d half (2-5)
Jarvis & Harrison
P & B Coscia
Brooks & Rush
Enoz Frazere
Hobble & Jewitt
Thos Egan
Dixie Hamilton

BIRMINGHAM
Majestic (30)
Casela & Verdi
Marg Padula
Art Frank Co
Yip Yip Rev
7 Collegians

BOSTON, MASS.
New Boston (30)
Nite in London
Francis Hart Co
Dalton & Craig
Tyler Mason
Healy & Garnella
(One to fill)

Gordon's Olympia
(Scollay Sq.) (30)
Emmy's Madwags
Gretta Ardine Co
Edgar Bergen
Conlin & Hamilton
Ann Clifton
Martell & West
Johnny Hyman

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Marie Stoddard
Rajah Rahold
Dancing M'Donalds
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Thos Bryan Co
Joe St Onge
Pettie Rev
Mignon
Jack Norworth
Alice Lawlor
Trahan & Wallace

BRADFORD, PA
Bradford
2d half (2-5)
Steppin & Sea
Goetz & Duffy
Hendrix & White
(Two to fill)

BRIDGEPORT, CT
Palace
2d half (2-5)
Nan Halperin
Bob Murphy
Amoros & Janet
Ray Alvin Boys
Wilson Aubrey 2

Poll
2d half (2-5)
Raymond Pike
Thos J Ryan
Demarest & Doll
Dancemania
(One to fill)

BUFFALO, N. Y.
Hippodrome
2d half (2-5)
Kenny & Carvet
Woodland Rev
Jim McWilliams
Patrick & Otto
Billy Regay

BUTLER, PA.
Majestic
2d half (2-5)
Sullivan & Lewis
(Others to fill)

Lycum
2d half (2-5)
Tramp Tramp T'p
Carlton & Bellew
Thrillers
Anthony & Rogers
(One to fill)

CHELESTN W VA
Kearse
2d half (2-5)
Madeline Patrice
Chalfonte Girls
(Three to fill)

ASHTABULA, O.
Palace
2d half (2-5)
Ernest Hlatt
Marion & Dade
James Coughlin
(Two to fill)

ATLANTA, GA
Forsythe (30)
N Wayburn's Rev
East & Dunke
(Three to fill)

ATLANTIC CITY
Earle
2d half (2-5)
Venetian Gould
Midnight R'lick's
Wilford Bullock
Kaufman & K'man
Lemeau & Young

2d half (1-4)
Perry & Musher

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Goetz & Duffy
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Kaufman & K'man
Lemeau & Young

Norman & Norman
Folly & Oz
Moore & Powell
Barnett & Dillon
Wm Brent Co

CLEVELAND, O.
105th St (30)
Mitt Dill Sis
Chas Hill Co
Frank Mayo
O'Neill & Vermont
Mason & Dixon D
Vaude Inc
(6)
The Harlequins
Step Step Step
Jos B Stanley
Rodero & Malcy
Sands & Doone

Palace (30)
Les Ghezle
Chas Whellan
Kitty Doner
Eddie Ross
Mem of the Opera
(One to fill)
(6)
Brooks & Ross
Fanny Ward
Jim McWilliams
Medley & Dupree
Grace Edler
Ben Hassen Tr

COLUMBUS, O.
Keith's
2d half (2-5)
Banano
R Conway
Mardo & Wynn
Ralph Greenleaf
Gracie Dragon Co
Egan & Red Heads
(One to fill)

DAYTON, O.
Keith's
2d half (2-5)
Cannon & Lee
Lorraine & Neal
Larr Kavanagh
Runaway 4
5 Stars
(One to fill)
1st half (6-8)
Long Tack Sam
Gaston & Andre
Pearson & And'ron
Gracie Dragon Co
(Two to fill)

DETROIT, MICH.
Temple (30)
Ford & Price
We 3
Conlin & Glass
Raymond & Wilbert
Dora Maughn
A & P Gypsies
Bartell & Mann
Paris Fashions
(6)
Mem of Opera
Art Henry
Runaway 4
Ben Togo
Hal Nieman
Carleton & Haller
(Two to fill)

Uptown
2d half (

GOLD MEDAL COLUMN

WHERE TO SHOP - AND - DINE

ACCESSORIES

MISS BELL
THEATRICAL OUTFITTER
c/o SMITH & SMITH
1009 Broadway Lackawanna 8545

ASTOR HOSIERY SHOP
HOTEL ASTOR
Specializing in opera length hose; gloves and lingerie. Will dye hose any color within 24 hours. No extra charge.

MME. JULIUS
CORSETIERE
New Foundation Garments—Negligees—Gloves—McCallum Hosiery
102 West 67th St. Circle 1488

UNCLE SAM UMBRELLA SHOP
UMBRELLAS and CANES
101 W. 45th St. Bryant 8871

EVERYTHING FOR RENT
Jewels—Earrings—Costumes—Shawls
LOUIS XIV ANTIQUE CO., INC.
9 East 55th Street Plaza 2188

The LITTLEJOHNS Rhinestones
Anything in Rhinestones
254 West 46th St. Chickering 7725

BEAUTY CULTURE

De L'Opera Beauty Shop, Inc.
Permanent Waving—Special Kato, \$10
Nestle Circiline Our Own Method
1562 Broadway

GOLD MEDAL PERMANENT WAVE
Like a Marcell
MADAME FISCHER
95 Second Ave. 3496 Broadway
1473 B'way (42nd) Lex. Ave. at 58th St.

MME. MAYS
LOOK YEARS YOUNGER
Facial treatment removes all lines, pitings and freckles permanently. It gives a youthful freshness. Free booklet.
50 West 49th Street Bryant 9426

"TIME THE ETCHER"
Contains a message to the fastidious woman, the professional woman and the woman who cares how her face looks. Sent free.
E. P. ROBINSON, M. D.
125 West 40th St. New York

CLEANERS

MISCH
Theatrical Cleaner and Dryer
Work Done Overnight
Goods Called for and Delivered
225 W. 47th St. Lackawanna 3693

OVERNIGHT
Theatrical Costumes Dry Cleaned
The Overnight Cleaners
225 W. 46th St. Chickering 5387

COSTUMES

EAVES COSTUME CO.
Costumes of Every Description
For Every Occasion
110 West Forty-Sixth Street

Jack L. Lipshutz Costume Co.
Incorporated
CHAS. K. LIPSHUTZ
GENE LANKES
728 7th Avenue Bryant 1654

REINE
BURLESQUE COSTUMES SPECIALTY
835 Eighth Avenue Columbus 0762

E. MONDAY CO.
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GRAY MATTER

By MOLLIE GRAY
(TOMMY GRAY'S SISTER)

At the Palace

Palace has two dancing acts this week but they are not too many. Royce and Maye open with the same dance as last week but a new drop. Miss Maye appears in a yellow taffeta frock that had a large tri-colored bow in back. She danced a tango in a georgette gown of purple trimmed at the hem with silk flowers of a lighter shade and a matching ribbon headdress.

Hector and Holbrook were welcomed cordially. Miss Hector's first costume was of net, pink over white and a large green bow on the bodice. With this she wore a wig of pink wool. As "The Spirit of St. Louis," she wore white, the wing effect being obtained by long ostrich strands hung between white tulle. It was effectively staged and beautifully danced. Another tulle costume combined green and violet and orange with silver lace draped on the sides.

Adela Verne was simply dressed in black and white but her music was anything but simple. She got the "Pomp and Circumstance" entrance by the orchestra and deserved it.

Edith Clifford's costume was in shades of violet. Her chiffon velvet wrap was darker than her crepe frock. Both were trimmed elaborately with ostrich. A poem about the women pleased especially the men who believe they understand women no matter how mysterious they say they are.

"One of the Finest" doesn't mean sketches but it is one of the best as to acting seen recently. Robert Warwick makes a good plea for the police instead of the criminal.

At the State

O'Hanlon and Zambini at the State certainly specialize in action. Since the lady had red hair she must be the O'Hanlon member as red haired Zambinis must be very rare. Miss O'Hanlon's first costume was of silk fringe in two shades of yellow. A singing dancer who followed also wore fringe in a variety of shades, and later a blue ruffled gown whose bodice was of brocade velvet. After removing a beautifully embroidered shawl Miss O'Hanlon appeared in another of her favorite two-piece frocks, consisting mostly of a skirt. This one was pink crepe with a wide band of tightly curled ostrich at the hem. She finished by breaking the best apache tradition and dancing in a green velvet lined with orange silk, instead of the usual black with red.

The girl with Jack Wilson first wore a hat to heel ensemble of red and later a silk shawl over some crystal fringe. There is a shade in stockings called "illusion" and they cost money, but she got the same result by wearing none.

Harmon and Sands, plano moveresses, wear frocks that are attractive individually yet clash when together. A white crepe is made with loose sleeves of flame color which is also used in the drapery from the girdle and the elaborately beaded and spangled gown is orchid color. There should be some harmony either of style or color.

Miss Squires, of Thornton and Squires, wore a sport costume of red flannel coat with brass buttons and white pleated skirt.

"Pantheon" at Garden

"The Pantheon de la Guerre" at the Madison Square Garden is something for New York to think about. The program says it is to bring a message of good will and lasting friendship to America, so perhaps the description of the American section doesn't insinuate anything when it says "The section devoted to the United States was inserted with difficulty because the French artists, after three years' work were nearing the completion of their great canvas when word reached them that we had entered the war." We were almost too late to get in the picture.

Of course it's the work of Frenchmen so most of the 402 feet long, is given to her armies and the names on the honor rolls appear to be all French. There should be no complaint about that. Anybody not satisfied can get their own pantheon.

Even an inexperienced person could appreciate it as a work of art. The figures in front are wonderfully lifelike while the cannons are real enough to keep order if necessary. The panorama increases the vastness of the picture and gives the effect of looking over a wall at the battlefields. It is too tremendous to take in at one visit, especially during school hours when the future defenders of the country are getting their impression from it.

Perhaps to prove that we did do some of the fighting, pictures of our army and navy and President Wilson can be seen in an improvised theatre. Whether it was too much light or the screen or the operator, they were like the first movies when it was doubtful if the film would last till the end. And with no music to inspire enthusiasm, two reels were a large dose. Few people managed to stand for more than that.

Danger for Phone Girls

Wonder how he likes to see numerous electric signs reading "The Telephone Girl—Holbrook Blinn." Can the mind of man—or even a movie director—conceive how many jails would be necessary to hold all the telephone girls who refused to get a number? And would anybody but a man think he could make a telephone girl do something she didn't want to? This one didn't even say "Excuse please" which should be among the justifiable causes of murder—on certain occasions.

On the other hand, in the good old p. d. (pre-dial) days telephone excuses saved more necks than Arrow collars ever covered. Yet it has never been decorated for life saving, probably because the account was more than balanced by the souls lost swearing at it.

Anyway this time Madge Bellamy could use her head for other things than holding the set and with May Allison who was also very good, and a practically star cast, it makes an interesting picture.

Too Much Drifting

He was a "Broadway Drifter" at Loew's New York (pictures) and the picture will drift plenty before many impatient audiences. It missed any number of good places to stop.

When Bob Stafford was cast off by his father, it took him all night and hundreds of feet of film to "take stock of himself." He discovered it was his currency that was carrying him along and without it he was as useless as the second hand on a bouillon cup. He was a husky young chap and didn't like the thought of an involuntary diet so started a gymnasium. This led to higher things, aeroplanes in fact. The plot had more ins and outs than a revolving door.

Nellie Savage and Dorothy Hall were involved in the Drifter's ebb and flow tides.

"Rookies"

The Citizens' Military Training Camp has their movie plea for recruits in "Rookies." When a Paul Swan type of dancer gets thrown to a tough top Sergeant who already hates him like reveille, it is an old idea but this one has some new decorations. It has some new elevations too, a captive balloon which in the course of movie events gets a divorce which gives the hero all kinds of advantages. Not only something different in rescues but a new background of floating clouds for the final climax.

Marcelline Day was the lucky lady and Louise Lorraine the girl to whom there was "no such thing as an Unknown Soldier," than which nothing could be more descriptive.

Steel and Corned Beef

"Mountains of Manhattan," referring to the skyscrapers, has Dorothy

(Continued in last two columns)

FILM NEWS OF WORLD

(Continued from page 15)

In other years, with the summer's approach unemployment decreased rapidly. This year, however, there seems to be a dead stop in this respect. Berlin counts at present 226,000 unemployed, a record figure for this time of the year.

The demand for a 20 per cent. increase in the weekly wages of the technical and musical staff to the Frankfurt cinema proprietors has been rejected by the latter. Now, the German Film Organization and the German Musical League have in their capacity of representatives of the employees in question, put this matter before the city authorities for an amicable arrangement.

36 for Ufa

Ufa announces that its production program under the old management, comprises 36 films for the renting season 27-28. About 18 are already finished, and the program for the remaining 18 pictures will be published soon.

There has been formed in Berlin recently a new company named "Poetik-Film Gesellschaft," with a capital of 100,000 marks. The managing director is Elisabeth Bergner, who produced "Der geiger in Florenz," and "Liebe?" and the scenic director, Czinner, is now acting as commercial director of this new company.

Walter J. Donnelly, assistant trade commissioner, Montreal, Canada, reports:

Children in New Brunswick

At the recent session of the New Brunswick Legislature, the act regarding admittance of children to theatres in the province was amended so as to restrict those apparently under the age of 12 being allowed to attend theatres or other places of amusement without an adult and children, apparently under the age of 16, from being admitted to theatres during school hours.

FOOLIN' 'ROUND

(IN HOLLYWOOD)
By Miss Exray

Self-Centered Beauts

Wednesday.

Dear Maze:

Do you remember the time when we were twirled until we were dizzy because we sang certain songs or whistled in the dressing room? As for carrying a broken mirror, that was out. As the show was sure to be stranded. All I have seen here is gals gazing into cracked mirrors. When I laughingly remarked the superstition was seven years' bad luck, they looked at me, Maz, as if I was "cracked."

No such stuff as "Give this little girl a hand." They might take her hand to yank her backwards, but that is all. One cute kid lost out in the renewal of her contract. She had been the pal of the more fortunate ones. All that was forgotten, Hon. They just packed up their makeup boxes and left her flat for parts unknown as far as she was concerned. Self-preservation is the first law of nature to be sure. But that is certainly using it to a selfish degree.

Like the kid who was having a test made. I inquired her name. Was informed but incorrectly by a gal, whose beauty Hon. of face and figure, was gorgeous to a marked degree. Just a self-centered queen filled up on her own importance. Because some guy was going to write a story of her life for a magazine. Did she broadcast Maz? Even the prop boys had to listen in.

20-Minute Periods

Thursday.

Dear Maze:

Champ town, Maz, for gates. Open and closed ones. I was allowed 20 minutes on a lot. Spent half the time walking to the stage where they were shooting a theatre scene.

Esther Ralston prancing about sure had great difficulty trying to steady a la Gaby head dress and successfully manipulate a "trouble light." It's used in place of a flash. Her costume was a scant bit of lingerie of black and white georgette. Sixteen gals bedecked in silver cloth regalias made like bathing suits. With helmet caps and slippers to match trying to be Tillers.

Just got a bit of sweet information. Thought I had met all the types, Maz, but a new one has come

into his own. The Home Brew Artist. Who is excellently cast as he does his act exceedingly well.

In his "brewery wagon" he travels from one to another. All you need supply are the "props" and he will show you his talent. Works nights with a grand finale, "the capping climax."

Extras for Extras

Friday.

Dear Maz:

Once upon a time you could get a feed at one of the beaneries near the studios for a nickel. Now they present you with the bill that suggests the Hotel Ambassador. I don't see any of the extras carrying dinner pails. What a dent, Maz, it must make in their pay envelope.

The cheapest place I have struck so far was out at Universal. At least you can get away with a dollar doing its duty. The class place and the tourist's delight is Helene's, near the Famous lot. The food tickles your palate with its intricate flavor but you pay plenty.

Razzing the Ritz

You are not "in" if your car is not decked with at least one place denoting you are a member of some one of the clubs of this town.

The members of "The Breakfast Club" greet one another with the cheery "Good morning Ham"—"How 'dy, Egg." To belong to this, Maz, one must arise with the sun as the

meetings are called about the time Broadway is hitting the hay.

A former Broadway juvenile now doing pictures met an old time vaudeville buddy on a lot the other day. He had his wife with him and she loves to ritz. It didn't take long for the buddy, a regular gal, to sense the situation. Nobody can pull the wisecracks like this baby can spill. Diving into her drawer in the vanity of her dressing room, she pulled forth a monocle and adjusting it in her eye, proceeded to give the lady the "razz."

Thoughtfulness

Jack Luden's wife, while visiting east, had her sister take care of hubby. The Ludens live in the Canyon and I suppose she figured it was too lonesome a place for Jack to be alone.

The Rodeo was a mild affair. Went prepared for an exciting eve.

It was held at the Coliseum, mammoth place. Could place the Yale bowl in one corner. The cow-boys from the different studios dolled up in wild colored blazers stood around giving it the necessary touch of atmosphere. Only one accident the whole night. A young kid, a great favorite, and that gave him a reride. All over a small token such as a silver buckle. A man in front remarked, "Lady, they got them riding for a quill toothpick."

GRAY MATTER

(Continued from first two columns)

Devore as the girl and Charles Delaney the winner. The brain that thought of the "walking drandruff" bit should be bequeathed to some museum—the sooner the better.

This time it's the steel that's stolen instead of the usual crooked concrete, making it much more exciting. It's most unusual, too, for the boss's daughter to fall for the workman after he had saved her from falling off the building. Just about as unusual as it would be to see Kate Price cooking corned beef and cabbage. It should be her pet aversion in private life.

Funny "Is Zat So?"

"Is Zat So?" couldn't fail to be funny and to people who didn't see the play it will be the funniest. Just to hear the fighter and his manager is zat so? each other was as good as anything in the show and no screen will ever get those inflections. The film says everybody loves a champion after he is; but if the reaction to newsreels means anything Jack Dempsey is the present one.

However Chick Cowan was only interested in one particular member of the dear public and the last reel clinch is movie lore and law.

Western Formula Should be Numbered

"Grinning Guns" quotes somebody as saying "Anything worth having is worth fighting for." Maybe this explains all Western pictures—in their salaries.

The topheavy Jack Hoxie does the most grinning here and is of course the big gun. Also a nice blonde who can smile, even when she thinks she's crying, horses, guns, whiskers, chewing tobacco and plaid shirts. These are the basic necessities and almost all of every Western. They should number them instead of trying to find names.

All Wet—including Picture

Laura La Plante tells the world to "Beware of Widows," in this instance Paulette Duval and Catherine Carver, but the world may change it to "beware of this picture."

Laura does what she can in the way of making faces. She cuts loose generally, and particularly the houseboat. She fights desperately for Bryant Washburn so deserves no sympathy when she gets him. They had both been all wet but dried. The picture didn't, however.

Splendid Acting in "Resurrection"

Rod La Rocque and Dolores Del Rio were surely well chosen for "Resurrection." Dolores is especially fine. Though the part was practically all tragic she managed to find new ways to express her grief as each sorrow was piled on her. And in her few pleasant moments and glimpses of happiness she is altogether so sweet and innocent!

Russia and tragedy or tragedy and Russia, whichever comes first, but always together. "Resurrection" is nothing to see to cure the blues but decidedly something to see for splendid acting.

Too Much Foreign in "Fighting Love"

Credit names preceding "Fighting Love" were so very foreign, with about two exceptions, it didn't seem possible it could be an American picture. European touches plainly evident. Story well told and splendidly acted by Jetta Goudal. Her lace wedding dress could have been a queen's. And her hair is truly a crowning glory—but she must have her hats made to order. Happily most of the fighting was emotional, easier to watch especially as Miss Goudal and Victor Varconi did it, than knives and guns. Eulalie Jensen also fine as an Arabian friend and marriage performer.

Should Have Been "Dumb"

"Don Desperado" was used as the name of a Leo Maloney picture. It seemed like a misprint for "dumb" most of the time. He was like lightning during a storm, a flash or two and then blackness. He could stand off a mob and keep his prisoner at the same time and let himself be locked in a closet just when the girl needed him.

His slogan seemed to be "Trick and be tricked," but of course he took the last one, and Eugenia Gilbert.

Steel Stuff Outweighed Story

Most of "Fire and Steel" (film) was evidently moulded in a steel plant which made it interesting and the night scenes almost beautiful. The interest stopped with the scenes, what happened in them was an old story. Mary McAllister was the sensible half of the junior romance and Cissy Fitzgerald of the senior one.

Steel must be rather a drug on the market since women don't wrap it around themselves any more and even needles are as hard to find now in homes as they used to be in haystacks.

Significant Costumes

The Paramount's "Sports Revue" was entertaining and tastefully dressed in white with a different color stripe for each sport.

There may have been some significance in covering the football players with gold but it looked entirely out of place and spoiled the agreeable simplicity of the other costumes.

RAN. NEWMAN'S \$1,000 BILL SURE GOT AWAY

Attorney Accused Miss Jean Hamilton, but Jean Denied Seeing the Grand

That Randolph Newman had a grand all in one bill isn't denied. He also has a nicely furnished two-room apartment at 50 West 72nd street. Another concession is that he invited Miss Jean Hamilton to visit him there.

Up until this time in the story, no discussion had arisen.

But when Randolph arose later, he failed to find the \$1,000 bill, either in his trousers' pocket or upon the floor. And Miss Hamilton said she didn't have it either. Randolph see-sawed his pockets so fast they clicked fire almost, but no grand.

Newman called in friends to help in the coin hunt.

Then in came Detectives Muller and Cassidy by request. They searched, too, but also questioned Miss Hamilton, and when Randolph said, "Arrest that woman," they did.

In court, before Magistrate Gottlieb, Miss Hamilton again denied she knew of \$1,000 all in one bill, and crimsoned when it was stated that Bernie Rubel, of 200 West 38th street, had said he saw a portion of the banknote drop out of Jean's silken bloomers. Jean denied that, too, although Randolph admitted a bit of the bill had been found on the floor of his apartment.

The court held the girl in \$3,000 bail for examination tomorrow (Thursday) in West Side Court. While Randolph continued to look for the grand, Jean started a hunt for someone to bail her out.

Miss Hamilton asserted she is a secretary and lives at 740 Madison avenue.

SPEAKEASY AT HOME

Walter Munday and Wife Arrested—Steered Visitor—Mrs. Mundy Jumps Bail

Walter Munday, 34, waiter in a night club and living at 216 West 78th street, was arraigned in West Side Court before Magistrate Gottlieb on a serious charge and held in bail for trial in Special Sessions. Munday's wife, Ella, 26, said to be a cabaret hostess, was also arrested. When Mrs. Munday's case was called in the Woman's Court it was learned that she had "skipped" her bail of \$500. The bail furnished by a surety company was forfeited.

Detectives of Inspector Bolan's staff made the arrests following a complaint made by a visitor to the Munday home. The visitor stated to the detectives that he had met Mrs. Munday at a "speakeasy" in Times Square. She invited the visitor to a cabaret. Instead they arrived at the Munday home. Surprised, the visitor wanted to know where the cabaret was. Mrs. Munday advised the "visitor" to remain.

Munday was in the apartment. When the festivities were over the visitor found that his stop, including two drinks, had cost him about \$20. He left the apartment accompanied by Mrs. Munday. Meeting a patrolman, the visitor demanded that Mrs. Munday be arrested. The patrolman arrested the woman and detectives went back to the apartment and arrested Munday.

'ROUND THE SQUARE

Movietone Caught Exclamation, Too

In Fox's Movietone (sound) picturization of Lindbergh's take off at the Long Island flying field, it came out that the recorder had caught an unwanted exclamation when it seemed the flier would not leave the ground at his first try with "The Spirit of St. Louis." The exclamation, in a masculine voice, was cut out of the record. It said: "—, he can't make it!"

Colored Elks Parade on 5th Ave.

What is expected to be one of the flashiest and biggest colored parades ever seen in New York is scheduled for 5th avenue when the negro grand lodge of Elks, known as the I. B. P. O. E. of W. meets here in annual session Aug. 22-27. The negro Elks have obtained a parade permit and bands from all over the country are expected to participate. There will be a grand ball and contests with the Casino and Harlem Army under lease for that week. The lodge will headquarter in the Imperial Home, 160 West 129th street, New York.

Off Ice Cream in Montreal

Reports of the typhoid epidemic in Montreal state that it has abated. The epidemic is said to have started through children eating ice cream, with ice cream a market drug up there ever since.

Gertie Lawrence, Et AL., Kissed—Flowered A. D.

Andrew Sheridan, Jr., 25, graduate of Georgetown University, '22, and recently appointed as an assistant district attorney assigned to West Side Court, was the recipient of a bouquet of 25 American Beauty roses given to him by Gertie Lawrence, starring in "Oh, Kay," at the Imperial theatre.

Miss Lawrence met Sheridan when he attended Georgetown. Learning he had been appointed an assistant district attorney and with seven members of the cast, Frances De Foe, Kippie Fay, Pollie Williams, Betty Naxton, Raylla, Anita Gordon and Peggy Johnston, she hurried to West Side Court.

There the girls were introduced to Magistrate Gottlieb. The court made a brief speech touching upon the brilliant young A. D. A. After that, Miss Lawrence and the girls planted a kiss on the abashed young Sheridan.

Sheridan's father is well known in Marty McCue's district. He is a wealthy realtor. Young Sheridan is a graduate of Columbia Law School. He was with the law firm of John Godfrey Saxe and formerly associate editor of the Columbia Law Review. Sheridan lives at 143 East 47th street.

Dr. Steers Gets 3 Yrs.; May Fuller, 5 Months

Dr. Thomas H. Steers, 71, of 9 West 91st street, was sentenced to three years in the Workhouse in Special Sessions following his conviction a week ago of furnishing drugs on false prescriptions.

On the application of his attorney the execution of the sentence was suspended during the good behavior of the aged physician.

According to probation officers Dr. Steers for a long time had been supplying drugs to Mrs. May Fuller, former show girl, and said to have been married to three millionaires during the past ten years. Mrs. Fuller had induced the physician to issue the drugs to her under false names.

Mrs. Fuller was convicted of having heroin in her possession and sent to the Workhouse for five months.

Fuller-McGee Must Show

Edward M. Fuller and William F. McGee, who pleaded guilty over three years ago to bucketing stock orders, failed to appear for re-sentence before Judge Charles C. Nott in General Sessions and notice was served on their attorneys that they must be in court on June 6. At that time they will be re-sentenced to a term of not less than 15 months or over four years in Sing Sing.

When called for sentence Friday their attorney told the Judge he had expected the defendants to complete the examination now being conducted by a trustee in bankruptcy against Arnold Rothstein.

Ritchie Russell, stock, Schenectady, N. Y., after 40 weeks at the Hudson, will close next week.

The city council of Minneapolis has asked the governor to request the next legislature to officially designate May 21 in Minnesota as Lindbergh day.

Fred Coxito, musician, has gone to London to join the new "Blackbirds" show.

CONVENTION TIP

(Continued from page 5)

America, to assemble in Columbus, Ohio, June 7-9.

Slipped in on "Big 3"

An initial link appears through the "gentlemen's agreement" existing between Paramount, Metro-Goldwyn-Mayer and First National ("The Big 3") that neither would start on a sales campaign of next season's product until the sales convention of each in different cities were finally concluded. Those conventions away from New York ended last week.

Meanwhile, other distributors and producers commenced to sell product, especially Fox, Universal, Warners, Tiffany, F. B. O. and Columbia. Neither was tied in the "agreement." Exhibitors around New York looking over their product are said to have been impressed. Many contracts have been made while the Big 3 kept its understanding.

Eliminating Fox, Warners and Universal as standard producers, established in the film business and with a built-up trade, exhibitors admit they have been surprised at the quality of the pictures to be released by Tiffany, F. B. O. and Columbia, the three leading independent picture producers.

Bending the Market

This is believed to have been in the exhibitor's mind when he said the convention might take a day off to provide support for independent producers. It is the exhibitor's opinion that if this point were taken up at the convention and national word conveyed, after the analysis of the programs, as also suggested, that either or all of the three leading independent producers' next season's releases are worthy of purchase, that the support of the exhibiting theatres for those releases, not alone cheaper in cost than the old-line producers, would tend to bend the rental cost of the entire market.

In addition to the three independent producers mentioned is the merged Pathe, with a trust by exhibitors that Pathe will provide a purchasable output under its reorganization with P. D. C., with Cecil B. DeMille and D. W. Griffith as its directing heads.

Neither Columbia, F. B. O. or Tiffany has an extensive line of releases, in comparison with the Big 3 or Fox or U. Each has been striving and with success for a quality brand of program release that will stand up outside of the independent market. Each has achieved that aim and all of the three independents are recognized by inde exhibs as picture makers of merit. It is conceded that their output is cheaper, and also that their entire field or in first runs is more limited through being non-theatre operators by themselves. Yet each within the past two seasons, by sheer quality of picture, has broken into the first run division of all of the larger chain operators-distributors-producers.

One theatre operator of large dimensions with producing affiliations has said that he looks upon the independent producers mentioned, as a source for his secondary first runs. He frankly stated finding them to his circuit's advantage, both in quality of product and rental prices.

Manipulating Fred Thomson

One exhibitor interviewed had quite decided views of the inde exhib of America as a buying force, were it exerted. His views are not uncommon among exhibs, but in a couple of instances cited were examples of the power, he stated. One of the instances refers to F. B. O. and its manipulation of Fred Thomson, the western star. This exhib stated that that manipulation might be used by a buying force as an argument against F. B. O., if F. B. O. looked for the inde exhib support.

Also in the "westerns" he mentioned is Paramount's attempt to foist Luden, an unknown, as a regular high priced western star, and also the same thing with Metro-Goldwyn-Mayer and Tim McCoy, although the latter to date has been far from a sensation.

In the Thomson matter, the exhib said, he believed Joe Kennedy, F. B. O. head, in permitting Thomson to move over to Paramount, retained a piece of Thomson, although the exhib stated he thought Kennedy could have held Thomson if he had desired to for F. B. O.

Whereas Thomson, F. B. O.'s gross leader, had under F. B. O. distribution sold at \$25 or \$50 under

"VARIETY'S" BROADWAY GUIDE

(Changes Weekly)

For show people, as well as laymen, this Guide to general amusements in New York will be published weekly in response to repeated requests. It may serve the out-of-towner as a time-saver in selection. 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 as a handy reference.

PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the heading: "Shows and Comments."

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 FEATURES WORTH SEEING

"King of Kings" "Camille" "Seventh Heaven"
Vitaphone Shows (at Colony and Warner)

BEST NEW FEATURE PICTURES OF WEEK

Capitol—"Slide, Kelly, Slide." Rivoli—"Chang" (run).
Paramount—"A Million Bids." Roxy—"Cradle Snatchers."
Rialto—"Beau Geste" (return). Strand—"Resurrection" (third week).

NIGHT LIFE

The tag end of the season holds forth but meagre attraction in the night club field. Harry Richman at his Club Richman with a smart but pop-paced show, and the Parody Club, with those three funsters, Durante, Clayton and Jackson, are worth while taking in.

With the Silver Slipper and Jim Redmond's Frolics, these are the best in the field. Texas Guinan's new stand at 48th street is not so torrid as was her 54th street joy cave.

Of the "class" rooms, the Lido, Mirador and Montmartre each have dance teams as attractions; all good, with the dance music best at the Montmartre.

The Frivoli and Everglades are fair pop-scaled cafes for mass play—\$2 coverts.

The venturesome are recommended to the lesser known Harlem "spots," but should be reviewed in tow of sophisticated colored guides; otherwise the conventional Small's Paradise, Cotton Club and Connie's Inn are recommended and not bad. Small's for hot music on a busy night is colorful, and the Cotton Club is darktown on best behavior with a dressed-up Afro-American floor show—and quite classy in its way.

ROADHOUSES

Warm weather beckons to the roadhouses. Up Pelham way, Woodmansten Inn has installed a floor show to a \$2 covert, which is unusually high for a road place. Pelham Heath Inn and Castilian Royal are elaborating their stuff to meet the competition.

Down the road on the Merrick highway, in and about Lynbrook, the Castilian Gardens and the Pavilion Royal are the legit places; those who know the ropes can get more sawdust atmosphere and excitement in the lesser known stop-offs. Al Shayne tops a smart show at the Castilian Gardens.

RECOMMENDED DISK RECORDS

Victor No. 20598—Two popular cinema theatre orchestras are coupled here. Waring's Pennsylvanians with "My Regular Girl" and "Who'll Be the One?" by Art Landry and orchestra, both fetching dance combinations with vocal interludes.

Edison No. 51985 and 51991—B. A. Rolfe, trumpet virtuoso, is a quadruple feature. On the first he solos "Oh Promise Me" from DeKoven's "Robin Hood," which is backed by "Don't Be Cross." The second record is an orchestral concert coupling of selections from "Chocolate Soldier" and "Merry Widow," beautifully scored and rendered by Rolfe and his Palais d'Or orchestra.

Brunswick No. 3517—Vincent Lopez at his best in "Lane in Spain" and "I'll Just Get Along" with the able vocal trio assistance of the Keller Sisters and Lynch.

Columbia No. 50039—This is a 12-inch \$1.25 disk of vocal excerpts from two musical comedies, "Rio Rita" and "Lucky." The Columbia Light Opera Co. is in fine voice for this duo.

Victor No. 20599—The "Hit the Deck" hits, "Sometimes I'm Happy" and "Hallelujah" by Kahn and Shlikret's orchestras extract the best possible from the contagious Vincent Youmans tunes. Franklyn Baur contributes vocally.

Columbia No. 935—Those who like dialog that is different, and no matter how often heard it's pleasing, should get a load of Moran and Mack doing their Two Black Crows funny crosstalk.

RECOMMENDED SHEET MUSIC

"Hello Cutie"
"Keep a Little Sunshine in Your Heart"
"Wistful and Blue"
"Pretty Lips"
"Yesterday"
"Lucky Lindy"

Paramount his pictures were demanding \$250 in neighborhoods.

Kick-back Deals

Deals of this character, regardless of the star's inclinations, if under contract, as Thomson was with F. B. O., would hold a kick back, the exhib claimed, under proper working conditions, if an alleged national convention of inde exhibs were working for the good of all instead of under wraps. "Resolutions," said one exhib, "are the bunk and they make a national convention the bunk. In the years that have gone and the national conventions with them, it was all talk, theories and resolutions."

"Now that Pete Woodhull is at the head of the M. P. T. O. A. let him show something, if he can show anything, and then let the M. P. T. O. A. ask for the theatre chains to come into its membership."

"Debunk the M. P. T. O. A. if it can be cleaned up. The best way to start is to do something for the inde exhibs besides resolving or talking."

"But there's no hope," he concluded. "The whole thing must be in somebody's vest pocket."

Columbus, May 31.

This town is set for the eighth annual convention of the Motion Picture Theatre Owners of America. At a last minute rally, held May 25 at Neil House, Ohio exhibitors got thoroughly behind the convention. President William M. James, Columbus, introduced J. J. Har-

wood, Cleveland, as chairman of the convention committee.

The following Ohio exhibitors threw their entire resources at the disposal of the national convention and will be in Columbus to help as hosts: Henry Bleiberson, Delaware; John A. Schwalm, Hamilton; H. T. Palmer, Painesville; C. W. Miller, Youngstown; John L. Damm, Wadsworth; George Fenberg, Newark; A. C. Himmelman, Sandusky; G. H. Foster, Marion; Martin G. Smith, Toledo; J. A. Ackerman and A. Hettessheimer, Cincinnati; C. M. Taylor and C. H. Weidner, Columbus.

Edward Guest, poet, whose verses are now suffering screening, has been added to the list of those who have promised to attend.

Among those who have accepted invitations to attend are Governor Donahy, S. L. Rothafel, H. M. Warner, Harry Reichenbach and C. C. Pettijohn. Reichenbach will act as toastmaster at the banquet.

George E. Wintz, road show producer, who has the "Music Box Revue" on tour, has retained O'Brien, Malevinsky & Driscoll to institute a damage suit for malicious prosecution against the Jackson, Miss., butter-and-egg man who instigated the arrest of the "Music Box Revue" cast and producer on an alleged indecency charge.

Helene Daye has replaced Genevieve Blair in Al K. Hall's act.

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15 YEARS AGO

(From Variety and "Clipper")

The rivalry between the Shuberts and the "Syndicate" was at its height. The Shuberts were reported offering nearly half a million dollars in bonuses to Syndicate producers to switch their affiliations without any result. A. L. Erlanger was in Europe at the moment.

The invasion of England by American producers started about this time. America had been importing British plays. Projects for London included "Officer 666," "Maggie Pepper," "Get-Rich-Quick Wallingford." The last named was a conspicuous hit.

Ringlings were reported planning a huge amphitheatre at 240th street, near Broadway, New York, as a circus lot. (This is about where the Velodrome is now).

Clara Morton was about to retire from the Four Mortons and the Four Fords, dancing act, had decided to separate.

Another step in the collapse of the one-nighters was the discovery that producers were quitting. One router estimated that the material in sight at that time would not be 60 per cent. of requirements.

The Friars held their first "Frivol" at Berkeley Lyceum, New York.

The bill at Hammerstein's had 14 acts. Among them were Blossom Seeley, Gertrude Vanderbilt and George Moore, Ryan and Richfield, Julius Steger, Arthur Deagon, Mae West and Ethel Green.

50 YEARS AGO

(From "Clipper")

Local travel was attended with some difficulty. New York Athletic Club was holding its games at its Mott Haven grounds in a few days and informed sport fans the convenient way to reach the field was to take the boat from Peck Slip to Harlem and ferry thence to Morrisania. Alternate route was by N. Y. Central.

Centennial exposition in Philadelphia had become a permanent exposition in Fairmont Park. But the old fight was resumed to keep it closed Sunday. Puritan element had just been victorious.

The P. T. Barnum circus and Howe's show were involved in a hot billing war in Worcester, Mass. Circus operation was anything but peaceful in 1878. The American and French circus, playing Pater-son, N. J., became involved in attachment proceedings and when it got clear after much trouble, somebody cut the guy ropes as the top was being struck and there were narrow escapes in the crowd as the poles toppled.

Gentlemen seemed to prefer blondes in the last century. A number of troupes were travelling under the name of "Blonde Min-strels." Mme. Duco's was one of the best known. Press Eldridge was a specialty act in the show, which had just finished an engagement in New Haven.

J. H. Haverly opened the Chicago Adelphi, closed for remodeling. The minstrel show had George Wil-son and Matt Wheeler as end men. Billy Rice was one of the stars and Primrose and West were in the roster. A feature was "ladies' night" when smoking was pro-hibited and no beer was sold in the theatre.

The great baseball rivalry was between the eastern and western teams. The east crowd had just finished their first western tour of the season and had had the better of the scores. Boston led the league. Hartford was close up.

INSIDE STUFF

ON VAUDE

No will left by Anna Eva Fay was discovered, following her death, with her husband and several relatives as heirs to the estate. This latter is said to consist of some little realty. The late Mrs. Fay's in-tention, according to friends, was to establish a home for professionals. In the absence of a will, the estate will be apportioned according to orders of the court.

One of the most astonishing vaude switches of this season has been the advancement of Proctor's, Newark, N. J., from a loser to a winner. The house is said to have gone \$2,500 weekly into the red, until H. R. Emde assumed charge. Under Emde's direction Proctor's commenced a series of ballyhoos, tie-ups and publicity that turned the house into a winner against heavy competition.

In the same city William Downs was promoted from manager of the local Loew's to the home office in New York for similar work at Loew's. It's said Emde's Newark record has reached the picture people with resultant offers. From accounts the Newark situation was conveyed to all Keith-Albee and Proctor managers in a circular letter, as an example, it especially dwelling upon what Emde had accomplished, despite the handicap in pictures and against names in the opposition houses.

A firm of Broadway producers likes to make it known to vaudevillians they will not book through a certain agent. They make it so strong the act immediately appreciates it can not mention its agent's name, if handled by that agent. When receiving the offer the acts say they will think it over, consult the agent, and either accept or reject on his say so.

If accepting, each week they pay the agent his 10 per cent or more commission and the producing firm well knows they do. The firm is so helpless it foregoes its oath never to book through the agent on the plea the act didn't give that agent's name. And the agent is said to make it plenty expensive in the salary way for the firm, which has to pay top salary for every one it engages through its general unsavory standing.

Actors this firm needs and some they must have probably get 25 per cent more in salary than the actors or acts would ask elsewhere. Agents and acts working together usually add on that much.

Several barred agents in straight vaude circles are also up against the same thing, with the vaude bookers, but that's another gag. Acts when agents promote them into money and position take care of their agents with rare exceptions. The exceptions are rarer nowadays than in past years. With the wide open field at present, vaude heads or Broadway producers carry little fear for actors.

One of the former vaude agents who doesn't stand at all with the vaude bunch was kicked out when he had a \$500 act under his belt. He has made more out of that one act alone since leaving the vaude agenting offices than he did any week when he had to split one-half of his 5 per cent. Another inde agency firm who has never squawked about "a stone wall in picture bookings," has been making more weekly than does the big time vaude agency they formerly worked for.

It appears to have been the most expensive verdict in a working way ever secured by the Keith-Albee office when it defeated Max Hart. Im-mediately the K-A agents got the idea they should have had years before, that they can wake up any morning to find they have no business. This has led to an inward revolt amongst nearly all of them, with the revolt asserting itself in several ways. While for Hart, though he contested as a matter of right and principle, he and everyone else know he is making at the very least twice the money today as an agent as he did in his best years with Keith-Albee.

A bit of dreariness in the prevailing report that the Western Vaude-ville Managers' Association, the largest booking agency at one time outside of New York, is about through. What little it has left in the booking of vaude mainly consists of Orpheum, Junior, houses.

The tale of the association is a steady decline since attempting to book and compete under the methods of Kut Kahl, who in reality has been in entire charge of the association ever since Charlie Bray left it. Everyone in the association at present is a Kut Kahl messenger, under-standing they must do as ordered by the Kutter or else—!

To Kahl's record will stand that ever since he has had full charge of the association and Orpheum, Juniors, he has never built up a town, the decline usually starting with a new Orpheum house within a month after it opened. The Kahl system has been to deluge a falling house with cheaper shows. No attempt ever was made by the Kutter to send a new house along with a better type program if the first policy didn't stand up. However, the Kahl method has been perfect for the opposi-tion wherever the opposition displayed showmanship.

It's a recurrence almost with the main line Orpheum circuit the past season. It's doubtful if the Orpheum has over two big time money makers on its circuit and those two, Palace, Chicago and Orpheum, Los Angeles. In Kansas City even the Mainstreet, an Orpheum pop price house and policy, after an advantageous start with its recent new policy, has started to slip, while the big time Orpheum there is pitiful.

The most outstanding set back on the Orpheum time, however, has been the State-Lake, Chicago, once believed to be the best vaude theatre as a money maker in America. During its first years the State-Lake netted about \$750,000 annually. Now it's lucky if breaking even, for grosses in that house have dropped from around \$28,000 weekly to between \$17,000 and \$18,000 a week, currently. The latter may be credited to Paul Ash. Not only is Ash responsible for holding the B. & K. Oriental, Chi-cago, to around \$40,000 weekly, but he has never cost the State-Lake less than \$10,000 a week in lowered receipts. Since Ash has been the Loop's sensation, and that is over a year, he seemed to pick off the State-Lake patrons.

The apathy of standard vaudeville acts about changing material is blamed upon current booking methods by acts playing the Keith-Albee and Orpheum circuits. According to many acts, using the same material they used five years ago, the bookers discourage the purchase of new material and productions by their catch penny methods and by making the act take all of the hazards when securing a new turn.

After paying an author his advance royalty, purchasing costumes and scenery where necessary and going through the usual rehearsal period necessary, the act is asked to "show" at a cut salary, regardless of the status of the act in the office. Not only does this apply to acts carrying productions but more particularly to standard two acts, singles and acts in "one" using the same gags and bits for seasons.

According to these artists after broaching the subject to the bookers they were always discouraged if the modernizing entailed any additional salary demands. As the bookers were usually more willing to book the old act at the salary set the acts felt it was out of their province to worry about material. A recent instance is a two-act that played the Palace with the same routine of talk used for the past four years, be-tween musical comedy engagements. No interest was shown when the act offered to do something new at increased tariff.

Ed Brendel, former vaudevillian, was reported in Variety last week as having surrendered his Paramount picture contract, and intended under other management to go into two-reelers.

At first reading it might have been presumed that Brendel was not a success in pictures. He was. This is how he was handled by Para-mount, on a contract calling for \$1,000 weekly with an option for the second year at \$1,500. Brendel's first with Par was "The Campus Flirt" in which he did very well. Then for seven months he was kept on "Wings," another Paramount and a special. After the seven months when the picture showed in the studio, Brendel was in but 200 feet.

Paramount suggests to Brendel it would take up the second year's option at \$1,000 weekly. Brendel retorted he thought he'd better move.

NELLIE REVELL IN HOLLYWOOD

By NELLIE REVELL

While driving past the miles of movie magnates' mansions at Santa Monica Sunday I decided to drop in at Louis Mayer's (probably because it was to that place I had the invitation).

It was "Eastern office" day and I found loads of visitors who had come out to attend the picture sales conventions topping it off by a week-end in the beach movie colony. Most by that time had gotten over the scare they had suffered a few days before when their special train was halted in the middle of the desert and held up by a gang of villainous-looking cowboys. They could laugh about it now—but ac-cording to private advices they were a pretty scared bunch until it was disclosed that the "cowboys" included Tom Mix, Tim McCoy, Buck Jones, Ken Maynard and most of the other "westerns."

But the porters were the most frightened, though, because they had all just received their tips and they wouldn't believe it was a joke until the bandits returned that "tip money." The one person on board who wasn't scared, they say, was a woman—the ladies' maid. She slapped one cowboy's face so soundly when he pointed a gun at her that he has sworn off holding up trains—if there are women aboard.

William H. Crane and his wife have come back home to Hollywood after a month's hand-shaking in New York. It was a hard trip for this fine old gentleman who is getting very feeble. No sooner had Mr. Crane landed here than Frederick Ward started east for a summer at his Catskill home.

All the humor on a comedy lot isn't confined to the pictures, and the wisecracking that went on in the semi-gloom at a studio preview I attended recently got many a laugh. For instance:

"Have you heard," asked one cutter of another, "of the Scotchman who made his daughter get married in the backyard?"

"No," said the other, "why did he do that?"

"So when the wedding was over, the chickens could pick up the rice."

If Los Angeles had no other claim to distinction, she could demand fame for having added color to the American home. Everywhere, on the hills and on the mesa, one sees the dazzling white and the pastel shades of the cunning little bungalows studding the landscape. They are quite inexpensive, too, as compared with the east, even if you rent them furnished.

One friend has a delightfully furnished bungalow of seven rooms for \$125 a month, another has a slightly smaller but equally nice place for \$100 a month. In the little bungalow courts, one can get a living room, dining room, bedroom and kitchen for \$60 a month. Of course they are not furnished in antiques, tapestries and Chinese rugs, but they are thoroughly homelike and comfortable.

About the first thing people from the east do when they alight here and sign a contract, is to go and pay something down on a home. Some-times they finish paying for it; sometimes they don't. But there is something about California that stimulates the desire to own a home.

Papers here last week contained the story of a good gagman who has gone where bad gagmen ought to go—San Quentin prison. And not the least interesting part of the story is that the judge admitted he hated to sentence the young fellow and would not have done it if there had been an alternative.

"Where are you from and how did you get into this mess?" asked the judge as the man was haled before the bar.

"I'm from the east, judge," the prisoner admitted. "I came out here and tried to get a job, but my line was overcrowded so I went into busi-ness as a purveyor of forbidden waters."

"What's that?" said the judge. "I don't get you."

"Bootlegging, judge, bootlegging! I got a good list of clients but even that profession was overcrowded. So then I took up burglary as a sideline."

"Any luck?" inquired the judge, sympathetically.

"Well, your Honor, you see me here—they got me on my first job."

In case you have noticed the name of Bob Eddy on the new Langdon picture, "Long Pants," and wondered if it's some scion of the old Eddy family of vaudeville, your mind may now rest at ease. Bob is one of the Eddy family of acrobats, but his acrobatics are all mental now, for he is one of Harry Langdon's most valued gagmen.

Another old vaudevillian out here is John Burke of John and May Burke. I encountered him on Hollywood boulevard and left him with the news that he is working on the Bennett lot where they are about to give him the lead of a feature comedy. Other old friends out here include Phil Barthelmess, the writer; Cissie Fitzgerald, Alan Brooks and Bert Levy, the cartoonist, who has been here so long that he has gone native.

Last Monday Los Angeles was treated to so many theatrical open-ings, it didn't know what to do. With Otis Skinner and Al Jolson both having premieres, it was a case of the Angeleons being able to be happy with either were the other away. But it ended up by Jolson getting most of the movie crowd while Skinner got the New York expatriates who know and love their theatre but have become coast defenders just the same. At the opening I noticed not just a sprinkling but a deluge of names from the legitimate stage and writing world.

Roy McCordell has left us flat and gone back to New York after having completed the three pictures he was writing for Taylor Holmes out of his famous "Jarr Family" series.

A film comic and his beautiful wife are just beginning to get on speaking terms again—and it all happened this way, it is said. Not long since the middle-aged maid in the comedian's home resigned and the mistress decided that if she cleaned her own house it might help to keep her slim figure slim. So donning an apron and a pair of rubber gloves she began to dust. Just as she was going good, the doorbell rang and she answered it.

"I came for Mr. Soandso's dark glasses," said the prop-boy at the door and tried to take her hand when she returned with the glasses.

By lunch time she had finished her cleaning and was back in her silks and satins, when the comedian came in. It was the first time he had been home to lunch in six months and the explanation finally came out. After much wandering around the house, he said, casually but uneasily:

"By the way, where's the new maid?"

"What new maid?" his wife asked.

"Why—why, the prop-boy told me you had a pret—I mean a new maid."

Then a great light dawned on his wife. So that was why he had come home to lunch. And the battle was on!

A motion picture lot is supposed to be the nth degree of sophistication. Its frequenters to be blasé people who think in wisecracks and are al-ways searching for a new thrill.

Maybe so, yet the thing drawing the biggest crowd at lunch time on the Goldwyn lot when I was there, was—a game of barnyard golf. Yes, horseshoes! Quoits!

TICKET TAX INVESTIGATION BY FEDERAL AUTHORITIES

Nearly every Broadway theatre ticket agency broker has been ordered to appear before U. S. Commissioner Cotter upon complaint of U. S. District Attorney Tuttle that there has been wide evasions of the tax law concerning excess ticket premiums (over 50 cents above the box office price), and that by the incorrect returns hundreds of thousands of dollars have been withheld from the government.

When the actual investigation began last week the ticket men involved grew panicky and called conferences to decide on ways and means of defense. A general fund was subscribed, and Louis Marshall, who carried the test case of New York State's 50-cent ticket law up to the U. S. Supreme Court, where it was found unconstitutional, was again retained. It is understood Mr. Marshall will not figure in the present investigation other than as advisory counsel, but that he will act when the matter reaches the highest tribunal.

The contention is that if New York's 50-cent ticket premium law was rated as price fixing and therefore invalid, the federal law which provides for a tax of 50 per cent. of all premiums above 50 cents per ticket is equally so. Also that it is confiscatory.

The government has no complaint against the payment of the 5 per cent. tax on strictly 50-cent premiums, although in most agencies 10 per cent. is actually collected. Inspectors were tipped off that many excess premiums were secured on tickets disposed of by New York's exclusive clubs, whose dealings have been with a number of agencies. Recently records in the Racquet and Tennis, Colony, Harvard, Yale and University clubs were seized. The amounts paid the agencies for tickets were investigated and last week the brokers were called downtown.

Active in investigating the brokers, agency clerks and others is George S. Lelsure, assistant to Mr. Cotter. Mr. Lelsure is a former Harvard man and a member of the Harvard Club.

Stung Federal Men

There are half a dozen stories as to how the club information was obtained and what actuated the federal men to become active. One is that a couple of department men from Washington came to New York just before the Delaney-Malone fight and called at Jacobs' agency for tickets. Disclosing their identity and saying they were on vacation and would pay the price, with no come-back, they were shunted around the agency, told there were no tickets. Later they discovered patrons were being shilled to an upstairs room to tickets. The government men got sore and swore to tear the ticket situation wide open, it is said.

Although the federal district attorney's office is handling the investigation, there is no clear indication that criminal proceedings will follow, although some brokers say Mr. Tuttle insists on prosecution. The federal tax inspectors are after the money it is alleged has been withheld from the government. That the federal men will deal with the brokers and try to arrive at a basis of settlement is believed. If so, a considerable sum will be paid by the brokers. The total estimated sum withheld by the agencies exceeds a million annually.

"Racket" Costs

How deep the investigation will go is conjectural, but it cannot proceed very deeply without involving the managers and theatres. It is the managers whom the brokers declare are responsible for a good portion of excess price getting. There are so many angles to the ticket field that only those brokers who have grown up in it fully understand the "racket costs" that could be traced to the managerial offices.

This season four or five producers with outstanding hits started peddling choice locations to agencies at \$1 or \$2 and more above the box office price. There appeared to be no secret about it, although several denied the practice, even when it was pointed out that half of such money belonged to the government under the law. If the managers concerned are involved they may have an out by saying the money will go on their income tax

returns. It's a question, however, if such "collections" should not be placed on the monthly ticket return required and filed by each theatre box office.

Similarly, the kick-back money from agencies to manager on the regular 50-cent premium tickets may be investigated. The kick-back money is believed to be an excess over the established or box-office price and the law is clear on that point—one-half to be paid the government by the manager, just as one-half of all over a 50-cent premium should go to the government from the agencies.

When fighting the 50-cent law in New York the brokers put up a general defense that they were forced to buy tickets for bad shows and therefore sustain a positive loss, only compensated by charging excess premiums on the comparatively few real successes. After the law started operating there was an investigation, during which the ticket people claimed they were entitled to a service charge to cover extra expense in carrying charge accounts, losses therefrom, delivery and what not. That was not upheld, but further proceedings hung fire until a test case was finally disposed of in the broker's favor by the Supreme Court. Virtually the same defense is put up against the government's present investigation, in addition to the confiscatory excess premium tax.

Alphabetical

The district attorney decided to call the brokers for examination in alphabetical order, with Alexander's agency the first to be questioned. Curiously enough, it is one of the smaller offices, receiving an inconsiderable ticket allotment. His bookkeeper caused something of a stir Friday by declaring a double set of books were kept. The books described were ledger 1 and ledger 2, besides a daily journal or sales book.

The bookkeeper, Miss Schaffner, described the use of the two ledgers, one for the sale of tickets at 50-cent premium and the other for tickets sold to clubs at high prices. She stated that not until late in 1926 did the agency sell tickets for more than 50 cents over the price and declared that was necessary because Alexander had to pay more than box-office prices to the theatres to secure tickets. A price was set on the tickets, but there "was no limit on what we can charge for service and delivery."

Willing to Pay

Tuttle sought to have the witness admit that in addition to charging clubs high prices for tickets, an additional 10 per cent was added as a service tax. The outstanding case of excess charging was brought out in the case of a charge of \$59.40 for six tickets to "Countess Maritza" (which has a box-office top of \$5.50). A pink slip was offered in evidence, made out to the Harvard Club for the tickets, which were purchased by Richard Roeloffs, member of the club and a downtown broker. Actually the price paid for the six tickets was about \$3 more per ticket than had they been purchased at a 50-cent premium in the agency. The witness explained that "the clubs want what they want" and are willing to pay extra for front locations.

Tuttle in his statement to the federal commissioner declared he believed that as monthly returns by the agencies to the tax collector were all along similar lines, a charge of conspiracy might be raised. He also intimated that perjury might be proven because the sworn returns did not include the premiums received from the clubs. The prosecutor contended that there was a further violation in the manner in which the agencies kept books and also in the alleged 10 per cent service charges.

A number of well-known clubmen are expected to be called. It is well known that such patrons when entertaining care little for expense, and it is questionable if process servers will be able to slap papers on the wealthy clubmen.

Because of appearance in court of counsel for the accused brokers, the prosecutor stated he would delay action before the grand jury. Ex-Congressman Nathan D. Perlman and Charles H. Griffiths represented Oscar Alexander and his agency and will act similarly for



BARRIE OLIVER

"LONDON'S BOY FRIEND"
KENT "EVENING ECHO" (April 29, 1927) said:

"Mr. Oliver's dancing in 'Two Little Girls in Blue' is nothing short of amazing, and he was called back again and again last night." FREDERICK JACKSON, Personal Mgr., 22 Carlyle Square, S. W. 2, London, Eng.

'Grand St. Follies' Co-Op.

"Grand Street Follies," last production of the Neighborhood Playhouse, is at the Little theatre currently on a co-operative basis, the members of the company from the Neighborhood desiring to hold together as long as it is financially possible without the subsidy annually given by the Lewisohn sisters.

At the Little, Helen Arthur will continue as the business representative. Other members of the executive staff from the Neighborhood will also take the co-op chance on putting the show over for a run.

Geo. Sherwood in Films

George Sherwood recently leading man of the Keith-Albee stock, Portland, Me., goes with Banner Productions, on the Coast, for his first picture.

the other brokers, except Tyson & Brother-United, which has retained former Congressman Thomas Jefferson Ryan.

The agencies and brokers called before the commissioner are:

Alexander Theatre Ticket Office, Inc., Oscar Alexander, Edward Alexander; Arrow Theatre Ticket Agency, Inc., William Deutch, Joseph Gransky; Calumet Theatre Ticket Company, John Mahoney; Louis Cohn's Theatre Ticket Office, Inc., Isadore Cohn, Samson Mayer; Leo Newman; Premier Theatre Ticket Company, Jack Levy; Suburban Theatre Ticket Office, Sol Suber; Sullivan Theatre Ticket Service, Inc., John A. Sullivan, William H. Rabell; Supreme Theatre Ticket Company, Joseph A. Deutsch; Tyson & Co., John L. McNamee, Thomas E. Naughton, William J. Sullivan; Tyson & Bro. United Theatre Ticket Offices, Inc., David Marks, Augustus Kiesel; The Theatre Ticket Library, David A. Warfield, Barney Warfield; "John Doe" and "Richard Roe" were added to the list by way of provision for unidentified defendants. The latter is said to include the Broadway Theatre Ticket Office, Charles Levey and the Jacobs agency, Mike Jacobs.

Agencies believe they have a special defense through the existence of the New York State 50-cent law. They contend that had they filed a return showing excess premiums, it might have reached the state authorities and under the former law, the brokers would have been subject to fine and revocation of the license.

About two months ago the U. S. Supreme Court decision nullifying the N. Y. State law was handed down. Since then only one or two agencies have filed returns showing the sale of tickets at premiums in excess of 50 cents.

When the government's investigation started a Broadway broker addressed a communication to the tax collector for the district, pointing out the tax situation while the state law's status was pending. He enclosed an amended return, showing about \$16,000 due the government on excess premiums. A check for \$3,000 was tendered with the promise to pay off the balance in installments.

"COQUETTE" WAITS

Jed Harris Holds Off Until Helen Hayes Is Free of Brady Contract

Jed Harris will withhold his contemplated production of "Coquette" until the expiration of Helen Hayes's contract with William A. Brady.

Miss Hayes had been selected for the Harris piece but not contracted, and the production date being indefinite, signed with Brady to star in the revival of "What Every Woman Knows." With the Brady contract in force and a verbal agreement between producer and star that she would remain under the management next season if required, Harris had a choice of proceeding with "Coquette" with another star or holding off production until later.

Brady plans to project Miss Hayes in a revival of "The Little Minister" next season.

'LIGHTNIN' PLAGIARISM CASE MAY BE DEFENDED

According to the Appellate Division, New York, John Golden and Winchell Smith are to be afforded opportunities for defending Estha W. Alston's suit on plagiarism charges involving "Lightnin'," the long distance Broadway success, until Anne Nichols' "Able's Irish Rose" came along.

If an original default verdict in the administratrix-widow of Arthur C. Alston were permitted to stand, it would have meant the loss of over \$1,000,000 to Smith and Golden.

The producer and co-author of the late Frank Bacon's success through inadvertence permitted judgment by default. This entitled Mrs. Alston to an accounting of the profits and a receivership.

Subsequently the suit was reopened and the verdict set aside with Mrs. Alston contesting this snatching away of her legal victory.

The ground upon which Smith and Golden secured the vacating of the judgment is their plea that Alston waited until Frank Bacon's death before starting suit. This was offered as an evidence the action was not instituted in good faith, providing that Alston believed "Lightnin'" to have been a copyright infringement of "Tennessee's Pardner" which Alston controlled. Shortly after Bacon's death, Alston also died, and his widow is carrying on the litigation.

'Abraham and Maria' Is 'Abie' in Germany-Austria

William De Lignemare, general manager of "Able's Irish Rose," sails for Paris Saturday. He will go to Vienna to direct the casting of "Abie" there and start rehearsals. He will also journey to Budapest and Berlin with a similar object.

"Abie" opens in Vienna about Sept. 1, is dated for Berlin Oct. 15 with Budapest immediately thereafter.

In Austria and Germany the wording "Able's Irish Rose" will be used as a sub-title, the play being principally billed as "Abraham and Maria."

The reason for this is that Abraham is the most recognized Jewish name, and Maria the most commonly known Catholic name.

"Lady Do" in Philly

"Lady Do" is in its final week at the Liberty. It will try the summer going in Philadelphia, opening at the Garrick next Monday. The show was presented by Frank L. Teller, with others including Karyl Norman ("Creole Fashion Plate") interested. Norman is featured. In the second week here there was a financial jam, Teller withdrawing, although claiming to have lost \$45,000 along with associates.

The company went on a modified co-operative plan, except for the chorus. The average grosses have been between \$3,000 and \$3,000 weekly.

"NIGHT HAWK" ABROAD

"Night Hawk" is to be produced in London under management of Harry J. Welcher in association with a British producer, identity not made public.

Welcher, who had previously handled publicity for the New York company, acquired the foreign rights and sailed for London last week.

PEARL CHILDS KILLED BY ARTIST-HUSBAND

Married 2 Months—Living in Los Angeles—Mrs. Mueller Refused to Return

Los Angeles, May 31.

Lawrence S. Mueller, artist, strangled his wife, known on the stage as Pearl Childs, with a sheet while she was asleep and then hung himself from the top of a door of a closet with a bed spread around his neck yesterday.

Mueller found that his wife had tired of him after a two months' honeymoon and was planning to return to the stage as leading woman for the Shelley Repertoire Players here. He came to Los Angeles from his desert town, went to the hotel on Figueroa street where his wife was stopping, and pleaded with her to remain with him for one week. He then committed the murder.

When police arrived both were dead. Numerous letters were found telling of troubles the couple had during the brief honeymoon.

It is said the dead woman worked for William A. Brady in New York several years ago and subsequently appeared in a musical comedy in the Argentine.

Mrs. Mueller was 25.

Mrs. Katie Greene in Another Mess in Wash.

Washington, May 31.

More trouble for Mrs. Katie Wilson Greene, concert bureau operator, as an aftermath of the recent advent of the Metropolitan Opera Co., here at the Auditorium under her management.

Now Jacob C. Levy, attorney, is suing Mrs. Greene for \$25,000 damages, with Emanuel Daniel of Baltimore named as co-defendant.

Levy declares that he paid \$3.30 for a ticket to hear "Il Trovatore" as sung by the Met. company on April 23 last. He says that he duly presented the ticket at the door and was admitted. After he had gotten inside the auditorium Daniel is charged, in Levy's suit, with having come behind him and in a loud voice demanded: "Let me see your ticket."

The ticket, it is alleged, was snatched from his hand by Daniel "to his great fright," and in such a manner as to give the balance of the audience the impression that he was endeavoring to enter without the required pasteboard. He declares that this action greatly humiliated him and has hurt his standing as a practicing attorney and a member of the District of Columbia Bar.

The other episode in connection with this Greene booking consisted of a near riot and threats not to sing when the lady-concert booker declined to let the various officials, semi-officials, secretaries, maids, etc., of the company crash the gate.

Eddie Pidgeon T.P.A. Pres.

Eddie Pidgeon, former critic and theatrical ad man on the Journal of Commerce before its merger and recently p. a. for "Hit the Deck," was elected president of the Theatrical Press Representatives of America this week.

He succeeds Walter K. Hill. Wells Hawks is president emeritus of the organization.

3 Stars for "Merry Wives"

Los Angeles, May 31.

Otis Skinner, with "Honor of Family" at the Playhouse, will revive Shakespeare's "Merry Wives of Windsor" next season.

Minnie Madden Fiske and Margaret Anglin will co-star with him.

Erlanger's Rheumatiz

A. L. Erlanger, suffering severely with rheumatism, is reported sailing for Europe next Saturday. It will be his first trip abroad in 15 years.

It is expected he will seek a cure at the German watering places.

AMELIA BINGHAM QUITE ILL

Amelia Bingham is reported quite ill at her home on Riverside drive.

B'WAY NEVER BEFORE SO BARREN OF NEW SUMMER MUSICAL SHOWS

No Big New Musical in Sight Before August—Standard Titles of Past Summers Absent—Not Over 10 Shows With Music Going Into Hot Spell

A glimpse of the current Broadway musical attractions and those in sight during the hot spell finds that but eight now running will go into the summer, while not a standard summer musical revue title of past seasons is showing its name up before August. This leaves Broadway the most barren of new summer musicals for years, or since they commenced to build theatres overnight.

Present musical attractions are topped off by "Rio Rita" at the Ziegfeld and "Hit the Deck" at the Belasco, they being the reigning musical successes. Both are virtual capacity, with "Rio" without a money contender since opening four months ago. "A Night in Spain," at the 44th Street, jumped into third position last week, with "The Circus Princess" of about equal rating. However, its spotting at the Winter Garden is questioned as to run possibilities, especially with hot weather on the way.

Of the musicals given the best chance for holding over are "Honey-moon Lane," Knickerbocker; "The Desert Song," Casino; "Oh, Kay," Imperial, and Peggy-Ann, Vanderbilt. "Queen High," Ambassador, too, should coast along and perhaps last through July. Although there is a variance in the number of weeks played by this group, all are credited with a season's run. "Honey-moon Lane" and "Queen High" have played longest, now completing their ninth month.

Standard Titles

The only new musical at hand is "Padlocks of 1927," due at the Shubert next week. Also, "Truth About Girls," at the Waldorf. "Merry-Go-Round," a summer revue of modest proportions, opened this week at the Klaw, while the "Grand Street Follies," a Village novelty, moved up to the Little Monday, this being the first shot at Broadway.

This leaves the standard titles of yesterday—Ziegfeld "Follies," "Greenwich Village Follies," White's "Scandals," Carroll's "Vanities" and "Passing Show"—out of range, with only the Ziegfeld "Follies" due to show in August. There was no new "Village Follies" during the past season, either, and it may be entirely cold.

The current "Scandals" is being held in to make a solid year's run and will depart from 42d street in time to make Chicago by July 31.

It is claimed that this summer will not see in total over 25 Broadway theatres open, also taking in the drama, comedy and farce, new or old. There are 40 at present, not counting four revivals and another two next week.

Trying for 'A.&M.' Show, But Talent Is Scarce

From accounts the Shuberts contemplate casting for another "Artists and Models" to furnish a summer musical attraction for either of their three theatres that may need one before long.

It is said, though, that they find talent for a musical such as "A & M" must be difficult to procure, especially women principals.

With the shortage of talent for Broadway musicals at present, salaries are reported to be soaring for those acceptable and available.

Hamberg Off "Patience"

Perke Hamberg, foreign musical director who produced the revival of Gilbert and Sullivan's "Patience" at the Masque, New York, last week, resigned as orchestral conductor Wednesday following the premiere.

The show opened badly Monday, comment being that the orchestra and the singers didn't work together. The first orchestral rehearsal is said to have been held on the day before the opening.

FILM CRITIC WRITES PLAY

John S. Cohen, Jr., picture critic of the New York Evening Sun, has written a three-act play entitled "Too Much Love."

GILBERT GABRIEL

Gilbert W. Gabriel, critic for New York "Sun," who has won the season's critics' race for two consecutive times, is a native New Yorker, Brooklynite to be exact. In a biography compounded for Variety a few years back, it stated he had gone through various schools and colleges without experiencing the things that made Young Woodley ticklish.

Gabriel graduated from Williams College in 1912. After this he idled around Europe, constituting the finishing touches to his education, and he returned to New York to work. His first newspaper job was on "The Sun," where he has remained continuously except for a brief spell on the "Telegram-Mail" as dramatic critic. He fought during the war, coming out a second lieutenant and a married man. Ada Vorhaus, daughter of the judge, and herself a painter and illustrator of considerable repute, is his wife.

Gabriel is about 37. His preliminary period on the "Sun" saw him as a reporter, magazine page editor, book review editor and finally as the music critic, a job he held for nine years. Then came the amalgamation of the "Sun" and "Globe." Gabriel, following the amalgamation, returned to active service not as a book reviewer or a music critic, his two previous occupations, but as a dramatic critic for the "Telegram-Mail," at that time another Munsey property. A year later he succeeded Alexander Woolcott on the "Sun," Woolcott going to the "World." That was three years ago and Gabriel has held the post since then, improving the paper's dramatic sections immeasurably.

Author

He has written three novels, is a monthly contributor to "Vanity Fair," "Century" and other magazines printed on good paper and has classes at N. Y. U., where he tells the boys how to do dramatic criticism.

At present Gabriel is in Munich, Germany, resting and working on several literary efforts. One thing distinctive about him is that he is a member of no critical clique. Neither does he roll logs, no matter how favorable the weather. And although he has led the Variety box score for two years, he is a courageous campaigner for a flop show if he is convinced it is a fine play.

Thus, with John Anderson, he waged a holy war in behalf of "Juarez and Maximilian" this season, and with the others, plugged hard for "White Wings." On the other hand, he is as independent as they come, and when he saw "The Road to Rome" and decided that he didn't like it, even though he knew it would be a hit, he went to his typewriter and gave it the needles, doing the same trick to "The Card-board Lover."

Gabriel is genuinely interested in the theatre as an institution rather than its personalities. He prefers to retain his independence and write as he pleases, bound by no ties, of either friendship or association.

In New York he lives right off lower Fifth avenue.

Wells Hawks' Collapse; Placed in Hospital

Wells Hawks, who has been doing special press work for the Ringling-Barnum circus, is in Polyclinic hospital, New York, suffering from an apoplectic stroke. His condition is grave.

Hawks came over from Washington Saturday to attend the dinner of the Theatrical Press Representatives, of which he is president emeritus, at the 44th Street hotel that night.

Sunday evening Hawks visited a restaurant in West 44th street. While dining he became suddenly ill and collapsed as he reached the street. Patrolman Whitworth rushed him in a taxi to the hospital.

Wells Hawks is perhaps the best-known press agent in the country. He was for many years a star newspaper man prior to taking up publicity. His association at Luna Park brought out Hawks' coined phrase, "Everything new but the ocean." He pressed agitated the U. S. Navy. During the war he was with the Navy as a commander in the Naval Reserve Force.

Mr. Hawks was reported as slightly better yesterday, the hospital attendants saying he was conscious at times. His condition is still regarded as critical.

AUTO MAN'S TITLE

Los Angeles, May 31.

Said to be a prominent official of the General Motors Corporation, J. H. Neebe, of Detroit, is now supervising rehearsals of a farce comedy written by him and to be opened June 5 at the Majestic under the title, "The Lucky Son of a Bishop."

Ralph Cloninger is staging the show. The cast includes Marcella Zabellah, Wilbur Mayo, Al Hallott, Pauline Pollock, Fergus Reddie, Myrtle Ferguson, Freddie Cummings and Harold Jordan.

JEAN EAGEL'S ESCAPE

Returning to her home near Ossining Sunday night, Jean Eagels' motor car was side-swiped and shunted into a ditch. The star of "Her Cardboard Lover" escaped with a shaking up but refused to comment when reporters attempted to verify the accident.

Her husband, Ted Coy, former Yale football player, who was driving, also escaped injury.



GILBERT GABRIEL

("THE SUN," NEW YORK)

Twice Winner of Variety's Critical Box Score Rating

Cast on Salary and P. C.

"Kiss Me," which went into rehearsal last week with J. Levensen figuring as producer, will be floated as a semi-commonwealth arrangement. The cast employed have contracted for a minimum salary and percentage of profits.

Levensen has been previously identified as a producer through his affiliation with Whiteley Productions recently sponsoring "Katy Did."

'LADDER' \$400,000 BAD RUNNING IN SUMMER

Edgar B. Davis Playing \$2,500 Weekly for Cort Until Sept. 6
Only 5 Performances W'kly

Monday next "The Ladder" will move from the Waldorf to the Cort instead of the Morosco. Although it is reputed to be \$400,000 in the box it will settle down for the summer at the latter house.

Edgar B. Davis, millionaire oil man, who has backed the show from the start because of its reincarnation theme, has guaranteed the Cort \$2,500 weekly until Sept. 6. For the summer the "Ladder" will be on a five-performance basis, matinees and Saturday night being out. It is understood the cast will be paid on that basis.

The weekly prize contest, the winner receiving \$500 for the best story on the play, continues. After it became known that a press agent who never saw the play had won a prize, the advs last week stated it was not necessary for a contestant to have seen "The Ladder" in order to compete.

When the prize contest started large advs appeared in the dailies. It was estimated the cost of the extra space for the first week of the contest was \$15,000.

"SPORT" SOCKS OFFICIAL

Herrmann Goes Out After Heavy-weight Belt in the Great Lakes

Chicago, May 31.

The fighting reputation of U. J. ("Sport") Herrmann, owner of the Cort theatre, now includes off shore lake regions besides the Loop. Two fights within as many weeks in Belmont harbor are the reasons for the rise of "Sport's" battling stock.

In the first bout "Sport" soundly trounced a stewed prowler on the yacht Zenith, property of his friend, Eugene McDonald.

Last week "Sport" was cruising in the harbor on his own yacht, the Swastika, when a barge rammed into her. Shortly after "Sport" accosted D. L. McKown, of the Lincoln Park Board (Lincoln Park borders on Belmont harbor), accused him of responsibility and is alleged to have closed the argument with a blow.

On June 14 "Sport" will appear before Judge Wilkerson in Federal court to deny contempt of court or whatever the legal term is for socking an official.

Summer Shows Few; Girls Left Jobless

Shortage of musicals in preparation for summer, thus far has sent many choristers into cabaret and hostessing work in city and seaside resorts to tide them over.

The few musicals which will be brought out during June and July have not provided jobs for the many unemployed choristers because most of them are being made by managements with musicals closing between now and then and the girls go from the current musicals to the new productions.

Goodman's 44th St. for Year from October 1

Philip Goodman is reported to have leased the 44th Street theatre, New York, from the Shuberts for one year, commencing Oct. 1, next.

Goodman will open his new show, "5 O'Clock Girl," with Mary Eaton and Oscar Shaw in that house.

A report was that W. C. Fields might go with the Goodman production, or another by the same producer, although it is also stated that Fields is asking a weekly stage salary of \$5,000.

JOLSON'S \$100,000 DOUBLE ROLE ON VITA

Working in "Jazz Singer" for Warners on Coast—1st Vita Feature

Los Angeles, May 31.

Al Jolson is at work playing his role in "The Jazz Singer," being made as the first Warner Bros. Vitaphone feature picture under the direction of Allan Crossland.

Jolson will continue on the picture during the balance of his engagement at the Biltmore here, in the day time. He then goes to San Francisco for four weeks during which time film production will be suspended. It is likely that he may cancel a few weeks of his route or arrange to play a return date in Los Angeles for several weeks so that he can complete the picture and then resume his original route.

It is understood that the Warners are paying him \$100,000 for playing the double role in the picture and doing the Vitaphone work.

May McAvoy is playing the feminine lead in this picture.

Jolson replaced George Jessel in the film. Jessel starred in the stage play.

Wants to Close Show

Jolson wants to close "Big Boy" in San Francisco June 25 after playing two weeks there. The Shuberts insist that he play the full four weeks, with Jules Murray willing to compromise on three weeks. The Jolson route was originally laid out to carry him through next January when he would close in time to begin rehearsals for a new show in the east.

After Warners had taken tests of Jolson the actor immediately started with the picture. He took tests all last week and the story is now being rewritten to fit him as the stage version is said to be the story of Jolson's life.

In case Jolson closes the show in San Francisco he will immediately come here and begin work on the picture, which will take at least eight or nine weeks to complete, as it will be experimental in a good many ways with the Vitaphone adjustment with it. Jolson is to play in both white and black face. It is said Warner Bros. are to pay him \$100,000 in cash besides a percentage of the net profits of the picture, which will probably be around 35 per cent.

Sam Bernard Services

Services for the late Sam Bernard will be held Sunday morning (June 5) at 10 o'clock, at Temple Emanuel, New York.

Irving Middleton, attorney for the family, is in charge of the arrangements.

Mr. Bernard, 64, died May 18 aboard the "Columbus," a day out of New York, while on his way to Germany.

Film Actors in Legit; Charles Ray's Return

Los Angeles, May 31.

Charles Ray will make a bid for a return to the footlights in "A Man's Man," by Patrick Kearney. Patsy Ruth Miller, Ralph Ince and Carmelite Gerghaty will be it support.

The production is slated to open in about two weeks, but as yet no house has been selected.

"Great Necker," Local

Los Angeles, May 31.

"The Great Necker," by Elmer Harris, will be next at the Belasco, opening Sunday, June 12.

Tentative selections for the cast are being made by Fred Butler with rehearsals started Monday.

Entire production will be local.

"Barker's" Summer Cut

Members of the New York company of "The Barker" are being asked to take a cut in salary through the summer to guarantee the play's continuance at the Biltmore.

All have agreed, it is understood.

OPPOSITION IN MYSTERY PLAYS SOLD FOR \$10,000

**Harris and Lewis Buy
"Triple Crossed"—Pro-
tecting "Spider"**

Sam H. Harris and Albert Lewis have taken over "Triple Crossed," murder mystery play which has the same general idea of players in the audience taking part in unraveling the mystery as in "The Spider," produced by Lewis in association with Harris. The further entanglement of "The Spider" in litigation might have followed otherwise. The purchase price is said to have been \$10,000.

The purchase of "Triple Crossed" followed shortly after reports that it would be sent to Chicago ahead of "The Spider." By absorbing it the possibility of it taking the edge off the latter piece was eliminated.

"Triple Crossed" was expected to stop at the Morosco Saturday. Instead it was moved to Wallack's, presumably under a commonwealth plan. The cast is guaranteed \$2,100 weekly. It is reported, by Harris and Lewis. The idea of continuing the show appears to be to kill off competition in the mystery play field.

"The Spider" is still drawing abnormal business. Upon moving from Chanin's 46th Street to the Music Box, it started with a capacity house Monday afternoon (Decoration Day). "Triple Crossed" will not go on tour, it is understood.

Fulton Oursler and Lowell Brentano together with the producers were served in a plagiarism suit by Margaret Dana Rush and John Milton Hagen, who claim "The Spider" is an infringement on their play, "The Radio Murder," also known as "The Murder at the Astor Theatre." It was tried out in stock at Hoboken last year. Oursler stated "The Spider" was based on his own serial story, "The Man with the Miracle Mind," published in a magazine in 1921. F. S. Merlin, who wrote "Triple Crossed," copyrighted his play in 1922. It was expected some action by the sponsors of "Spider" would be taken against the Merlins piece. That would have been welcomed from the publicity angle by Robert Rockmore, a lawyer who heads the backers of "Triple Crossed." Instead Harris and Lewis set out to buy the show, which has been getting between \$6,000 and \$7,000 with the aid of cut rates.

"The Spider" had a sensational opening, and for the first two months grossed \$29,000 weekly. Although slightly off that pace, it since has been getting around \$26,000.

Title Was Wrong

"Padlocks of 1927" might have been booked into the Earl Carroll theatre. Its sponsors favored that spot originally, but the house management decided that in light of Carroll's perjury conviction and the reason for it, the padlock title of the revue would be ironical.

The Music Box was next decided on and when Sam H. Harris rejected the booking, the Shubert was selected. "Padlocks" is due to open there next week.

Gleason and Truex Out Of Producing Company

Boothe, Gleason & Truex will dissolve their producing organization in the next few weeks.

Earl Boothe will continue in the field and will assume control of several plays held by the old firm. In association with Crosby Gaige, Boothe will launch "The Shannons on Broadway," new comedy by James Gleason with the latter and Lucille Webster, co-featured.

Boothe, Gleason and Truex formed the producing partnership two years ago to launch "Is Zat So?" the only big winner of a trio. The remaining two were "The Fall Guy," rated a moderate success, and "Sure Fire," produced at the Waldorf, New York, this season and a flop.

Both Gleason and Truex will stick to the acting branch of the business.

BROWN LANDS ANOTHER

**Agent Places Fourth Piece Intro-
duced by "Show Window" Plan**

"Wolf, Wolf!" produced for a single "show" performance with Cecilia Loftus starred by Chamberlain Brown at the Triangle, New York, last week, has been taken over intact with star and cast by Crosby Gaige and Earl Boothe for production next season.

Chamberlain Brown, casting agent, has had signal success with these show window tryouts, having thus far disposed of four plays via these trial performances. Brown not only rates as agent for the playwrights whose wares are shown but also derives revenue for employment of the casts.

"One for All" Uptown

"One for All," recently closed at the Greenwich Village theatre after a turbulent two days, is due to reopen at the Princess June 4 (Saturday). When the show abruptly stopped, Ernest Cortis, who wrote the play in collaboration with his wife, declared he would resume uptown. The Princess is a 299-seater.

Tack cards appeared this week in agencies, including the cut rates, reading: "Thanks to generous New York audiences, 'One for All' won a smashing comedy and dramatic victory at the Greenwich Village Theatre, moving triumphantly to the Princess."

The signature was the Whitehouse Productions, Inc.

EARL CARROLL'S HOPE OF PAROLE FADING

**Producer Safe in Hospital for
Week Pending Sargent's
Absence**

Washington, May 31.

Earl Carroll will remain at the Greenville, S. C., hospital for at least another week as Attorney General Sargent, not having heard from the specialist sent by the Department of Justice to examine the producer, left for Ludlow, Vt., where his wife is ill, to remain for that length of time.

When the physician's report is received it will be held at the department for action by Mr. Sargent.

There is a growing number here who believe that the producer will be required to serve the stipulated necessary period prior to the granting of a parole, under his sentence of a year and a day for perjury in connection with the bath-tub party.

This opinion is based on the fact that as the judge who sentenced Carroll would not suspend sentence, both the President and Attorney General, being New Englanders, will not let an individual case, no matter if worthy, upset a principle.

Pittsburgh, May 31.

At a meeting of a group composed of the various branches of the theatrical profession, a resolution was drafted and sent to President Calvin Coolidge asking him to exercise "extreme clemency to our fellow townsman, Earl Carroll," sentenced to a year in the Atlanta Penitentiary for perjury.

The letter says in part:

"Knowing in full that Mr. Carroll committed a crime that called for the full tenets of the law as prescribed in the Constitution and feeling that the physical humiliation already suffered by Mr. Carroll has been sufficient, and knowing your Christian spirit and attitude towards the weak and suffering, we as an organization of theatrical stage employees, who have been closely affiliated with Mr. Carroll in his various theatrical ventures, implore and beg that you give our request the fullest consideration and grant Mr. Carroll a full pardon."

The letter was signed by James McGrath, Jr., president; V. J. Kincaid, secretary, and R. H. Bentelt, financial secretary.

JEAN D'ARC PAGEANT

**Hollywood Bowl Production to Use
1,800 People—Date Sept. 8.**

Los Angeles, May 31.

A dramatic pageant dealing with Jean d'Arc is planned for the fall at the Hollywood Bowl. Juliette Clement, French writer, has arranged and written the version and will produce the play in four acts and 11 scenes. About 1,800 people are figured on.

The tentative title is "Gloria," with the date set for Sept. 26.

"Affairs" in Loop July 11

Rufus LeMaire is taking his "Affairs" to Chicago July 11, beating in the "Scandals" by two weeks, the White show opening July 31. The second edition of "Affairs" will contain new people and new material by Paul Gerard Smith, Ballard Macdonald and Billy Rose, but will utilize the same production as the New York presentation of the revue.

This elaborate \$100,000 production was what involved LeMaire financially on Broadway.

College Boy, Fair Sec.

Mason City, Iowa, May 31. A. P. Parsons, 25, former assistant secretary of the Fort Dodge Exposition, has been made secretary of the North Iowa fair. It will be held Aug. 12-19. Parsons formerly attended Iowa state college at Ames, from which he was recently graduated.

NEW LOOP THEATRE

Chicago, May 31.

A theatre with a seating capacity of 1,200 is included in the plans of the Steuben Club to build a 35-story building at Randolph and Wells streets, directly across from the New Palace.

Boston's Worst Season

Boston, May 31.
Boston's legit season has been the poorest in years, from reports around town.

Simon, Ticket Grabber, Fined \$10 in Court

Declaring that he was innocent of the charge of petty larceny, Adolph Simon, 1507 Plimpton avenue, Bronx, was found guilty on the charge of disorderly conduct in West Side Court by Magistrate Maurice Gottlieb and fined \$10.

Simon was arrested last week at the Hudson theatre on the complaint of Mordaunt Hall, film critic of the New York "Times," who charged that Simon obtained two pairs of seats for "Kempy."

In Court Adolph testified that he knew a press agent who said he would get him seats for "Kempy!" He said he never posed as Mr. Hall. He testified that as a result of his talk with his friend who told him he would leave the tickets in the name of Hall, he phoned the theatre and asked if the tickets had been left in Mr. Hall's name. He was assured they had been.

His attorney pleaded to have the defendant set free. He explained to the Court that Simon had worked for years for a theatrical law firm and bore an excellent record.

Assistant District Attorney Louis Wasser stated to the Court that Hall was not keen to punish the boy but wanted the practice stopped. The Court praised the attitude of the critic and the charge was reduced to disorderly conduct.

Goetz III, Sailing

Washington, May 31.

Irene Bordoni and E. Ray Goetz are sailing for France Saturday on the Paris.

Miss Bordoni was here last week at Keith's with Mr. Goetz stopping off on his way to Baltimore, where he underwent an examination at Johns Hopkins. Goetz has been ill since January, being operated on in Palm Beach prior to coming here.

Cast Changes

Kay Johnson went out of "Crime" at the Times Square to have her tonsils removed. Helen Crane, general understudy, substituted, starting Saturday matinee.

Beat Her in Colors

Los Angeles, May 31.

Mabel Cushman Hardison, concert singer, has filed suit for a divorce from William W. Hardison, on charges of mistreatment and cruelty.

Due to her husband's abuse, Mrs. Hardison said she was forced to appear at public concerts with black and blue spots over her arms.

MACLAREN IN "PILGRIMAGE"

Los Angeles, May 31.

Ian MacLaren will have the part of Christ in the Pilgrimage Play which opens its season in the Hollywood Hills July 11. Reginald Pole will again direct.

HITCHY'S LIGHT OPERAS

Los Angeles, May 31.

W. G. Stewart, formerly stage director at the Hippodrome, New York, will produce a series of light operas at Wilkes Vine street beginning June 19.

Raymond Hitchcock and Virginia Flohr will be co-featured. Stewart has produced light operas both here and in the east.

SHAW-EATON WITH GOODMAN

Phillip Goodman has signed Oscar Shaw and Mary Eaton for a new musical which will hit New York next fall.

It is understood that W. C. Fields is to be in the same show.

THOMASHEFSKY ON EAST SIDE

Boris Tomashefsky has been booked into the Public Theatre (Yiddish), New York, by Edwin A. Reikin for a run with "Bar Mitzva." Tomashefsky has been away from this district for five years.

Matty Rosen has withdrawn from the Arthur Horwitz Agency to accept a post with the Lyons & Lyons Agency. Rosen will handle independent bookings out of the latter office.

SPEC HEARING IN CHICAGO

**Threatened Revocations
of Theatre Licenses**

Chicago, May 31.

Legislative committee investigating the local ticket brokerage situation, inspired by allegations of conspiracy between theatres and specs, resumed hearing at the County Building Saturday.

Harry Powers, Sr., co-owner of the Illinois; U. J. ("Sport") Herrmann, owner of the Cort; Col. Bill Roach, manager of the Harris; Eddie Saunders, treasurer of the Harris; Tom Maloney, formerly treasurer of the Illinois, and Charley Cole, employee of Mrs. Couthui, were subpoenaed to testify Saturday.

Nothing incriminating has as yet been revealed, though Representative O'Grady, chairman of the committee, intimated that after the investigation the mayor will be asked to revoke the licenses of several theatres, the names of which he did not announce.

Hearing will be continued later this week.

FRAZEE SETTLES SUITS

Harry H. Frazee has settled two suits out of court, both dating back to April, 1921, when the producer got 50 per cent control of Willard Mack's play, "Smooth as Silk."

A matter of Mack's royalties figures in the claims, totalling around \$7,800. William H. Wellman and George "Lefty" Miller each allege they acquired a half interest in Mack's royalties and sued Frazee to recover. Frazee in turn alleges that he owns the Miller half of the royalties.

A clause in the contract stipulated that royalties were not to be paid until all losses were met, but Frazee is charged with computing the losses by including the royalty money. If these were deducted, there would be quite a profit, according to allegations.

The show ran four weeks at the Frazee, New York, and 16 weeks at the Cort, Chicago.

AFFECTIONS STOLEN

**So Alleged of Mrs. Marie Bates by
Joseph Monahan, Both of "Abie"**

Baltimore, May 31.

Racial discord on the stage during Anne Nichols' comedy, "Abie's Irish Rose," was reflected in marital discord offstage for two of the actors in the play at the Palace. Edwin Bates of Washington entered suit in Federal Court here against Joseph Monahan of the Nichols' company, alleging he had stolen the affection of his wife, Mrs. Marie Bates, also of the cast.

Bates alleges that Monahan "cajoled and flattered" Mrs. Bates, "gave costly presents" and made "promises of love."

Guild in Summer

The Theatre Guild has set its summer plans. They call for the continuance of four out of the six plays now alternating weekly at the Guild, Golden and Garrick. "Pygmalion" will close this week, with "The Second Man" continuing at the Guild. "The Silver Cord" is listed for all summer at the Golden, with "Ned McCobb's Daughter" continuing for a time.

It will be necessary to replace Alfred Lunt in "McCobb's" as he is appearing in "The Second Man," to be played weekly at the Guild. "Right You Are" will shortly be withdrawn at the Garrick, with "Mr. Pim Passes By" probably staying through July.

Vivienne Segal Out

Charlotte Lansing succeeds Vivienne Segal as prima donna of "The Desert Song" this week.

Miss Segal is sailing for Europe for rest and recuperation from a recent breakdown.

Miss Lansing sung the role during the absence of Miss Segal when the latter was ill some weeks ago.

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HIGH FLOP AVERAGE LAID TO "WHITE CHIP" PRODUCERS

Actors' Willingness to Play Commonwealth Helps
Shoestring Game—Need for Material in Stock
Releases Encourages Gambling

Small profit producers and shoe string promoters are rated for the majority of legit flops during the past season. Greater hazard on production cost and weekly payroll would prompt more careful picking, showmen declare.

These newcomers to producing, ranging from former office boys in producer's offices to outsiders angling for personal glory and small return are easily satisfied as to material so long as it resembles a play. The script is the asset to promote a few thousand dollars, gather a commonwealth cast, get a house on first money basis and shoot the show depending upon Joe Leblang.

Promoter Gets His

No matter how slim the intake may be for the couple of weeks the "flop" lasts the producer has made a contract with his playwright whereby he gains 50 per cent control of stock and picture rights, a salary while the show is in preparation and while running.

Theatre, cast and playwright are all gambling, but not the producer. The worst he can break is a few thousand to the good and sometimes sufficient publicity to make him known as a manager, making it easier to promote the next one.

One manager who previously went in for the art side of the theatre and succeeded on that angle if not financially has done an about face this season. He has produced a trio of out and out flops, but has made from \$400 to \$500 weekly profit by forcing them through cheap rental and small salaried casts to make both stock and picture rights worth a fair price when ready to release.

Condition in Stock

The stock revenue is the main profit for the producers of "flops." With the increased number of stocks operating and attendant increased demand for releases the bad ones are snapped up immediately and more often than not competed for by the play agencies supplying the stocks.

The condition described is prompted through hits running a season or two at least before becoming available for the stocks and with the winners demanding heavy royalty while the flops can be farmed out at much more reasonable figure and keep the play brokerage doing business.

Some of the play agencies themselves, overstocked with product that would have little value without New York presentation, no matter how brief, have been encouraging production by newcomers, waiving the usual advance and in some cases advancing reasonable sums on production cost. In the latter case the producer figures slightly better than an employee with the play company owning the show outright and getting the gravy when ready for stock and picture release.

Actors Get Short End

Actors have been the heaviest losers in time and money on such propositions yet have not discouraged commonwealth casts which has long since been a bone of contention with Equity. Even in cases where plays have proven sufficiently promising to be taken over after the original production, all that has been necessary to dodge the commonwealth obligation has been to suspend production for eight weeks after taking over which absolves the producer from any obligation to retain the original cast.

These small profit and cut-rate producers are increasing from season to season. They are little credit to show business, but they collect regularly and keep the flop average at a peak.

O'Hara Stock Ends

Dramatic stock has failed at the Embassy, Portchester, N. Y. The company installed by Fiske O'Hara wound up last week after three weeks of discouraging business.

The house previously tried vaudeville with indifferent returns. Straight pictures are now being tried.

FUTURE PLAYS

"The Green Rabbit," mystery melodrama by Howard Darling, is being cast for a summer tryout with the author also figuring as producer. Jos. Lawrence and Lawrence More, rehearsing revue to go into the Greenwich Village Theatre. This is a new partnership.

"The Badger Game," by E. G. Goldsmith, was given a stock trial by the Palace Players at the Palace, Trenton, N. J., last week as its closing bill. The piece has been acquired by A. E. and R. R. Riskin, who will give it a legit reproduction next season.

"Singing Jailbirds," by Upton Sinclair, is listed as the opening attraction next season of the New Playwrights Theatre, Inc. Edward Massey had been added to the directorial staff of the group, and will stage the Sinclair piece.

"Buenos Noches" is the first of the new productions to be staged by the Pollack, Inc., Ernest Pollack managing director. Cast headed by Charles A. Matson, negro actor.

Wally Productions, Inc., headed by Walter (Wally) Glick, has been formed in New York to produce plays. The first will be "Half a Widow," a musical comedy, book by Shep Camp and lyrics by Alex. Sullivan, newspaper man and song writer. This is expected to be staged in August.

"Headlines of 1927," latest entrant of the crop of summer revues, is in process of casting and is due for rehearsal next month. Ralph Murphy will stage the skit.

"It Takes a Thief," announced as the initial production of Harry Barton, is now being cast and due for rehearsal in two weeks. The piece is scheduled to come into the Princess, New York, early in July.

"Another Salome," by Paul Eldredge, will be brought out next season by Edward Sargent Brown, marking the latter's initial fling as a producer on his own. Brown has previously been managing director of the Mimers Theatre, New York, directing most of the group's productions as well as handling the business management.

"Kiss Me," new musical which J. Levinson is sponsoring, will bow in Atlantic City, N. J., June 20, following into New York two weeks later, with no house set as yet.

Cast includes Desiree Ellinger, James Marshall, Adrian Rosely, Arthur Campbell, William Sellery, Ali Yousoff and others.

"Mother Knows," farce by Mark Swan, produced 25 years ago, is to be converted into a musical for next season, Swan adapting the book and Jay Gourney composing the music.

"I'm Sitting Pretty," comedy by Ruth Helen Davis, which was given a stock trial in Los Angeles this season, is to be produced for legit by a new producing organization next season.

"Cover Charge," melodrama of New York's night life by Samuel Shipman, has been acquired for production next season by Horace Liveright.

Horace Liveright has acquired the musical comedy rights of "The Firebrand," produced last season by Schwab & Mandel. Liveright will set the adapters to work within the next few weeks with the production scheduled for next season.

Schwab & Mandel have begun casting their next production, "Hold 'Em Helen," due for rehearsal in two weeks. The musical will be given a tryout early in July and brought direct to New York for a summer run.

A revival of "Lombardi, Ltd." with Leo Carillo as star, is contemplated by Murray Phillips to follow in his current revival of "Kempy" at the Hudson, New York.

"The Dusk," by P. D. Whitney, is next on production list of Whiteside and Levenson, who will give the piece an immediate production.

JOE TO LEW

Joe Weber and Lew Fields walked out of the Hunting Room at the Astor the other day. Fields, back from a vacation at the seashore, looked in fine condition. Someone piped to the smaller Weber: "Looks like you are afraid of that guy Fields and you always were."

"No, I never was afraid of him," replied Joe, "but he is the best choker in the world." At the Fox studio last week Lew and Joe were making a Movietone. The director instructed them to keep the choking up until the bell rang. But the man in the booth forgot to ring the bell, and they were almost all in when told to quit.

On the coast some time ago they went through the famous bit for Mack Sennett. The latter ordered the camera man to stop grinding and explained to the boys how the choking should be done. Weber and Fields looked at each other, then at Sennett, Joe exclaiming:

"We have only been doing this for 25 years," and they walked out.

EQUITY'S \$300,000 SURPLUS

Handled \$1,200,000 One Year—\$23,000 for Return Fares

Equity's annual meeting and election of officers and council was held last Friday. The ballot was elected on the first vote, the officers and new council members being the same as named heretofore.

The treasurer announced that Equity had increased its surplus \$40,000 within the past year, the total surplus now being nearly \$300,000. That sum includes the building on 47th street which houses Equity's executive offices.

There was a total of \$1,200,000 handled during the year, the sum taking in all money collected and paid out for salaries collected through bonds filed. About \$23,000 was put out for return transportation of shows which closed on the road. Some of that money was partial salaries paid from money deposited but there was little actual loss, most of the money sent for return fares being refunded through bond.

The new producing firm sponsored "Katy Did."

"The Colonel's Ladies," by Fannie Lea, has been acquired for production next season by Brock Pemberton. The piece may be given a summer tryout.

"Strike Up the Band," next on Edgar Selwyn's production list is in process of casting for tryout next month.

"Murray Hill," by Leslie Howard has been secured for production next season by the Shuberts.

Miller and Lyles' "Jungles," with the colored comedians starred, will open in Washington June 15, and, following a brief road tour, will come into a New York theatre for a summer run. It is expected the house will be the Lyric.

"Jungles" will have chorus of browns, none of them advertised "near whites" engaged, ten of them coming from a revue in Chicago and all strangers to New York. All of the company will carry Equity contracts.

Evelyn Preer and Zaidée Jackson, former principals of "Lulu Belle," will be the principal women. Snippy Mason has also signed.

"Kiss Me," originally announced for production by Lapane Productions, Inc., has been taken over by J. J. Levenson. The operetta will star Desiree Ellinger and goes into rehearsal this week with possibility of settling for a summer run at Daly's, New York, when ready. Levenson, a member of Whiteley Productions, Inc., which recently sponsored "Katy Did," will make this musical production on his own.

"Never Again" has gone into rehearsal under direction of John Cromwell with William A. Brady sponsoring. It will be given a two-week tryout the latter part of the month and camped over until next season. Cast includes Frank Allenworth, Howard St. John, Harry Tyler, Gerald Homer, Mary Law, Eden Gray, June Leslie and Puritan Townsend.

SHOP TALKS

By J. C. NUGENT

"I do prefer a certain austerity unto an excess of fellowship. For without checks and rules, all slides into cheapness and confusion." In some such words Ralph Waldo Emerson said what I always thought. After I read it, and often before.

In the nineties, as I remember, the old formality of manner started to slip away. And the informal approach began to be admired in the great. Informality had always been the prerogative of the small. So the line of demarcation faded and passed. Statesmen began to make humor and wit, not the embroidery, but the web, of their profundities.

Stately advertisers began to use the catch phrases of the mob. Good language and good grammar began to be known as "stilted." Gratefully one realizes, however, that good manners, in whatever guise, are as effective as ever—perhaps because less usual.

Losses

But in the loss of the olden dignity I think America lost something. Certainly the stage lost much. To the essential and inherent theatregoer the theatre must always have the glamour or romance, of dignity, of dreamland.

True, this does not take in many New York theatregoers, but the New York theatregoer hardly comes to the theatre in a mood which makes him capable of enjoying illusion.

He does not come as a legitimate auditor, but as a stage sophisticate. He admires, more than any other auditor in the world, "a fine performance."

Admires it consciously, critically, semi-professionally. He is a "Wise Guy." But for his wisdom he has lost the old joy of stirred emotions. He never forgets the proscenium, the prices, the sets, the direction, or what each actor has done before.

He does not laugh and cry and yell and roar, with the old unconscious surrender to the illusion of the play.

Cheap and Common

He has been spoiled by the informality of actors, producers, advertisers, who wanted to shake hands with him over the footlights, and in so doing have broken the spell.

This informal, personal gag has survived to a degree. But it has hurt in New York. Outside of New York it has pretty well done for the theatre.

It has all become too cheap and common.

Why have Sothern and Skinner remained as paying road stars? For no reason, I take it, but that they bring back to the dreamers who remember a stage that was, the old chivalry of manner. "Trelawny," with its cast, succeeds for the same reason. Where that quality remains in New York it still attracts the finest clientele, and when it clothes the real goods it attracts in paying quantity.

Dignity and illusion are vague words unless expressed in terms which the layman cannot only understand, but count in terms of dollars and cents.

And that means that this cheap, informal thing has broken down the bulwark of the great theatre, namely, The Prices.

When we read advertisements like this:

Charles Frohman Presents
MAUDE ADAMS

in
"THE LITTLE MINISTER"

at
The Empire

And kindred announcements of a greater day, there was no question of prices.

No adjectives in the announcement. No "two-for-one" and no "cut-rating." No begging and bellowing for business over radios. No giving away to millions part of the play over the air, in the fool hope that the stay-at-homes would then pay money to hear the rest of it.

I hear that Gene Buck closed "Yours Truly" rather than cut prices. If so, he is a brave man and a sound business man—sounder than most of us, I regret to say, but at least some of us know it. Not that prices should be the same for all entertainment at the outset. But the just standard of each should be maintained. It is the foundation of show business and all other business—of act and trade, national and international. With almost every show in New York at present on the racks for almost any price it can get, why wonder that business is bad.

No one ever did, or ever will, value what they can get for nothing, even though some once paid full price for it.

How are we going to get back the old standards?

Certainly not by a sudden arbitrary raising of prices.

But by a slow and sincere and patriotic recovery of better and fewer plays, better and fewer actors, better directors and a recovery of the old dignity and merit, principally merit, of the theatre at the fountain heads, as an inspiration to the lesser things to be at least, the best, each of its kind. Then stability of prices, "with all other grades, will follow in their proper places."

I am not writing these talks, primarily, to be funny. Nor for publicity, nor to be considered literary.

I am writing partly to please myself, but mostly to help, if I can, the people of the stage. And particularly the young and struggling.

The old and successful know as much as I do. Most of them more. I always think of my Variety audience as the army of young actors and performers who have not as yet "rung the bell," but who have nevertheless the well known goods.

With persistence and the aforesaid goods, their time will come. It may be a long time in arriving but what is the difference?

The boy who starts as a dentist, a physician, a lawyer, a newspaper man or as a disciple of any other art, trade or profession must expect to starve for some years, or else make a couple of false starts of meteoric success and then drop back and retrace the same ground as the slower, surer plodder, before either of them get on the right side of the ledger. And why shouldn't he?

Those struggling years are the healthiest and happiest. In those fighting years he acquires the stamina and forms the character which take him safely through the awful, disintegrating and, in cases, soul destroying period of success.

At 24

In those battling years he learns whatever he may have to contribute later. Few actors ever do more than realize on what they have learned before they were 24.

They may polish and refine what they have in the later years, but most of our present day success had all they have now years before they became known.

And becoming known does not for a minute guarantee any let up in constant struggle to advance or even to hold the new found peaks of prominence. Nothing takes the place of ability. And all the panaceas and short cuts mean nothing.

And yet the common danger is to imagine that some sort of shortcut will bring the success or security which only ability and the right professional ethics can compel.

An actor who expects his organization to do anything for him to which his ability as an actor does not entitle him, or who expects that publicity which does not tell the truth, will advance him, or that pull and influence and introductions and hobnobbing with "influential" agents, managers or press agents will get him anything, is due for some bitter disappointments.

His organization has, it is true, given him a status in law. It can

(Continued on page 48)

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 (263d week) (C-901-\$2.75). Weather again favored theatres, although week end dull through exodus for holiday (Memorial or Decoration Day); "Abie" using cut rates; got about \$7,000.

"A Very Nice Virgin," Bijou (1st week) (C-695-\$3.30). Comedy understood to be under Shubert direction opens June 2 (Thursday); written by Sam Janney.

"Broadway," Broadhurst (37th week) (CD-1,118-\$3.85). Outstanding comedy melodramatic attraction of season; agency buy off but reputation and performance figure to carry it well into next season; rated around \$18,000 or a bit more.

"Crime," Times Square (15th week) (D-1,057-\$3.55). May go well into summer; although not in big money group, has made money right along; last week \$10,000 to \$11,000.

"Countess Maritza," Shubert (33th week) (O-1,295-\$5.50). Final week; operetta accomplished a season with up and down business but on whole successful; \$26,000 early in run; \$15,000 lately; "Padlocks of 1927" due next week.

"Gertie," Bayes (29th week) (C-860-\$3.30). Freak, since it has made money at very small grosses; hooked up to operate that way; approximating \$4,000 now.

"Grand Street Follies," Little (1st week) (R-530-\$3.30). Opened at Neighborhood Playhouse two weeks ago; unlike two previous summer revues there, this one moved to Little Tuesday; show is co-operative.

"Her Cardboard Lover," Empire (11th week) (CD-1,099-\$3.85). Not definitely set for summer stay but should easily go through June; still making profit, with pace around \$12,500.

"Hit the Deck," Belasco (6th week) (M-1,000-\$5.50). Excellent call in agencies continues and should be summer favorite; business virtually capacity since opening; over \$26,000 weekly.

"Honeymoon Lane," Knickerbocker (37th week) (M-1,412-\$3.85). Completing ninth month and may round out year's stay by lasting until fall; favorite musical; around \$20,000.

"Lady Do," Liberty (7th week) (M-1,202-\$3.85). Final week; goes to Phila. next week; could not get started here, although apparently liked; average \$8,000 to \$9,000; house will probably go dark.

"Merry-Go-Round," Klaw (1st week) (R-530-\$3.85). Revue presented by Richard Herndon, with Marie Cahill in cast; opened Tuesday.

"Night in Spain," 44th St. (5th week) (R-1,326-\$5.50). Agency buy extended, with call standing up well; revue better draw than anticipated; last week jumped to nearly \$30,000.

"Oh, Ernest," Royale (4th week) (M-1,117-\$3.85). Cast and chorus changes had no effect at box office; hardly \$4,000 gross, which indicates musical as hopeless.

"Oh, Kay," Imperial (30th week) (M-1,446-\$5.50). Agency buy virtually through but business still good; engagement indefinite and has good chance to last well into summer going; jumped to over \$28,000 via weather break.

"Peggy-Ann," Vanderbilt (23d week) (M-771-\$4.40). Slated to run until Labor Day, and with present summer show line-up should accomplish that; estimated at \$14,000.

"Queen High," Ambassador (39th week) (M-1,168-\$4.40). Another musical holdover possibility; with house and show now pooling pace satisfactory; \$12,000 to \$13,000.

"Rio Rita," Ziegfeld (18th week) (M-1,759-\$5.50). Agency buy extended another 16 weeks; indicates outstanding ticket demand over entire life; \$45,000.

"Right You Are If You Think You Are" (6th week) and **"Mr. Pim Passes By"** (5th week) (C-537-\$3.30). While both shows have turned some profit, neither expected to go along much farther; first-named piece on boards last week; got nearly \$6,500.

"Road to Rome," Playhouse (18th week) (D-870-\$3.85). In point of ticket demand and comparative gross, sticks with leaders; only **"The Spider"** and **"Broadway"** getting more; virtual capacity at over \$16,500.

"Saturday's Children," Booth (19th week) (D-703-\$3.30). Should have little trouble going through heated period as planned; last week again very good, with takings above \$10,000.

"Scandals," Apollo (51st week) (R-1,168-\$5.50). Another week to go, White's revue at that time accomplishing a year's run; great

money maker; off lately; last week around \$20,000.

"Spread Eagle," Martin Beck (9th week) (CD-1,189-\$3.85). Won't go very far; attracted attention and some business at first, but missed really clicking; last week about \$9,000 with cut rates.

"Tales of Rigo," Lyric (1st week) (M-1,400-\$3.30). Joseph and Jacob Oppenheimer presenting drama with music by Maurice Samuels and Hyman Adler and Ben Schwartz; opened Monday.

"The Barker," Biltmore (20th week) (CD-951-\$3.85). Went into cut rates for first time last week; business between \$9,000 and \$10,000; expected to last through July.

"The Circus Princess," Winter Garden (6th week) (O-1,493-\$5.50). Doing very well for this type of show at Garden; estimated nearly \$30,000.

"The Constant Wife," Maxine Elliott (27th week) (CD-924-\$3.85). Question if this one can last when warm weather arrives; class draw and until lately big money-getter; \$12,000.

"The Desert Song," Casino (27th week) (O-1,447-\$5.50). Dropped bit last week, but figures to run into new season; pace estimated under \$20,000.

"The Field God," Cort. Closed Saturday after very bad three weeks; played two weeks in Village before coming uptown; house has opera this week; gets **"The Ladder"** next week.

"The Ladder," Waldorf (33d week) (D-1,142-\$3.30). Moves to Cort next Monday under rental arrangement that will carry attraction into early September; backer determined to continue it despite heavy losses.

"The Mystery Ship," Comedy (12th week) (D-682-\$3.30). Costs very little to operate, explains ability to last; liberally cut rated to around \$4,000.

"The Play's the Thing," Henry Miller (31st week) (CD-946-\$3.85). Not figured for summer; big during season, but always class draw; \$10,000 or less last week.

"The Second Man," Guild (4th week) (D-914-\$3.30) and **"Pygmalion"** (20th week). First-named play given last week under Guild's alternating system; highly regarded and looks certain to go through summer; \$15,000; **"Pygmalion"** stops Saturday.

"The Silver Cord" (12th week) and **"Ned McCobb's Daughter,"** John Golden (16th week) (CD-900-\$3.30). Weekly alternating combination, also Guild attractions; **"Silver Cord"** last week; highly rated and slated for summer continuance; over \$10,500.

"The Spider," Music Box (11th week) (D-1,000-\$3.85). Moved here Monday after drawing sensational business at Charnin's 46th Street; leads non-musicals, none of which are capacity; last week, \$22,000.

"The Squall," 48th St. (30th week) (D-969-\$3.30). By pooling may go well into summer; getting around \$6,000, with aid of cut rates; making money.

"The Thief," Ritz (7th week) (D-945-\$3.30). May last through month and longer with weather break; turning neat profit at about \$12,000; cut rating upstairs.

"Triple Crossed," Wallack's (5th week) (D-770-\$3.30). Moved here Monday from Morocco, latter house going dark; change in management reported; around \$6,000.

"Tommy," Eltinge (21st week) (C-892-\$3.30). Claimed to have been bit better last week; making some profit to light grosses, with pace estimated at \$6,000.

"Two Girls Wanted," Longacre (39th week) (C-1,019-\$3.30). When **"Grand Street Follies"** was booked into Little **"Two Girls"** was slated to close; was moved here Monday instead; over \$6,000 and o. k.

"Wooden Kimono," Fulton (23d week) (D-913-\$3.30). Mystery piece seems to thrill women and billed "makes the ladies scream"; getting \$6,000 and over, which betters even break.

Special Attractions
"Kempy" revived at Hudson with popular scale (\$2.20 top) doing very well; same management to revive **"Lombardi, Ltd."** at Cohan next week.

"In Abraham's Bosom," Provincetown Playhouse.
"Patience," Gilbert and Sullivan revival at Masque, light trade at \$8,500.

"Ruddigore," another G. & S. revival at Cosmopolitan, failed to repeat success of revival several years back; reported due off.

"Caponsacchi," Walter Hampden's, outliving most of season's dramas. Howard Thurston, Central, last week.

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BAD LEGIT WEEK IN PHILLY—BIG DROPS

Holiday Week End Counted—
"Talk About Girls"
Going Out

Philadelphia, May 31.

Business slumped generally last week in the legit theatres. A few shows that might have been saved with good Friday night and Saturday business, took it on the nose because of the fine clear weather and the holiday.

The second and final week of Eva Le Gallienne's repertory company at the Broad (first week's gross, \$15,000), not much over \$10,000. That meant profit. But drop gives a good angle on the falling off.

"An American Tragedy," also nosedived, saved from worse things by another big Wednesday matinee. The town's musical shows didn't fare much, if any better.

"Talk About Girls," a new one at the Garrick for two weeks tryout, proved badly in need of cast and production changes. Word got around the show wasn't so hot and business dropped rather than gained during the week. It is likely **"Talk About Girls"** didn't beat \$12,000. It will go out Saturday and **"Lady Do"** come in.

This week saw two openings. **"Yes, Yes, Yvette,"** which reopened the Adelphi, and **"On Approval"** returned to town for two weeks, this time to the Broad. **"Yvette"** had a capacity house, with plenty of money alongside the paper, but **"On Approval"** didn't do so well.

Outside of **"Lady Do"** there are no new shows announced and not likely to be any. The Broad closes June 11, and the Walnut this Saturday.

Estimates for Last Week
"On Approval" (Broad, 1st week). Return engagement. Opening not big, due to holiday. Le Gallienne ended two weeks' engagement with gross of little better than \$11,000, a sharp drop but still very good for type of show. Grossed near \$27,000 on two weeks.

"Talk About Girls" (Garrick, 2d week). New musical comedy not warmly received by critics. In need of fixing badly. Not much over \$12,000.

"Cherry Blossoms" (Chestnut, 3d week). Second week for Romberg operetta showed sharp decline in business. Probably under \$15,000.

"An American Tragedy" (Walnut, 3d week). Heavy drama also skidded badly. Probably around \$10,000.

"Yes, Yes, Yvette" (Adelphi, 1st week). Fine opening despite holiday. If catches on, may move to Chestnut.

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L. A. GROSSES

Los Angeles, May 31.

At Joison registered \$34,000, tremendous for this town, at \$4 top at the Biltmore.

Playhouse, opening week of Otis Skinner in **"The Honor of the Family,"** led the dramatic shows with a healthy \$12,000.

"The Barker," 3d week, Belasco, slipped to \$6,000. **"Loyalties,"** also new entry, figured better than \$5,000 at the Vine Street. Hollywood Playhouse, \$4,200 for **"The Little Spitfire,"** not so good.

"Chicago" folded up a week in advance of schedule, when Louie Macdon exhausted the two-for-ones. Final week doubtful if \$5,000 reached on heavy royalty piece.

"The Patsy" completed a great eight weeks' stock run at the Morosco. Final taking, \$5,300.

Lucille Laverne in **"Sun Up"** called it quits at the Mason after four indifferent weeks. \$3,000 finish. **"The Monster,"** at neighborhood Belmont, sold enough duets to beat \$2,000.

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FIRST LADY BOOMS STOCK

Mrs. Coolidge Twice Visits National Theatre—Ignores Official Box

Washington, May 31.

Steve Cochran's stock at the National is but on its third week, but during that period Mrs. Coolidge, wife of the President, has attended two performances.

As on the first visit the first lady of the land avoided the usual box, having her party of ladies occupy seats in the sixth row of the lower floor.

Meanwhile other Washington residents are following the lead of Mrs. Coolidge and repeating for each week the gross has gone above (and last week was no exception) \$8,000 at \$1 top.

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LOOP STILL SLIPPING, MAY LEAVE BUT 3 OPEN BY JULY 1ST

Hits, Flops, Cut Rates and 2-for-1's All in Same Box
—Looks Like Chi's Best Worst Season, Legit Speaking—Everything Shot

"SHANGHAI" TO \$20,000

"Is Zat So" But \$7,000 in Frisco—
"Abie" Did \$11,000 at \$2 Top

San Francisco, May 31.

Florence Reed and Ina Claire are making it tough for all the legit houses. Between the two they are catching the change. Still, **"Abie's Irish Rose,"** at the Jinx Capitol, is standing up rather well.

Estimates for Last Week
Curran—Florence Reed in **"Shanghai Gesture"** topped 'em with close to \$20,000. Mary Duncan leaving the company after run to go into pictures on the Fox lot.

Columbia—Ina Claire in final week with **"Mrs. Cheyney"** did nice \$18,000. This engagement marks the end of season. **"Trelawny"** next with house practically sold out. Six days only.

Wilkes—After dark for week and now operated by Louis R. Lurie, **"Is Zat So?"** came in minus Jimmy Gleason, who is in the hospital under observation for stomach trouble, to catch a week of less than \$7,000.

Capitol—Nothing is hurting **"Abie's Irish Rose"** except tariff at box office. Two bucks too much for this one considering that it played here last—four years ago—at \$1.50. Lucky to get \$11,000. Will play four weeks and then hike for Los Angeles.

Alcazar—Holding along with **"The Patsy,"** close to \$6,000.

President—**"Laff That Off"** continues to get around \$5,700.

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Barrington's Musical Stops in Rehearsal

John Barrington's musical, **"They All Do It,"** is temporarily, if not permanently, off after four weeks rehearsing. Production suspended this week when Barrington was unable to interest financial backing.

Barrington explained his embarrassing dilemma by claiming that his original "angel" took wings after the first week.

Barrington had posted a \$2,000 bond at Equity covering chorus salaries but had successfully propositioned the principals to waive security pending a bankroll. The money up will be distributed among the choristers unless outside money is interested, giving the producer the right to continue so long as he keeps within the five-week limit of rehearsing.

Commonwealth Revivals

Lee Carrillo in the revival of **"Lombardi, Ltd.,"** heading into the Cohan, New York, next week, and sponsored by Murray Phillips, casting agent, is being floated on a co-operative plan.

The show is going in on a 50-50 basis sans guarantee, with cast splitting the remaining 50 per cent. proportionately as to importance of roles.

Phillips has been successfully working a similar arrangement with **"Kempy"** at the Hudson, with the co-op. actors in the latter piece getting a good break on percentage arrangement through the show having been doing between \$7,500 and \$8,500 weekly since opening.

The revival of **"Lombardi, Ltd.,"** will also adhere to the \$2 top scale as in effect for **"Kempy"** and with Phillips figuring a profit on intake even if dependent upon liberal Leblang to get them in.

AHEAD AND BACK

Arthur Kober, exploiter for Jed Harris-productions, with free-lance commencing June 1. Richard Maney, it is reported, will succeed him. Maney has press represented the Bohemians, Inc. (Jones and Green).

George H. Malnes is out as press agent of **"Abie's Irish Rose."** Malnes left the Anne Nichols office last Friday. Bernard Sobel is named to succeed him.

Chicago, May 31.

Downward went the legit grosses still further last week. **"False Faces"** passed out at the Studebaker. **"The Noose"** is on the threshold of closing; **"Americans All"** is a flop at the Playhouse.

"Little Spitfire" turned over the Cort to **"The Wild Westcotts."** **"Tenth Avenue"** is drawing light trade. It wasn't much of a chance for the non-musicals over the previous week, except for a tendency to slip backwards.

"Gay Paree," scaled high, drew some regular coin at the Garrick. This one is spotted right for a while unless the bottom falls completely out, regardless of the few theatres that threaten to be open for the summer season.

Cut rates are nearly exhausted at the Erlanger, although operating expenses could hold **"Twinkle! Twinkle!"** beyond the next two weeks now announced if \$12,000 were reached. Recent pace has been around \$15,000, excellent come-back after the disastrous early pace.

Regardless of the manner in which **"Sunny"** holds up (last performance this week end) there isn't much spirit to the legit sales. **"Different Women"** doesn't loom up encouragingly and here's another spot where the cut rates are mentioned as an immediate booster.

With no force shown in the advance sale for **"The Wild Westcotts,"** and with the possibility of **"The Noose"** closing in another fortnight, further gloom pops out from the local situation.

Specs Brushing Up

The "specs" have been too busy "brushing up their vocabularies" in the scalpers' investigation to bother much about sales. Everything is slowed up at the stands with the returns showing some funny "dressed" houses since the late window sales are also off.

Sharp figuring on what attractions are now holding on by thread, and what attractions possible to get or what cannot be sent here until the fall, places the number of theatres which will be open on July 1 at three. This would be a new summer record for Chicago.

Estimates for Last Week
"The Wild Westcotts" (Cort, 1st week). Moderate premiere gross. **"Spitfire"** failed to hit \$6,000 exit week.

"Sunny" (Illinois, 9th—final week). Eased off considerably but big coin engagement. Should go out on \$28,000.

"The Barker" (Blackstone, 6th week). Off, but still making a little at \$10,000.

"The Noose" (Selwyn, 7th week). Didn't figure stronger than \$7,500, with two weeks more probably, although not announced. Rex Cherryman returned to cast Sunday.

"Tenth Avenue" (Adelphi, 4th week). Reported around \$8,000 with little encouragement that will be surpassed.

"Gay Paree" (Garrick, 2nd week). High scale with heavy money "in" at premiere made \$30,000 gross possible.

"Different Women" (Woods, 2nd week). Critics lukewarm. On seven performances close to \$7,000.

"Madcap" (Olympic, 4th week). Moderate pace at \$16,000. Should outlive all musicals now in town if so desired.

"Twinkle! Twinkle!" (Erlanger, 7th week). Cut rates again lifesaver, with final performance June 11. Held around \$15,000 since two-for-ones tossed in.

"Americans All" (Playhouse, 5th week). Nothing indicative this one will last two weeks more. Week-to-week basis may have it closing this week end. About \$4,000.

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"RITZIE" REHEARSING
"Ritzie," musical by Hugh Stanislaus Stange and J. Fred Coats, went into rehearsal this week under direction of Frank Smithson, with James L. Penna figuring as producer.

Cast includes James B. Carson, Jack Squires, Ann Milburn, William Pike, Rosalie Clair, Frank Leslie, Grace Voss and others.

"Loyalties" Coming
Los Angeles, May 31.

"White Cargo" is to be revived June 5.

It will follow **"Loyalties"** at the Vixen Street, Hollywood.

NO NON-MUSICAL DRAWING CAPACITY NOW ON BROADWAY

"Rio Rita," \$45,000 and "Hit Deck," \$26,000, Rank Equally in Demand—Another 16-Week Buy for Ziegfeld Smash Musical

"Rio Rita," Broadway's outstanding musical attraction and the only show on the entire list still drawing virtual capacity, extended its agency buy for 16 weeks, which spans the summer.

It is exceptional at this time of the year, probably the first instance of its kind in dealings between attractions and ticket agencies on the eve of summer. "Rio" will be unopposed so far as new musical attractions are concerned until the "Follies" opens early in August.

Last week "Rio" grossed close to \$45,000. Its business since opening has not fallen under \$45,000 and has averaged over \$46,000.

Nearest to it last week was "A Night in Spain" with a gross nearly \$30,000; "The Circus Princess" was slightly under that figure, with "Oh, Kay" taking a jump to \$28,000, in point of ticket demand "Hit the Deck" is rated with "Rio" and the weekly pace is \$26,000, capacity; "Honeymoon Lane" around \$20,000; "Scandals" will close next week and is through; "Desert Song," \$19,000; "Peggy Ann," \$14,000; "Queen High" over \$12,000, with "Oh, Ernest" low at \$4,000.

Gilbert and Sullivan revivals are not successful, "Ruddigore" especially being disappointing and not destined to last; "Patience" got a bit over \$6,000 last week, which cannot be profitable.

Non-Musical

Nothing in the non-musical field is now at capacity. "The Spider" holds its leadership at \$22,000 with "Broadway" \$18,000; "The Road to Rome" and "The Second Man" are perhaps the strongest in point of attendance, the first named holding close to \$17,000 weekly and the second bettering \$15,000; "Her Cardboard Lover," \$12,000; "The Thief" and "The Constant Wife," \$12,000; "The Silver Cord," \$10,500; "Crime" and "The Play's the Thing," \$10,000; "Saturday's Children" and "The Barker" bit more; "Spread Eagle," \$8,500; "Right You Are" over \$6,000 with "The Squall," "Tommy," "Abie," "Two Girls Wanted" and "Wooden Kimono" around that mark.

Instead of closing "Two Girls Wanted" moved to the Longacre from the Little and "Triple Crossed" switched from the Morosco to Wallace's. "The Field God" stopped at the Cort, which has opera this week and will receive "The Ladder" moving over from the Waldorf next week; "Countess Maritza" will close at the Shubert Saturday and gets "Paddock of 1927" next week; "Lady Do" withdrawn from the Liberty this week too. "Pygmalion" stops at the Guild. "Talk About Girls," a musical, may open at the Waldorf next week, at which time three revivals will be appended to the list: "Julius Caesar" for one week only at the New Amsterdam (by the Players Club), "Baby Mine" at Channing's 46th Street and "Lombardi, Ltd." at the Cohan.

Buyers Dropped to 10

Nothing was added to the list of agency buys last week while several expired and were not renewed. The renewal of the deal for "Rio Rita" was the most interesting development. The buyers list: "Hit the Deck" (Belasco), "Her Cardboard Lover" (Comedy), "A Night in Spain" (44th St.), "Honeymoon Lane" (Knickerbocker), "The Constant Wife" (Maxine Elliot), "The Spider" (Music Box), "The Road to Rome" (Playhouse), "The Thief" (Ritz), "The Circus Princess" (Winter Garden), "Rio Rita" (Ziegfeld).

27 in Cuts

This is the time of the season when trade drops in the bargain marts. About 50 per cent of the total number of shows current are in cut rates: "Queen High" (Ambassador), "Gertie" (Bayes), "Spread Eagle" (Martin Beck), "The Barker" (Biltmore), "Thurston" (Central), "The Mystery Ship" (Comedy), "Ruddigore" (Cosmo-politan), "Tommy" (Eltinge), "The Squall" (45th St.), "Wooden Kimono" (Fulton), "Mr. Pim Passes By" (Garlick), "Pygmalion" (Guild), "Ned McCobb's Daughter" (John Gohlen), "Kempy" (Hudson), "Lady

FOUR SHOWS OUT

Another quartet of Broadway attractions are off the list. One closed suddenly Saturday, the others stopping at this week's end, at which time one or more of those houses operating week to week may go dark.

"Countess Maritza," presented by the Shuberts, will close at the Shubert after 38 weeks. The operetta opened in this house to a gait of \$26,000 but after slipping was switched to the 44th Street, thence to Jolson's, where business improved for a time. Although the engagement was in and out as to trade, it made money.

"COUNTESS MARITZA"

Opened Sept. 18. Gabriel ("Sun") called it "delightful." Mantle ("News") said "a happy event." Anderson ("Post") wrote: "a little destitute of entertainment." Variety said: "an operetta hit."

"Lady Do," independently produced at the Liberty, leaves for the road after a tepid seven weeks. The show went co-operative after the second week, with the trade \$8,000 to \$9,000 average. Poor start hurt its chances, but it was rated otherwise as an entertaining musical comedy.

"LADY DO"

Opened April 18. Atkinson ("Times"), only major reviewer to catch it, was mildly laudatory, saying "has merits." Variety (Lait) said: "should get by."

"The Field God," Village attraction, was ready to close there when the author received the Pulitzer prize (for another play). That gave

"THE FIELD GOD"

Opened April 21. Gabriel ("Sun") said: "an earnest disappointment." Atkinson ("Times") termed it "crude." Variety (Rush) declared: "commercial possibilities are inconsiderable."

its sponsors hope that business would be forthcoming, the show being moved to the Cort. Virtually no trade. Five weeks in all. "Pygmalion," revived by the Theatre Guild, will close Saturday after an excellent run to profit.

STOCK NOTES

The Ralph Bellamy Dramatic Stock Company at the Princess, Des Moines, Ia., has closed its season. Bellamy does not contemplate a company in Des Moines this fall.

SHOW'S CLOSING

George E. Wintz closed the season of the fourth edition of "Music Box Revue" at the Jefferson, Hamilton, O., last week, after a season of 40 weeks. Wintz, as also Chas. Lambert, of the K. and E. offices, were in town to see the finale.

"Quicksands" Off

Warren Lawrence's melo "Quicksands" closed after a week's trial at the Rialto, Hoboken, N. J. The piece will be revised and revived later.

Cooke at Belasco

Charles Emerson Cooke will replace Eddie E. Pidgeon as press representative for "Hit the Deck" running at the Belasco.

Do" (Liberty), "Two Girls Wanted" (Longacre), "Tales of Rigo" (Lyric), "Patience" (Masque), "Abie's Irish Rose" (Republic), "The Thief" (Ritz), "Oh, Ernest" (Royale), "Countess Maritza" (Shubert), "Crime" (Times Square), "Peggy Ann" (Vanderbilt), "The White Sister" (Wallack's),

Shows in Rehearsal

"Kiss Me" (J. Levenson).
"Ritzie" (James La Penna).
"Lombardi, Ltd." (Murray Phillips).
"Never Again" (William A. Brady).
"The Handkerchief" (William Harris, Jr.).

"RAIN" DOES \$12,000 IN MILWAUKEE STOCK

**Phoebe Foster Guest Star—
Elsewhere Season's Over
and Grosses Low**

Milwaukee, Wis., May 31.

Two houses ended their season last week. One was the Empress, stock burlesque, which has been operating on a week-to-week basis, all the actors on a cut. The closing is ten weeks earlier than last season. The house, which seemed to be cashing in heavily at the beginning of the year, took a flop about eight weeks back when a dancer was pinched. The Gayety, now playing summer stock, is still holding on.

The Pabst, the German stock house, ends a big season this week with "Herrgottschnitzer von Ammergau." The house has paid well. The season of 1927-28 will open October 2.

With Phoebe Foster as the guest star in "Rain," the Davidson closed its second week of summer stock with close to \$12,000. It is remarkable business for this house as a stock proposition.

The Miller did poorly with the McCall-Bridge Players. This Minneapolis aggregation came in a week ago for a 15-week stand. Their opening bill was "Irene," squeezed into an hour and a half, with movies as a side dish and three a day.

Since the nut is \$6,000 and better a week, the McCall players will have to click better than the \$7,000 of last week to make the Saxe interests enthusiastic enough to hold them for the 15 weeks.

The Palace and Majestic, vaudeville and pictures, did \$18,000 and \$7,200, respectively.

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"BUZZ" STAR, \$6,500

Blanche Ring May Visit Minneapolis Stock as Guest

Minneapolis, May 31.

Edith Tallaferro, in the final week of her return engagement as a Bainbridge Players' (dramatic stock) guest star, brought \$6,500 into the Shubert box office. The play was "The Little Spiffire." This excellent business in the face of a general depression and with the State (ace F. & R. movie house) the only other theatre enjoying any prosperity, was further evidence of the following Miss Tallaferro has built up.

Martha Hedman opened at the Shubert as a Bainbridge Players' guest star Sunday in "Outcast." There is a possibility that Blanche Ring may follow her after three weeks, keeping the house open until mid-July.

The short season of stock burlesque at the Gayety came to an end Saturday, and the house closed for the summer. The final offering, "Beauty Parade," did around \$3,000.

ENGAGES FOR STOCK

Chicago, May 31.

The following placements were made by Milt Schuster:

V. A. Booth, McCall-Bridge Players, Duluth, Minn.; Frank Jaquet, Cohen Brothers, Colonial, Detroit, Mich.; Bob Fagan and wife, W. Cushman, Bakersfield, Cal.; Frank Carlton, Foster Elliot, Kathryn Fitzgerald, Birdie Blue, Pierre Dale, Lillian Brown, Art Rousseau, Murry and Wright, Pauline Thomas, Mildred Holtz, Louree Motz, Patsy Livingston, Norma Norman, Anne Simon, with Jack Goe Van, Empire, Birmingham, Ala.

Placements by the American Theatrical Agency: Ann Morgan, Gifford Players, Duluth, Minn.; Charles Clapp and Roy Hilliard, McCall-Bridge Company, Milwaukee, Wis.; Joe Sears, Marjory Young, Winnie Tansey, Virginia Hadley, Day Keene, Catherine Duffy, Arthur Gale Company, Galesburg, Ill.; John Hall, Harry Rogers, Producer, Chicago; Charles Ellis, Guy Beach Company, Muskegon, Mich.

ROAD LEGITS FOLD UP

Two more touring legit firms have folded up on the road, William Hodge in "The Judge's Husband" and Walker Whiteside in "The Arabian."

INSIDE STUFF

LEGIT

Variety's critical box score keeper is as stubborn as a stage back doorman. In the box score final for this season, in this issue, Variety is set down as having reviewed 182 of the 195 new plays for the period. Also in the four-year summary it appears as though Variety had missed about 49 of the 700 odd new plays produced on Broadway in that time. The score keeper refuses to be convinced otherwise, standing alone in his opinion against the entire staff.

All the score keeper will say is, "Where are the reviews? They weren't in the paper." Told that some were kided off on galley proofs, as the shows had closed or were about to, while other shows had not been caught, to save waste of time and space, through the office staff knowing they would last but one or two weeks, that score keeper still sticks to his story, that if he doesn't see the review, it doesn't count.

Asked if he thought to get a show included, knowing it was through either just before or after Variety would come out for any week, that still a Variety reviewer should see it and write a notice that would be thrown in the basket, he blithely replied that's not his business—he's just the score keeper.

The 13 missing plays from Variety's score for this season were not entirely reviewed in detail. A few had notices written but they were not printed, for the reasons stated, or the shows not caught, literally, for the same causes.

It doesn't make much difference over the missing shows in the computation, but it does bring out how stubborn a guy can be when he doesn't want to reverse himself, as the same error has been committed annually for four years.

The most kindly remark made by he of the stony heart was: "Why give ourselves the best of it? According to that, then, any one of the daily men could say they had seen them all and was right with each but didn't write a review. So then all the men on the dailies would be first, wouldn't they?"

Nice boy, that doorman!

It's said that a fund of \$31,000 was raised mostly in New York for the defense of Paul Kelly, convicted of manslaughter in Los Angeles on the charge of having been responsible for the death of Ray Raymond. It is reported that the fund finally received its start when a male film star, prominent in the Lambs Club, New York, contributed \$10,000. Prior to that donation, the Kelly fund proposal had been chillily received, around the Lambs and more so in the film colony at Hollywood.

While it was known in Hollywood that defense money had been found for Kelly, no one there had knowledge of its source and it caused some wonderment.

Dorothy Mackaye is to be tried, along with Dr. Sullivan, on the charge of obstructing justice, with Dr. Sullivan said to have been innocently jammed through merely a desire to assist. Conviction in his case might mean revocation of his license to practice medicine in California.

No information is about as to any means Miss Mackaye may have for defense purposes or whether a fund has been raised for her. It is said Miss Mackaye claims her father is a minister. Another report says he is a tailor in Denver.

The show business might take notice of the attitude of Florence Bain throughout this affair. Florence Bain is the legal widow of Ray Raymond. If Raymond married Miss Mackaye, he did so without his wife's knowledge or consent. Miss Bain did not assert herself in any manner during the Kelly trial, probably out of consideration for Miss Mackaye's child. It's a position rarely assumed by a wife wronged as Miss Bain has been.

A curious cast switch in "Crime" at the Times Square was made last week when Chester Morris replaced James Rennie in the lead. Both men were co-featured with the show, Morris now being featured alone.

Morris originally played "Rocky," the rat amongst the bandit gang headed by the suave Gene (Rennie). The change required Morris to completely reverse his characterization over night, the role of Gene being designed to get audience sympathy whereas "Rocky" is supposedly detestable. Prior to "Crime" Morris was in "Yellow," handling a villainous part, and was anxious to have a heroic character for a change.

It's claimed by well wishers for Earl Carroll that he is really ill, and were he released today, could not actively take up any part of the show business for a year at least.

For the first time in 12 years Frankie Frayer and Jimmy Murphy of the New Amsterdam box office are on a vacation. Harring the Players Club week of Julius Caesar, the house will be dark until the new "Follies" is ready, probably in August and it is the first time for the house to be closed for an extended period since the boys have been there. They loaded a flivver on an Albany night boat and drove on to Montreal and Quebec. They did not take the wives along.

Indications are that Ed Wynn is washed up as a picture actor, at least with Paramount. His first film, "Rubber Heels," made for Par in the east was sent west and has not come back. Nor has any inkling escaped as to Paramount's intention with the Wynn picture. In these quiet matters, where secrecy is preferred, the usual happens, with the film scrapped. "Rubber Heels" was not pronounced a good picture by those few who saw it at the Long Island studios. One of the scenes had Wynn hanging over Niagara Falls. A part of the picture was made at the Falls.

Ed Giroux will remain as manager of the Morosco, New York, control of which reverted to the Shuberts Monday. The house was originally leased to Oliver Morosco for 10 years shortly after he transferred his managerial headquarters here from the west coast. Giroux has handled the house during the term of the lease. He has a year's contract with the Shuberts.

Two years ago when the incorporated Morosco activities went into bankruptcy, Giroux continued in charge and has actively handled the house's bookings, usually under guarantees.

Franklyn Underwood formerly general manager for Morosco also remained under the receivership but is out with the termination of the lease.

Richard Maney, rated as one of the ace press agents of Broadway, is affiliated with Jed Harris, supplanting Arthur Kober, who is going to Maine to work on a play. Maney has been with Jones & Green for several years and earlier in the season was tempted handsomely by Harris, but turned it down. Maney will handle "Broadway" and "Spread Eagle."

Richard Kracker, who will be managing director of the reorganized firm of Robert Milton, Inc., which includes Chanin Investments as well as capital from a down town capitalist of great fame (not Kahn) is the young man who had money in Rufus LeMaire's "Betty Lee" and before that in other musicals about Broadway. He is rated a young man of wealth interested in the theatre.

Robert Milton the director, was recently incorporated by Messmore Kendall and others, later taken over by the Fox Film Company as its legit producing branch, an affiliation, however, which terminated. It is now being restored to memory by lawsuits filed by Milton and his former business manager, Arthur Hornblow, Jr. against Fox, claiming percentages on the money received from the sale of picture rights.

(Continued on page 48)

INSIDE STUFF

ON LEGIT

(Continued from page 47)

The new Milton firm will produce in one of the Chanin theatres, the Masqua.

The group of colored players presenting dramatic stock at the Alhambra, in Harlem, calls itself the Civic Colored Repertory Company. No complaint as yet from Eva LeGallienne, who operated, and will operate again next season, the Civic Repertory Company, at the 14th street theatre.

Variety's report last week that Texas Guinan may be out of the "Padlocks" revue had the dailies phoning Anton F. Scibilia and Clarence W. Morganstern who denied it. The circumstances are that Tex was difficult to handle and Ballard Macdonald and Billy Rose, authors of the revue, complained she was not amenable to direction.

Tex opened with the show at the Shubert, Newark, Monday, and comes into the Shubert, New York, next week.

Some are of the opinion the nite club hostess was rather chary of essaying a stage role, that being a new field for her. It is not unknown that Tex is best at home on a cafe floor before a polyglot and more or less unruly audience, whereas she does not particularly fancy facing a straight face attendance.

Herman Landon, novelist and playwright, just returned from an extended stay in Australia, is the latest infringement claimant in "The Spider" series of suits and prospective suits. Landon contends a play of his was submitted to and accepted by Al Lewis at one time.

Landon is best known for his "Gray Phantom" series of detective novels.

Sam H. Harris says neither he nor Lee Shubert had had any misunderstanding concerning the removal of "The Spider" from Chanin's 46th Street to the Music Box.

It has been generally understood that any person uttering a single word or more on the stage must belong to Equity. Under a recent ruling of the Council, however, the rule has been changed to include others appearing in productions.

The question of what was an extra came up and it was decided that any person or player rehearsed more than a week is not to be regarded as such and therefore must join Equity. The reason was that such persons or players might do pantomimic work and add materially to the play. An instance is that of "The Shanghai Gesture." There are three Chinese in the play and under the recent definition were ordered to join Equity.

U. S. District Attorney for New York, Charles H. Tuttle, in charge of the ticket brokerage investigation to uncover income tax hold outs, in the past was frequently called in by William Klein, attorney for the Shuberts, as special counsel in Shubert legal trial and appeal matters. Tuttle was with Davies, Auerbach and Cornell.

PATENTS

(Continued from page 23)

1925. Serial No. 39,426. 1,626,786. Method and apparatus for effecting optical projections. Edwin H. Corlett, East Cleveland, O. Filed April 17, 1920. Serial No. 374,539. 1,626,787.

Picture transmitting system. Harry Nyquist, Millburn, N. J., assignor to American Tel. & Tel. Co. Filed Jan. 23, 1925. Serial No. 4,352. 1,627,111.

Projection apparatus (in connection with phonograph). J. A. Perault, Lowell, Mass., and H. Lube, Astoria, N. Y., assignors to Recreator Phonograph Corp., Boston. Filed Dec. 17, 1921. Serial No. 523,185. 1,627,114.

Projection machine (talking pictures). Orazio Antonelli, Brooklyn, N. Y., assignor, by mesne assignments, to Recreator Phonograph Corp., Boston. Filed Feb. 12, 1921. Serial No. 444,547. 1,627,134.

Film winding and unwinding device. Emile Christian Penin, Joinville-le-Pont, France, assignor to Pathe Cinema, Anciens Etablissements Pathe Freres, Paris. Filed April 22, 1924. Serial No. 708,109, and in France, Jan. 15, 1924. 1,627,198.

Method and apparatus for making composite motion pictures. Eugen Schufftan, Berlin-Wilmersdorf, Germany. Filed July 6, 1925. Serial No. 4,861, and in Germany, April 29, 1924. 1,627,295.

Means for photographically recording sound. Russel Hart, Los Angeles. Filed April 9, 1923. Serial No. 630,870. 1,627,387.

Projecting Machine. Otto P. R. Lehmann, Newark, N. J., assignor to V. C. Thorne, New York city. Filed Sept. 1, 1923. Serial No. 660,467. 1,627,396.

Passenger and moving picture bus. A. Zilbersger, New York city. Filed June 2, 1926. Serial No. 157,997. 1,627,473.

Picture (means for preserving and exhibiting photographic prints on flexible and transparent films). C. M. Stitt, Los Angeles, assignor of one-third to Alfred McDonald, Santa Monica, Cal. Filed June 29, 1925. Serial No. 40,228. 1,627,468.

Photo-electric device. T. W. Case, Scipio, N. Y., assignor to Case Research Laboratory, Inc., Auburn, N. Y. Serial No. 523,093. 1,628,822.

Film-take-up device with brake. Frank E. Garbutt, Los Angeles, assignor to Famous Players-Lasky Corp., New York city. Filed July 25, 1925. Serial No. 46,155. 1,629,029.

Automatic film-tensioning mechanism having individual spools. Frank E. Garbutt, Los Angeles. (Continued on page 49)

SHOP TALKS

(Continued from page 45)

protect his contracts only when he makes those contracts wisely. But his principal object in joining his organization should be to help his profession rather than to help himself. His organization must make him a responsible party to the contract before it can make the other party to the contract responsible to him. And this is as it should be. We should not ask what we are not willing to give.

For instance. A producing firm, two women as it happened in this case, recently got a decision against an actor and his organization made him pay the amount claimed against him. Two weeks' salary, in this particular case, \$2,000. The actor paid it without question. Thereby maintaining his own self respect and those of his fellows. He did not ask for delays, or attempt to find technicalities by which to escape.

On the Other Foot

Later one of the members of the same producing firm lost a decision involving the payment of two weeks' salary to another actor. Both decisions were rendered by a member of the U. S. board of arbitration from which there is no appeal. But the producer in question sought out the actor and begged for a month's delay. Instead of leaving the case in the hands of his organization, the actor granted the month's delay, with the consent, although not with the advice of his organization.

When the month was up he found that the producer was not now recognized as a member of the managers' association, supposed, it seems to secure this particular producer, seizing on a technicality, and they refused to settle for the bankrupt producer, making the point that the claim was "not in the shape of an award."

Just what that had to do with it does not appear. With or without an "award" any run-of-the-play contract, which this was, calls for two weeks' salary, at least. So that, although after putting in four weeks of rehearsal period and an opening, this actor must wait indefinitely for a settlement, that it must be made eventually is reasonably certain. A U. S. board of arbitration decision must be upheld at all costs. Whereas, without an organization, it would never be paid.

A lack of stamina on the part of an actor often makes it difficult for his organization to obtain justice. The fear of reporting flagrant injustices in the fear of losing the favor of some producer. This has led to many cases wherein, for instance, a holder of a run-of-the-play contract is often deliberately "ridden" at rehearsal until in irritation or anger he breaks or repudiates his contract and thus loses any claim, or a fear of loss of employment for "sticking up" for his just billing, or anything else stipulated in the contract.

Errors of Actors

But the principal harm done by actors to themselves is in running to their organization with trivial little kicks about nothing at all—complaints that have no basis in law, personal grievances and contentions.

These are the first to be back in their dues, the first to spread dissension against their own organization, and to attempt disintegration by hint and innuendo.

Worse, even, are the trouble makers in companies. The actors who are always trying, at rehearsal and between acts, to impress the other actors with their importance and the faults of the management.

There is at least some respect to be accorded to the actor who goes boldly and frankly to his management or his organization with his complaints, however ill founded. But the contemptible artist is the dressing room fault-finder who has a knock for everything connected with the institution from which he derives his bread and butter.

And always, he will be found to be the one who has walked Broad— (Continued on page 49)



SID BESSIE
TRACEY AND HAY
FEATURED DANCERS IN
"THE BLUE TRAIN"
DANCERS WHO MADE AUDIENCE GASP
LONDON



"There are two American specialty dancers, Mr. Sid Tracey and Miss Bessie Hay, who did feats that sent an audible gasp around the theatre."—"DAILY HERALD."

"It would be unfair not to emphasize the dancing of Bessie Hay and Sid Tracey—one of the outstanding successes of the evening."—"MORNING POST."

"One of the uproarious successes of the evening was an acrobatic dance of almost incredible difficulty by Bessie Hay and Sid Tracey."—"STAR."

TRIUMPH NIGHT FOR LILY ELSIE

London Conquered Again After 15 Years

"THE BLUE TRAIN"

Two Dancers Who Made the Audience Gasp

"Beyond this there was some sensational dancing by Sid Tracey and Bessie Hay, which, though quite irrelevant to the story, nevertheless made one gasp with astonishment, not unmixed with fear for the safety of the dancers."—"DAILY MIRROR," May 11.

"The action and 'specialties' move as quickly as the celebrated express from which the play gets its title. Perhaps, indeed, the hustle is overdone; because we fain would linger longer in some of the delightful scenes. So, too, would we like a little more of the bewildering acrobatics of Miss Bessie Hay and Sid Tracey, who surely are the most amazing dancers in the kingdom."—"WESTMINSTER GAZETTE."

"The audience was quite appreciative of most of the turns in the Princess' Cabaret, but when Tracey and Hay—America's Celebrated Dance Jewels, as they are described on the program—came on, they were absolutely lionized. Shouts of 'encore' and 'bravo' were accompanied by loud clapping and the banging of little wooden hammers on the tables, while people at the back stood on their chairs to get a better view."—"GAZETTE."

ALSO FEATURED AT THE NEW PRINCES' RESTAURANT, LONDON

THANKS TO JOHNNY HYDE, MILT LEWIS, HARRY FOSTER,

PAUL MURRAY, BEN BLUE

Direction WILLIAM MORRIS

Communications: SID TRACEY, Stable House Stanhope Gardens, London, S. W. 7

THE BEST DRESSED MEN

By LONGAQUER

When the women started to wear bloomers they passed the word along that perfection in pantaloon had been achieved and now the men are wearing pretty much the same sort of an under garment.

The best dressed men are the half-dressed men if one can believe half he sees in the window displays along Broadway this spring. It's those silk "shorts" the men are being urged to feature, said "shorts" being the lower extremity of 2-piece underwear sets.

These flamboyant garments are displayed in lavender, baby blue and pink. Some have gay stripes and checks.

We are gravely informed by haberdashers who take their business very seriously that garments of this type, worn with a knitted glove-silk shirt are what the stylists recommend for the summer of 1927. For those who do not care to spend the money that silk seems to demand there are cotton suits that carry out the same general effect.

The members of the theatrical profession welcome new ideas in apparel but some of the lads are a bit staggered by the latest manifesto. It seems rather odd that the biggest business in underwear of the character described has been done by stores dealing with a very conservative class of trade. The neat specialty shops hidden away in the 40's and 50's, near 5th avenue, have sold great quantities of this intensely styled lingerie for men.

Wooden Face Gentlemen

It is an open secret that many of the wooden-faced gentlemen sitting in 5th avenue club windows would shock society if they should stand forth in their true colors.

Theatrical folks with serious minds are buying the new fancy garments with a certain degree of caution but the more elaborate dressers in the professional field have taken to underwear not unlike the women wear with a whoop and howl. Furthermore, they are paying big prices for novelty effects. Those who play golf will horrify the locker room crowds this summer unless the stylists have grossly misinterpreted their public.

In so far as man and his cravats are concerned it is a case of right you are if you think you are; with reservations. Variety's fashion spy finds that color is the thing this season and color acts on men like catnip on a cat that never knows when he has had enough. One more necktie and more slug of catnip have the effect of keeping the victims mildly intoxicated.

The newest thing in color is green; green that suggests asinthe. Green was formerly an outlaw color but it is being extensively worn this season. Folks who work under spot lights and who contemplate a flyer in green should stick to dark suits and plain shirts. Brilliant reds are also worn a great deal at the present time in solid colors and combinations.

For Brunets

Dark men who delight the revue audiences can wear red with very light clothes, especially cream colored flannels. Red is no color for the Nordic. With brown suitings red has a harmonious effect.

A great many solid color cravats are noted along the Rialto and most favored by men who wear soft collar, white shirts. Colors are navy, burgundy, orchids and soft pastels. The new Mogadores are a riot of color, the finer silks coming from Austria. Reds, yellows and dark blues have been combined in one pattern in many cases and sometimes as many as half a dozen wildly hilarious shades have been merged.

First class for the man who wears blue suits and white shirts and plain footwear and hosiery. Color enough to lift the plainest ensemble to new heights.

For Tenors

In view of the fact that the summer revue always features a tenor in white flannels the following combinations are suggested for the

matinee idols. Dark men may safely wear a cravat with dash of red. Others should stick to solid dark blues and polka dots. Some of the softer pastels in dark shades may be safely adopted by the last named. Cravats are like a headlight on an engine.

In some of the well dressed revues the Panama straw hat is made prominent by the principals, especially true of the juveniles. While the Panama may be the thing on the stage I should advise that the profession consider the leghorn first, this type of straw hat being more flexible and in better proportion than the Panama.

The straw that can be titled down all the way around finds approval among the show folks when coupled with a maximum degree of comfort. Leghorn is distinctly in good taste this season and the fancy bands so popular at present have smothered any tendency to regard this model as an "old man's hat." Unless a Panama is genuine Panama it fails to fill the bill and the real 18-karat article costs about \$500. Al Jolson owned one for a time and I suppose he still features it but a good many mammy songs went into that hat.

Keeping the b. r. Safe

Hatters advocate a sennit straw for business wear and a leghorn for golf and motoring. One can approve of this policy without wrecking the bank-roll in the process. The fancy band sennit is almost a 100 per cent proposition among wearers of this type of straw hat. Later in the season we shall see more of plain black bands, the fad having attained the crest this season. Hat bands and neckwear are worn to match and to this combination is sometimes added a colored pocket handkerchief. In the wide open spaces of Longacre there is a great deal of colorful apparel from the chest up this season.

The passing of Bruce McKae deprived the stage of one of its best dressed men. I believe that Norman Trevor now holds the complete honors for middle-aged elegance.

Monocles

A few of the Broadway extremists are wearing monocles attached to heavy ribbon, the shining orb dangling against the waistcoat. Something else to fish out of the consommé.

Jim Rennie lifts crime to a high level by wearing a silk hat with dinner clothes in the play symposium of guns and gun-men now using his talents. The combination has the approval of the experts but is not generally employed.

Many of the Broadway Jills are wearing black and white this spring. Ensemble addicts among the men are trying to harmonize by featuring black and white striped shirts and cravats.

Janes With Canes

Artistically inclined women have taken up canes again. The Broadway Bo-Peeps demand heavy malaccas, such as the men exploit. Close-cropped heads, mannish clothes and four-in-hand cravats baffle the observer along Broadway.

High heel shoes were not a success on Broadway except with the Argentines, the Portugese and the Greeks. A few spores catering to the dark-skinned entertainers carry such styles in foot-wear but the designing of the American-made product is bad.

\$3,100 FOR ASHLEY

Clare Ashley, treasurer of the Riveria, New York, who collapsed three weeks ago with pulmonary trouble, was tendered a benefit at the theatre Sunday night when \$3,100 was realized.

Ashley departs for Saranac today. He but recently joined the Treasurers Club of America and was not entitled to full sick benefits, but will be aided by the organization regardless.

PATENTS

(Continued from page 48)

Filed March 2, 1926. Serial No. 91,698. 1,629,030.

Apparatus for handling motion picture films. Vincent C. de Ybarro, Los Angeles. Filed May 16, 1923. Serial No. 639,344. 1,629,097.

Slot cleaner for picture machines. Lee de Forest, New York city, assignor to De Forest Phonofilm Corp., New York city. Original application filed April 28, 1923. Serial No. 635,531. Divided and this application filed Dec. 20, 1924. Serial No. 757,115. 1,629,152.

Pneumatic pulley for picture films. Vincent C. de Ybarro, Los Angeles. Filed June 30, 1926. Serial No. 119,525. 1,629,154.

Reflector lamp for diaprojection for cinematography. Wilhelm Winzenburg, Kragenhof, near Kassel, and Friedrich Noack, Kassel, Germany. Filed June 23, 1923. Serial No. 647,408. 1,629,192.

Process and apparatus for recovering silver from photographer's spent hyposulphite solution. E. K. Giffen, Salida, Colo. Filed Sept. 19, 1925. Serial No. 57,455. 1,629,212.

Film developing holder. E. R. Mabey, Brooklyn, N. Y. Filed April 7, 1925. Serial No. 21,267. 1,629,285.

Synchronizing mechanism for talking and motion picture machines. Vincent Bouza, Highland Park, Mich. Filed May 21, 1923. Serial No. 640,336. Renewed Jan. 6, 1927. 1,629,252.

Camera supporting means. H. Osborn Langley, St. Albans Gardens, N. Y. Filed Nov. 21, 1925. Serial No. 70,540. 1,629,579.

Optical apparatus, as photographic camera, for reproducing objects with natural colors. Gioacchino Russo, Catania, Italy. Filed Oct. 26, 1921. Serial No. 510,668. and in Italy Feb. 24, 1921. 1,629,974.

Photographic shutter. Carl Bornmann, Binghamton, N. Y., assignor to Anco Photo-products, Inc., Binghamton. Filed May 16, 1924. Serial No. 713,774. Renewed March 31, 1927. 1,630,049.

Photograph and method of making the same. A. Ames, Jr., Tewksbury, Mass. Filed March 14, 1921. Serial No. 452,274. 1,626,591.

Musical string-instrument tuner. R. F. Pecina and E. V. Carlson. Los Angeles. Filed Sept. 8, 1925. Serial No. 55,090. 1,626,753.

Phonographic record. Paul Balke and Gustav Leysieffer, Troisdorf, Germany. Filed Dec. 1, 1920. Serial No. 427,631. and in Germany Feb. 13, 1920. 1,627,227.

Device for teaching time in music. L. W. Seunt, St. Louis. Filed Oct. 24, 1925. Serial No. 64,488. 1,628,688.

Transposing mechanism for pianos, organs, and the like. Oscar Richards, Montrose, Colo. Filed June 4, 1924. Serial No. 717,816. 1,629,052.

Instrument attachment (banjo). A. Halpin, New York City. Filed March 18, 1926. Serial No. 95,581. 1,627,089.

Mouthpiece adjuster (reed). E. L.

Simpson, Baltimore. Filed May 12, 1924. Serial No. 712,595. 1,629,932.

Musical transformation chart. John Wolf-Marjanski, New York City. Filed Jan. 18, 1921. Serial No. 438,120. 1,630,246.

Outdoors

Drive for amusement rides. Hyla F. Maynes, North Tonawanda, N. Y., assignor to Maynes Corp., Dover, Del. Filed July 18, 1925. Serial No. 44,589. 1,627,192.

Amusement apparatus. Geo. H. Runkle, Denver, Colo. Filed Dec. 18, 1922. Serial No. 607,533. 1,628,745.

Amusement house. H. C. Conrad, Beaver Falls, Pa. Filed Feb. 5, 1924. Serial No. 690,762. 1,629,258.

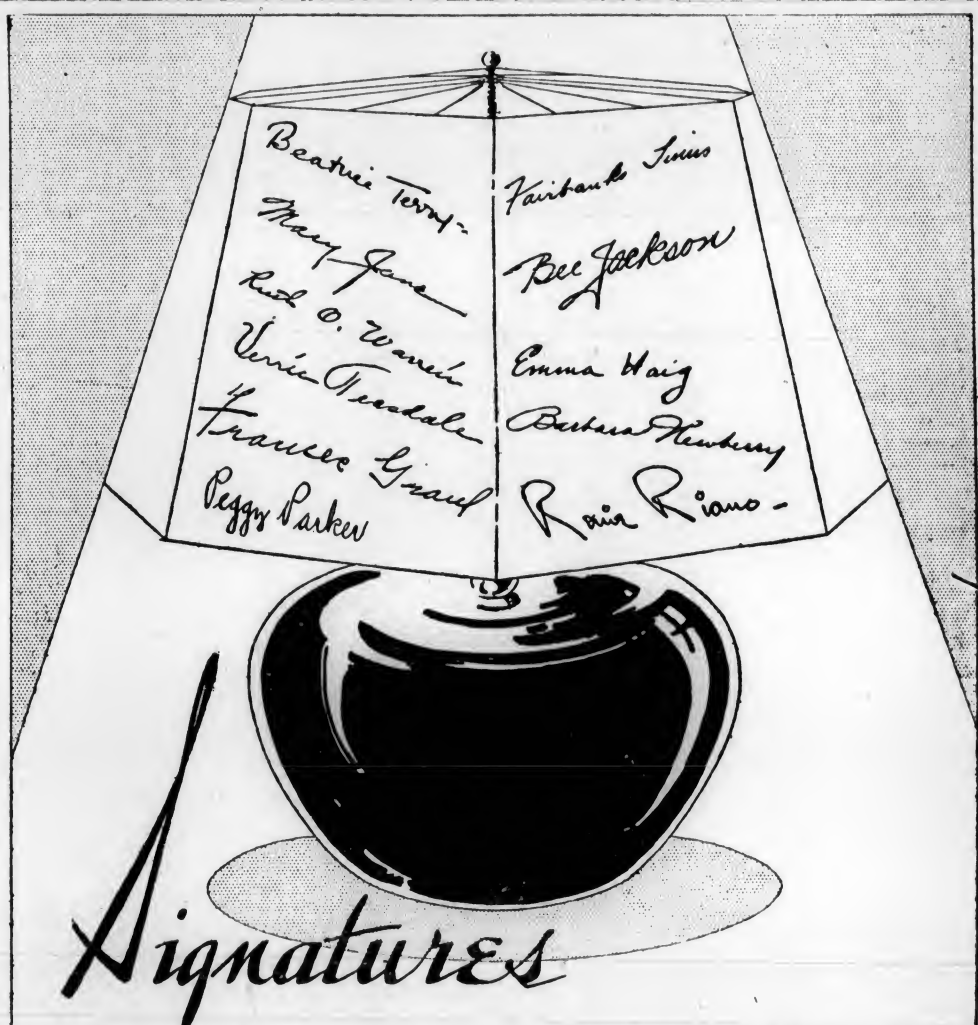
Amusement device. P. U. Daniel, Brooklawn, N. J., assignor of one-half to F. C. Rogers, Philadelphia; Mina Daniel administratrix of said P. U. Daniel, deceased. Filed April 29, 1924. Serial No. 709,754. 1,629,570.

Miscellaneous

Sound-producing device. Leo J. Grubman, Belle Harbor, N. Y., assignor to Voices, Inc., Newark, N. J. Filed Dec. 17, 1924. Serial No. 756,434. 1,627,384.

Sound-production device. (2d patent). Leo J. Grubman, Belle Harbor, N. Y., assignor to Voices, Inc., Newark, N. J. Filed Jan. 2, 1925. Serial No. 42. 1,629,385.

Subscriber's equipment for program transmission. John F. Toomer, New York city, assignor to American Tel. & Tel. Co., New York city. Filed Dec. 1, 1923. Serial No. 667,993. 1,628,695.



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PLAYS ON BROADWAY

PADLOCKS OF 1927

Newark, N. J., May 31.
Texas Guinan is starred in this "satirical revue" authored by Ballard Macdonald and Billy Rose (book and lyrics), music by Leo David, Jesse Greer and Henry F. Tobias. Presented by C. William Morganstern and Anton F. Scibilia; directed by Macdonald; dances by John Doyle; settings by Irving Eastman; costumes by Mahieu. Opened at the Shubert, Newark, May 30.
Cast includes Miss Guinan, Helen Shipman, Bobby Watson, Carl D. Francis, Edward J. Lambert, Rose Kessner, Nat Renard, Lillian West, Jans and Whalen, Bryson and Jones, Romanians Quartet, Billy Green, Walter Burke, Paul Markman, Herbert Barr, Molly Roberts, Ormond Sisters, Phelps Twins, Lillian Roth, Arthur Campbell, George O'Donnell, Drina Beach, Earl Waldo, Lauretta Gilman, Doris Delaires, Catherine Crandall, Valhoff (Texas Guinan Club's head waiter, and the Texas Strollers (band of six) under Anthony Giannitto's direction; also chorus of 24, 16 chorus girls and eight showgirls.

"Padlocks of 1927" is predicted upon a fundamentally unsound theory of flaunting violation of a national amendment and flagrant exercise of public gyppery at the faces of the American public. Without holding any briefs for the 18th amendment, and concurring fully with a more or less popular metropolitan antipathy against a law that makes this nocturnal camel resort to thirst quenching with spurious instead of genuine and unadulterated beverage, we are basically a law-abiding people, hence the bad taste on this premise.

What adds even greater insult to injury is the basic crowing over the larceny perpetrated in any night club in paying \$40 per quart, a popular "Padlocks of 1927" liquid quotation, although not orthodoxly so, applying to any other joy cave. Still, the exaggerated financial standard for bartering illicit beverage is but a heightened reaction to the conditions existing in the nite life.

And so, while Miss Guinan, or her librettists, may think it naive for provincial Newark to feature these tilted financial figures in the "book," reduce it to the personal equation and a number of problematic conjectures present themselves.

For one thing, it is wise for Texas to brag about her rate of exchange

for nite club entertainment (?)—that goes both for the interpretation of "entertainment" and for grammatical purposes.

Secondly, one wonders how some Federal Court jurist, or a Federal enforcement official, might react to the hoisterous braggadocio of the liquor trimmings in the revue.

It's still a question what a cold sober audience will think of the "Padlocks" star's "sucker" bravado; of her personality, and of her entertainment.

The night club patrons visit the gypgeries and takeries disguised as cabarets or clubs for one of several reasons, and all of them know it's a gyp before they surrender their chapeaux at the gate.

But take a theatre audience, cold sober after the evening repast, and thrust a counterpart of a nocturnal madhouse before their consciousness, and what can be the reaction for them in relation to Miss Guinan's club, and to every form of night clubdom or night life?

They are faced with the prime perpetrator of genteel financial extraction brazenly lampooning her form of piracy. It's a cinch this will not induce a visit to any night club that evening, let alone Miss Guinan's place of nocturnal diversissement. Not only will it boom-erang for all night life, but for herself primarily. On top of that, who will want to pay an additional \$3 or \$4 covert to get another load of Guinan after two and a half hours of her in the theatre?

Probably no one knows it better than Texas Guinan that she is no comedienne or even a good revue participant. Tex appreciates that Morganstern & Scibilia are paying her \$3,500 a week (four weeks up in advance in a sound financial institution by grace of a Mr. Kaufman of the Bronx, the "angel") not for her histrionic talents, but for her name and fame as a cafe personality. And that's about all Miss Guinan shows in the show, her rep.

For a starring revue, she is too economic with her person or her talents, but after a flash at either or both, it's just as well. An attempt at fortifying her presence with skit and "black-out" material is made, but it should be a better

attempt. The sketches miss where they should be more than averagely serviceable in order to sustain matters.

So much for the pessimistic aspects of Texas Guinan's maiden starring revue.

"Padlocks of 1927" without a night club scene would be as ineffectual as Miss Guinan without a night club. The cafe atmosphere serves as the first act finale, which shapes up as the best thing in the entire production. It is here that Tex has her innings. She is the mistress of ceremonies. She cajoles unwilling and wondering provincials into giving the little girls great big hands; she greets the customers known and unknown; throws pellets and clappers at them; introduces each of her "kids" (entire Guinan club show and band is transplanted onto the stage), and even has the dignified and weather-beaten Valhoff, the head-waiter, on the stage to dress the atmosphere.

Val is a valiant ally in this finale, knowing as if by instinct just when Texas has run out of her harmless missiles which she is propelling in endless stream into the audience.

The usual Guinanesque ad libitum witticisms punctuate the proceedings; she gags about Charley Frey and Harry Thaw; explains the prohibitive checks by the fact the chump had a couple of phone calls in the place which accounts for the telephone number being added in on the sad news; tells another unpunchy his bank check is okay, i. e., after she finds he has already participated of the bill of fare and it would be too late to say nay, and so on.

This night club scene will do much to put "Padlocks" over, if over it gets, and what an opportunity for a New York first night it will be! Miss Guinan and her feminine cohorts are all over the house, perfectly at home in the aisles as well as on the stage, rumping hair and ties and patting strange male customers familiarly. Couple this opportunity with a sophisticated and familiar first night attendance and it'll be half the battle.

It is not difficult to imagine how sensationally the intimate idea can be carried through by Texas when the show hits town. Originally slated for the Shubert, New York, next week, the metropolitan premiere may be deferred a week in favor of another dog stand in Atlantic City or thereabouts in order to give J. C. Huffman, the Shubert producer, who has been called in, opportunities to do his stuff. And postponed it should be, because the show needs plenty of kneading and fixing.

Its crudity was to be expected. The Memorial Day matinee was virtually a dress rehearsal. The performance was further handicapped by the absence of much scenery which had not been fully hung. The full Texas Guinan Club staff, such as doorman, captains, waiters, etc., to dress the theatre with the desirable night club atmosphere, was also lacking in numbers and in effect.

But with it all, and considering every shortcoming, "Padlocks" still requires much to whip it into shape. It means more than a task of re-routining. It means complete elision of material and substitution of something more substantial.

Ballard Macdonald and Billy Rose, who are basically and primarily lyric writers, have done a good job on the lyrics, but in also essaying the complete "book" authoring they did not quite click. Macdonald has done some of this sort of thing with LeMaire's "Affairs," although other skit fashioners contributed there brightly, while Rose has yet to win his spurs as a scene scrivener. Both, in "Padlocks," have been allied by Anton F. Scibilia, the co-producer, who collaborated with George D. Wiest on a few interpolations, while "Amy," a scene by Frank Conlan, is one of the best if not the best black-out in the revue. As for Scibilia's co-writings, Wiest is a writer who fashioned material in the past for some of Scibilia's tab productions, so the latter would be wiser to eschew any dubious honors as a "book" contributor and permit Wiest to rise or fall on his own efforts.

Taking the show piece-meal, it is spotty and ragged. It has a good dialect comic in Edward J. Lambert (Rose Kessner is teamed with him part of the time) although performing individually in the main. Lambert and his "Minnie Fish" act from vaudeville are familiars. He is one of the brightest interludes in the revue and with some attention to his material will advance, regardless of "Padlocks."

Bobby Watson is an experienced and high-grade juvenile without opportunities. Jans and Whalen are vaudeville recruits who have their moments but are altogether too fly for production and too over-confident, lacking in that musical comedy conservatism and poise.

Nat Renard and Lillian West are also vaude alumni, doing one specialty as a team but otherwise off-latching as "bit" contributors. Helen Shipman is all right after a fashion but vocally lightweight, and the show can stand a good female voice. Carl D. Francis does well, and Ar-

thur Campbell (formerly teamed with Hart, in vaudeville) also fills in creditably if not importantly.

There is a newcomer, Lillian Roth, cafe graduate and who merits a paragraph because of her potentialities. She looks "cute" and will develop into a serviceable rag song saleswoman, although in this production she does two published numbers. Rose, Macdonald, et al., should write her a couple of exclusive ditties.

The revue opens with "Newspaper Notices," featuring the "Graphic," "Herald-Tribune" and "American," mentioning the respective reviewers, and complaining about the verdict it's an "over-rated turkey." (The danger in these witticisms is that the criticisms might actually be just that.)

Tex makes her entrance on a white stallion, the lighting effect going democratic, but suggesting it would be an effective opener.

"If I Had a Lover," by Miss Shipman and Francis, sounds like a promising number, but there is no opportunity for plugging, excepting for a brief reprise, "Texas, Barnum and Cohan," by Tex, Lambert and Watson, is a good lyric that should be elaborated with a little production and not merely as an olio specialty. It's a strong verse.

"Tap Tap," by Watson and Molly Doherty (last at the Frivolity Club) is the first of some good dance numbers by John Boyle, who has done a consistently good job. "Tom Tom Days" is in the same category and incidentally a good dance tune.

Eddie Lambert, with a Miltresque dialect specialty, scored generously, and the Guinan club finale follows some innocuous skits. It's here that Tex declares that "if it weren't for prohibition where would I be?"

The "Amy" sketch is the brightest, also in the same smut black-out genera, although this is a light-up instead of a black-out. The action is in the dark, Tex beseeching her lover to kiss her, etc., meantime giv-

ing an intimate address Tex's tour of how she retires for sleep. It gets pretty raw when lights up and Tex and her lover are discovered in telephonic conversation, he in a booth, she in bed.

A Spanish idea reopens, Lambert doing a hoke fandango that's as funny as his other stuff.

"It's Tough to Be a Hostess" is a good lyric and the first sentimental relief to Tex's night club career. A little of that to balance the rough stuff of the opening sallies would do much to offset the brashness of it all, for no one can gainsay the difficulty, as she explains it, of keeping things going when weariness and sleep assert themselves.

There is a black-out between two men, with one explaining the reason he is dying his hair is because "gentlemen prefer blondes."

"Padlocks" is rough and over-board. It needs plenty of editing and staging and an opportunity or two for a song hit to step out, although the music does not give particular promise in that direction, excepting for the two possibilities mentioned.

Abel.

TALES OF RIGO

J. Oppenheimer presents a drama with music; book by Maurice V. Samuels, based on story by Hyman Adler; music and lyrics by Ben Schwartz; whole production staged by Clarence Derwent; at Lyric, May 30; \$1.30 top.

Maria Mildred Holland
Roberts Maurice M. Fein
Jones Jay Fassett
Jose Hugh Kildner
Rigo Hyman Adler
Zita Mira Niriska
Soton David Leonard
Vivien Ranger Marguerite Borrough
Ralph Clark Warren Sterling
Mrs. Ranger Madeline Grey
Henry Clark George Stillwell
C. Marsden Carl Reed
Mrs. Marsden Gladys Wilson
Pablo Samuel Nushbaum
Kashi Walter Deloff
Buzi Andrew Salama

This is one of those still-born af-

(Continued on page 51)

PLAYERS IN LEGITIMATE DIRECTORY.

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BELASCO, NEW YORK

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Direction
JENNIE WAGNER
142 West 44th St., New York
Phone Bryant 3998

LESTER W. COLE

LEADING MAN
with
"PEGGY-ANN"
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EWING EATON

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KEITH-ALBEE and ORPHEUM
CIRCUITS
Direction HARRY WARD

ADA MAY

IN
"RIO RITA"
ZIEGFELD, NEW YORK

NATALIE & DARNELLE

Feature Dancers with
"LADY DO"
Liberty Theatre, New York City

MARIE SAXON

VARIETY, New York

JACK THOMPSON

in
"PEGGY-ANN"
VANDERBILT, NEW YORK

NANCY WELFORD

LEADING LADY
in
"TWINKLE TWINKLE"
ERLANGER, CHICAGO

BILLY ARLINGTON

Featured in
"LIDO LADY"
GAIETY, LONDON

VIOLET CARLSON

SINGING COMEDienne
in "RUDDIGORE"
COSMOPOLITAN, NEW YORK

HELYN EBY-ROCK

"HONEYMOON LANE"
KNICKERBOCKER, NEW YORK

LEON ERROL

LEW HEARN

FEATURED COMEDIAN
in
"LADY DO"
LIBERTY, NEW YORK

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in
"HIT THE DECK"
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PEGGY-ANN
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Mats. Wed. and Sat.
"BY ALL MEANS GO TO SEE
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COMEDY"
—Hammond
Herald Tribune

BILTMORE 17th St. W. of B'y Eves. 8:30
Mats. Wed. and Sat. 2:30
"The Barker"
with WALTER HUSTON

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PLAYS OUT OF TOWN

TALK ABOUT GIRLS

Philadelphia, May 26.
Harry H. Oshrin and Sam H. Griesman present a new musical comedy in two acts. Book by William Carey Duncan, lyrics by Irving Caesar. Music by Harold Orlow and Stephen Jones. Dances and ensembles staged by Sammy Lee. Book directed by John Harwood. Opened at the Garrick May 23.

A pile of work to be done on this new musical comedy, programmed as a Waldorf Theatre Production, now at the Garrick. Evidently the management realizes this, as the cast is to be radically changed, and the show will probably stay here a couple more weeks than originally intended while alterations are being made.

It is based on a straight farce comedy, "Like a King," which had a brief run a few years ago. Not a bad little yarn, though just why it was adjudged good musical comedy material is not clear. In addition to the aforementioned cast changes, there is a lot of cutting and trimming to be done, on the first act especially. The first 30 minutes drag interminably and the first-act finale is also weak. Act II picks up neatly, and the last 15 minutes of the performance provide capital farce, collecting at least 75 per cent of the evening's laughs.

As now presented "Talk About Girls" has three outstanding features. Andy Tombes, whose comedy, even with scant materials on which to work, is O. K. Tombes gets everything from titters to guffaws, and is working quickly into a corking comedy portrayal. He does more dancing, too, than he has been doing lately, and helps put across the song hit of the show. Next is the dancing. Sammy Lee has done a great job here, and while work is being done on the book and in changing the principals, he can rest. A lively, attractive and hard-working chorus, and almost all know how to do the Lee ensemble stunts. They do them well. Many an indifferent song number in the show is saved by the chorus encores.

The third is the work of little Frances Upton, who started to show the theatre world something in "My Girl"; then had a small but intelligent bit in "Twinkle Twinkle," and now makes the audience take notice by her work in this show. She dances gracefully as ever, but where she shows most improvement is in her comedy work. Opposite Tombes, she stands out as a "find," and her contributions to "Maybe I Will" (the show's song hit) and to "1927," in which she jazzes after the fashion of Cliff Edwards, helps immeasurably.

The rest of the cast ranges from fair to considerably less. Russell Mack has his moments as the hero, especially toward the end, but seems to lack just something in putting the role across. It will be difficult to find someone who can click strongly here, as the character must combine plenty of comedy plus the usual leading man personality. Mack isn't half bad, but he failed to get the two angles. Jane Taylor, leading woman, has a nice voice but isn't strong enough by any means to carry the love interest. She is also to be replaced.

Madelyn Killeen, third feminine lead, does some clever dancing and has a rather striking personality. It looks as if she might have been directed into doing some good work, but is also listed to go. William Cook is rather bad as the young "heavy," and William Frawley, handicapped by a bad part, doesn't fill the bill as a rube policeman. Spencer Charters hasn't a thing to do, and seems to know it, and Edward Fosberg is also negligible. Joe Smiley clicks nicely in a bit at the end, and wins a hand. A dance team, Constance McKenzie and John Meehan, Jr., has two spots in the second act, and scores mildly. Meehan is by far the better.

In addition to "Maybe I Will," the score contains a neat romantic ballad in "A Lone Girl," reprised plenty, as is "Maybe I Will." Most

of the songs are tinkling but reminiscent—very much so. Caesar's lyrics are well above the average, especially in a trio, "That's My Man," sung by the three feminine leads, and in "Main Street," a novelty led by Tombes and Mack, with everybody taking part. This is a burlesque march number, with some darts hurled at Sinclair Lewis. It fell flat here and is to be taken out, although there is a lot of originality and novelty to it.

First act setting rather weak; second, an interior, satisfies. Costuming unusually tasteful and has plenty of color.

In a couple of weeks "Talk About Girls" won't look much like the show that opened here this week. If the work is well done it may develop into an average summer show, but it's hard to see it any more than that.

Waters.

DIFFERENT WOMEN

Chicago, May 26.
Three-act drama by Eugene Walter. Staged by Bertram Harrison and presented by John S. Woody May 24 at the Woods, Chicago.

James Neff.....Frank Keenan
Justice Alice Wainwright.....Helen Ware
Arthur Neff.....Donald Gallaher
James McDougall.....Frederic Burt
Johnny Hughes.....Homer Barton
Edith Howard.....Rose Hobart
Dot Kingsley.....Minna Gombell
Marie.....Gilda Kreegan
Policeman.....Ben Webster

This marks the "come-back" after some years of Eugene Walter, author of "Fine Feathers," "Paid in Full" and other past hits.

"Different Women" is a new one, reborn to the modern theatrical idea and not so good at that.

Mr. Walter's first act as a tough district attorney out to "get" a wisecracking, rum-running, "hot" party-throwing night club hostess. His second act has the d. a.'s own son shooting the same night club hostess in her apartment, and his third act has the son cleared of the killing, but not until his d. a. father had ordered him into an offstage room to blow his own brains out. Three individual ideas that, by themselves, might become fairly good plays, but in this case stacked three stories high to make one slim one.

The idea of a father telling his son to commit suicide is not new. And the report of a court room trial by radio was used in basically the same manner by two other plays earlier this same season.

The principal role, while not the leader, is the only genuine kick in the entire opus. The role is that of the night club hostess. The second act, ending with the hostess' death by gun, is almost entirely devoted to the role. The girl depicted is a far-fetched version of Texas Guinan. She runs the biggest night life covert joint in town, has the best clientele, large draw, and is fortified with inside info on the wealthiest and most prominent in town, most of whom she numbers among her best customers.

Included among regular customers are the mayor, the chief of detectives and almost everyone in the d. a.'s office except the d. a. himself, but including the d. a.'s son. The boy is indebted to this Dot Kingsley for gambling losses, represented by i. o. u.'s in her possession. Prior to his trip to the woman's apartment to bring about a settlement, the woman is inspired by an idea suggested by a double-crossing assistant d. a., who wants the chief's job. By hanging on to the tell-tale slings of paper she may get even with the boy's dad for a raid he pulled on her place.

When the boy calls he is turned down. Enraged, he tells her that her operating of a whole apartment house full of nightly apartment parties and her outside connections as a fence are a matter of record. She pulls a gat, calls him names and makes for the phone to call the police and expose him. He lunges at her and in the scuffle the gun accidentally goes off, killing her.

That's the real story. The first

TALES OF RIGO

(Continued from page 50)

fares that is in cold storage before the first curtain goes up. Any experienced playgoer can tell them—feel them. One wonders how so many people associated with a thing like this, going through all the mental, physical and spiritual processes incidental thereto, can miss sensing it. But still every now and then comes a "Tales of Rigo."

Last season or so this was produced by the Cherry Lane group under title of "Drift," and soon went aground. It was awful then. But, as so often happens, some one got the inspired bromide gleam: "Gee, this would be a great operetta." So Ben Schwartz, to fame unknown, was intrusted with the injection into a woeful flop of the necessary element to alchemize it into a more gressome and more conspicuous flivver.

The result is a weird vododeo. Hyman Adler, playing the name role, apparently a character man from the Yiddish theatre, sings, acts and personates his own story, the credit being his for the tale. It claims to be Rigo, not only using the name of the late fiddler-lover, but mentioning a noblewoman committed suicide over him to further carry on the analogy.

But in appearance, characteristics and everything else, Mr. Adler's Rigo is as much like Rigo as he is like Warfield—and Mr. Samuels surely tried to write him a Warfield part. Phoney, synthetic, heavy, awkward, highly pitched (as are most bad performances of most bad plays), Mr. Adler cannot kill a piece already deceased, but he can kick its dead body—and he does, plenty.

He sings songs, too. Having neither a singing voice nor a singing manner, he contrives to make the songs, interpolated as the salutary relief of the enterprise, its most ghastly moments.

In this he is hotly challenged by Mira Nirska, who essays the ingenue lead. A stranger, surely so in principal roles at leading Broadway theatres, Miss Nirska is the apotheosis of the miscast amateur whom some well-meaning relative told she ought to "go on the stage." She sings shrilly and sourly, and her delirious is a nightmare. As the hoydenish, seductive wild young thing, pet of the tribe and romantic death to all outsiders who see her, she delivers an all-around performance like nothing that ever a just providence let live.

The rest of the cast, in the main, steps neck and neck with the two leads. The direction is hard, angular, creaky and of the two-a-week stock company school. The timing is criminal, the punctuation is brutal, and the climaxes are fierce.

As for the book—When the paper-back nickel "library" stories used to intrigue little boys to cheat in their geography classes, this was a pop type of "copy." One might safely have thought this relic of the mauve decade had been laid away in satchet with the pressed roses, the pancake hats and peg-top pants of those days. But, no—here it flourishes again on Forty-second street to make one rub one's eyes and wonder if this really is 1927, if this really is Manhattan Island, and if Lindbergh really did fly the ocean. There being no flickering gas footlights and no rustling petticoats—the wondering eyes must admit that "Rip

act merely leads up, and the third act closes out. Consensus is: First act fair but draggy; second act good and third act poor. In the last three minutes of the last chapter the bottom falls out completely.

Frank Keenan heads the cast. Though he is burdened with several long-winded, meaningless speeches, his action is fine on the whole. He makes a tough district attorney.

The balance of the company is splendid, and on that alone will rest the play's success, if any.

Probably two months, maybe more, in Chicago, mostly on Keenan's personal draw. Chances for New York are slight.

JOINT COMMITTEE TO GUARD INTERESTS OF THE THEATRE

Protective Body of Nine Members Remains Active to Fight All Hostile Legislation—Managers, Players and Authors Represented

The Joint Committee of the Theatre is the new title of an executive body formed to function for the safeguarding of the legitimate theatre. Its scope is of considerable importance, filling a breach that appears to have been neglected through the absence of a thoroughly representative managerial body.

The committee was formerly known as the Committee of Nine, composed of three managers and a like number of Equity officials and Authors' League people. It was formed to defeat stage censorship, submitting a self-control plan that was to have become effective next season. The plan was acceptable to the mayor, but the passage of the theatre padlock bill, giving the license commissioner the power to close a theatre for a period up to one year where conviction of giving an indecent performance is obtained, the committee withdrew its plan in toto.

Instead of passing out of existence the committee decided to remain intact as a force working in the interest of the theatre. As it is representative of the three branches of the theatre—actors, authors and producers—it was felt that the committee might achieve favorable results in opposing measures which might be harmful.

The Joint Committee has two pertinent objectives at present—working for removal of the admission tax and fighting hostile legislation. Some of the anti-stage bills introduced in the various state legislatures are of such unreasonable aim that if passed might cause considerably trouble all around. Without opposition there is a chance that one or two might slip by. Heretofore the managerial organizations have watched such bills, but at present the Joint Committee appears to have fallen heir to the assignment.

SHOP TALKS

(Continued from page 48)

way idle longest, and haunted the agencies most persistently, and made the most amazing concessions to secure the engagement.

Hamlet's "Advice to the players" has told us as much about acting as we are likely to learn from any printed word. It is a pity he could not have foreseen the modern conditions which might have induced him to add a little advice to the player as to professional ethics, of being prompt at rehearsals, learning his lines, accepting the authorized direction (no matter how funny he may privately consider it), paying his dues, being efficient and responsible, and otherwise keeping strictly within both the spirit and the letter of his rights and his duties.

There is as much difference between an artist with the true professional spirit and the monthly outsider who happens to get in, even where talent is equal, as between reputable members of any profession and their imitating charlatans.

Publicity

Legitimate publicity is only sensible business. The best actor imaginable may starve to death if he remains unknown. But exaggerated and false publicity is merely silly. Don't tell how good you think you are. Tell where you are, what you are or have been with, what recognized critics have said of you, the good ones. And advise all the agents and managers as to your phone number. The best of us are forgotten in a week. And at present two weeks is a generation in the theatrical business.

And as for hobnobbing with managers and agents. Don't do it. State your business and leave politely and soon. If you are sent for and not asked to sit down, ask for your full salary. If you are greeted too pleasantly, expect an argument as to the figure, and if you go into an office of your own accord, remember that at the first flash of your map they know whether or not they can use you but didn't happen to think to send for you.

Van Winkle" was a great dramatic conception.

A fiery old gypsy who in his day was a great lover, now old and drunk, idolizes his granddaughter passionately. She is a prairie flower who loves hard and hates hot. She wants to know who was her father, but the old man's brows knit and he won't tell her. The rich man's son meets and adores her. The society girl schemer finds out, tricks her to her home, tries to get her compromised with the villain—when lo, in comes grandpa with his fiddle and his stew and recognizes the boy's father as the beast who betrayed his daughter and who is, therefore, the illegitimate father of Zita, the gypsy Topsy.

Well, how now, you ask? Remember—there is a third act yet. Rigo breaks his fiddle string and falls to his knees for a second act

curtain that is as pitifully comical as anything ever allowed to play. In the third act it turns out that the nice boy is only the dirty dog's adopted son, so he can marry the little child of nature and Rigo can kick off in peace and song.

If this runs past Saturday, though the producer owns the theatre where it is playing and attractions are scarcer than in years, this reporter has wasted the fruits of 25 years' experience in the theatre. *Lat.*

BEN HOLMES

Featured in "Gay Paree"

NOW PLAYING

GARRICK THEATRE, CHICAGO

Direction Mr. J. J. Shubert

AMERICA'S HOTTEST DANCE ORCHESTRA

The Only Hot Band Playing an Entire Show IN THE PIT

A. L. LYNN

AND HIS MUSIC MASTERS

NOW—COLUMBIA THEATRE, NEW YORK—7TH WEEK ON BROADWAY

Special Feature with "LET'S GO"

A Musical Comedy Attraction that entertains before the show, plays the entire performance and entertains at intermission.

EDISON RECORDING ORCHESTRA

Thanks to FRED CLARK and ROEHM & RICHARDS

INSIDE STUFF

On Music

Team Work by Organ and Orchestra

This week at the New York Hippodrome, Fred Kingsley at the organ and Jules Lenzberg, directing the pit orchestra, are doing some neat (although personally—slide flattering one another) team work. To the melody of the "Gallagher-Shean Mister" song, they alternate on the slides and in the music, working in popular bits meanwhile. At one time the orchestra follows the organ in the same ballad melody, a slide frankly saying it's as well to see who can play it the better. At the finish they organize for double playing, the whole sounding well, making it effective for music with some laughs, and certainly getting full value out of the organ's interlude.

Perhaps all organists or all leaders would not stand to co-operate in this manner, but to those who will, if the organ is playing on the musicians' union time, it should make a pleasing moment to patrons with whom both might be popular.

It was a bit too soft, however, to have the slides read, "Fred" and "Jules." That's almost as bad as when the Rath Brothers wore initials on their tights.

Benny Davis Wins on "Baby Face"

Benny Davis collected two suits of clothes from Henry Waterson, the music publisher, who had turned down the publication rights to Davis' "Baby Face" song hit. After the song began to "show up," Waterson was still certain the number wasn't a potential hit of large proportions and made a one-way wager that it would never reach 500,000 gross sale. "Baby Face," under the Remick imprint, has gone that many copies.

Benny is always wearing one of the Waterson suits to prove the bet. Mrs. Benny says he should have made the second suit a dress.

When Con Conrad stepped off the boat Tuesday night, he was corralled by his writing partner, Benny Davis. Between them they hatched a couple of ditties within a couple of hours. Their enthusiasm prompted them to phone Bobby Crawford, the DeSylva, Brown & Henderson executive head. After waking up the publisher Davis sang "Meet Me in the Moonlight" over the phone and Crawford accepted it.

Irwin Dash, American song plugger extraordinary who went over to inject American ideas into the British song business in alliance with the Campbell-Connelly Co., writes that DeSylva, Brown and Henderson's "So Blue" is England's biggest song at present.

CABARET BILLS

NEW YORK

Billy Cain's Club Marcelo Pinkard Rev Bee Foote Louis Cole Mory Straine Sunny Greer Roy Banks Duke Ellington's Bd	Everglades Bunny Weldon Rev Jack Irving Mignon Laird Jack Edwards Mary Gleason Madelyn White Mae Wynn Vivian & Yolanda Billy Lustig Or	Kinkerböcker Grill Mike Landau Bd Mirador Head & Hugo Johnny J'non Bd McAlpina Hotel Ernie Golden Orch	Seven-Eleven Club Chas Cornell Rev Silver Slipper George Thora Dan Healy Beryl Halley Jack White Rudy Keeler Eddie Edwards Bd Small's Paradise Brown & Tan Rev Johnson's Bd
Castilian Gardens Al Shayne Bee Jackson Bellhops' Orch	Frivolity Parisian Nighte R Ben Selvin Bd	Montmartre Mitty & Tillie Emil Coleman Bd	Strand Roof Godfrey Rev Frank Libuse Dave Mallen Buddy Kennedy Ole Olsen Bd
Castilian Royal Tino & Belle Virginia Roach Kitty Riquist Jimmy Carr's Bd	Prole Dan Healy Rev Carlo & Norma Jack Duffy "Hotsy Totsy" Dolly Sterling Hanley Sis Joe Candilio Bd	Falala D'Ore Rolf's Revue B & Rolf Bd Parody Club Lou Clayton Eddie Jackson Jimmy Durante Durante Orch	Texas Gulman's 48th St. Club Texas Gulman Gulman Rev Twin Oaks Max Fisher Bd
Club Alhambra Raccoons' Rev Club Lido Holland & Barry Meyer Davis Orch	Hofbrau Floor Show Hofbrau Bd	Felham Heath Inn Arthur Gordoni Lou Kaderman Bd	Waldorf-Astoria Danny Yates Bd Woodmanstein Inn Frank Farnum Joey Ray Jean La Marr Evan Burrows & F Vercelle Sis Edna Sedley Sammy Stept's Bd
Connie's Inn Leonard Harper R Allie Ross Bd	Hotel Ambassador Larry Stry Orch	Pennsylvania Hotel Henri Garden Richman Club Harry Richman Nate Leipig Natcha Nattova Betty Rees Alice Weaver M de Forrest Dave Bernie Bd	
Dolly Kay Club M & M Humphrey Billy Neat Vera Burt Hank Skinner Nettie Dumont Helen Johnson Bunny Neldon Rev Milt Spielman Or	Kentucky Club Milton Douglas Ethel Stanley Mazie Davis Jack Carroll Babe Morris Brookline Plo Reed 10 Kentuckians Club Kentucky Or		

CHICAGO

Alamo H & L Swan Le Fèvre Lowell Gordon Lester & Clarke Henri Gendron Bd	Betty Wheeler Thelma White Louis Salammie Or	Jeffery Tavera Del Estes Helen Savage Evelyn Hoffman Betty Bane Mary Williams Delores Sherman Hugh Swift Bd	Burdy & Noway Katz & Kittens Samovar Francis Alyse Carroll & Gorman Fred Walde Bd
Cafe Bagdad Margaret White Kerouff & Marce 8 Bedouines Karola Aleneva Phyllis Rae Billie Rolis McCune Sis Ernie Young Rev Walter Ford Bd	Frolics Jack Waldron Collette Sis Doree Leslie Madelon McKenzie Wallace & Cappe Julia Gerity Sammy Kahn Bd	Kit Kat Club Mrs Dio Parsons Paullette La Pierre Mahon & Scott Dorothy Knowles E Caldwell Orch	Terrace Gardens Angel Soto Sam Friedman Neryda Gus Edwards Bd
Ches-Pierre Pierret Nuyton Rev Earl Hoffman's Or	Granada Lee Sis Trixie Rose Ruth Schneider Paul Dunsmoor Bd	Parody Club George De Costa Eleanor Hayes Eileen Tanner Mons Durnell Virginia Sheftall Harry Harris Jules Novit Bd	Valentine Deloris Sherman Salerno Bros Margaret Williams Clay Orch
Colostinos Jimmie Hawkins Ruth Olson Betty Abbott Joan Fogarty Bob Dandlers Jack Higgins Pete DeQuarto Bd	Green Mill Joe Lewis Jimmy Ray Adelle Walker Shirley Mallette Jean Marx Betty Lascott Freda Leonard Murray & Wagner Jack Higgins Sol Wagner's Or	Rendezvous Babe Kane Eddie Clifford Frank Shaw Lou King Ben Pollack Bd	Venitian Room (Southmore Hotel) Art Cassell Bd
Deauville Rich & Snyder Jack Housh Soph Kassner Harry Glynn Al Handler Bd	Hollywood Barn Lischeron & H'wy Patricia Salmon Ann & Jean Mary Colburn Duncan & Tracy Stewart & Allen Frank Sherman M Brunnie Bd	Rainbow Gardens Ferne Rogers Eddie Mathews Tripoli 3 Joe Sullivan	White City Cluney & Huber Francis Alyse Carmen Staley Lew Jenkins Hazel Romaine Chas Suchler's Bd
Deauville Efie Burton			

PHILADELPHIA

Club Alhambra Nightingale Rev Dixie Knights Doe Hyder Orch	Syncope Rev Flo McClain Madrid Leon & Bebe Maria Kearns Bernus Lockwood Eleanor Brooks	Jerry Blumhard Earl Richard Piccadilly Eddie Cox Sydell Sis Dorothy Wilkins	Sue Baxter Lydia Hamilton Swanee Club Dixie Dandies Doe Strain Cotton-Pickers' Or
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WASHINGTON

Jardin Lido Dick Leibert Pauline Louis Lido Orch	Jack Golden Meyer Davis Orch Mayflower Sidneys Orch Mirador M Harmon Orch	Spanish Village J O'Donnell Orch St. Mark's I Boernstein Orch Toll House Tavern Alice Tupman	W Spinoe Tupman I Boernstein Or Villa Roma Moe Baer Orch Wardman Park I Boernstein Orch
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WJAZ MAY FORCE RADIO COMM' INTO COURT

Dispute New Wave Length—Believed 10 N. Y. Stations Will Also Ask Injunction

Washington, May 31. All is not running smoothly under the recent order of the Federal Radio Commission in reassigning wave lengths.

Led by 10 of New York City's stations and WJAZ, the original "jumping" station and of which the owners, Paul B. Klugh, legislative expert of the broadcasters, and Eugene MacDonald, are claiming direct credit for the new radio law; the concerted demands for hearings forced a postponement of the effective date from tomorrow (June 1) to June 15.

WJAZ owners have clearly indicated that if the station does not receive the wave length desired that it will again force the government into court to test the law. In the first encounter Klugh and MacDonald were victorious though using a Canadian wave band.

Many are predicting that not only will WJAZ move for an injunction but also the 10 stations of New York. Such a concerted move, if not ironed out by June 15, will find the commission so involved in litigation as to have its life of one year elapse before the courts dispose of the legal jam.

WCGU's Artists' Bureau

The new Times square broadcasting station WCGU is promoting its Capitol Artists' Bureau on the order of the National Broadcasting Co.'s similar department. Because of WCGU's Broadway affiliations, it contemplates exploiting the booking of radio talent via the station.

The N. B. C. through its WJAZ and WJZ metropolitan outlets, and hook-ups, periodically announces that any and all of its artists are available for private bookings. This is done in a decorous manner, while WCGU intends going after this department with greater vigor.

Charles G. Unger, former film man, owns WCGU, which call letters are named after him, Arthur G. Franklin is in charge of the Artists' Bureau.

WCGU, WWRL and another station are affiliated in a miniature network of three stations.

Sultzbach Out of WPCB

George F. Sultzbach, former Georges, the Tailor, has resigned as managing director of WPCB. Sultzbach has been ailing since taking over the station.

Walter J. Neff and J. Lewis Reid succeed as active managers, both officiating as secretary and treasurer of the People's Broadcasting Corp.; Joseph L. Lawlor, president.

WPCB has settled its difficulties with the new Park Central hotel and moves its studios into the hotel June 1.

Sultzbach, as a clothier, was a radio advertiser. The ether effect on his business inspired him to retire and buy in on a commercial broadcasting station as a source of increased revenue. WPCB however has not been a quick click.

Sunday Broadcast O. K.

Washington, May 31. There will be no restrictions placed on Sunday broadcasting.

This statement was issued by W. G. H. Bullard, chairman of the Federal Radio Commission, when it was brought to his attention that the Lord's Day Alliance, and other church bodies were reported furthering a plan to demand that only church services be broadcast Sunday.

Ruth Maloof Secures

Marriage Annulment

Los Angeles, May 31. Emile A. Maloof obtained an annulment of his marriage to Ruth Maloof, radio singer, before Superior Judge Robert H. Scott. Mrs. Maloof is facing charges of bigamy, preferred by her husband on the ground that after their separation he learned of another undivorced husband. Before that, Mrs. Maloof was married and divorced again.

Following her arrest, the radio singer pleaded guilty and asked for probation. The application will be heard on June 2.

Capitol's Musical Thief

Washington, May 31. Washington has a musical thief. This time he lifted a saxophone and a snare drum from the auto of Gilmor Randolph, parked outside a lunch room.

Several similar thefts have been reported to the police lately.

Danny Yates in Montreal

Danny Yates and orchestra open June 6 at the Hotel Windsor, Montreal. Yates was formerly featured violinist and concert master with Vincent Lopez.

While in Canada, Yates will record for Brunswick.

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IRVING AARONSON
And HIS COMMANDERS
Exclusively Victor
Indefinitely at
THE AMBASSADEURS RESTAURANT
Champs Elysees
PARIS, FRANCE

FRANK CORNWELL
and His Orchestra
INDEFINITELY
At BLOSSOM HEATH INN
DETROIT, MICH.

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JEAN GOLDKETTE
Orchestras
VICTOR RECORDS
Back in Detroit
GREYSTONE BALLROOM

ELMER GROSSO
And His Recording Orchestra
Featured four consecutive summer seasons at
TROMMER'S GARDENS
BROOKLYN, N. Y.

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And HIS GREATER ORCHESTRA
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WEAF—WJZ
WAINO KAUPPI
AND HIS
"SUOMI" ORCHESTRA
U. OSTMAN, Mgr. VARIETY, N. Y.

HELEN LEWIS
AND HER
MELODY WEAVERS
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CHARLIE MELSON
And His PLAYBOYS
Featuring
"MELSONIC"
JAZZ
STATE, DETROIT
FOURTH MONTH

GEORGE OLSEN
AND HIS MUSIC
EXCLUSIVELY VICTOR
159 West 49th Street, New York

CHARLEY STRAIGHT
And HIS
BRUNSWICK ORCHESTRA
Now—Lincoln Tavern
(Morton Grove)
CHICAGO

HERBERT STRAUB
and His MAGIC MUSIC
At SHEA'S BUFFALO
BUFFALO, N. Y.
Broadcasting Station WMAK, Buffalo

WESLEY BARRY
and His ORCHESTRA
Assisted by
JIMMY LONG and LUCAS SISTERS

TOMMY CHRISTIAN
And His Orchestra
May 24-June 15—Moonlight Ballroom
Canton, O.
Permanent Address:
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FRANK FUNDA
AND HIS
TEN EYCK ORCHESTRA
ALBANY, N. Y.
Broadcasting Station WGY, Schenectady

MAL HALLETT
AND HIS ORCHESTRA
NOW EN TOUR
Permanent Address:
CHARLES SHRIBMAN, Manager,
SALEM, MASS.

GEORGE IRISH
AND HIS
Indianapolis Athletic
Club Orchestra
One Consecutive Year
WFBM, INDIANAPOLIS

ART KRUEGER
And His
HOTEL WISCONSIN ORCHESTRA
MILWAUKEE, WIS.
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Exclusive Brunswick Artist
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HEADLINING LOEW THEATRES
Direction WM. MORRIS

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WEAF ARTISTS
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And HIS
HOTEL STATLER ORCHESTRA
ST. LOUIS, MO.
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PAUL WHITEMAN
And HIS GREATER ORCHESTRA
OPENING JUNE 4
Indefinitely at
PARAMOUNT THEATRE
NEW YORK CITY
Direction WILLIAM MORRIS

ONTARIO, WET JUNE 4, CUTS LIQUOR PRICES; LOOK FOR MOB

Figure Big Sales Will Compensate for Low Quotations—Permit System in Force—Warn One-Day Drinkers From U. S. of Disappointment

Buffalo, May 31.

With June 4 scheduled for the inauguration of the Ontario wet regime, the permit office at Niagara Falls, Ont., has issued only 230 licenses and this week announced that it would during the day time, opening from 7 to 8:30 p. m. only. Permanent residents are said to be slow in availing themselves of their new liberties, preferring to wait until the liquor stores are actually opened.

Liquor prices issued Saturday by the Ontario Liquor Control Board show lower schedules than Canadians have previously been paying at government dispensaries, the new prices being apparently figured on anticipated volume of business. Scotch whiskies, formerly \$5.25, will be sold at \$3.55. All prices will be lower than in Quebec. Following is a complete schedule:

Rye at \$2.30

Rye—Corby's Special, \$2.75; Majestic, \$2.30; Worts Special, \$2.75; Old Rye, \$2.30; Walker's Canadian Club, \$3.00; Old Rye, \$2.30; Old Dominion, \$2.75; Seagram's V. O., \$3.00. All quarts.

Bourbons—Quarts—Consolidated, Old Judge, Grand River, Walker's, Peble Brook, All \$3.45.

Irish—Quarts—Burke's, Dunvill's V. R., Keegan's, Mitchell's, \$3.25; Bushmill's, Jameson's XXX, Roe's, \$2.70.

Beer at 17 Cents

Scotch Whiskies—Quarts—Black and White, Gold Label, Royal Strathguth, Whyte and McKay, White Horse, Red Label, Dawson's, \$2.55; Highland Cream, Dewar's, Old Smuggler, Grand Highland, \$3.75; John Walker Black Label, \$4.50.

Canadian Scotch Whiskies—Dun Royal George, Argyle Old Nectar, \$3.15.

Beer—Pints, 17 cents; six quarts, \$1.75.

The commission issued special warning that "American railroads advertising special trains across the Ontario border on the day the liquor stores open will be doomed to disappointments," as permits will be issued only to residents and recognized tourists and travelers.



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A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

Robbins Music Corp.

is famous for its
Distinctive Dance Music
Every "Name" Orchestra is
Featuring
"CALLING"
"DREAMY AMORE"
"WHO DO YOU LOVE?"
"TRAIL OF DREAMS"
"I'LL ALWAYS REMEMBER
YOU"

ROBBINS MUSIC CORPORATION
Baltimore
799 Seventh Avenue, N. Y. C.

Concessionaires Seeing Easy Coin, Tried for It

That Odd McIntyre syndicated story on the nite clubs which broke in New York in the American has given rise to revived interest in the whereabouts and whyfore of the "racket."

The most common sense conclusion is that the overcrowding of the cabaret field resulted from the many concessionaires—kitchen, coat-room and cigar contractors—who, seeing how soft the graft was for some of their employers, eventually invaded the field themselves with capital derived from their share of the profits.

The case of Abraham & Gannon is one illustration. They took charge of the Plantation, with John and Christo, (no investment) on the operating end, and the Shuberts "in" for 10 per cent on the gross for the rent. After a sensational opening with Sophie Tucker and Ben Bernie at a joint weekly salary of \$3,900, they blew up in three weeks, \$9,000 in the red, on top of a \$30,000 deficit up until that engagement.

JOS. F. PANTONE KILLED IN CAR COLLISION

Albany, N. Y., May 31.

Joseph F. Pantone, orchestra leader and a teacher of music here, died in a local hospital as a result of a fractured skull suffered in an automobile accident last week.

Pantone was hurled out of a car driven by Robert Damian, of 145 Madison avenue, after a collision with another car at Washington avenue and Ontario street. One of the cars hit a street sign also. Pantone was taken to a hospital unconscious and died while in the coma.

The orchestra which he led was known as Pantone's orchestra, in which two of his brothers, Louis and Michael Pantone, also played.

Pantone was a violinist, and with his brother Michael conducted the Albany School of Music. Pantone was born in New York 35 years ago.

Tex and Her Club

Various stories are around as to whether Texas Guinan intends returning to the Texas Guinan Club, now open with Jay C. Flippen officiating, in its hostess' absence, or if Tex, should she again preside over a nightery, will have one of her own, without partners.

At present the Guinan Club in operation has about four partners, inclusive of Tex's brother, Tommy, with a \$4 per couvert charge.

It appears dependent upon the outcome of the new revue, "Pudlocks of 1927," in which Tex is starred. It is playing Newark, N. J., this week. That show is guaranteeing Texas \$3,000 weekly, with four weeks' advance salary deposited for her by the show's producers.

The latter are being bankrolled by a Mr. Kaufman, living in the Bronx, New York city, and reported a liberal provider.

JOHNNY HAMP BETTER

Johnny Hamp is recuperating at the Hotel Ambassador, Atlantic City, following an operation for appendicitis at the Atlantic City hospital.

Hamp is musical director of all the Biltmore-Bowman hotels.

Playing on Liner

Troy, N. Y., May 31.

Houigan's Pied Pipers, Troy orchestra, have been contracted to play on the liner "George Washington," going first from New York to Bremen June 14.

ROAD HOUSE STUNT; "GOLD RING DANCE"

Dinty Moore Injecting First New Idea in Years for Road Trade Promotion

Dinty Moore, orchestra leader and entertainment director of the Red Lion Inn, road house at Larchmont, on the Boston Post road, has evolved the first new dance floor business promotion idea in years on the road around New York.

It is nothing more than the adaptation of the brass ring merry-go-round scheme to a dance floor. Dinty is calling the stunt "The Gold Ring Dance." It will likely be utilized twice weekly, on the off road nights, Tuesday and Thursday, as Monday is an impossible night under any circumstance for a road house.

For his Gold Ring Dance, the ceremonial master will have two chutes and baskets, at opposite sides of the dance floor, with one for the men to go after the brass ring and on the other, the women. The brass ring getters of the evening will receive souvenir prizes. Dinty expects the dance to go 20 minutes, making it something of a marathon besides. He'll cut out the sharpshooters who try to bust in on the final five minutes.

Rings Hard to Get

Red Lion is starting off with about 300 rings, procured with some difficulty as there is said to be but one manufacturer of them in the east. To conserve the ring supply without a sudden shortage, the men and women will be requested as they pull a ring from the chute, if not the prize winner, to drop it in the opposite basket as they pass.

Red Lion under the Moore music and with his personal presence has developed business to an extent that it has become necessary to tear out the interior of the original front house, to gain another 100 seats in capacity. The alteration will remove a centre fire place, 158 years old. The Red Lion Inn house is the oldest in the Larchmont section.

HERE AND THERE

Max Fisher and his orchestra opened a Loew tour this week at the State, Boston. Succeeding Fisher at the Twin Oaks restaurant, New York, is Edward Meyers and band, which officiated during the luncheon sessions.

Harry F. Reser, banjo virtuoso and director of his WEAF Clicquot Club Eskimos, suffered a \$1,400 loss when his studio at 148 West 46th street (Jack Mills building) was burglarized and four banjos stolen. Three were Lange models and one a Leedy, one of the Langes being returned when a confere was offered its purchase for \$82. The musician recognized it as a special Reser model.

Vincent Lopez is in New York this week with his orchestra to record for Brunswick prior to opening for a few special weeks at the Hotel Congress, Chicago.

Lou Erickson and his 10-piece orchestra opened at the Montmartre Cafe in Hollywood June 1. Erickson plays the drums.

"Sleepy" Hall opens at the Ambassador hotel, Kansas City, for the summer, booked by "Taps." The latter also spotted Frank Cornwell at the Blossom Heath Inn, Detroit.

Spitalny in Boston

Phillip Spitalny, the Loew's Allen, Cleveland, maestro, shifts to Loew's State, Boston, June 6 for six weeks. Following this, Spitalny will be toured in Louis K. Sidney's division of the Loew circuit.

Switching over from Loew's Park, Cleveland, to succeed the Spitalny vacancy at the Allen, will be Angelo Vitoli.

SONGWRITERS ON STAGE

Two songwriter-entertainers are taking to the Loew picture theatres for limited engagements. L. Wolfe Gilbert is repeating, as is Benny Davis, the latter doing only one week at Loew's Palace, Washington, D. C., June 19, because of prior Atlantic City engagements in a night club.

Syndicate Stores See Music Selling Only for Exploitation of Staples

AM. MUSICIANS ARE SAFE IN FRANCE

Washington, May 31.

No general order has been, nor is such contemplated, by the French Foreign Office requiring that all American musicians entering that nation, except in rare instances, since 1923 be deported, says a cable to the State Department from Ambassador Herrick in Paris.

The publication of such a report several weeks ago created considerable discussion. No information was obtainable at that time from the State Department. The definite cable from the American ambassador being in response to a recent query made by Paul Specht through the department.

Dance Mad at Revere

Revere Beach, Mass., May 31.

The beaches hereabout are dance mad. Sunday night (May 29) saw five places in competition at Revere Beach, all staging opening nights, and one, State ballroom, new. It had Dave Harman and Joe Rines as the features.

Crescent Gardens met it with a quartet of bands, Phil Napoleon and Carl Fenton augmenting the popular Mal Hallett and the Crescent Gardens Broadcasting orchestra.

Beachcroft imported Vincent Lopez' original orchestra to offset the multiple competition and the Ritz had free dancing until 8:30 as an attraction and then the nickel-a-dance grind. The Ritz staged a midnight to 4 a. m. Memorial eve dance marathon.

More "name" bands are touring this part of New England than ever before. George Olsen is coming to Lyndhurst at Malboro, June 1, and Nutting's-on-the-Charles, June 2.

10 Yrs. Married Enough For Anyone, Says Wife

Washington, May 31.

The absolute divorce asked by Irving Bernstein, local musician with a string of orchestras, and the wife's cross-bill for a limited divorce, has been answered by both parties.

Bernstein, having the last say, states that his wife became infatuated with another man and told him that 10 years was long enough for any one to stay married. He asks that the cross-bill, in which he is accused of desertion and drunkenness, be dismissed.

The couple were married in 1912 and separated in 1921, according to the musician's bill.

Hagan at Park Central

Cass Hagan and his orchestra, now at the Hotel Manger, New York, open across the street at the new Park Central hotel the last week in June. Hagan will double from the Park Central's grillroom into the roof garden which will be the largest in the city.

Hagan was the opening band at the Manger and when he allies with the Park Central will be succeeded by some other outfit at the Manger.

The Hotel Pennsylvania roof opened May 30 with Roger Wolfe Kahn's orchestra. The leader is vacationing in Europe. Joe Raymond is wielding the baton meantime.

Marcus Garvey's Song

Marcus Garvey, known as the Honorable Marcus Garvey among colored folks, through his activities in founding a new colony for American Negroes in Africa, and now in the Federal pen at Atlanta, has written a new song. It is entitled "Keep Cool," with music by Alex Seymour.

Syndicate stores' reaction to the music publishing business is that there is hardly any such thing, either for their retail 25-cent stores or for the publishers. A 100-copy order per store is a large order, although the music turnover, multiplied by the scores of links in the chain, in the event of a general order is a sizable item.

To the syndicates it is creating the situation where they are becoming discouraged on sheet music buying. One buyer with a prominent syndicate expressed himself that it wouldn't surprise him if his organization omitted sheet music as a commodity if the present pace of poor sales keeps up.

The only good thing about music has been, according to him, that it's a puller-in. They always flock back to the music counters or where the 25c. or 35c. phonograph records are being run off. That's why these departments are generally in the rear or the basement of a syndicate. Grant, Kress, or Kresge store.

In connection with the new 10-cent record which Woolworth is handling, that too is an advertising stunt, it is said. It costs the five-and-ten syndicate more than a dime wholesale for the record, but figures it good publicity. Woolworth handles about 1,000,000 of these dime selling disks a year, but figures it worth-while exploitation for its draw with the ultimate sale of other staples.

'Shake Down' Ex-Cop Given Prison Term

Declared to be one of a band of former police officers and ex-federal agents and "shake-down" men, Robert Knox, of 71 Bulwer place, Brooklyn, N. Y., was sentenced to the penitentiary for not less than six months or more than three years by the justices in Special Sessions. He was convicted of impersonating a police officer. Knox had been dismissed from the force after being a member for 17 years.

Police Inspector Lewis J. Valentine of Police Commissioner Warren's personal staff informed the justices that since last July, when Knox was dismissed from the force for being absent from post, he had been active with a band of "shake-down" artists, "who preyed on speakeasies and restaurants violating the liquor law. Valentine also charged that Knox worked with this band even while he was still a member of the police department.

"Lucky Lindy," Song, Billed Outside Paramount Theatre

For the first time as far back as the oldest old timer can recall the title of a popular song is billed on the outside of a theatre on Broadway. It's the Feist new number by L. Wolfe Gilbert, "Lucky Lindy."

The Paramount has it this week on the front of its portico, and also announcing the Crawfords are playing it on the organ.

Ethel Murray Sez:

May 14, 1927.

My Dear Miss Pond:
This is to let you know I hereby publicly state that I have taken dancing and Aerobic lessons exclusively in your studio and only from you personally for the past one and one-half years.
I also want to thank you for your kind attentions and hard work in my behalf.
Cordially yours,
(Notary's Seal) (Signed) ETHEL MURRAY

LOIS POND DANCE STUDIO
Riverside Theatre Bldg.
BROADWAY and 97TH ST.
Phone Riverside 2748

FRANK REINO with His "NE PLUS ULTRA"

B&D SILVER BELL BANJO

with the New All-Star Orchestra

"ROXY JAZZMANIANS"

Broadcasting with Roxy's Gang Monday Evenings over WJZ New York City
New Illustrated Combined Catalogue and Silver Bell News—FREE

THE BACON BANJO CO., Inc. GROTON CONN.

A. C. CLUB BOOKINGS

Cabaret bookings by Lou Irwin include Buddy Doyle as master of ceremonies into the Beaux Arts, Atlantic City, where he will stay until July 1, when the Earl Lindsay revue with Harry Rose as the feature comes in. With Doyle at the Beaux Arts are Monya and Marque and Marquette.

At the Embassy, Atlantic City, Irwin has booked in Bernice Lockwood, Leon Beebe and Eddie Cox.

The new all-white show at the Club Alabam, New York, a departure from the black and tan revues all summer, consists of Bob Brandels, Marie Russell, Frankie Burt, Gladys Reed, Yvonne Manoff, Hicks Sisters and The Racooners (band), doubling from "A Night in Paris."

Bootleggers Will Know 'Em When They See 'Em Again

St. Louis, May 31.

For once the bootleggers in these parts have been getting the best of the "undercover" dry agents, but now they've been "discovered" and henceforth it'll probably be something else again.

The undercover boys have had to appear in court against the fellows they've pinched after their snooping expeditions hither and yon. So the bootleggers bethought themselves of a plan to go into Federal Court, get a good look at the government smelters and then know 'em when they saw 'em.

Then the bootleggers compiled lists and minute descriptions of the "undercover" gents and broadcast them to the boys in the "trade."

The presence of so many bootleggers at the trials has made the government decide to keep the "undercover" men hidden as much as possible hereafter.

In Houston Cafe

Mahon and Scott, vaudeville, will close at the Kit Cat Club, Chicago, June 4.

They will open at the Cafe Madrid, Houston, Tex., June 13, with Art Mahon acting as master of ceremonies.

CASTILLIAN GARDENS

(MERRICK ROAD, L. I.)

The 'steenth opening in the series of bi-weekly, pre-monthly, semi-covert charge and post-seasonal premieres occurred Thursday at Jack Goldman's Castilian Gardens, on the Merrick Road at Valley Stream, L. I. This time it commemorated the induction of the popular Al Shayne into the master of ceremonies' role. Shayne is a personable and popular figure in that neck of the road, extending to Long Beach and the Rockaways. It looks like the ad lib songster can reasonably institute a series of ad lib "openings" and get away with all of them.

As a business hook-up, and side-stepping the kid, one-half of the Crying Goldmans and Al Shayne should make a perfect team this summer down the road. The Castilian is a real spot and Shayne a genuine draw. This was evidenced the opening night, when a surprisingly heavy crowd turned out despite forbidding weather.

Shayne rates high with the spenders and is a local favorite with the Long Island summer colony. It was evidenced to an almost embarrassing degree by the extent of the encore requests for Shayne's song salesmanship. The m. of c. handles a pop number like a jazz opera and makes the familiar tin pan alley lyrics sound new on the strength of his interpretations.

With Shayne is Bee Jackson among the acts. The steppeuse still makes that faintly remembered dance exposition that was once known as the Charleston look interesting and intricate. She also b. and w.s. energetically, and clicks on this.

In between Mary Vaughn, prima, and Florence Parker, acro dancer, contribute specialties; Marcia White greets 'em, and the Bell Hops, dance sextet, dish out fetching terp music, also a string trio from among themselves for vocal interludes. Abel.

No Marathon Dancing

Los Angeles, May 31.

The City Health Department has officially banned all marathon dance contests, unless time and distance are limited by regulations, this was expressed by Dr. Giles S. Porter, Acting City Health Officer, before the Police Commission, in reference to the application of the Thought Supreme Film Corporation to conduct a marathon for colored dancers from Ocean Park to the end of the car line and back.

French Film News

(Continued from page 12)

of Bishop Cauchon, with Mlle. Falconetti as Joan of Arc, supported by Itavet, Schute, Berley, J. Ayne, Dalieu, Artaud.

Another picture on the same subject, scenario furnished by J. J. Frappe, is being produced this year in the Natan studio.

The Paraberlon Company, for the distribution of pictures already established in Berlin and London, has opened an office in Paris under direction of Charles Philipps.

Edith Jehanne, French star, is engaged by UFA to lead "Jeanne Ney," to be produced by Tabst in Germany this year. Others for this picture will be Brigitte Helm, heroine of "Metropolis," and Frederick Raspe.

Tabs for M. P. Houses

From the present outlook the picture houses in New York and New Jersey will do considerable booking of the condensed show musicals during the summer.

The Ollie Mack Co. is playing the Stanley houses in Philadelphia.

Gus Hill has two out now in the film theatres, "McFadden's Flats" and "Bringing Up Father."

Lew Williams has staged a musical, "Chick, Chick," framed for the picture houses.

A number of miniatures are in rehearsal.

BOB BRADBURY'S "KID"

Los Angeles, May 31.

Bob Steele, formerly known as Bob Bradbury, will be starred by F.B.O. in "The Mojave Kid."

In the cast, are Lillian Gilmore, Buck Connors, Bob Fleming, Jay Marley, Theodore Benderson, and Nat Mills, Steele's father.

Robert North Bradbury will direct.

Major Bowes Sailing

Major Bowes is sailing Saturday on the "Paris" for a brief trip abroad, in the way of a vacation.

While the Major is away Tommy Dowd will disport himself before the radio mike during the Capitol's weekly hour of etherized joy.

BRITAIN'S SLUMP

(Continued from page 13)

Pay" ceases to function there will be changes, but even then they will not be in the direction of State censorship.

Progress of Quota Bill

The films bill is going a bit faster through committee stage, and another 10 weeks at most will see it completely through all channels and on the statute book. No radical amendments have come up at recent meetings, and in any case the government has announced that it will not accept any which touch the principle of the bill.

It's opponents have done harm to their campaign by further silly telegrams. These were not sent out, as before, by the representatives of Universal, but came direct from Fred Carlton, secretary of Manchester branch of the Exhibitors' Association.

They were sent to members of Parliament declaring that the opposition of Manchester exhibitors was stronger than ever and contained "instructions to the representatives of the branch" to fight the bill.

Sir Harry Foster and other members raised objections in the House to the receipt of these telegrams, and declared strongly that they resented being called "representatives" of a trade body with which they had no connection. They asked for action against the branch, and were told that while the secretary to the Board of Trade had no power to act, they could raise the question of "privilege" with the Speaker. There for the moment the matter stays, but the opponents of the bill have been unfortunate all along in their tactics, doing so many things which prejudice their case and alienate whatever sympathy they might otherwise raise.

Production Activities

British National is again in the limelight, with Harley Knoles and Alfred Hitchcock taking up all the floor space at Elstree. Bentley was scheduled to start but there is no room at present. Several actors who have been under contract for five weeks without working are still walking around Shaftesbury avenue.

There has been a hitch in the sale of British Instructional to Bundy, delaying the taking over. John Buchan has completed his first script, which deals largely with the life of Nelson. The last Nelson film, made in Germany, never got on the screen here owing to the treatment of the relation between the victor of Trafalgar and Lady Hamilton.

Pugh's company, British Authors, which is to have 50 per cent American capital, looks stuck again. The former managing director of First National has been working on his scheme for well over a year and a half, and while every week it is promised to come to fruition, nothing seems to happen beyond negotiations.

Trade Paper Changes

Interest declared to be American have been dickering for the "Hioscope," one of the London trade papers, and a high price has been offered. No deal has resulted, and none will in this quarter.

There is rather more than strong likelihood, however, that another trade paper will make a sensational change of ownership within a few weeks. But it will not pass into the hands of American newspaper interests, though these have also been bidding at various times.

Heavy Slump

Bottom has fallen out of picture house attendances this week, and most of the houses are close to empty. The Astoria has reduced its prices to what it calls "Summer" level in an attempt to fill a few more seats, while most of the theatres are looking sadly at the spots where the queues usually stand, and wishing for a spell of bad weather.

Sunshine is not the only cause. Trade conditions all round are bad and there is a general wave of economic depression throughout the country affecting every class of business stores even more than kinemas!

DANNY YATES

And His

ORCHESTRA

Announce Their Opening June 6 for an Indefinite Engagement at the

WINDSOR HOTEL, MONTREAL, CANADA

In saying au revoir to Broadway, I wish to acknowledge thanks and appreciation to my pal, Harold Leonard, whose kind interest resulted in the Windsor engagement; to my former leader, Vincent Lopez, as well as to all the music publishers and their associates who collectively and individually have extended many courtesies to me in the past; also to the many friends in and out of the profession who require no specific mention to know who I mean.

SEASON'S FINAL BOX SCORE

(Continued from page 1)

made "moderate runs," rated as intermediate successes. In the latter class are shows that remained 12 or 16 weeks, forced out through a booking congestion or lingering beyond that time to gather a moderate weekly net. Critics having turned in approving notices on these particular pieces are credited with a "right" in the score.

A comparison between this and last year's score will reveal that the percentages are generally higher all along the line. Vreeland's .829 would have won a year ago and marks an advance of from eighth to third place for the "Telegram's" theatre oracle. Likewise, Winchell's (.850) would have given him a distinct edge on his contemporaries 12 months ago, although the new total but serves to move him ahead one notch to runner up in the current score.

Hammond ("Herald Tribune") drops outside the leading triumvirate despite improving his percentage six points to .806. His descent to fourth place forces Coleman ("Mirror") back a step to fifth who, however, is the leader amongst the reviewers falling under .800 in signing off at .786, an increase of more than 30 points above his last year's average.

Woolcott ("World") rises from 10th to seventh on the strength of an 80-point jump, and in face of doubling his quota of "no opinions," while Anderson ("Post") slips into the sixth niche, one step up, as a result of boosting his average 91 points to .771.

In a year that is rather surprising for the lack of changes in ratings it uncovers, the score designates Mantle ("News") as skidding the most although only slipping back two places. Whereas .709 gave him sixth place last year, .734 just

noses the tabloid dramatic man into eighth place, three points ahead of Atkinson ("Times"). Dale ("American") is 10th instead of ninth, as a year ago, and Osborn ("Evening World") trails at .612.

Dale's Show Catch

Dale heads the entire list of critics on number of shows reviewed, a position he has held three out of the four years that Variety's box score has been tabulated, and again is closely pursued by Mantle in this respect. Both of these men invariably "cover" more shows than the other varsity reviewers with Coleman challenging this year in having written on 145 plays. Incidentally, the latter is credited with the most number of "rights" at 114, while Dale again tops a list in heading the "wrong" column at 43. Osborn is a leader through having turned in 12 "no opinion" reviews.

With Gabriel and Winchell finishing so close together for two years, an angle on this duel is that the "Graphic" representative has not failed to express an opinion, either for or against a show in two years with Gabriel right on his heels by having only a single mark in the "no opinion" column.

A survey of the season in regard to the box score recalls that Hammond got a late start due to illness. Similarly Vreeland who tabbed his opening stage comment late in August. Another absent for a while, but who attempted to catch up, was Coleman.

Prize Play a Flop

On this page will be found the list of successes and failures amongst which the Pulitzer Prize play, "In Abraham's Bosom," is missing. This show is not included in the list as it only appeared downtown (Greenwich Village). Had it been included it would have been listed among the failures because of

its lack of strength to move up-town and because of its inability to show more than dubious grosses. "Gertie" and "The Mystery Ship" are included amongst the moderate successes despite the length of their stay because of the two-for-one, "forcing" and low operating cost.

Variety's combined percentage of .563 is fair, but not exceptional. With the home sheet boys going wrong on seven out of the first fifteen plays to open the season, the handicap was heavy and one from which pretty accurate "calling" later on couldn't extract them. In the way of staff personnel, Pulaski (Ibce) again places first at .931 in misjudging but 5 out of 65 shows, a greater number of "Wrongs" than he has ever gotten before in one season, although sitting in officially on his greatest number of plays for one year. Lait brought up his average to better .780 on 37 shows, and Green (Abel) slipped back in getting but .784.

Four-year Score

In this issue will be found a box showing the combined percentages of the New York dramatic men over a period of the entire four years that Variety has kept its box score. Variety has pointed out that the chances of a play being a success on Broadway are 3 to 1 against it. Box score figures prove this, for of the 749 plays, exclusive of revivals, "Little Theatre" or limited run attractions, 526 have marked themselves as flops and 223 as successes, this number including the "moderate runs." Hence, since August of 1923 the percentage of "hits" is less than one out of every three, or a fraction over 30 per cent.

This past season started out as if it would be a record breaker on production activity, but slowed up midway, and has well-nigh been at a standstill for the last six weeks. In summary, 195 shows came in, as compared to 193 for '25-'26; 192 in '24-'25 and 170 during '23 and '24. For those same seasons the flops total 138 for the season just past, 136 the previous year, 138 and 114.

In commenting on the four-year score, the critics are taken by the papers with which they are now affiliated due to the mergers and moving around of the dramatic men over that period. However, before doing so a list of the four winners is as follows: '23-'24, James Craig ("Mail"), .677; '24-'25, Arthur Pollock (Brooklyn "Eagle"), .753; '25-'26, Gilbert Gabriel ("Sun"), .826; '26-'27, Gilbert Gabriel ("Sun"), .857.

"Sun"

"Gil" Gabriel reviewed for the "Mail-Telegram" during '24-'25, at which time he finished in second place with a percentage of .721. Switched to the "Sun," replacing Woolcott, and has led last two final box scores. Only listed for three years, but has highest percentage at .797.

"Telegram"

Frank Vreeland was second string reviewer to Craig and Gabriel on "Mail-Telegram," after which became varsity commentator and has been included in box score for two years. On basis of 198 shows reviewed, has average of .758.

"Post"

John Anderson picked up by box score two years ago. Has not changed papers. Finished third on '24-'25 score at .696; seventh for '25-'26 and sixth this season.

"Herald-Tribune"

Percy Hammond, originally with the "Tribune" before the "Herald" amalgamated. Tied for sixth place with John Corbin ("Times") in '23-'24 at .510. Has finished fourth, second and fourth again since then. Has led morning paper reviewers for three years.

"News"

Burns Mantle has been with this tabloid as dramatic man since its inception. Has reviewed more plays in four years than any other critic, although closely pushed for this position by Dale. Out of 551 shows reviewed, has only failed to omit an opinion 23 times, and has the most number of "rights" and "wrongs" at 378 and 150, respectively.

"Graphic"

Paper three years old, and using "guest critic" idea for first season of '24-'25. Finished last that year with .437 as a result of 66 "rights" out of 151 reviews. Acquired Walter Winchell from vaudeville weekly as dramatic editor. He has finished third and second, respectively, past two years. Has never failed to give an opinion on a play out of 202 "caught."

"American"

Alan Dale, dean of the Metropolitan critics, rates with Mantle as the most prolific reviewer in New York. With "American" for years and in the box score has finished 1, 11, 9 and 10. Quit for season

FINAL CRITICAL BOX SCORE

SEASON OF '25-'26

The key to the abbreviations is: SR (shows reviewed); R (right); W (wrong); O (no opinion expressed); Pct. (percentage).

Score as of May 29

	SR.	R.	W.	O.	Pct.
GABRIEL ("Sun")	109	90	18	1	.826
HAMMOND ("Herald-Tribune")	100	80	17	3	.800
WINCHELL ("Graphic")	102	78	24	..	.765
COLEMAN ("Mirror")	105	79	22	4	.752
RATHBUN ("Sun")	48	35	13	..	.729
MANTLE ("News")	148	105	38	5	.709
ANDERSON ("Post")	103	70	33	..	.680
VREELAND ("Telegram")	93	63	24	6	.677
DALE ("American")	160	107	51	2	.669
WOOLCOTT ("World")	97	64	29	4	.660
OSBORN ("Evening World")	125	78	42	5	.624
"TIMES"	189	106	69	14	.551

VARIETY'S OWN SCORE

	SR.	R.	W.	O.	Pct.
VARIETY (Combined)	184	156	27	1	.840
PULASKI (Ibce)	47	45	2	..	.957
SISK	43	39	4	..	.907
GREEN (Abel)	26	21	5	..	.808
LAIT	33	23	10	..	.697

(This score based on 193 openings.)

In middle of February, '24, explaining Mantle's lead on plays seen.

"World"

Alexander Woolcott is listed as having written for the "Sun" in '23-'24, although doing most of his writing for the "Herald" that season. After another year on "Sun," Woolcott replaced Heywood Brown on the "World." Brown only included first year of score, at which time his final average was .573, giving him fourth position. Woolcott trailed the field under the wire in '23-'24 at an even .500 and has finished sixth, 10th and 7th since then. On four-year basis has greatest number of "no opinion" reviews, 34.

"Evening World"

Edward Osborn included in score for three years and, peculiarly, reviewed same number of shows and got same number of rights for '24-'25 and '25-'26. Each year 78 "rights" out of 125 plays commented on, for percentage of .624. One of the most consistent reviewers on the dailies in number of plays officially attended.

"Times"

John Corbin was first-string man for this daily in '23-'24, and had final average of .510, to tie with Hammond for sixth place that year. Following season Stark Young had his signature on criticisms, and turned in .588, to come in ninth in a field of 12. During '25-'26 this paper had few signed reviews and was tabulated under its title, with all opinions on shows registered. Under that general classification "Times" finished last at .551, with 106 "rights" out of 189 shows caught. J. Brooks Atkinson now regular critic and in first season as such winds up ninth, with .731 for 107 plays reviewed.

"Variety"

Has "caught" 700 of the 749 plays which have opened the past four seasons, for a percentage of .844 on reviews from its staff. Thinks it's awful for any reviewer not to give an opinion on a show, but has five "no opinion" reviews it can't swear off. Acquired three of these first

year of box score and one each the next two seasons. Has "gone wrong" 104 times out of the 700 chances.

Pulaski (Ibce)

Rather remarkable percentage of .931 for only 14 "wrongs" out of 203 plays reviewed. But has squawked plenty about those 14—and still squawking. Demands a medal for being four time champ.

Green (Abel)

Can show .800 for four years of reviewing. Not satisfied with rating, and can go back four years from memory and tell box-score keeper where later did him great injustice, naming each show.

Lait

Claims he can't write reviews as he would like to because box-score tabulator wouldn't understand them and he would be checked with a "no opinion." Under this handicap begs to be excused, and hopes everybody will make allowances for him in consideration of the paper he's writing for.

Those "No Opinions"

Variety has been flayed and commended for the box score and the strictly cold coin box-office perspective it places on criticism. The claim has been made that some of the critics write their reviews with the box score in mind, and that others turn in their opinion regardless. The record appears to prove, however, through the "no opinion" column, that there has been due regard given to Variety's scoring system. In '23-'24, the first season Variety tabulated critical percentages, the eight critics in the score failed to make a positive decision of 61 plays.

It was in 1924 that Variety's summary for the box score drew attention to the deadliness in the percentage of the 61 no opinion ciphers turned in by eight reviewers. The next season 12 reviewers got 93 indecisive marks, and 12 in '25-'26 had but 44, while in this now ending season, with 11 critics only, 41 plays failed to be given a decisive (Continued on page 63)

FAILURES OF THE SEASON

"No More Women."

"Sunshine"
"Henry Behave"
"The Home Towners"
"The Ghost Train"
"Service for Two"
"She Couldn't Say No"
"Potash and Perlmutter"
"If I Was Rich"
"The Adorable Liar"
"My Country"
"Sour Grapes"
"What's the Use"
"No Trespassing"
"No. 7"
"Henry's Harem"
"Just Life"
"Kept"
"Scotch Mist"
"Fanny"
"Sandalwood"
"The Shelf"
"A Woman Disputed"
"Red Blinds"
"Happy Go Lucky"
"The Immortal Thief"
"Deep River"
"Treat 'Em Rough"
"The Good Fellow"
"Black Boy"
"The Lion Tamer"
"The Jeweled Tree"
"Buy, Buy, Baby"
"Tragic 18"
"They All Want Something"
"Juarez and Maximilian"
"The Humble"
"White Wings"
"Katja, the Dancer"
"God Loves Us"
"On Approval"
"Sure Fire"
"The Wild Rose"
"The Ladder"
"Autumn Fire"
"Gentle Grafters"
"Loose Ends"
"Seed of the Brute"
"Pearl of Great Price"
"First Love"
"Naked"
"Head or Tail"
"Old Bill, M. P."
"A Proud Woman"
"Lily Sue"
"The Witch"
"Mozart"
"Up the Line"
"This Was a Man"
"Slaves All"
"This Woman Business"
"Howdy King"
"Hangman's House"
"The Padre"
"Betsy"
"What Never Dies"
"New York Exchange"
"The Brothers Karamazov"
"The Nightingale"

"The Lace Petticoat"

"Ballyhoo"
"Junk"
"The Black Cockatoo"
"Arabian Nightmare"
"Piggy"
"I Told You So"
"Where's Your Husband"
"The Virgin Man"
"Sam Abramovitch"
"Lady Alone"
"Damn the Tears"
"The Praying Curve"
"Honor Be Damned"
"The Scarlet Lily"
"Trial Marriage"
"The Bottom of the Cup"
"The Dark"
"Pinwheel"
"The Strawberry Blonde"
"The Adventurous Age"
"Judy"
"Lally"
"Off Key"
"Window Panes"
"A Lady in Love"
"Set a Thief"
"What Ann Brought Home"
"Polly of Hollywood"
"Puppets of Passion"
"Rabbling Brookes"
"Money from Home"
"We All Do"
"Loud Speaker"
"Thou Desperate Pilot"
"The Heaven Tappers"
"Earth"
"The New Yorkers"
"Menace"
"That French Lady"
"Honeymooning"
"Lucky"
"The Crown Prince"
"Savages Under the Skin"
"Lost"
"Mariners"
"Cherry Blossoms"
"LeMaire's Affairs"
"The Scallawag"
"Fog Bound"
"One Glorious Hour"
"The Tightwad"
"Hearts Are Trumps"
"Rapid Transit"
"Lady Do"
"Love Is Like That"
"Wall Street"
"The Comic"
"The House of Shadows"
"The Gossipy Sex"
"The Field God"
"Mixed Doubles"
"The Seventh Heart"
"The Lady Screams"
"Triple Crossed"
"Oh, Ernest"
"Julie"
"He Loved the Ladies"
"Katy Did"
"One for All"

SUCCESSES OF THE SEASON

"Loose Ankles"
"Vanities"
"The Donovan Affair"
"Castles in the Air"
"Two Girls Wanted"
"Queen High"
"Broadway"
"Countess Maritza"
"The Ramblers"
"Honeymoon Lane"
"Yellow"
"The Judge's Husband"
"Gentlemen Prefer Blondes"
"The Captive"
"An American Tragedy"
"Criss-Cross"
"The Noose"
"Caponsacchi"
"The Play's the Thing"

"Oh Kay"
"Gay Paree"
"The Squall"
"The Constant Wife"
"The Desert Song"
"The Silver Cord"
"Peggy Ann"
"Chicago"
"The Barker"
"Saturday's Children"
"Road to Rome"
"Rio Rita"
"Crime"
"Her Cardboard Lover"
"The Spider"
"The Second Man"
"Hit the Deck"
"The Circus Princess"
"A Night in Spain"
Grand Street Follies

Intermediate Successes (Moderate Runs)

"Naughty Riquette"
"We Americans"
"The Little Spiffire"
"Daisy Mayme"
"Twinkle Twinkle"
"Ned McCobb's Daughter"
"The Constant Nymph"
"Oh Please"
"The Wooden Kimono"

"The Devil in the Cloze"
"Tommy"
"Bye, Bye, Bonnie"
"Gertie"
"Yours Truly"
"Fog"
"Shiner"
"The Mystery Ship"
"Spread Eagle"

NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and the Pacific Coast. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Margaret Anglin was awarded the Laetare medal of Notre Dame university for distinguished services to the American theatre. She is the first American actress to receive the medal, presented annually to a member of the Catholic laity for contributions to religion, philosophy, science or art. The presentation was made by Cardinal Hayes at his residence.

John Charles Thomas, American singer now in Brussels, must pay \$1,000 for a beating he is alleged to have inflicted on Henry Fippinger, who entered his New York apartment in 1924 to serve a summons. Fippinger asked \$10,000.

Lynn Fontanne, recovered from her illness, is back in the Guild company.

Uncle Sam's paper money is to be reduced one-third in size. Commencing with the one-dollar bill, the first of these will be generally distributed in about 12 months. It will require several years, however, before all denominations are in circulation. The change will mark the first since the civil war.

Adolph Simon, accountant, was fined \$10 for securing four tickets to "Kempy" in the name of Mordant Hall, picture critic on the "Times." Simon was arrested on a charge of petit larceny, but the charge was changed to disorderly conduct at the request of Hall.

Roberta Arnold, actress, and Bruce M. Larrabee, manufacturer, were both recommended for divorce in Trenton, N. J., each naming the other's mate in the suits.

Jack Lalt and Sam Shipman have announced completion of the first act of a play concerning Ruth Snyder. "She Made Her Bed" is the title.

Marriage of Vivienne Osborne, actress, to Francis Worthington Hine, millionaire, occurred secretly more than a year ago. It was revealed when rumors of separation proceedings leaked out. The separation reports are denied.

Josephine Fruscella, dancing under the name of Jessie Madison, asks \$30,000 of Louis Bacon and Emanuel Schuler, claiming she lost five teeth and her beauty in 1925 when Schuler's automobile crashed into a pole in Yonkers on a return trip from a roadhouse.

Victor Concolino, 17, one of three accused of holding up a cabaret at 152 Forsyth street and killing Detective Morris Borkin, died of gunshot wounds in Bellevue hospital after steadfastly refusing to make a confession.

Phillip Goodman is producing a musical comedy by Guy Bolton, Bert Kalmar and Harry Ruby, starring Mary Eaton and Oscar Shaw and featuring Pert Kelton and John Bartels. Opening Sept. 19 in Philadelphia at the Shubert; to be in New York Oct. 10 at the 44th Street.

Willard Robertson received a prize of \$2,000 from the Century Theatre club for his play, "Hell an' Gone," as the best unproduced play by an American playwright.

Barney Kelly, manager, and 11 members of the cast of the burlesque show at the National Winter Garden were acquitted in Special Sessions of giving an indecent performance early in February.

The suit instituted by Mrs. Estha W. Alston, widow of Arthur C. Alston, producer, has been reopened after Mrs. Alston secured an interlocutory judgment against Golden, who, with Winchell Smith, produced "Lightnin'." The judgment was secured by default. Mrs. Alston claims the leading scenes and characters of "Lightnin'" were appropriated from her husband's play, "Tennessee's Pardner."

Velma Ruth, dancer, obtained judgment for \$537.50 against the I. R. T. on claims that her foot was shaved between a train and the platform in the 72d street subway station, and that resultant injuries made her incapable of dancing.

CHICAGO

R. H. Burnside's "False Faces" folds up Saturday night after an unsuccessful run of two weeks.

A preview of "Chang" was given for the benefit of the Northwestern University Settlement at Burnham Place, Evanston.

Helene Holstein and Angela Lip-

pich appeared at Orchestra Hall last Saturday night in "Blossom Time." Only one performance was given.

The entire cast of "The Harvester" (film) passed through Chicago last week on their way to Rome, Ind., where the picture will be made on Gene Stratton Porter's estate, Lumberlost Farm.

Josephine Simard, former "Follies" girl and sweetheart of Hymie Weiss, slain bootlegger, has lost her fight to obtain possession of an expensive sedan formerly the property of Weiss.

Herman Stern, 79, father of Herbert L. Stern, theatre magnate, is dead.

An organization to encourage amateur movie making has been formed. It will be called the "Movie Makers Club."

Alma Gluck, wife of Efram Zimballist, in Chicago last week to get the violin recently recovered for Zimballist by Rembert Wuriltzer.

Joseph Kappella, state pocket billiard champion, was haled into the Court of Domestic Relations last week by his wife. Charged with non-support.

Betty Osborne of Milwaukee won the \$2,500 prize offered by Samuel Goldwyn for the best novel in which to feature Vilma Banky and Ronald Colman.

LOS ANGELES

Frank Campeau, picture actor, filed answer to his wife's \$75,000 damage suit against him, denying her allegations of cruelty. Mrs. Campeau's suit, filed several weeks ago, is the result of about a year's domestic difficulties. Campeau in his answer charged his wife with being an habitual drinker.

Kenneth Harlan and Marie Prevost, married two years ago, have reached a parting. Miss Prevost is living at the Ambassador Hotel, while Harlan is still in possession of their Beverly Hills home. It is said that there has been incompatibility between the couple, which brought about the separation.

Duncan Sisters—Rosetta and Vivian—have been placed under a one-year contract by Joseph M. Schenck to make personal appearances in conjunction with the showing of their picture, "Topsy and Eva," in picture houses. Their first task under the new arrangement will be to appear twice daily at Grauman's Egyptian in Hollywood. Upon the completion of the run of this picture the girls will play the eastern key cities.

It is understood that when they return from this tour they will make another picture, to be called "The Heavenly Twins," an original story they wrote.

On the tour the girls are said to be getting a percentage of the gross receipts, with a minimum of \$5,000 a week for their services.

Betty Goodman, picture actress, was arrested for breaking motoring laws, after receiving three traffic tickets within an hour for parking in the wrong place, turning in the middle of the block and making a left-hand turn at Seventh and Broadway.

Garland Anderson filed answer in the Superior Court to a suit for \$100,000 brought by Arthur Jasmine, screen actor, for false arrest. Anderson contended that on Dec. 31 last Jasmine, under the influence of liquor, drove his automobile through his yard, carrying away a wire clothes line caught in the machine. Jasmine in his damage suit alleges malice and improbable cause. He was acquitted of the larceny charge by Judge Richardson.

A double wedding, with the Duncan Sisters as participants, loomed with the announcement of the engagement of Rosetta to William Berl of the Mack Sennett studios. According to an agreement between the sisters, both must be married at the same time or not at all. Time is indefinite. Nils Aster, screen actor, has been linked with Vivian's name for some time. Neither has offered any statement.

Gordon Standing, film actor, who died as a result of an attack by a lion while working in a picture, was reunited on his death bed with his brother, Dennison K. Standing, whom he had not seen for 20 years. Dennison Standing, reading of his brother's accident, rushed to the General Hospital, Los Angeles, where a few hours after they were brought together again, the film actor passed away. It was disclosed the brothers lived within a few

miles of each other in Los Angeles and had never come across one another.

A row between the attorneys of Charlie Chaplin and Lita Grey Chaplin in her divorce action against the comedian occurred when Mrs. Chaplin appeared in the office of Lloyd Wright, Chaplin's attorney, for deposition. The argument was over the presence of newspapermen. Wright was for the taking of the deposition privately, while Young declared there would be no quiz if the newspapermen were not there. The whole thing was postponed for a week, when Superior Judge Walton J. Wood will render a decision.

Superior Judge Walter Guerin approved the petition filed by Herman Spitzel and W. I. Glibert, receivers for Charlie Chaplin's property, asking \$9,000 for payment of guards and detectives since Mrs. Lita Grey Chaplin filed her suit for divorce.

Mayme E. Ferguson, known on the screen as Jean Ferguson and also as Mile. De Desley, beauty shop proprietress, obtained her final decree of divorce from James Edward Ferguson. She declares her husband deserted her, failed to provide and as a result she had to work for a livelihood as a picture actress.

The old Mission Play theatre, across from the mission and a block away from the new house, is being torn down. The old theatre housed the Mission Play for 15 years, during which time it grew to a world renowned pageant drama. At ceremonial exercises May 22, John Steven McGroarty and his company of players met at the theatre to pay last respects and final farewells to the old house.

Frank Hann, 17, son of John Hann, owner of the Cowshed Inn, Willow Springs, was killed in an automobile accident.

Marx Oberndorfer and Henry P. Eames were elected president and vice-president of the Society of American Musicians.

The Chicago Civic Opera Company has announced definite plans for building a \$15,000,000 opera house on Wacker drive between Washington and Madison streets.

Five picture women will figure in Lita Grey Chaplin's suit for divorce from Charlie Chaplin when the screen comedian's wife makes her deposition before Superior Judge Edward F. Hahn. Judge Hahn upheld the complaint when overruling a demurrer and motion to strike out all lurid allegations. Following this, Chaplin has 10 days in which to file an answer or default in the suit.

Mrs. Rose Emily Miehle, known on the screen as Ruth Corbin, and sister of Virginia Lee Corbin, screen actress, was awarded a divorce from John Joseph Miehle by Superior Judge Summerfield after testifying that her husband was all for his mother and not enough for his wife. The Miehles were married July 8, 1924, and separated in July, 1926.

Claire Ormly, picture actress, had a hard time making Judge Lester Hardy believe she was capable of speeding. The Judge gallantly remarked that Miss Ormly's foot was hardly big enough to step on the accelerator with enough force. The actress insisted, however, that she was speeding, claiming she was late getting to the studio. A fine of \$25 was imposed.

Rosetta Duncan, of the Duncan Sisters, denies her impending marriage to William Berl, of the Mack Sennett studios. Which lets out the idea of a double marriage with her sister Vivian, as was reported. Miss Duncan, however, admitted if there ever was a marriage between either it would be double.

Mary Porter Sartin, daughter of the late O. Henry, short story writer, who died in Banning, Cal., May 9, left her entire estate, over \$10,000, to her husband, A. J. Sartin. The document, consisting of 20 words, was filed for probate in the county clerk's office and will be heard June 20 before Judge Sidney N. Reeve.

Gwendolyn and Jacquelin Tull, juvenile dancers, 10 and 12, were reported missing from the juvenile court where they were held in custody due to Mrs. Joe Karet, also known as Joe Goodman, being adjudged an unfit guardian. The mother took the children from the juvenile home May 8, being permitted to visit them, and never returned with them. A search is being made, with the belief that the children might have been taken to Mexico. Karet, the stepfather, is a resident of Mexicali.

Aloha Porter, "Miss California of 1926," was granted an annulment of her marriage to Leonard Leroy Thomas by Superior Judge Summerfield on the ground of being under age and marrying without the consent of her mother by adoption. Mrs. Eugenia B. Borgenson, at the time of the wedding last New Year's

(Continued on page 62)

OBITUARY

JAMES S. METCALFE

James Stetson Metcalfe, 68, considered the dean of American dramatic critics, died May 26 at his New York home, 2 W. 67th street, of a complication of diseases.

Metcalfe was one of the best known and most picturesque of New York's colony of writers and dramatic critics. His reviews at one time made him the most talked of critic in Manhattan, with some 47 theatres barring him.

For 31 years Metcalfe was dramatic editor of "Life," in addition to owning stock in the publication. He had been attached to other publications as well, and was associated with "Judge" in 1921, and in 1923 became dramatic editor of the "Wall Street Journal."

The veteran writer was born in Buffalo, June 27, 1858, his parents being James Harvey Metcalfe (a banker), and Erzella Frances Stetson. He was educated at Phillips Andover Academy and was graduated from Yale in 1879.

Mr. Metcalfe, from 1883 to 1884, was editor and publisher of "Modern Age." From 1884 to 1885 he was an editorial writer on the Buffalo "Express," and became editor of the "Pictorial Press" in 1886. From 1886 to 1889 he was manager of the American Newspaper Publishers' Association.

It was in 1905 that Mr. Metcalfe's reviews brought down the storm of disapproval from the theatres which barred him. Mr. Metcalfe then sought redress in the courts, charging the houses with conspiracy to keep him out. A bill was later introduced in the state legislature at Albany which made it a misdemeanor to refuse to sell a theatre ticket and grant admission to persons applying therefor.

Mr. Metcalfe in 1904 married Bessie Tyree, actress, who retired from the stage.

Besides the widow, a brother, George Metcalfe, Buffalo, and a sister, Mrs. Francis M. Woolcott, New York, also survive.

Mr. Metcalfe was guardian over two boys and a girl, children of his brother, the late Major Francis Metcalfe.

Funeral services for Metcalfe were held at the Buffalo Crematory, Saturday morning. The funeral was attended by members of the family. George S. Metcalfe, a brother of the deceased, is a prominent Buffalo resident.

OTTO BONNELL

Otto Bonnell, 72, composer and musician, died at his home, 1162 Madison avenue, Hollywood, Cal., May 27. The deceased was ill for the past several weeks. He was born in Canada and received his musical education in Germany, returning to this country at the age of 17. One of his foremost compositions was "Turkey in the Straw," the well known Southern reel. He was publisher and editor of the "Popular Songs Monthly" for many years and at one time leader of the Coleman's Circus band. He was with McIntyre and Heath for three years directing the minstrel orchestra.

He is survived by his widow, Elizabeth Lotz Bonnell, two daughters, Bessie and Florence Bonnell, of Chicago, and three sons, Harry, Arthur and Otto, Jr.

Funeral services were held May 28 from the Armstrong Funeral Home, 769 Venice boulevard.

MRS. MARIE GETHER

Mrs. Marie Gether, 94, prominent in Milwaukee musical circles for a half a century as a musician, composer and concert manager, died May 24 at her home in Milwaukee.

Formerly active in musical circles, she had been confined to her bed for about 10 years but continued to compose. Some of her best known compositions are: "Spring Song," "To An Easter Lily" and "Carnival Pranks." She also wrote a large number of dance numbers.

She was born in Germany, coming here in 1864 and settling in St. Louis. She moved to Milwaukee in 1877 where she opened the Milwaukee School of Musical Culture and

arranged concerts. She is survived by a daughter, Adolpha Emma, and a son, C. Robert Gether, manager of the Gether Music Company of Milwaukee.

DENMAN MALEY

Denman Maley, 50, actor, died May 23 following a long illness in Collingswood, N. J.

Mr. Maley was a prominent member of the Lambs and had appeared in many Broadway productions, his last New York engagement being in "The Butter and Egg man." Before taking up the stage as profession, he was employed in Holyoke, Mass., where he had been educated, being an ad writer. He debuted via Hoyt's "A Black Sheep" and for two years was identified with Hoyt plays. Then he appeared in support of Blanche Walsh and later worked in several Gus Hill shows.

The actor is survived by his widow, and two brothers, Patrick H. Maley, Coral Gables, Fla., and Stephen Maley, actor, last with "Sure Fire."

Interment in Kensico cemetery, New York.

FREDERICK H. HABLE

Frederick H. Hable, 60, pioneer picture house builder and operator of the south, died in Winchester, Va., May 27.

Mr. Hable is credited with having opened the first modern picture house south of the Mason and Dixon line. He was an extensive owner of real estate in the Virginia city, moving there from Washington, D. C., where he was born.

A sister and two brothers survive.

T. P. U. DEATHS

Three more deaths have been recorded on the books of the New York Theatrical Protective Union No. 1 (stagehands).

Edward Shay, 80, carpenter, father of Charles Shay, at one time president of the International Alliance, died May 27 of a complication of diseases. Mr. Shay had been connected with a number of New York theatres at different times but had not been active in recent years.

John Ellick, 70, property man, last working at Wallack's theatre, New York, died May 25.

Louis Citti, 73, electrician, died May 18 of a complication of diseases. He had been employed at different theatres but had done more relief work in the past few years.

Verna Weston, 33, Weston's models (vaude), died May 21 in Phoenix, Ariz., of tuberculosis.

Mrs. Caroline Fisher, seventy-seven, mother of Edward J. Fisher, northwestern booking agent, died May 20, in Los Angeles. Mr. Fisher was in Vancouver, B. C., when he received word. Interment in Cleveland.

The mother of Florence Weil died May 6 at Riverside, Calif.

DEATHS ABROAD

Paris, May 23.

Juan Gris, 40, Spanish painter, died in Paris.

Auguste Brepeon, 30, French journalist.

Arthur Farmer, 56, ticket agent, Walter L. Main circus, died May 11 in City Hospital, East Liverpool. O. Interment in Evansville, Indiana.

Mrs. Harry Kalmine, 33, wife of the general manager of the Stanley Fabian theatres in Hackensack, N. J., died in that city May 24. Besides her parents, a brother, Edwin Michaels, dancer with "Queen High," and a sister, Gertrude, former "Follies" girl, survive.

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RINGLINGS TO SHOW ON EDGE OF BUFFALO; MAYOR HAS RODEO

Town Official Gets Ordinance Passed Practically Barring Tent Shows for Future—His Reprisal in Fight Over Charity Performance

Buffalo, May 31.

Announcement was made on Saturday that the Ringling-Barnum Circus, dated for Buffalo June 13, had selected a lot on Broadway, just outside the Buffalo city limits, for its showing. This action would seem to close the Ringling controversy with Mayor Schwab, of Buffalo, and makes the promise of the circus representatives and of Layton H. Vogel, local attorney for the Ringlings, that the show would play here at all events.

Barring Ordinance

Earlier in the week the mayor rushed through an ordinance requiring that the consent of a majority of property owners facing the show grounds must be procured. For a circus occupying several acres this constitutes considerable of an obstacle. Following this the consent of the city council must be obtained, that body being empowered to fix such conditions as it considers advisable. Finally, a permit must be procured from the mayor and a license fee paid for each exhibition day. This is the most drastic measure of its kind ever passed here and makes future outdoor shows highly problematic.

Mayor's Own Show

At the same time, local papers are carrying announcements and half page ads of the Alberta Stampede and Rodeo to show here June 11 to 13 at Panisus Field under the auspices of the Mayor's Toy Fund Association. The permit for this was granted just prior to the passage of the new ordinance. The rodeo, under Pete Welch, from its dating and handling, is taken locally as a challenge to the Ringlings by Mayor Schwab.

Showmen Honor Dead

Rock Island, Ill., May 31.

A memorial service for three local men who died while engaged in the carnival show business was held at Oakdale cemetery by the members of the Dodson World's Fair Shows and the Murphy Shows troupes. There were almost 500 people present.

Will and Homer Jones, former motordrome performers, who were killed in a train accident in the south while traveling with the Wortham shows, and Lyle E. Henderson, who was a show manager, were the deceased. Davenporters honored by the surviving members of the profession. Wreaths were placed on their graves.

"Doc" Waddell, chaplain of the Dodson Shows playing in Rock Island last week, paid a tribute to the dead showmen. There was music by Dodson band headed by Prof. Eslick and the Murphy band headed by Prof. Earl Stout.

Theatres Oppose Expo.

Montreal, May 31.

Colonel John S. Berger, outside show promoter of St. Louis, Mo., is behind the effort to run a Diamond Jubilee Confederation Exposition here for two weeks in August under the auspices of the Canadian Manufacturers' Association. Two good locations have already been refused the exposition and they are now trying to obtain a third in the northeast section of the city.

The question of the thousand-dollar-a-day fee which is obligatory for amusement enterprises of this kind is being held in the background. The Montreal Theatre Managers' Association is opposing the proposition at the City Hall.

DAKOTA MAX'S HARD LUCK

Rock Island, Ill., May 31.

Dakota Max's Wild West show on the Dodson Carnival lot ran in hard luck here last week. After the brief terrorism when a wild horse plunged into the seats, severely injuring one girl and causing minor injuries to half a dozen other spectators, the next night a section of the portable seats in the tent collapsed. Frank Eggermont, 14, received a fractured leg and half a dozen others were bruised and injured.

The section was the one into which the horse had plunged the previous night and had just been reconstructed.

BIG SHOW OFF BOSTON

Boston, May 31.

The Ringling-Barnum circus will not play here this season. Although the big show is routed into several cities of the state, something went wrong about the location or the price of the Boston lot and orders came to pass it up.

The Ringling show has been routed to the coast, under the general plan of going to the far west every other year. The return route, however, may be materially changed, the flood country in the Mississippi valley probably being passed up entirely. The show will wind up in Florida where the new winter quarters are situated. The entire equipment has already been moved to Sarasota from Bridgeport.

Newark, N. J., May 31.

Ringling-Barnum circus arrived here yesterday with Lillian Leitzel reported with an infected arm, highly irritated by friction through her one arm plumes. May Wirth, who was forced out with a broken foot during the Brooklyn date, is expected back with the show next week.

Mabel Stark has left the big show, resenting a change in the menage display. A horse trained by her was allotted to another rider, Minnie Taylor. Miss Stark has standing offers from the coast picture studios to train wild animals and it is understood she will go to the coast. She was formerly a feature with the Ringling show, handling a wild animal cage of tigers.

Stamford Estate Made Into a Park De Luxe

Plans have been made to create an amusement park out of the Thomas J. O'Rourke property at Stamford, Conn., on Long Island Sound known as Cummings' and Peck's Points. New York sporting men have supplied the capital. It will have a water frontage of 5,280 feet.

The hotel will be located at Cummings' Point, while the park proper and beach will be on the other point. The former Alexandre mansion will be converted into a hotel, ready by July 1.

Coast Rodeo Winners

Los Angeles, May 31.

The six performances of the Los Angeles National Rodeo, held at the Coliseum, ended with the distribution of a \$20,000 purse. The winners of the entire rodeo, selected by the total amount of points gained, were:

Mabel Strickland, cowgirls' relay races; Carl Arnold, pony express, cowboys' and Roman standing races; Jack Kerscher, steer roping; Herbert Meyers, calf roping, and Les Clayton, bronco riding.

Film Man Leads Fight To Bar Out Carnivals

Washington, May 31.

Citizens of the northeast section are making a concerted drive to bar carnivals from practically the only grounds, 15th and H. n. e., left open to them by the District Commissioners.

A meeting is to be held tonight (Tuesday). G. H. Olive, owner of one of the largest neighborhood picture houses of that section, is the principal exponent of the ban upon tented shows.

OUTLAW HITS CROWD

Rock Island, Ill., May 31.

Twelve were hurt, several seriously, when an outlaw horse "Stuttering Jim" Weaver, Oklahoma City cowboy, was endeavoring to ride, plunged into the stands of the wild west show of the Dodson World Fair shows in Rock Island, stampeding a crowd of more than 500.

MRS. CAL CIRCUS FAN

First Lady Sees Ringling and Hagenbeck Shows—Brings Cabinet Children

Washington, May 31.

Mrs. Coolidge, wife of the President, is playing no favorites as a circus fan.

Trilled by the children of the Secretary of Labor, Mrs. Coolidge has "caught" both the Hagenbeck-Wallace and Ringling Bros. outfits, the two playing Washington to date.

The first lady is a great audience, never missing a laugh with the clowns and never failing to lead the applause for the feats of performers. This, too, after facing batteries of cameras and being choked by the fumes of repeated flashlights.

Wisconsin Fair Dates

Milwaukee, Wis., May 31.

The heaviest fair dates for Wisconsin will be during August and September, the program just issued by J. F. Malone of the Wisconsin Association of Fairs, states.

The fair season will be opened at Janesville, when the Janesville Park association conducts its annual show Aug. 2-5, followed by the Rock County Fair at Evansville, Aug. 9 to 12, and the Lafayette County Fair at Darlington, Aug. 10 to 12. From then on through September each week will see several fairs in different sections of the state.

The Wisconsin State Fair will be held at Milwaukee Aug. 29 to Sept. 3, under the management of F. C. Borchardt, Jr., who succeeded A. B. Alexander.

Other fair dates and their locations are as follows:

Adams county, Friendship, Aug. 31 to Sept. 1-2; Ashland county, Ashland, Sept. 13 to 16; Barron county, Rice Lake, Aug. 30 to Sept. 2; Bayfield county, Iron River; Blakes Prairie, Bloomington, Sept. 7 to 9; Buffalo county, Mondovi, Sept. 6 to 9; Burnett county, Grantsburg, Sept. 8 to 10; Calumet county, Chilton, Sept. 8 to 10; Central Wisconsin State Fair, Marshfield, Sept. 5 to 9; Chippewa Valley District Fair, Durand, Sept. 27 to 30; Clark county, Neillsville, Aug. 30 to Sept. 2; Columbia county, Portage, Aug. 30 to Sept. 2; Dane county, Madison, Aug. 23 to 26; Dodge County Fair, Beaver Dam, Sept. 26 to 30; Dunn county, Menomonie, Aug. 30 to Sept. 2; Eau Claire county, Augusta, Sept. 6 to 9; Elroy Fair, Elroy, Aug. 10 to 12; Florence county, Florence, Sept. 15 to 17; Fond du Lac county, Fond du Lac, Sept. 13 to 16; Forest county, Crandon, Sept. 20 to 23; Glenwood Inter-County Fair, Glenwood, Aug. 30 to Sept. 2; Gogebic County Fair, Ironwood, Mich., Sept. 13 to 16; Grant county, Lancaster, Aug. 17 to 20; Jackson county, Black River Falls, Sept. 13 to 16.

Jefferson county and Rock River valley, Jefferson, Sept. 13 to 17; Juneau county, Mauston, Aug. 23 to 26; Kewaunee county, Luxemburg, Sept. 3 to 6; La Crosse Inter-State Fair, La Crosse, Sept. 20 to 24; Lafayette county, Darlington, Aug. 9 to 12.

Langlade county, Antigo, Aug. 17 to 19; Lincoln County Fair, Merrill, Aug. 15 to 19; Manitowoc County Fair, Manitowoc, Aug. 22 to 26; Marquette county, Westfield, Sept. 6 to 9; Monroe county, Tomah, Aug. 16 to 19; Northwestern Wisconsin Fair, DePere, Aug. 29 to Sept. 2; Northern Wisconsin State Fair, Chippewa Falls, Sept. 11 to 16; Oconto County Fair, Oconto Falls, Aug. 30 to Sept. 2; Oneida county, Rhineland, Sept. 5 to 7; Outagamie county, Hortonville, Sept. 8 to 10; Okouke county, Cedarburg, Aug. 24 to 27.

Pierce county, Ellsworth, Sept. 14 to 16; Platteville Fair, Platteville, Aug. 22 to 26; Polk county, St. Croix Falls, Aug. 30 to Sept. 2; Portage county, Amherst; Price county, Phillips, Sept. 3 to 16; Racine county, Union Grove, Sept. 13 to 16; Richland county, Richland Center, Aug. 15 to 19; Rusk county, Ladysmith, Sept. 6 to 9; Sauk county, Baraboo, Sept. 13 to 16; Sept. 1; Seymour Fair, Seymour, Aug. 22 to 26; Shawano county, Shawano, Sept. 6 to 9.

Sheboygan county, Plymouth, Aug. 15 to 19; Southwestern Wisconsin, Mineral Point, Aug. 2 to 6; St. Croix Valley, New Richmond, Sept. 12 to 14; Taylor county, Medford, Aug. 30 to Sept. 2; Trempealeau county, Galesville, Aug. 23 to 26; Tri-State Fair, Superior, Sept. 5 to 9; Vernon county, Viroqua, Sept. 27 to 30; Vilas county, Eagle River, Sept. 14 to 16.

Walworth county, Elkhorn, Sept. 5 to 9; Washington county, West Bend, Sept. 7 to 9; Waukesha county, Waukesha, March 15 to 18; Waupaca county, Weyauwega, Sept. 13 to 16; Waushara county, Wautoma, Sept. 27 to 30; Winnebago county, Oshkosh, Sept. 19 to 23; Wisconsin Valley Fair, Wausau, Aug. 22 to 27.

Traveling Pageant From Arizona to Frisco

Phoenix, Ariz., May 31.

The Arizona Pageantry Association intends putting on a pageant play this year of the thousand-mile ride of Juan Bautista de Anza to the founding of San Francisco.

Celebration is proposed to cover the route followed by de Anza. The latter lived in the days of the American revolution and was comandante of the Spanish presidio of Tubac at that time. He died when Governor of New Mexico after establishing San Francisco on the bay found by Portola in 1769.

The idea of the traveling pageant was presented by J. B. Bristol, of Nogales. It is being forwarded by Mrs. Katherine V. McRae, a special promoter of the Arizona pageant held at Casa Grande ruins last November.

Enthusiasm over the plan has been expressed in Arizona and California.

CARNIVAL ROUTES

Anderson-Strader, Fort Morgan, Col.

B. & B. Am. Co., Damascus, Va. Macey Barnhart, Medford, Wis. Bernardi Expo, Casper, Wyo. Bernardi Greater, Harrisburg, Pa. Blue Ribbon, International Falls, Minn.

Curtis L. Bockus, Berlin, N. H.; 6, Rumford, Me.; 16, Livermore Falls.

Buck's Empire, Hackensack, N. J. Bunts Am. Co., Star City, W. Va. Byer Bros., Mt. Vernon, Mo. Checker Expo, Windber, Pa. Checker Shows, Oak Hill, W. Va. Clark Am. Co., Kerman, Cal. Clark & Dyer, Russellville, Ark. Coleman Bros., New Britain, Conn. Conklin & Garrett, Kamloops, B. C., Can.

A. F. Crounse United, Waverly, N. Y.; 6, Cortland. Dealing & Kromas, Wilcox, Pa. Dodson's World's Fair, Mason City, Ia.

Dodson & Mott, Westville, Ill. H. N. Endy, Haverstraw, N. Y. Noble C. Fairly, Hutchinson, Kan. W. A. Gibbs, Newkirk, Okla. Robert Gloth, Pottsville, Pa. Gold Medal, Parsons, Kan.; 6, Nevada, Mo.

Roy Gray, No. 1, Eagle Lake, Tex. Greenburg Am. Co., Socorro, N. M. Hall & Wilson, Durango, Col.; 6, Silverton.

Hames, Pawhuska, Okla. Heller's Acme, No. 1, Paterson, N. D.

Henke's Attractions, Milwaukee, Wis. Howard Bros., Newcomerstown, O.; 6, Dover.

Isler Greater, Emporia, Kan. Johnny J. Jones, Warren, O.; 6, Ft. Wayne, Ind.; 13, Elgin, Ill.

Joyland Expo, Fowler, Col. K. F. Ketchum's, Elm Grove, W. Va.

Krause Greater, Paris, Ky.; 6, Mayville. Lachman-Carson, Sioux City, Ia. J. L. Landes, Lamar, Col.

J. W. Laughlin, Festus, Mo. Levitt-Brown-Higgins, Tacoma, Wash.

Liberty Fair & Am. Co., Jersey City, N. J. McMahon, Denison, Ia.

Miller Bros., Windsor, Ont., Can. Glenn Miller, Logan, W. Va. Miller's Midway, Cotton Valley, La.

Ralph R. Miller, Marshall, Tex. Morris & Castle, Hannibal, Mo. Nelson Bros., Garden City, Kan.

Oliver's Expo, Brunswick, Md. Pacific States, Walla Walla, Wash. C. E. Pearson, Odin, Ill.

Peerless Expo, Montgomery, W. Va. Reithoffer, Solingsgrove, Pa.

Rock City, Paris, Ky.; 6, Lawrenceburg. Royal American, Aurora, Ill.

Rubin & Cherry, Peoria, Ill. Walter Savidge Am. Co., Long Pine, Neb.; 6, Cody; 13, Rushville.

Slebrand Bros., Valley City, N. D. Snapp Bros., Marinette, Wis.

Sam E. Spencer, Coal Port, Pa. W. T. Stone Shows, Martinsburg, W. Va.; 6, Frederick, Md.

Swance Shows, Terre Haute, Ind. United Am. Co., Lilly, Pa.; 6, Erie. Via-Ken Am. Co., Cleveland, O.

Virginia Am. Co., Shenandoah, W. Va. H. B. Webb, Greencastle, Ind.

David A. Wise, Portsmouth, O.

CIRCUS ROUTES

John Robinson

May 30, Detroit, O.; 31, Ann Arbor; June 1, Kalamazoo; June 2, South Bend, Ind.; June 3, Hillsdale, Mich.; June 4, Fremont, O.

Sells Floto & Buffalo Bill's May 30-June 4, Boston, Mass.

Welsh's Rodeo in States

Calgary, May 31.

There is a report here that Pete Welsh intends taking his stampede, or rodeo, shows into the States.

The Welsh retinue is due at the annual Toronto exhibition and may be from that point that Welsh will cross the border.

OLD ST. LOUIS FAIR REVIVED

St. Louis, May 31.

The reopening next fall of the annual St. Louis Fair, probably the most famous attraction in this part of the Middle West up to the time the enterprise was abandoned twenty-five years or so ago, is announced. The Fair was dropped when plans for the World's Fair of 1904 got under way and has never been revived.

The old St. Louis Fair, in conjunction with the annual St. Louis Exposition, drew hundreds of thousands of visitors every year from all parts of the West and Middle West. The theatres thrived immensely, especially during "Fair Week," in those old days of the late "Pat" Short of the Olympic, "Bill" Cave of the Century, the late Dan Fishell of the Garrick, "Billy" Garen of Havlin's, Dave Russell of the Imperial, and other playhouses and faces now only names and memories.

The date set for the revival is September 2 to 12, and the scene is to be laid out at the new Fairgrounds, a 300-acre tract just north of the Lambert Flying Field, near Bridgeton, St. Louis county. The old Fairgrounds, famous for its smart horse races and blooded cattle and stock shows, is a thing of the past. Gone also is the old Exposition Building, now the site of the Carnegie Public Library. It was there that John Philip Sousa and Victor Herbert, in their turn, took their first real steps to fame. They had succeeded, in turn, the late Patrick Gilmore, whose fame as a bandmaster had preceded theirs.

"101 Ranch" Spectators Hurt in Near Blow-Down

Philadelphia, May 31.

Miller Brothers' "101 Ranch" suffered a partial "blow down" here last week when a baby tornado struck the city.

Four persons in the audience were hurt in the "Ranch" enclosure. Mrs. Stephanie Hardicass was cut and bruised; Mrs. Anna Curley, struck on head by falling tent pole; both Mrs. Hardicass and Mrs. Curley being treated at Samaritan hospital; Mrs. G. Gerald Duncan, knocked unconscious by pole, but only slightly hurt; all of this city. Several members of the show had minor injuries inflicted by flying debris.

N. H. FAIR DATES SET

Concord, N. H., May 31.

Six of the eight agricultural fairs in New Hampshire have been fixed as follows: Bradford and Newbury Fair Association, Bradford, Aug. 30-31.

Coos and Essex Fair Association, Lancaster, Sept. 5-8; Belknap County Pomona Grange Fair Association, Laconia, Sept. 15-17; Hopkinton Fair Association, Concoctoc, Sept. 20-22; Rochester Agricultural and Mechanical Association, Rochester, Sept. 27-30; Union Grange Fair Association, Ashland, Oct. 4-7.

Fair Secretary Resigns

Indianola, Iowa, May 31.

Fred Henry of this city has been elected secretary of the Warren County Fair Association, to succeed Charles M. Trimble, resigned. Mr. Trimble has moved to California.

The annual fair will open Aug. 16 for four days.

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CHICAGO

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Again an unbalanced bill at the Palace. Also another Sunday of half-pint business.

Probably never before has Raymond Hitchcock been accused of falling short of billing, but he can be this week. He's doing that and doing it in vaude. Gimmicked master of ceremonies stunt is dead and about ready for burial, so far as this Orpheum house is concerned. In spite of knowing that, bookers revived it this week, figuring Hitchcock as the breath of life.

He started the show off in a novel way, popping out of the audience and hollering the orchestra leader. A few laughs on this, then Hitchcock dove into the set ceremonial

routine and followed in the footsteps of six or seven preceding flops. Surprising that Hitchcock flop. Kind of a shame that straight vaude gave Hitchcock the "works," stuck him in the position of alibi for a small time bill.

John and Mary Mason opened the bill. Just roller skaters. Hitchcock's introduction provided an edge and they scored as they might not have had Hitchcock failed to send them "in." Like a letter from Coolidge, that introduction. Pretty nice for 14 shows this week.

Harry and Dennis Dufor deuced. Formerly Dufor Boys. Both good, clean looking, snappy dressers and "classy" dancers, the latter a foreign type of "class." There are hundreds of native Americans hoofing on the small time who can outstep this pair of English lads 15 different ways, outstep them by dancing American. Harry and Dennis would do better to hook up with one of those periodical "all-English" bills of K-A emanation, or else learn the black bottom.

Up to Sherwood's Entertainers, No. 3, the show was weak, and for that reason Bob and Gale and their gang had it soft. Admirably entertaining troupe with punch. Nothing outstanding or worthy of special comment in individual work, but all join in perfect accord. The novelty musical quartet is a wow. This has one lad playing a jews-harp, one a guitar, one (Sherwood) a trumpet mouth-piece attached to a long stem with an ordinary spray-head as the bell, and the last (and funniest) blowing into a beer jug. It's a laugh and musical at the same time, and a dab of a number. Mr. and Miss Sherwood team up for a couple of vocal selections, a girl steps twice and the rest is a speedy conglomeration of orchestral and specialty work. Exceptionally pleasing turn and capable of travelling as high as fourth in any society.

Hitchcock, working with two cute little girls, provided a hit with his own turn, No. 4, something that he didn't do the balance of the afternoon. In this Hitchcock just gagged, using the girls as foils, and exhibited the bonded Hitchcock stuff to click.

Charlotte Greenwood, held over from the week before for no apparent reason, made an act out of a "LeMaire's Affairs" black-out skit, ditto the week before. This time it is Ballard MacDonald's "Movie-land," considerably changed around to fill the current purpose. In the original the feminine leading man turned out the lights by declaring his love for the director. The present version ends with a wrestling match, very unfunny. Miss Greenwood, whose local engagement hasn't helped her a bit, closed the first part with this bit of tommyrot and came on later to score as usual with her song routine.

Karavaeff, one of the best dancers on the native stage, opened the second part and did about half as well as expected. Karavaeff has a

weak company and he doesn't work enough to offset that. He is capable of clicking anywhere by himself, but not in vaude or any place else with his present turn. He failed to equal his spot.

Harry Woolf, with a surprise turn, followed to a riot. Four henchmen work in the audience and do up a nifty idea to perfection. Miss Greenwood next and Kafka, Stanley and Mae, aerialists, not caught, closed.

Nothing special at the Belmont last half last week. Business pretty good, due to cold weather, but not to the mediocre bill presented. This is too big a house to show small time vaudeville. An occasional big time headliner would be worth its weight in gold.

Ewen Hall and Co., four comely girls and one male, did well but

hobo, while the woman lends a charming atmosphere with her "nicety." Santucci, accordionist, followed. A good musician, and sells good music alone. He clicked.

Frank W. Stafford and Co. in their hunting skit sprinkled with a lot of imitations. Dwarf with this act a riot. Louis London had songs and recitations, lot of applause going with them, but it all went over.

Goode and Leighton, blackface comedians, with dances, unique and good.

"Stars of Other Days" carries four ancients still good for 42 weeks straight booking, and then some. Corinne's Dutch number a standout. Jimmie Lyons and his funny line of hokum next. Dorothy Byton and Co. Nice babies, nice act, good dancing, but the Majestic audiences didn't like it. This act was very

SAN DIEGO, CAL.

By L. J. SMITH

Spreckels—"Vagabond King."
Savoy—"Love Test" (stock).
Pantages—Pop vaude.
New California—F. & M. revue, "Senorita."
Balboa—"Telephone Girl."
Mission—"Understanding Heart."
Superba—"Hills of Kentucky."
Plaza—"Fighting Love."
Broadway—"Passionate Quest."
California—"Demi-Bride."

Fanchon and Marco revues that formerly played the Balboa here are now showing at the new California (West Coast) with business quite satisfactory. New house is centrally located and getting considerable play from women shoppers at the matinees.

Jack Dodge, of Dodge & Hayward, lessors of the Spreckels, who has been seriously ill at his home for some time, is recovering.

As a business booster Pantages has tied up with Mission Beach in the annual bathing beauty contest. Preliminaries will be held on the Pantages stage, with the final selections to be made July 31 at Mission Beach.

Coronado Tent City for some time has been preparing for what promises to be a record-breaking summer season. Many new "palm cottages" have been erected and improvements have been made throughout the large plant in readiness to handle the crowds of inlanders who yearly seek relief from hinterland heat at this resort.

Mission Beach observed its second anniversary with a three-day celebration. Since its formal summer opening May 1 business has been good.

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lacked "polish." The women are good musicians, with good appearance, and the danceuse is fair. The tenor has a pleasing voice but no volume. The Four Americans (Indians) started out great but finished badly. It opens in two with an Indian Camp scene, with some fair singing. Then the boys appear dressed "real collegiate like" in "one," did some quartette singing with some "not so funny" funny stuff by the comedian. The boys appear fair instrumentalists.

Great Howard followed and was the only act that was at all "big time." Howard takes his ventriloquism seriously. He did a radio imitation that merited a hand. Grindell and Esther, standard mixed gag, song and dance team, didn't score.

Smith-Collins and Co. (7) opened with a rural sketch that wasn't funny in the least. The finale seemed the only reason for the booking. Everybody comes out on stilts. The feature was "See You in Jail" (Jack Mulhall).

The Academy last half show consisted of five acts and a feature picture with a comedy and newsreel all for 25c., and it is probably the only theatre in town doing a consistently good business the year round. Joe Pilgrim, manager, knows 75 percent of his audiences and can speak their language. Ninety percent of the audience in that section are "floaters" that looks for employment and pray they don't get it. The house is surrounded by stock burlesque and cheap picture houses.

The feature act was Harry Antrim and five girls, with a conglomeration of singing, talking and dancing that pleased. Yoki girls opened the show with a fair small time Oriental magic act. Smith and Airship, two colored men, on second, did not fare so well. Their hoofing was of the ordinary type seen on South Side street corners. Payne and Thomas, mixed team, apparently trying to get away from dancing and doing a comedy singing and talking act in "one." The man wears grotesque pants and the girl, nicely costumed, does straight. The talk is old and meaningless. Metro Four, quartette (male), sang four or five songs that got over. Antrim and girls closed.

Allied Theatrical Service, William Morris' Chicago office, will be subject to a change in title and will hereafter be known as the William Morris Western Agency. Max Turner will remain as manager. The local Morris agency is the principal picture house booking office in the middle west.

T. J. Carpenter closed his show at the Fox theatre, Aurora, Ill., May 11, and reopens July 31 at Muskegon, Mich.

Mort Goldberg, former Association agent, started as manager of the Admiral, west side combination house, this week.

At last! Not a harmonica expert at the Majestic this week. Double headline bill advertised, but no headliners.

House had Larimer and Hudson, mixed team, in a good bike act to open. The man does the usual

sweet, but gradually soured. One cannot smile when not encouraged. Business fair, but the weather so good around here parks get 'em.

James Wingfield has taken the management of Mysterious Smith and will book him for picture houses.

The Grand, Wausau, Wis., reopens with a road show early in November.

Billy Ellison will handle Sammy Tishman's books with the W. V. M. A. while Tishman is in Europe.

John Abbott, representative of Francis, Day & Hunter, London, music publishers, visited Chicago last week.

Ben Meroff, picture house stage band conductor, took his third in Masonry at East Gate lodge.

Chicago's contribution to the "Lucky" Lindy numbers is labeled, very flag-wavingly, "America Did It Again," Milton Weil publishing.

William Michelson, formerly with Fox circuit, New York, now manages Ascher's Terminal theatre here.

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DETROIT

By JACOB SMITH

Bonstelle—"The Awful Truth."
Cadillac—"Midnight Rounders."
Lafayette—"Bird of Paradise."
Garrick—"Broadway." Now in its 7th week; due to remain the entire summer.
Michigan—"The Tender Hour."
Adams—"Annie Laurie."
Madison—"Lost at the Front."
Capitol—"Fast and Furlous."
State—"Bitter Apples."
Broadway-Strand—"Moulders of Men."
Washington—"Hills of Peril."
Colonial—"The Brute."

Average weekly gross of "Broadway" at the Garrick has been \$16,000 for first five weeks.

Local capital at Grand Haven, Mich., will build a new theatre costing \$200,000 for W. S. Butterfield. Work is to start at once.

Although work on the new Fox theatre has been going along rather slow announcement is now made that it will be rushed to completion

and that it will be ready some time after the first of the year.

W. S. Butterfield announces that a new theatre will be erected in Bay City; his new theatre in Kalamazoo will open about July 15.

Broadway-Strand theatre, first-run, is being booked through the Co-operative Booking Corp. Universal still has lease on the house.

Lindbergh is the name of the new theatre being erected in Birmingham for John H. Kunsy Enterprises, according to most of the suggestions sent in.

The Kunsy interests deny they have leased the Adams to Bert C. Whitney. It is to continue for pictures only.

There is a possibility that the Fox-Washington may close for the summer.

Residents of East Lansing, Mich., voted against Sunday closing of theatres, which means a victory for the new Butterfield theatre being completed there.

OMAHA

By ARCHIE J. BAILEY

Riviera (Publix) has tieups with both dailies at the same time. The "Bee-News" is staging an "Opportunity Contest" for girls, the winner of which is to get a 21 weeks' contract with the Publix stage show, "Young America," at a purported salary of \$75 per week and a week's trip to New York. Tieup with the "World-Herald" is on an ad-writing contest.

The Rialto tied up with the municipal amateur baseball association last week, giving each player who made a safe hit a ticket to see Babe Ruth in "Babe Comes Home."

Since lowering prices and starting two-a-week, Rialto has discontinued stage presentations.

Krug Park and Peony Park opened Saturday. Traveling orchestras are featured in two-week stunts at Krug Park. Ray Miller closed Saturday, and Fred Hamm's band took his place.

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By HARDIE MEAKIN

Belasco (Shubert)—Dark.
National (Rapley)—Steve Cochran's stock in "Ghost Train"; next, "Butter and Egg Man."
Poli's (Shubert)—Dark.
Earle (Stanley Co.)—Vaude, pets.
Strand (Linkins)—Dark.
Gayety (Columbia)—Dark.
Mutual (Mutual)—Dark.
Wardman Park (Theatre Guild)—Pets.

Pictures

Columbia—"Children of Divorce"; next, "Mr. Wu."
Little—"All for a Woman"; next, "Living Dead Men."
Metropolitan—"See You in Jail"; next, "Cradle Snatchers."
Palace—"Altars of Desire" and stage attractions; next, "Special delivery" and stage attractions.
Rialto—"Long Pants"; next, "Love's Greatest Mistake."

Meyer Davis started his Le Paradis Roof on Thursday night last.

The Arlington Roof came back into the field on the following night (Friday) with Maurice Kafka, a young business man, backing the venture along with the "Four M" hotel chain of which the Arlington is a link. Dick Leibert and Emory Daugherty's old Songamo Band pepped up with several changes and now called the Lido is furnishing the music. Couvert 50 cents.

Bill Henley, advertising man and on the tour of Poli's for the past 20 odd years, was tendered a benefit Sunday night at the National, he recently suffering a stroke of paralysis.

Benefit was staged in an opposition house, an extra performance was given by Steve Cochran's stock, the company donating their services.

Harry Crandall has opened his two open-air picture gardens, Savoy and Garden. He has the field to himself, being able to shoot the crowds indoors when the weather kicks up.

Jack Burdette has gone to Hollywood to take a chance on the picture end.

BUFFALO

By SYDNEY BURTON

Buffalo—"Don Juan," "Vienna Life," Sissle and Blake.
Hipp—"Special Delivery," vaude.
Great Lakes—"Is Zat So?" vaude.
Loew's—"Tillie the Toiler," vaude.
Lafayette—"The Unknown," vltu, vaude.
Majestic—"Paddy, the Next Best Thing" (McGarry Players).

The Garden (Mutual burlesque) closed for the summer Saturday night. Following the end of the regular season four weeks ago, burlesque stock was installed, but the attempted stock season proved unprofitable.

Harold Gieser and orchestra have accepted a summer engagement at Minnie Clark's Silver Slipper Inn, Main street and Transit road. Gieser and his boys, who formerly comprised the Lopez unit at the Hotel Statler here, filled a week's booking at the Lafayette Square last week.

PITTSBURGH

By JACK A. SIMONS

Gayety—"Kongo" (5th week).
Pitt—"Bluebeard's Eighth Wife" (stock).
Duquesne Garden—"The Red Mill" (stock).
Grand—"Convoy."
Aldine—"Mr. Wu" and Benny Rubin.
Davis—"The Monkey Talks" and vaudeville.
Harris—"The Prince of Honor" and vaudeville.
Academy—"Chick Chick" (Mutual).
Liberty—"Convoy."
Regent—"Arizona Bound" and Vitaphone.
Cameo—"Fast and Furlous."
Olympic—"Arizona Bound" and Vitaphone.
State—"The Brute."

It looks like Benny Rubin and Ralph Harrison and his "Midnight Sons," who opened an unlimited engagement at the Aldine theatre last week are due for a long and prosperous run.

NEW ENGLAND

Ground has been broken for the \$60,000 Burr theatre in Ludlow, Mass. Seat 800.

Accessory thieves have been concentrating their attention on the theatre district at Lawrence, Mass., and are giving the police considerable trouble.

Thomas Edmonds is manager of Strand, Palmer, Mass., succeeding R. McDonald.

An injury to a member of the company in an automobile accident has caused postponement of the repeat performance of "Expressing Willie," this year's production by the Jesters at Trinity College. James E. Bent is the injured actor.

Karl Keuble and Ivy Mertons are the leads of the Colonial Players at Pittsfield. Ingenue is Emily Cunningham and the juvenile, William Pollard. Helen Baysinger, Edith Powers and Bob Smiley also in company.

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Wonder what the Orpheum book-ers were thinking about last week? One guess would be sufficient. Here it was but two days since Eddie Cantor's name left the local Orpheum's lights and with his going went all of those large crowds that kept flocking in the week Cantor was there. What a disheartening contrast, as one looked in on the house last Monday night. Business was not so good, and the show was bad.

Up to the time the Mosconi Brothers stepped on hardly a soul in the house but didn't look at his neighbor with knowing winks and shrugging shoulders, the individual trend of thought along these lines: "What a chump I am to lay down \$1.65 for a thing like this."

Lenore Uric topped the bill, but her sketch appeared as flat as a punctured tire, "The Wolf's Cub," written by Willard Mack in one of his off moments, and it was the opinion here it did not justify her appearance in it. As was, the Belasco star just walked through it. The story, dealing with a French-Canadian maiden in a Northwestern backwoods cabin, missed in every respect.

The show actually opened and closed with the Mosconi boys, who ushered in the second half. The O'Hara Sisters, harmony singers, were not so forte in their assistance of the act, but in Miss Gay Nell the boys have a winner, both in looks and in hoofing ability. As for the Mosconis, they were as standard as gold. Naughton and Gold, two men comedy team and dancers, were an unwise choice to follow and in the pre-shut spot. If anything the order should have been reversed and probably to a good deal of advantage where the act was concerned. The English comedians worked hard to overcome their position, cutting down on the hoofing and relying mainly on the mugging and gags.

King and Brown, one-legged acrobats and equilibrists, opened the show and were liked. The boys with the stumps still continue to take falls and evidently as good as ever. The turn is an odd comedy novelty. Marie Cavanaugh and Bud Cooper came next. Miss Cavanaugh's presence was the only logical excuse for this act in number two. She lives down her partner's deficiencies (and they are many) like a little trumper, and has enough talent and looks to forgive anything else. Cooper as a song writer may be okay, but as a foil for the charming Marie he is disappointing. In delivering them, Miss Cavanaugh's clogging, comedy and songs were good.

Hardeen, brother of the late Houdini, was in the fray. Although manacles, cuffs, irons, etc., are displayed on the billing outside, only the cuffs were used by Hardeen in the trunk trick. His dexterous manipulation of the other tricks are those that Houdini used for gags and for the entertainment of children.

Hardeen's selling points are unconvincing, though he doesn't stress the point of his brother's name any more than he has to. In the matter of choosing his tricks and illusions, he could have been more wise, since his brother's catalog of mysteries provided a good many. The audience's reaction to the entire exhibition as presented by Hardeen was unsatisfactory.

Tom Smith followed with a line of chatter, gags, hokum, songs, falls and what not. Brosius and Brown, bicycle act using a clown in make-up, closed.

Good bill at the Pantages last week. Of the six acts, Brewster Pomeroy Revue split top billing with the picture, "The Heart of Salome" (Fox). The 85 minutes of show Monday afternoon was well spotted, though running a little longer than usual.

Permane and Shelly, musicians and gag gymnasts, bowed off successfully. Both men, using small concertina and violin, know their instruments. Prior to their music Permane clowns on a trapeze bar in French jabber, neatly assisted by his partner. A good act, but not altogether set, followed in "The Russian Master Singers," a quartet of voices and a featured dancer, Juanita La Bard. Three scenic effects fronted by a scrim are presented in order, portraying church, Spanish and Volga scenes. The four men possess good and hofty voices, though by no means polished. Miss La Bard impressed with her Russian solo. The girl is neatly proportioned and looks.

Jane Dillon in the troy spot clicked. Miss Dillon's male impersonations were better than good and when herself she delivers in good diction and personable style. Her changes are effected on the stage behind a half drawn curtain intentionally perceptible to the audience. Her Rube, gold miner and man about town characterizations were good; her impression of an ancient rustic for the closer still better. A Robert Service philosophical poem provided an acceptable encore, Jack Pomeroy and Bobbie Brewster have a neat flash act in their revue. Opening in full with pianists, brisk and orderly routines follow. In the Spanish cafe scene Josephine Ehrlich in a Latin dance was outstanding, as also and more individually in a preceding toe number in a white wig. The girl is an easy, graceful dancer. The Riemann Sisters are a pair of classy blondes who can sing and dance enough to get them by aside from counting their looks and cuteness. Freddie Martin, eccentric chap, was capable in his specialties, chalking up on a "Dr Hyde" dance.

Gordon and Pierce, next to closing, got laughs. The team has a strong line of nut comedy, silly but good. Gordon's straight was showmanlike. Pierce's old timer was faithful and funny, with the act in to getting over. Weldon Sensations, aerial turn with two men and a girl, was a novelty closer. The plane device atop the mechanical structure is operated by motor on one end by the girl, with the two men in acrobatics on the other. Trade good on the main floor; balcony still a problem.

"The Creaking Chair," farce mystery, by Allene Tupper Wilkes, staged by James Durkin, opened at the Morosco for an indefinite run last Sunday. In the cast are Kay Hammond, John Littel, Hazel Reading, Mitchell Harris, Jane Morgan, Ruth Handforth, James Bush, Harry Garrity, Frederick Pimm, Arthur Belasco, Charles Buck and William Morgan.

Following the success the first annual Los Angeles rodeo has met with this year, plans for next season are being made by the Los Angeles National Horse Show Association.

The voluntary obtaining of an employment license by Theodore Kosloff, film actor and dancing school proprietor, caused the State Labor Bureau to drop its case against the ballet master for operating an employment agency

without a license. The labor commissioner maintained Kosloff was violating the employment act in buying acts and selling them at his own figure. The dancer at first demurred, but was counseled by his attorney to take out a license and did so.

An ordinance prohibiting the display of advertising on all marquees constructed in the city, was ordered by the city council through City Attorney Stephens, who was directed to draft the document. The action was taken on recommendation of Councilman Kahn's building and safety committee.

The Pasadena Playhouse will institute a repertory policy in June, getting away from its established custom. Two or three plays will be given during a week.

"The Devil Within," by Charles T. Horan, opened at the Belmont Sunday night. In the cast are Louis Dean, Mrs. Dean, Ruth Saville, Leonard Doyle, Olaf Hyttun, Mattie Edwards, Mia Marvin, Tudor Owen, Virginia Duncan, Jeffrey Williams.

Paul Perez, former title writer with M-G-M, is now free lancing.

A silent but sharp rebuke was tendered the audience at an evening performance of "The Honor of the Family," at the Playhouse, when Otis Skinner, star, stopped in his lines to look askance at those who were irritating him with coughing. No words were spoken, with Skinner resuming, but the audience felt the rebuke.

Four young women were arrested by the police department vice squad in a raid at a show dance at 503 South Main street. Those taken were Mabel del Ray, Bessie Marshall, Mabel Bradley and Alice Leeper. The exhibition was described as one of the "back to nature" type, with the girls the center of attraction.

The repertory theatre plan, under direction of Gilmor Brown, at the Pasadena Community Playhouse, opened its season May 30 with G. B. Shaw's "Misalliance," to be repeated June 1 and 4. Shakespeare's "Two Gentlemen of Verona" will be put on June 2, 3 and 11; Galsworthy's "Justice" on the 7th, 8th and 9th, and "They Call Him Babbitt," original by Irving Grant, which won first prize in the annual contest of the Pasadena Drama League, June 14.

Paramount has loaned Al Boasberg to Metro-Goldwyn-Mayer to work on the next Marion Davies production, to be directed by Sam Wood. He is aiding Wood and Byron Morgan on the story.

H. M. Herbel, western sales director for Universal, is due here this week. He will cover the entire California territory with Don Mitchell, district manager for this section.

DENVER

Broadway—"Bushman," lecture film.
Denham—"Monster" (Stock).
Orpheum—Dark.
Empress—Dark.
Aladdin—"Finger Prints," Vita.
America—"Tarzan."
Colorado—"All Aboard."
Rialto—"Special Delivery."
Victory—"Rough House Rosie."
Mars—"Forgotten Women."

Rafaello Cavallo, who opened in Denver as the conductor of the Elitch Gardens Denver Symphony Orchestra back in '96, has left the local Public-Victory after some 18 months of conducting there. During '18-19 Cavallo had a 40-piece bunch in the Rivoli, picture house, the only time Denver ever had an organization approaching that size in a theatre. Edward Wurtzbach is succeeding at the Victory.

"The Bushman," an expedition animal picture, made during a hunting trip in Africa financed by Denver capital, has done so well at \$1 top at the Broadway, regular legit house, that they are holding it over three extra days.

Universal-America, seemingly on a new lease on life with the Art Reynolds presentation band features, has taken such a slump since Reynolds' departure that the orchestra has been given notice. House evidently plans to use only the organists for music.

Dempsey-Tunney fight pictures at Municipal Auditorium first half of last week were assisted by night street parades by local American Legion drums corps. This was a purely gratis demonstration, as Jack Drucker, manager of a local independent film exchange sponsoring the showing, was contributing a

share of the receipts to the Disabled War Veterans funds.

Fox pictures of the Eucharistic Congress at Chicago are to play at the Auditorium one week, starting June 11.

PORTLAND, ORE.

By SAM H. COHEN

Broadway—"Frisco Sally Levy."
Liberty—"Notorious Lady."
Rivoli—"Red Heads Preferred."
People's—"Venus of Venice."
Pantages—"Wrong Mr. Wright," vaude.
Blue Mouse—"Better Ole."
Columbia—"Love of Sunya."
Music Box—"Henry-Duffy's Players."

Theresa Fitzgerald, former dramatic critic, San Diego Union, wife of Eddie Fitzgerald, press agent, is head of the exploitation department of the Meier & Frank Department Store.

Eddie Smith, manager of Universal's Columbia, resigned and has gone to San Francisco.

Rumored here the Orpheum Circuit is dickering for the Broadway (West Coast). Publix is now erecting a 3,500-seater, which W. C. will operate upon completion.

Margaret Masonick, local soprano, was selected from 800 applicants for the big pageant staged in conjunction with the Rose Festival in June. Miss Masonick will have the leading role. Cass Hayes, house manager, Pantages, is in charge of electrical and stage effects for the pageant.

SEATTLE

By DAVE TREPP

Fifth Avenue—"Senorita."
Pantages—"The Silent Lover" vaude.
United Artists—"Cabaret."
Coliseum—"Broadway Nights."
Moore—"Will King musical."
Blue Mouse—"The Brute."
Columbia—"Beware of Widows."
Strand—"Red Kimono."
Winter Garden—"Don Juan."
Embassy—"Heart of Salome."

Al G. Barnes is the first circus billed here this season, June 2-3-4.

The opening of the new Trianon dance hall was a huge success. John C. Savage, head of Butler Hotel, is president of the Trianon company, with Herb Widofoet, orchestra leader, also interested.

Eddie Hitchcock, publicity director, Fifth avenue, now has his offices in the Skinner building just over the theatre.

Ollie Wallace, musical director, master of ceremonies and organ soloist at the Fifth avenue the past two months, returns this week to Broadway, Tacoma.

Manager C. W. L. Johnson, United Artists theatre, put over a dandy scoop when the Lindbergh flight film was shown at his house just 56 hours after the start of the flier. Three prints came by air mail via San Francisco. The Post-Intelligencer got a scoop in connection with this International News stunt by making cuts from the film, three stills being worked up by Knowles Blair, publicity man at U. A., after engravers had said it could not be done. Blair did it.

MINNEAPOLIS

Shubert—"Bainbridge Players (dramatic stock) and Martha Hedman, guest star, in "Outcast."
Hennepin-Orpheum—Vaude (Hassoutra) and pictures.
Pantages—Vaude ("Carnival of Venice") and pictures.
Seventh Street—Vaude ("Music Land") and pictures.
State—"Knockout Reilly" and Vitaphone.
Strand—"Rookies."
Lyric—"Wedding Bills."
Grand—"Children of Divorce."

The Gayety (burlesque) quit for the summer last Saturday, joining the ranks of the Metropolitan, Gar-

rick and Palace. The Shubert (Bainbridge dramatic stock) is the one local house open. It may even run into July if another guest star consents to come.

F. & R. continue to use their Garden theatre (formerly a 15c. daily change grind house) for freak attractions. Following "The Naked Truth," a road show, "Younger Brothers," picture, moved into the house.

Carlton Miles, drama editor of the Journal, departed for the summer last week for Denver to do publicity again for Elitch's Gardens and lecture at the school operated in connection with the stock company.

John Todd, veteran member of the Bainbridge Players (dramatic stock), at the Shubert, has been engaged by a local school to give a six weeks' course in acting this summer.

NEWARK

By C. R. AUSTIN

Shubert—"Padlocks of 1927."
Broad—"Cat and the Canary."
Proctor's—Vaude and "Ritz."
Loew's State—Vaude and "Slide, Kelly, Slide."
Newark—Vaude and "The Brute."
Mosque—Vaude and "Children of Divorce."
Bradford—Vaude and "Baba Comes Home."
Fox Terminal—"Rich but Honest" and "The Show Girl."
Rialto—"The Yankee Clipper" and Vitaphone.
Capitol—"Afraid to Love" and "High Hat."
Goodwin—"The Better 'Ole."
Orpheum—"Mamie Smith's Gang."

The Broad and the Shubert, legitimate, are on their last week.

Hardy Flinter has resigned as manager of the Newark, and Harry Hamburg, formerly property man at the house, takes in his place.

Stanley-Fabian's new Stanley on South Orange avenue is being managed by Edward Batlan, formerly of the Tivoli, another S-F house. The Stanley is built on the Spanish patio plan and is said to be the only one of its kind in the East. It represents the interior of a Spanish court with houses and roofs about with grilled balconies.

It is understood that the stage hands and operators are going to ask a \$15 raise at the expiration of the present contract. Another demand is that an extra screen constitutes another act, calling for an extra man.

Although there has been much objection heretofore to using animal acts since the tragedy with the baby elephants, the first act at the opening of Olympic Park is Robinson's Military Elephants, while Barnum & Bailey is advertising five herds of elephants.

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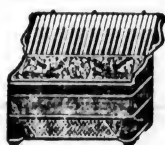
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HEBREW

Every night I bring her
Frankfurter sandwiches, frankfurter sandwiches,
How my Sadie loves those
Frankfurter sandwiches, frankfurter sandwiches,
She doesn't care much for herring,
Plain chicken liver, so wiener-wurst I have to give her,
Every night she tells me
Thanks for the sandwiches, thanks for the sandwiches,
But I feel there's something wrong
'Cause even when it was Yom Kippur
Quietly I had to slip her
Frankfurter sandwiches, frankfurter sandwiches,
All night long.

GERMAN

Every night I bring her
Frankfurter sandwiches, frankfurter sandwiches,
How my Lena loves those
Frankfurter sandwiches, frankfurter sandwiches,
She doesn't care much for pigs feet,
Bauerkraut or pickles, but she loves dogs with pumper-
nickels
Every night she whispers,
Thanks for the sandwiches, thanks for the sandwiches,
But I feel there's something wrong,
Instead of my woman caressin'
All she keeps doing is fressin'
Frankfurter sandwiches, frankfurter sandwiches,
All night long.

ENGLISH

Every evening I present her
With heated canines, those heated canines,
How the girl is fascinated
By those confounded puppies, beastly puppies,
I've offered her castles in London,
My shooting box in Tipperary, but she insists upon those
blooming sausages to be contrary,
Every night she expresses her gratitude
For those frankfurters, the silly ass,
Why can't she eat Hamburgers occasionally
Instead of her love on me show'ring
That girl insists on devouring
Frankfurter sandwiches, alone and exclusively
The entire length of the entire evening entirely.

ITALIAN

Every night I bring her
Frankfurter sandwiches, frankfurter sandwiches,
How my Rosa love-a
Frankfurter sandwiches, frankfurter sandwiches,
She doesn't care to go riding
In my Gondola, but how she love hot dog and roll-a
Every night she says-a
Thanks for the sandwiches, thanks for the sandwiches,
That's what make her big and strong,
I like-a da big fat-a lady
That's why I feed-a my baby
Frankfurter sandwiches, frankfurter sandwiches,
All night long.

Frankfurter Sandwiches

By HARRY PEASE
AL. DUBIN &
ED. G. NELSON

Brightly

Vamp *mp*

Since the world be gan the girl ex-pects the man to

bring her to - kens of his love, Some bring bags of gold, their

la - dies love to hold, And jew - els bright as stars a - bove, But my sweetheart's i -

deals are so much high - er, So here's how I ful - fill her heart's de - sire,

CHORUS

Ev - 'ry night I bring her FRANKFURTER SANDWICHES, FRANKFURTER SANDWICHES! How my

ba - by loves those FRANKFURTER SANDWICHES, FRANKFURTER SANDWICHES! I tried to win her with

flow - ers, All kinds of sweet - ness 'till I found out my ba - by's weak - ness;
can - dy, Ice - cream and cust - ard, but how she likes Hot Dogs with mus - tard;

Ev - 'ry night she whis - pers, Thanks for the sand - wich - es, Thanks for the sand - wich - es,

Put I feel there's some - thing wrong, In - Each

stead of her bill - ing and coo - ing, All she keeps do - ing is chew - ing,
time I start pop - ping the ques - tion, She is too bu - sy di - gest - ing,

FRANKFURTER SANDWICHES, FRANKFURTER SANDWICHES! all night long.

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BALTIMORE

Auditorium—"The Ghost Train" (Edwin Knopf Players).
Maryland—K-A vaudeville.
Vagabond—"Tea for Three."
Palace—"Able's rish Rose" (5th week).
Gayety—"Whirl of Pleasure."

Edwin Knopf dramatic repertoire season at the Auditorium seems an assured success. "The Batter and Egg Man," for the third week, drew heaviest gross. At \$1 top project is building up substantial surplus.

Douglass Montgomery and Ann Morrison scoring heavily.

The Play Arts Guild trouped with their production of "Patience" last week to Belair, Md. Two weeks in Washington scheduled.

Fire damaged the Globe, neighborhood picture theatre here, last week. Serious theatre fires in Baltimore have been rare in recent times, and this one was in one of the earlier type of picture theatres. Defective wiring was to blame. No casualties. Fire did not occur during show hours.

When the Ringling big top trekked to Washington last Friday it left three in the Baltimore hoosegow—Harry Johnson, Tampa; John Connors, New York, and Patrick McGuire, Rochester. Harry, John and Pat were held for the grand jury in \$1,000 bail each, charged with sticking up and robbing Linton Hopps of New York and another man on the circus grounds Wednesday night. Hopps is an actor and was visiting his father in Baltimore. Walking between tents with a friend, he alleges that he was highwayed by five men, who sported two revolvers between them. The quintet improvised a circus wagon as a dressing room and ordered the duo to disrobe. The highwaymen left Hopps and his friend with overalls, shoes and a couple of car checks.

The Baltimore municipal outdoor musical concerts opened last week. The Municipal Band, conducted by Nelson C. Kratz, started its nomadic concerts early in the week, while the Baltimore Parks Symphony Orchestra, under the conductorship of Robert Paul Iula, opened its season later in the week with a concert in Druid Hill Park. Both organizations are under the directorship of Frederick H. Huber, Baltimore municipal director of music.

WBAL, Baltimore's super-power radio station, received its new wave length from the Federal Radio Commission last week. Power is cut under the new allotment, but the big station is assigned an exclusive wave, the only local station to be so favored. The new assignment reads 285 meters—1,050 K. C.—3 K. W.

MILWAUKEE

By HERB ISRAEL

Davidson—"Stolen Fruits" (stock).
Miller—"Parlor, Bedroom and Bath" (stock).
Gayety—Stock burlesque.
Pabst—German stock.
Alhambra—"Beware of Widows."
Garden—"Down to the Sea in Ships."
Majestic—"Sinews of Steel," vaude.
Merrill—"Frisco Sally Levy."
Palace—"The Climbers," vaude.
Strand—"Ritzzy."
Wisconsin—"Better 'Ole."

George Fisher, controlling the

Milwaukee and Capitol theatres, neighborhoods, has taken over another, the Ritz, and will shortly open a new \$350,000 house, National. In November the Fisher interests absorb the Allis, another newly rebuilt neighborhood.

Opening of the remodeled Downer theatre, controlled by Universal's subsidiary, Milwaukee Theatres circuit, was held last Wednesday. House has been changed over to permit stage presentations. David Goldman, manager.

J. Nash McCrea, chief of the "Wisconsin-News" (Hearst) dramatic department, leaves June 20 on an extended leave. The department has been turned over to H. M. Israel, State editor of the sheet.

Rumor has it that when the Empress curtain dropped Monday for the season the house passed out as a burlesque theatre. According to Rialto gossip, Saxe interests are after the house to transform it into a picture theatre, being only a half block from the new \$2,000,000 Majestic. There is no first-class picture house within a radius of two blocks.

Rose McNab, Gayety chorister, suffered severe injuries when hit by an automobile while she was on her way from the theatre to her hotel following a matinee performance.

Henry Goldenberg is taking a summer tab from here to Wausau. The company includes Jack Le Vols, Eddie Harris, Ned Fine, Marian La Vera, Hazel Stokes and six choristers.

I. J. Irving, on the Mutual last season, has signed with Minsky's for the Winter Garden for next season.

Garden is trying another revival this week, following "The Miracle Man" with "Down to the Sea in Ships."

John Miera is handling the McCall-Bridge publicity while the stock is at the Miller. He is on the Saxe house staff.

ST. LOUIS

Ambassador—"Ritzzy-Summer Revue" (stage).
Garrick—"The Spreading Evil."
Grand Central—"Held by the Law"—Paul Spiereder's Band.
Grand Opera House—"Outlaws of Red River"—Vaudeville.
Liberty—Burlesque.
Loew's State—"Lovers"—vaudeville.
Missouri—"Long Pants"—Brooke Johns Band.
St. Louis—Theodore Roberts (in person)—"Vanity."

Brooke Johns and his band are to continue at the Missouri indefinitely.

Work has been started on the new Fox theatre at Grand and Washington, in the heart of the Grand Boulevard theatrical center. A. M. Frumberg, St. Louis attorney, represents the Fox Film Corp. in its building activity here.

After all the talk about the St. Louis Symphony orchestra being abandoned because of the lack of financial support, announcement is made that it will go ahead next season.

The Garden theatre, on Olive Street road, in St. Louis county, opens June 7 with "As You Like It," presented by the Goodman Players, direction of Thomas Wood Stevens. Eula Guy plays Rosalind.

The National Players' season at the Empress Theatre, the best in the history of that organization here, closed last week.

BRONX, N. Y. C.

George Langhart going out as manager of the Wakefield, Crystmos Circuit house. No successor as yet.

Rhineland Circuit has taken over the 72nd street playhouse from Consolidated Amusement Enterprises. Rhineland also has Monroe, nearby.

Charles G. Garfield now managing Park Lane.

Archie Adelman has replaced George McGuinness as manager of Loew's Burland.

Moss' Franklin, Coliseum and Hamilton getting cooling plants at estimated cost of \$100,000 each.

Isadore Cashier has taken over the McKinley Square and will play touring Yiddish attractions. He will keep the house over until next season.

Apollo, which the Poppas Brothers re-opened about a month ago, again dark. No business.

Kameo, at Westchester and Jackson avenues, dark all season, reopening soon. Pictures.

PORTLAND, ME.

By HAL GRAM

Jefferson—"Maytime" (musical stock).
Strand—"A Million Bids"—"The Notorious Lady."
Empire—"Mr. Wu."
Keith's—"Silence" (stock).
Portland—"Quarantined Rivals."
Elm—"Kiki"—"Her Second Chance."
Colonial—"Grand Duchess and the Waiter."

The Elks' annual revue last week at the Jefferson proved their best show to date. Credit is due Charles L. Adams (Harry Miller Co.), director.

The dance season at Old Orchard opened last Saturday. Earl Hanson's orchestra is at the Pier, while Dok Elsenbourg's orchestra played the Palace ballroom.

Russell Parker, assistant director, Jefferson Players, has just recovered from an operation for appendicitis.

The Riverton Casino will be ready for the opening of the Riverton Amusement Park in two weeks.

The musical stock at the Jefferson for the next four weeks is headed by Laura Arnold, supported by Anna Carey, Doris Coleman, Marie Claxton, Lee Dailey and Donald Ross. Fred A. Bishop is director.

NEWS OF THE DAILIES

(Continued from page 56)

eva. Miss Porter alleged she was tricked into it, later discovering Thomas to be not the kind she thought he was.

Resolutions, including that of a campaign to secure ratification of the proposed child labor amendment, were voted by the National Congress of Parents and Teachers now in session in Oakland. Particular stress was laid against exploitation of children on the stage for purpose of exhibition or financial gain and pointed out as destructive of normal growth and development.

Mrs. Margaret Fillmore, sister of Mary Miles Minter, was granted an interlocutory decree of divorce from H. H. Fillmore, local tile and concrete manufacturer, before Superior Judge Flemming, on the grounds of cruelty. Mrs. Fillmore listed in her complaint community property at \$25,000 and her husband's income at

\$1,000 a month. He asserted his salary is only \$350 a month. The couple were married May 26, 1925, and separated Sept. 1, 1926.

Nola Luxford, actress, left for Baltimore, where she will marry William Bauernschmidt, Jr., scion of a wealthy family, June 8. The couple met in Hollywood about a year ago, when young Bauernschmidt was visiting here. Miss Luxford was divorced last year from Maurice George Luxford, Hollywood realty operator.



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BILLS NEXT WEEK

(Continued from page 37)

1st half (6-8)
Freda & Palace
Vaude Doc
Irving & Chaney
(Two to fill)

PHILADELPHIA, N. Y.
Avon
2d half (2-5)
Walsh & Clark
Kola Sylvia
Breen Fam
Ray Harrison
Our Ideals

RICHMOND, VA.
Lyric (30)
Dooley & Sales
Ibachs Ent
Filer & Douglas
Kennedy & Martin
(One to fill)

ROCHESTER, N. Y.
Temple
2d half (2-5)
Rhoads & Francis
Wm Kent Co
Reed & Lucy
Nick Hufford
Les Gellies

SARATOGA, N. Y.
Congress
2d half (2-5)
Furdy & Paine
G & L Gardner
Halg Priest
(Two to fill)

SCHENECTADY
Proctor's
2d half (2-5)
Loreys
Hall & Adams
T & D Ward
Prince Nyarl Co
(One to fill)

SCRANTON, PA.
Poll's
2d half (2-5)
Phil Bennett
Mack & Stanton
Page & Glass
(Two to fill)

NORWALK, CT.
Palace
2d half (2-5)
Ralestone
Moss & Frye
Sherman Rose
Stewart & Olive
Frank McGlyn Co

SPRINGFIELD, MASS.
Palace
2d half (2-5)
Miller-Stra Rev
Arnaut Bros
Clayton & Lennie
Melville & Stetson
Betty Miller

SYRACUSE, N. Y.
Capitol
2d half (2-5)
Musical Johnsons
Joe Fred Co
Hawthorn
Gosar Lorraine
De Wolf Kindler

TOLEDO, O.
Keth's
2d half (2-5)
Jugg Nelsons
Frosini
Anger & Fair
Brooks & Ross
McKay & Ardine
All Aboard
1st half (6-8)
The Gaudsmiths
Leon & Dawn
5 Stars
Mary Zoeller
O'Neill & Dermott
(One to fill)

2d half (9-12)
Frank Mullane
Mane Vero
Winkles 2
Barto & Mann
(Two to fill)

TORONTO, ONT.
Hippodrome (30)
Stepping Along
Howard & Bennett
O'Day
Jimmy Lucas Co
Prin Wantura

TRENTON, N. J.
Capitol
2d half (2-5)
Kelso Bros
Jason & Harrigan
(Three to fill)

TROY, N. Y.
Proctor's
2d half (2-5)
Casper & Morrissey
Van & Belle
Lella Shaw
Garner Girls
(One to fill)

UNION CITY, N. J.
State
2d half (2-5)
Raymond Bolger
Trahan & Wallace
Jack Redmond
(Two to fill)

UTICA, N. Y.
Gaiety
2d half (2-5)
Helen Higgins
Dancing Franks
Knox & Stetson
Nawahl
(One to fill)

WASHINGTON, D. C.
Earle (29)
Lloyd Nevada Co
Lacy Ogdin Parnce
Withers Opera
Warren & O'Brien
Shirley Dahl Co
(6)

Billy-Ross
Lynn Overman Co
Stan Stanley
Dave Harris Co
(One to fill)

Keith's (29)
Wayburn's Rev
Miss Patricia
Shaw & Lee
B & J Brown
Act Beautiful
Sylvia Clark
Rae Jung
1 Windwade

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Cameron E
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Collins Earl Kelly
Cronin Albert C
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Diehl Leonore
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Edwards David
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Fox James
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Guerciaux Flora
Gibney Marion
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Mack Neal
Malley Jack
Marshall Geo
Maxfield Harry
Morrow Maybelle
Morton Dorothy
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Smith Billy
Steinbeck Bruno
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FINAL BOX SCORE

(Continued from page 55)

verdict, out of the 1,281 shows re-
viewed by the boys.

In Variety's entire box score re-
cordings but four critics have a
clear sheet on "no opinions." They
are Gabriel, for one season, with
but one against him last season;
Winchell for two seasons; Ander-
son for one season, with only a sin-
gle decisionless review in '24-'25,
and Pollock (Brooklyn "Eagle") for
the one season he was included in
the score.

Morning and Evening

The difference of opinion which
exists on whether the evening paper
boys have an advantage over those
men writing for the morning papers,
and which the afternoon critics
deny, is given an affirmative an-
swer in regards to the late edition
reviewer's "edge." Taking the first
five places on each of the four final
scores that have been published,
the tabulation reads three morning
and two afternoon men led the list
the first year; afternoon men took
the first three places the following
year, trailed by two a. m. writers;
three afternoon and two morning
men the next season and for the
theatrical year just ending it will
be seen that the afternoon boys
again usurp the first three places,
trailed by two morning men.

It is of note that a reviewer writ-
ing for a late edition paper has won
each of the four seasonal box scores,
with Dale leading the morning de-
tachment the first year and Percy
Hammond the three years there-
after.

Variety will continue the box
score next season, but may subdi-
vide the critics into "afternoon" and
"morning" groups, inasmuch as the
four successive scores seem to bring
out that there is an advantage for
those dailies which don't "hit the
street" until around lunch time or
later.

PHILLY'S OUTLOOK

(Continued from page 12)

Market is slated to be dark this
summer.

The word went around about
three weeks ago that both the Al-
dine and Fox-Laurel, the two road-
show, reserved seat picture houses,

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would try for the summer. Right
now that looks unlikely. The Fox-
Laurel will keep "What Price
Glory" until the weekly gross goes
below \$8,000. That may happen any
time now. Nothing set to follow
until Labor Day.

The Adelphi reopened this week
with "Yes, Yes, Yvette." The ad-
vance wasn't anything to speak of,
but if business warrants it, this
Frazee musical will probably be
moved to the Chestnut later.
"Cherry Blossoms" started above
expectations at the Chestnut, but is
off now, and will probably close its
stay June 11.

The Walnut closes Saturday and
will not have a summer show, ac-
cording to present dope. The Broad
closes next Saturday, and the Shub-
ert is already dark. The Garrick is
the uncertain element with "Lady
Do" booked to follow "Talk About
Gals" but no length stay men-
tioned. It opens next Monday.

All in all, it looks like a som-
nolent summer in Philly with only
one vaudeville house, two big pic-
ture houses and probably one legit
open and doing business.

The other Cruze road picture will
be "The Army Mule." He will
supervise "My Friend From India,"
"The Skyscraper," and "The Night
Flyer."

De Mille also signed Walter
Weeds Cruze's recent associate, as
production supervisor.

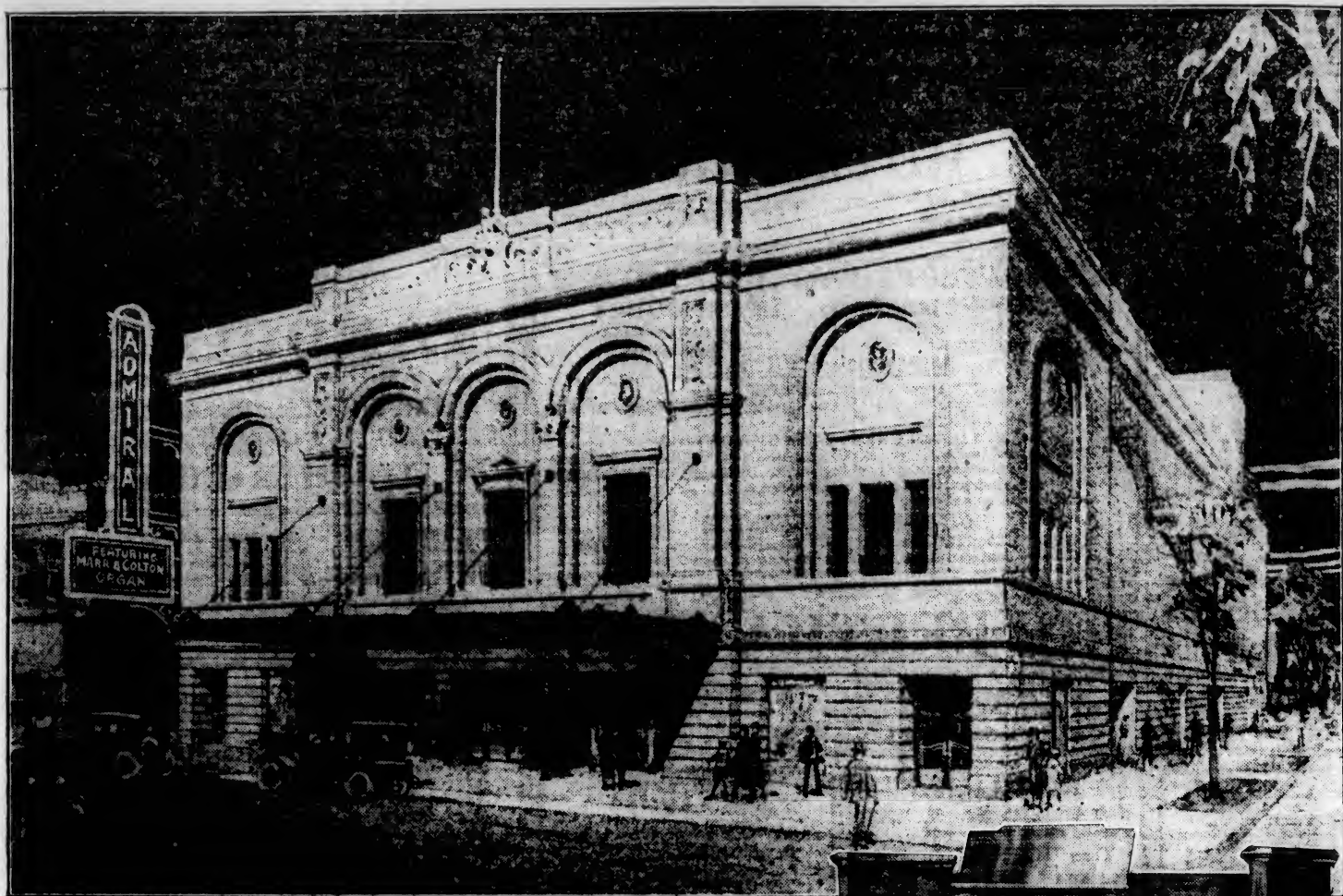
Lois Weber and Paul Stein are
also to direct for Pathé-J. D. C.

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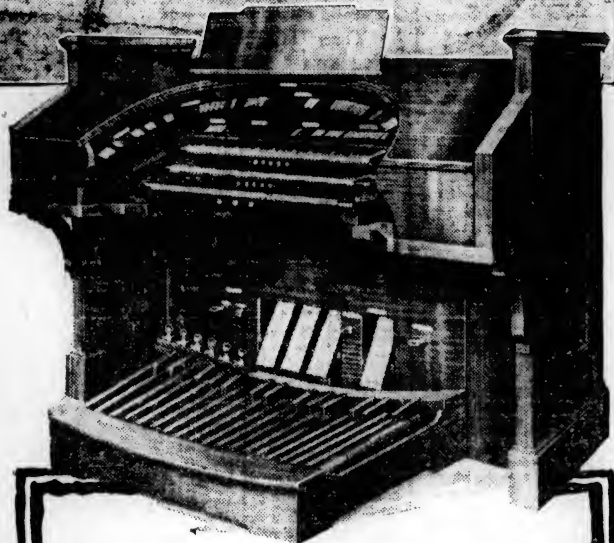
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NEW YORK CITY, WEDNESDAY, JUNE 8, 1927

56 PAGES

'HAS BEENS' CAN'T COME BACK

AL JOLSON DOING \$1,419,000 THIS SEASON—STAR'S SHARE, \$350,000

"Big Boy" Has Averaged \$33,000 Weekly—Playing 43 Weeks—Jolson's Salary, \$3,500 Weekly and 50 Percent Net Profit, Paid Every Week

Los Angeles, June 7.

Al Jolson in "Big Boy" will have reached the enormous gross of \$1,419,000 in a consecutive tour of 43 weeks at weekly average of \$33,000 through the box office upon the completion of his present six weeks' stay here on the coast. At its conclusion, the show will disband.

Of this amount, Jolson will have taken down for himself not less than \$350,000. Of that figure, his salary will reach \$150,000, at \$3,500 a week charged against the show's overhead, and with Jolson's 50% of the net profit, estimated at \$400,000, his share will be another \$200,000. The remaining \$200,000 will go to the Shuberts.

Saves Wear and Tear

Jolson receives a weekly statement now. His check is made up with the salary and one-half of the net profit for the week. It saves the wear and tear of Jolson figuring up with the Shubert headquarters at the finish of the season, as in previous years.

"Big Boy's" biggest gross on this tour was \$49,000 at St. Louis; low-

(Continued on page 48)

Montreal Film Censoring and Translations

Montreal, June 7.

The Montreal censors had a slack time last week, there being little to cut in any of the films before them. To make up for that their son, who handles the translations into French of the English subtitles (and how!) always succeeds in putting over a scream.

This week he worked on "Rookies" and got across some translations that brought the literati into the theatre for the joy of them. C'estait se torturer, or, as the French say, it was to twist oneself. Thus the latest development of "Hot Dog," which is "Oh, Sweet Lavender," was translated into French as "Oh, What an Agreeable Perfume!" while "Cheer Up, Old Top" became "Con-

sole Thyself, My Brave." "Rookies" is pretty rib-racking, anyway, but what you New Yorkers miss for a real right down howl of joy is these French translations by someone who is much too fond of the highbrow to even understand good United States.

WHITEMAN ON RADIO; CIGARET-CAFE TIE-UP

Whiteman's, Nite Club, Re-named Old Gold Room—\$4,000 for One Hour

An unusual theatrical tie-up for exploitation purposes on Broadway is the arrangement between Paul Whiteman and the Old Gold Cigaret brand starting in September. Paul Whiteman's night club may become known as Paul Whiteman's Old Gold Room with both simultaneously plugged by broadcasting.

Commercial radio broadcasters have been flirting with Whiteman for a long time, the maestro holding off because of his itinerant engagements. With the decision to remain in New York and put over the restaurant Whiteman will go on the air direct from his cafe. He has been offered \$4,000 per hour per week, but is asking \$5,500.

Whiteman and Robert Langdon will be the sole operators of Paul Whiteman's in the fall.

Whiteman's orchestra opened Saturday at the Paramount, New York, for six weeks at \$10,500 a week.

Society Girls Can Dance Now "Sister Act" in Vaude

Oliver Sisters, reported as society girls of Albany, who came into New York and learned several dance routines at Billy Pierce's studio, have taken up the stage as a profession.

The "sisters" as an act have accepted vaude dates and are not going back to Albany. They were never on a stage prior to their arrival on Broadway.

Lisbeth Higgins, Junior League society girl and daughter of Charles M. Higgins, millionaire ink manufacturer of Brooklyn, N. Y., is dancing professionally as a member of Lisbeth and Romero. The team will be at the New Park Central Hotel, New York, opening June 25.

HARD TO GET IN; HARDER RETURN

Screen Favorites of Other Days Turned to Legit Stage Once More or Retired—Several Film Female Stars Married Into Retirement—"Extra" Has Better Chance for Screen Popularity Than "Name" Player Who Has Faded

LIST OF "OLD-TIMERS"

A few clever actors have been able to get back into the movies after once dropping out, but the record of those who have tried to get back proves that as hard as it is to get in the first time, an ambitious extra rates a better chance than a has-been, even with a name.

Checking those once prominent and now out, the shortness of a movie actor's professional life and the hazards are strongly stressed.

Some of the "old timers" of the screen who have passed into semi or complete eclipse:

Clara Kimball Young, one of the earliest stars. After a long career she refused to accept feature roles and retired. In vaudeville since.

Vivian Martin, early Fox star, on

(Continued on page 2)

B'WAY'S BIGGEST AND NEW HOUSE—PUBLIX

Paramount's Broadway theatre activities in the building line do not cease with the completion of the Paramount theatre. A still larger Par house on Broadway, further up the street in the neighborhood of

(Continued on page 2)

ABE WARNER AS INVESTING GUIDE

Abe Warner, general sales manager for Vitaphone Corporation, until the recent deal with Walter Rich and Western Electric, has withdrawn from further active duty in connection with the company.

Since Western Electric now has

(Continued on page 2)

NUNGESSER-COLI SHOW AT ROXY FIGURES TO ATTRACT LINDBERGH

Testimonial June 16—Pan's \$10,000 a Day "Lindy" Offer Accepted (?)—\$300,000 and P. C. for Picture—Breaking Jumps by Plane

(Cued from the Lindbergh-Chamberlin-Lovine transatlantic hops.)

"Hello there, Mame! Where yuh playing? We're breaking in a new frolic at Fally's new hideaway, Hi Low's, here in Singapore."

"Same here, Joe. The boy scout and I are breaking the jump from Frisco to Port Said. Didja hear the bum break we got on the new transatlantic local? It don't pay to save a few shillings. Me for the express service hereafter."

"Wassamatter?"

"We closed Saturday night at the Coliseum for Stoll, and thought we'd take it easy for the Monday opening in New York at the Paramount. Of course, we hadda forget Monday was a holiday and an extra show was scheduled. Of course, we just made it, but missed our baggage."

"Well, Mame; how's the new partner?"

"Great! Looks like the two-act becomes legal. Got it all doped we stop off in Paris for one of those speedy divorces. We'll break the jump there from Nova Scotia for the last half in Petrograd. Roxy has a new Russian Cathedral opening on the Nevsky Caviar."

"Well, s'long, Mame. Understand you're booked on the Loew Celestial Circuit. See you in Tokio or Koba."

"S'long, Joe. See you in Ceylon."

PUBLICITY PROMISE FOR \$50,000 CROSS

New Broadway Temple Has Hope of Picture Business or "Name" as Donor

Donation of a \$50,000 electric cross to the Broadway Temple being erected at 163d street and Broadway may secure some moving picture "name" publicity in 300 newspapers and rotogravure sections. At least that is the proposition sponsors of the new edifice are proffering, with an appointment at the Will Hays office to be consummated this week.

The slogan of the sponsors of the Temple is "restore the cross to its rightful place on the New York skyline," or something on that order. The idea is that the huge electric cross will be so strongly lighted it will be seen 36 miles at sea and be

(Continued on page 2)

"Names" for Talkers

Tyrone Power, Holbrook Blinn, Basil Rathbone, E. H. Sothern and Julia Marlowe are contracted to Lyons & Lyons, Inc., for Movietone or Vitaphone recordings.

All are legit "names" and have expressed themselves anxious to record a movie talker.

A benefit for the families of the lost French flyers, Captain Nungesser and Major Coli, is to be held at midnight of June 16 at the Roxy. The performance is being sponsored by the American Legion as a testimonial to the foreign aviators and to France for the manner in which that country received Captain Lindbergh when he arrived in Paris.

With the American mail flyer due in New York Monday (June 13) it is thought that the idea of the friendly token to France and its object will draw Lindbergh into the house, if not actually on the stage, then somewhere in the audience, allowing that he will be in town for the event.

It is intended to give part of the regular house program at the midnight show, augmented by volunteers from Broadway musicals, etc. No price scale for seats has been set as yet. Capacity is 6,200 seats.

S. L. Rothafel has turned over the

(Continued on page 37)

Father-Son Co-Stars

Los Angeles, May 7.

Joseph Schildkraut will co-star with his father, Rudolph Schildkraut, in "Harp in Hock," for Cecil B. DeMille.

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TOUGH FOR HAS-BEENS

(Continued from page 1)

legit stage for many seasons past. Marguerite Clark, second only to Mary Pickford at one time. Married and living in New Orleans.

William S. Hart, away for two years. Once greatest of "western" stars.

Mae Marsh, D. W. Griffith protégé, failed to click when coming out of retirement a couple of seasons ago.

Mary Miles Minter left in flood of unfavorable publicity. Now in Europe.

Anita Stewart. One of the great decade ago. Popularity gradually diminished.

G. M. Anderson, "Broncho Billy," led way in riding and shooting operas. Made much and lost lot producing musical revues. Now on coast.

Fannie Ward, recently in vaudeville, early screen luminary.

William Farnum stepped from the legit stage to become one of Fox's biggest stars. Recently appeared in a coast production of "The Firebrand" (play).

Max Linder, French comedian, made several pictures on this side. Committed suicide in Paris last year.

Beverly Bayne, wife and co-star of Francis X. Bushman. Vogue couple of years ago in Warner Brothers' pictures. Inactive lately.

Earle Williams, recently died in Hollywood. Vitaphone star for years, latter appearances were in featured roles.

Carlisle Blackwell, early matinee idol, transferred to English screen several years ago. Married to wealthy heiress.

Harold Lockwood, died during the influenza epidemic of 1919 at the height of popularity as screen hero.

Olga Petrova, Metro star during war. Since leaving screen has appeared in plays written by herself.

Frank Keenan appears intermittently on screen and stage. Star of the old Triangle.

May Allison allowed herself to get out of the public eye. Recently married James Quirk, publisher of a fan magazine, and now appearing more often.

Geraldine Farrar's retirement from screen followed some seasons later by retirement from grand opera. Ex-wife of Lou Tellegen, screen actor.

Crane Wilbur, early leading man, who appeared in "The Perils of Pauline" in 1913, playwright and stage actor. Now in vaude sketch.

Eddie Polo, one of the earliest stunt men to star in serials. Kids he once thrilled are now grown up. J. Warren Kerrigan has done little since "The Covered Wagon."

Pauline Frederick has refused to accept secondary roles and seldom seen on screen over here. Appearing during the past season on London stage and screen.

George Beban makes one picture annually and travels with it as a road show.

Louise Glaum of "vampire" vogue, away for four years.

Ruth Roland, serial star, immensely wealthy due to business sagacity in Los Angeles real estate.

Wedgewood Nowell, old time movie villain, now represents Equity in Los Angeles.

J. Barney Sherry, one of real "old-timers," graces an occasional flicker drama.

Jane and Katherine Lee, kid stars, became a standard vaudeville act.

Texas Guinan, who did the female Bill Hart on screen, now New York night club light.

Mitchell Lewis, star when popular fancy favored hefty heroes, still active.

Justine Johnstone, one of the stars who rose and set over night, went to England. Married to Walter Wanger. Played Orpheum Circuit last year.

Sessue Hayakawa, Japanese star of Robertson-Cole (now F. B. O.), since return to America produced and starred in spoken drama that flopped and has done vaude sketch.

Carter De Haven did light domestic farces with wife. In real estate and promoted Hollywood Music Box theatre last year.

Irene Castle, who came to fame via fox-trot craze, appeared in many features and several serials. Now married and living in Chicago.

Wilfred Lytell, brother of Rex Lytell, returned to the legit stage.

Elliott Dexter does an occasional shore for picture producers but has worked chiefly in vaude of late. One of Cecil DeMille's early proteges.

Monroe Salisbury, of old burly type of hero, last reported breaking

in act around Los Angeles.

Molly King, married.

Marjorie Daw, protégé of Geraldine Farrar, enjoyed several years of popularity. Last appearance in recent Tom Mix release.

Wanda Hawley, star for Artercraft. Now in independent pictures on coast.

Roscoe Arbuckle. Just getting break after notoriety interrupted career. Has been playing vaude dates.

Hope Hampton married Jules Brulatour, millionaire. Ambitions for operetta.

Irving Cummings, turned director. Elaine Hammerstein not on screen since automobile accident. One of Selznick's stars.

Gail Kane, back in legit. Picture star for brief time.

Enid Bennett, wife of Fred Niblo, seldom seen on screen. Formerly leading woman to Fairbanks and numerous other big names.

Theodore Roberts, ill health. At height of screen career was probably best known and liked character man in pictures.

Agnes Ayres, retired upon marriage to Mexican. Marriage reported upon rocks, with Miss Ayres return to screen not unlikely.

Wallace Reid, before Valentino greatest male star, died some years ago.

Lila Lee recently appeared with husband, James Kirkwood, in legit play produced in Los Angeles. Beginning in vaude as protégé of Gus Edwards, hoisted overnight into picture stardom.

Harry Morey, great favorite of old Vitaphone, seldom on view.

Maurice Costello, after passing into oblivion, returned to memory through prominence recently achieved by two daughters, Dolores and Helen. Costello screen idol over 15 years ago.

Wesley Barry, kid star, now married and conducting jazz band.

Leah Baird writing scenarios.

Ethel Clayton appears now and then between legit engagements. Former Paramount star.

Dorothy Dalton, Mrs. Arthur Hammerstein.

Frank Mayo, infrequent player.

Jane Novak reported appearing in pictures in Australia. On screen here now and then in independents.

Pearl White in Paris for many years. Picture for Fox about five years ago. First serial queen.

Francis Ford, leading man and villain in serials, directing for Universal.

Franklyn Farnum, western star, in vaude.

Doris May, once co-starred by Paramount with Douglas MacLean, in semi-retirement since marrying Wallace MacDonald, screen actor.

Nazimova went out via the Orpheum Circuit and to England.

Katherine McDonald introduced as over-night star by First National, married wealth and retired.

Mary McLaren, sister of Katherine McDonald, married. Reported living in India.

Ora Carewe, Dolores Casinelli, Louise Lovely, Louise Huff, Alice Lake, Billie Rhodes, Gladys Leslie and Miss Dupont each twinkled briefly, and were forgotten.

Billie Burke in retirement with husband, Flo Ziegfeld.

Mildred Harris, Chaplin's first wife, had many ups and downs. Still functions sometimes as leading lady, sometimes in bits.

Joseph Kilgour, a familiar heavy, returned to spoken stage last season.

Rosemary Theby no longer active. Of the vamp school.

June Caprice, Catherine Calvert, Peggy Hyland, Juanita Hansen, Evelyn Greeley, Sylvia Breamer, June Elvidge, Francelia Billington, Miriam Cooper, Gladys Walton, Ann Little, Zena Keefe, Shannon Day, Rubye de Remer and Virginia Pearson passed from camera's eye and public's memory.

De Courville's Illness; Cancelling Amer. Acts

Albert De Courville's illness has resulted in a number of American acts that were slated to go over having their contracts cancelled. These include Irwin Sisters and Miknon Laird, the latter giving up an American berth to prepare for her sailing when De Courville's secretary cable a cancellation.

This does not affect other artists who were en route and about to open in London at the time the producer became ill, following his marriage to Edith Kelly Gould.



most harvey care betty now pantaging successfully buy can you answer this one publishers cupples and leon 470 fourth ave for sale first class book stores says page 36 who in vaudeville is known as the mad magician page 130 is answer on the front page can you answer this one it says worlds most fascinating people in this book such names as seaser shakespere wilson in book too. Booked solid nevins and singer. assisted by alright eddie leslie.

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Chaplin Replies to Wife With Counter Charge

Los Angeles, June 7.

Charlie Chaplin's answer to the divorce complaint of Lita Grey Chaplin was in the form of a cross-complaint filed by the screen comedian's attorneys in the Superior Court. Substance of the document was a denial by Chaplin of practically every charge made by his wife in her action for divorce. In turn, he mentioned two unnamed men with whom he alleged Lita Grey Chaplin was infatuated.

Chaplin charged his young wife with seeking the company of a young automobile salesman and associating with another young man.

According to the comedian, it was the gossip and her neglect for him that broke up their home. His charges were based on the ground of cruelty.

Chaplin set his community property, in which his wife is entitled to a half, at \$266,932. Mrs. Chaplin in her complaint estimated the community value at an approximate \$10,000,000.

The comedian asked for the custody of the two children, declaring his wife unfit to take care of them. Chaplin's complaint, entailing denials to all of the various allegations in his wife's bill, used 72 pages of legal written sheets, with the cross-complaint consisting of 22 pages of counter charges.

Lyndol K. Young, Mrs. Chaplin's chief counsel, when served with a copy, announced a speedy answer.

With general denials filed on both sides it is now expected the Charlie Chaplin divorce case will come to trial here Aug. 10.

Chaplin is expected back in a fortnight to prepare for the case.

ITALIAN THEATRE DESTROYED

Rome, May 29.

The Alfieri theatre, at Turin, has been totally destroyed by fire. The outbreak occurred at 4 a. m. Damage estimated at ten million lire.

The Betrone dramatic troupe, occupying the house at the time, sustained a loss of 400,000 lire in scenery and props. The Alfieri, third Italian playhouse destroyed within a year, is to be rebuilt.

ABE WARNER AS GUIDE

(Continued from page 1)

full charge of the selling of equipment, the production end, also, offered no opening of sufficient importance, Jack Warner on the coast being in a position to handle that department singly.

It is understood that Abe Warner will enter the investment field, in the interest of his brothers and himself.

Vita studios at the Manhattan opera house, New York, closed this week. It was formerly reported the studios would close only for the summer. It now appears that production in the east will cease permanently with the West Coast studios to be used solely for Vita recording and production.

Eddie Polo Is Grand-dad But Doesn't Know It

San Francisco, June 7.

Hey, Eddie Polo! Do you know you're a grand-father?

Stop romping around Europe long enough to write to your daughter, Malvina, and let her tell you, with all the pride in a mother's heart, about her boy—your grandson.

Malvina is fine. She and Carlos are happy except—you know how long it is since she has heard from you.

Write, address in the care of Fanchon and Marco of West Coast Theatres, Inc., at Los Angeles.

AMERICANS ABROAD

Paris, May 31.

In Paris.—George White; D. L. Mitchell; Wilda Bennett and husband, Peppy d'Albreaux; Edwin Saint-Clare; Thomas Roberts, pianist; Charles Sabin; Mary Marguerite McBride, novelist; Sam Barlow, composer; J. J. Shubert; Matthew Beacher; Charles Hackett; George Elmer Brown, artist; Chas Baskerville; Carlo Edwards; E. Preiss, Fox Films; William E. Gorman, producer.

JANE MARNAC MARRIED

Paris, June 1.

The marriage is announced of Jane Marnac, popular French comedienne, to Keith Trevor, of English nationality. Mme. Marnac will continue to appear on the Paris stage and will hold the lead in another local version of a piece by Somerset Maugham.

IN LONDON

London, June 1.

On his way to the International Dramatists' Congress in Italy, Leon M. Lion has acquired the English rights of a new comedy by Louis Verneuil and Georges Barr, called "Maitre Boibek et Son Mari," now running in Paris, which he will present in the West End.

Fay Compton is to be featured shortly in a film based on William de Morgan's book, "Somehow Good," part of which will be done in England and part abroad.

Mickey Walker has become one of the most popular of American boxers. Recently he was introduced by C. B. Cochran from the stage during the performance of "One Dam Thing After Another," at the Pavilion.

"Thrill" plays are having another vogue in London. Robert Loraine will produce a new Edgar Wallace one, "The Squeaker"; Franklin Dyall is to appear in a new play called "The Silent House," by George Brandon and George Pickett, which Reginald Bach will produce at the Comedy early in June, while another one of that ilk, called "The Black Spider," is now touring the provinces and will come later into the West End.

Two popular actresses have been involved in motor accidents recently. Gladys Moncrieff, Australian prima donna from "The Blue Mazurka," at Daly's, was in a collision and out of the cast suffering from shock, while Julia Neilson (Mrs. Fred Terry), driving from Richmond, had a car crash into her at the rear, resulting in the petrol tank bursting and the car going up in flames. All managed to jump clear.

It is probable Madge Titheradge in her new play, "The Happy Husband," will shortly succeed Marie Tempest at the Criterion. Noel Coward is reported having just finished another play.

SAILINGS

June 16 (Cherbourg to New York) Roger Wolfe Kahn, George D. Lottman (Majestic).

June 11 (New York to London) Sam Zolotow (Lapland).

June 11 (New York to London). Mr. and Mrs. Sam Kingston, J. F. McHugh (Leviathan).

June 11 (New York to London). Mr. and Mrs. Lew Fields, Mr. and Mrs. J. Robert Rubin (Leviathan).

June 7 (New York to London) Lee Kohlmar, E. L. Bernays (Bercn-garia).

June 4 (New York to Italy), Mr. and Mrs. Laurence L. Cassidy (Dulilio).

June 3 (New York to London), Norma Talmadge (Majestic).

June 1 (New York to Paris). Ethel Baird (Savoy).

BERLIN NITE PLACES REMAIN COLORFUL

Plenty of Wine Restaurants and Beer Gardens for Time-Killers

Berlin, May 30.

Night life here is fairly colorful at present, despite economic conditions. The capital citizens still like to spend the evening in their wine restaurants and beer gardens, perhaps more so now than formerly.

When darkness falls the following places, among others, are ready to serve the time killers:

Cabaret der Komiker, opening about 9 p. m. It is owned and operated by a group of actors who "double" there following their regular performances in the theatres. Business very good.

Alt Bayern has a large, popular trade with turnaways on week-ends. A regular cabaret with small stage. Mostly the entertainment is in the form of singing, dancing or recitation specialties. Occasionally an act is hired from the varieties.

The Palais am Zoo, restaurant of "class," uses a number of exhibition dancing teams. Admirals-Casino corresponds more to the public ballroom of America but also employs dance talent. Wein-Berlin features its dance floor, and the "Libelle" is an up-to-date "night club." One concern, the Voss syndicate, owns and operates the Palais, Casino, Wein-Berlin and "Libelle," in addition to other smaller places. Acts recently booked from the States, through the local W. L. Passpart Agency, include De Leyer and Meredith, Hess and Genola, Pauline Vincent, and Peterson and Charlotte.

Even small cabarets like Barberina and Valencia will have six to eight dancing turns each week.

Nothing Too Big

The Palais de Danc and the Pavillion Mascotte are the largest dine-and-dance places in Berlin. In season they have a policy of "nothing too big" in entertainment. Closed in summer.

For Germany the Cabaret Charlotte has a remarkably high salary list, amounting to about \$150 a day. It does capacity business. No gate or couveur. Cloak room and program (25 cents) obligatory, with food prices much higher than in places charging admission.

\$50,000 FOR CROSS

(Continued from page 1)

above any of Manhattan's skyscrapers, due to the 250-foot elevation the Temple will have.

Press agents of various big producing companies have been approached on the matter, with no screen name hinted at as being a donor of the \$50,000 to date. It is understood that the appointment with the Ilys office is to discern whether the moving picture industry as a whole will make possible the steeple decoration if no film star sees fit to "crash" the 300 dailies the Temple authorities state they can "deliver."

B'WAY'S BIGGEST

(Continued from page 1)

the Roxy, is now beyond the stage of possibility.

The \$100,000 weekly grosses of the Roxy has prompted Sam Katz to consider activity for a mammoth Paramount cinema playhouse on Broadway, probably the largest in the world in seating capacity.

The site is being considered. The house will probably be labeled the Publix.

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NEW REVUE FOR DOLLY SISTERS

Gorgeous Production at Casino, Paris

Paris, June 7. With the departure of Maurice Chevalier for London and the Lorraine Sisters who are listed for Deauville, Leon Volterra staged another gorgeous revue at the Casino de Paris with the Dolly Sisters featured. The piece is called "Paris to New York" and is the work of Albert Willemetz, St. Grainer and J. Leseyoux. The book, by Willemetz who was co-author with Sacha Guitry in the Dollys' previous revue at the Edouard VII last year, is this time infinitely better.

The Sisters were capital, scoring a conspicuous success. Raimu was a last minute addition to the personnel, which includes Pasquall and Andreas, Hal Sherman, Ratoucheff's Lilliputians, Zoiga and Rachel, Gerlys and Lysia (Elise Maillet), Lily Scott, Pizella, Ferderique, Miss Florence Collins, Charlotte Martens, Devilder, Sarah Carith and 16 Tiller Girls.

Incidentally Volterra has appointed Marcel Becker house manager of the Casino and Theatre de Paris. Others concerned in the production of the new piece are Eddy Dolly who staged the dances, Lawrence Tiller, Andre Bay and Belle Davies.

Other New Productions

While the revue occupied feature place in the premieres of the week, two other newcomers to the Paris attractions were accorded fair receptions. "L'Or" at the Odéon was revealed as a three-act historical drama dealing with the French King Philip IV at the end of the 11th Century. His Majesty, needing money, tries to force a daughter of the wealthy Duke of Flanders into a marriage with his son, the Prince Louis, although she is in love with the British Crown Prince. In the cast are Lucien DuBosq, George Cusin, Raymond Girard, Marcel Chabrier, Paul Oetty and Alice DuFrene (who was excellent as Princess Philippa). The production is credited to Pierre Aldebert.

Play of Bohemia Flips

"Les Montparnos" failed rather dismally at the Theatre Antoine. It is a three-act comedy by Georges Michel, dealing with people of the Paris district called Montparasse which is given over to art students, literary aspirants and others of bohemian inclination. The story deals with a cubist artist who abandons the girl who really loves him, neglects his art and follows a Princess who pays no attention to art and does not appreciate his talent. They separate and the artist dies in wretchedness in a hospital. The piece is interpreted by Rolla Norman, Northberg, Lucien Callamand, Suzanne Revonne, Lili Rito and Yorelle. Emmy Magliani does nicely in a dancing specialty.

Lady Slugger Staged

"Ketty Boxer," an adaptation of a light musical piece done in the provinces and called "Miss Cock-tail," did only fairly in its presentation at the Potiniere. The story is built out of an American girl's adventures when she undertakes to impersonate a boxer as part of a love intrigue. The first act is set in a New York business office and the other two in Paris. Mary Malbox plays the heroine. Others are Elaine Decreus and Pierre Durmont.

Curzon Won a Million

London, June 7. Inside information over here is that Frank Curzon, the only showman to ever win the Derby, collected \$1,000,000 when "Call Boy" breezed home.

The financial deductions are based on the fact that Curzon bet heavily in the winter books and sweepstakes.

Vichy Straight for J. J. Paris, June 7. J. J. Shubert has gone to Vichy to "take the cure."

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Parisian Revues Warn Lifters Not to Lift

Paris, June 7. The current Parisian revues all now carry special program notes in bold face, in French and in English, warning pirating producers that they will be prosecuted legally if any scenes or numbers are unauthorizedly "adopted."

The copyright notice is headed "to copy is to rob," and the warning continues that all scenery, sketches and numbers have been internationally protected by copyright. There is "a special warning to foreign impresarios."

This became necessary through the American revue producers filching ideas from abroad.

The Folies Bergere threatens to print the name of the infringing producers in their next programs if "a warning is disregarded."

Woods Takes Two More

London, June 7. Al Woods has picked up a couple of more shows.

Having returned from Paris, Woods got a French comedy there titled "Mlle. Flute," and since returning has acquired a new melodrama called "Thou Shalt Not."

MAUREEN ENGLIN DOES WELL

London, June 7. Maureen Englin made her English debut at the Palladium (vaudeville) yesterday, delivering synopsed numbers, and did nicely.

Following her three vaudeville performances, Miss Englin stepped over to the Florida Club at night, where before a small audience she was forced to sing eight songs.

ATHOS' NEW PRINCES SHOW

London, June 7. Percy Athos is back at Prince's cabaret, producing a new show there last night, featuring Tracey and Hay.

The Revellers also opened here at this performance and registered splendidly.

"SHAKE YOUR FEET" SHOW

London, June 7. Laddie Cliff is producing a new musical, entitled "Shake Your Feet."

It is due to bow in next month.

Magyar Author Dies

Paris, June 7. Dispatches to Paris from Budapest this week report the death there of Bela Szenes, Hungarian author and dramatist, as a result of a stroke. He was 33 years old.

Conductor Catherine Dies

Paris, June 7. Alphonse Catherine, former conductor at the Opera Comique, died last week in Paris, 58 years old.

Lord Lathom Is Married

London, June 7. Lord Lathom, author of "Wet Paint," married Xenia Morrison here June 2.

V. A. F. PROTESTS MORE COLORED PERFORMERS

English Artists' Ass'n Trying to Protect Native Talent—'Blackbirds' Inside Stuff, Too

London, June 7.

The V. A. F. at a formal meeting voted to officially protest against any further influx of colored performers here.

Asked if the "Blackbirds" internal and inside troubles had any bearing on the decision, the V. A. F. representative admitted that that incident had started the agitation and that, on the other hand, the organization did not wish native artists deprived of engagements.

V. A. F. is the Variety Artists Federation of England, semi-representative of the variety acting profession over there.

It has been active for some years in attempting to influence the labor ministry in its issuance or non-issuance of labor permits to foreign artists.

NO. 2 FRENCH "MARIE"

Original Will Remain in Paris Till Christmas

Paris, June 7.

The Mogador is closing in July for the summer. It will reopen in September with "Rose-Marie" resuming its run which is now scheduled to continue until Christmas.

For the holidays Isola Bros. will put on a revue, staged by Camille Wyn.

A No. 2 company of "Rose-Marie" will go on tour in October, opening in Marseilles and afterward moving to Lyons.

Dave Windsor, Alias Wales, Just Visiting 'Round

London, June 7.

David Windsor, also known as the Prince of Wales, paid his second visit to C. B. Cochran's new revue at the Pavilion on Whit Monday, accompanied by Lord Westmoreland, Capt. Buckmaster, Nellie Taylor, former musical comedy actress, and three other friends.

The show's title is "One Dam Thing After Another." It is the Prince's introduction of Edythe Baker as a pianoforte turn at private parties that is responsible for her success in London.

English Buying Autos; Theatres Find It Out

London, June 7.

Contrary to all precedent there was a terrific slump at the theatres Derby night and Whit Monday was far below the usual holiday business.

This seems due to the tremendous automobile buying here this spring, with the consequent exodus from town.

Tommy Dawe at Daly's

London, June 7.

Movements on the local legit map include "The Blue Mazurka" being given its fortnight's notice, and Tommy Dawe taking over the general management of Daly's theatre for James White.

"The Vagabond King" is also likely to close at the Winter Garden shortly unless it can secure a more centrally located theatre.

At present it looks as if "Hit the Deck" will replace "Princess Charming" at the Palace.

"Ramblers" in London

London, June 7.

Philip Goodman, of New York, has arranged with Daniel Mayer for the latter to produce "The Ramblers" over here in the fall.

So far, from accounts, the only engagement made by Mayer for the show is Leslie Hanson.

None of the New York (Goodman) cast is to appear in the local line up.

MONTANA COWBOY ABROAD

London, June 7.

Montana, the cowboy banjoist, is booked for the Holborn Empire (vaudeville) in August, after which he will probably go to the Ambassadors, Paris, to stage a "chaps" number for a revue.

LEVINE STARTED AS USHER FOR TELLER

Charles A. Levine, who quietly took his seat beside Clarence D. Chamberlin when the latter started his flight to Europe in the Bellanca monoplane Saturday, secured his first job, as an usher, in Teller's old Broadway theatre, Brooklyn.

Although 20 years ago Leo Teller remembers Levine well because of the boy's unusual intelligence. He started in the gallery but was quickly moved to the orchestra floor.

Not yet 35 Levine is a millionaire several times over. He made his fortune by reclaiming gun shells after the war and was rated a munitions expert. He has always been interested in aviation.

It happened that the present expedition became entangled in controversy for which Levine was blamed. His answer to criticism was to prove his sportsmanship and courage by flying with Chamberlin whose financial backer he is. Only Chamberlin knew that Levine would accompany him. Levine's wife grew hysterical when realizing he was making the big hop. All the night before, Levine wrote letters of instruction, among them orders to his attorneys to continue certain charities.

"Whitebirds" Backer Wants to Air Lew Leslie

London, June 7.

Fireworks are spouting from within the "Whitebirds" organization.

Everard Gates, the young man who put up \$250,000 for Lew Leslie, now desires to air Leslie, it is said, Leslie has declined the suggestion, and it is in a technical position of having Maurice Chevalier under personal contract, as well as several other members of the company, including the chorus. This group has threatened to quit if Leslie is given air.

While this was going on Gates signed a contract with Jack Hulbert and Paul Murray to produce a remodeled "Whitebirds," but on discovering the situation they refused to start on the latter project unless given free hand.

There is a meeting on tonight (Tuesday) between Gates, Chevalier and Leslie in the hope of arriving at a settlement. It looks as though Leslie may be given a lump sum to quit. It's also believed Lew will accept any lump sum that resembles money.

Another matter which concerns Leslie is Florence Mills' denial that she has severed business relations with him and is returning to America. Miss Mills is at present appearing in "Blackbirds" at the Strand and will probably go on tour with that company in a few weeks.

Joining London Shows

London, June 7.

The vaudeville combination known as "We" is disbanding again. Roy Royston, Dennis Cowles and Ken Broadberry are joining the new "Shake Your Feet" musical in which Joyce Barbour plays the lead.

Royston will remain with this show until October and then joins "Oh Kay" where he will be co-featured with Gertrude Lawrence.

Another engagement lists Betty Chester for "Peggy Ann."

NEED LEADING LADY

London, June 7.

The London production of "The Silver Cord" has been delayed through the inability of the Daniel Mayer office here to secure a leading actress suitable to the author, Sidney Howard, of New York. Howard refused to oked Lillian Braithwaite, who appeared in "The Vortex" over here two seasons back. There is talk that Jean Cadell may get the role, but this is uncertain.

REVAMP FRENCH "MARY"

Paris, June 7.

Following its suspension, "Mercenary Mary" reopened at the Apollo under the new title of "Mary and Her Husband." Piddock and Iris Whyte have been retained in the cast which otherwise has undergone complete revision.

LATE HOUR FINALE 'RUINED' 'WHITE BIRDS'

Flops in Successions—Josie Collins Retires—Ted McLeod Added—Revising Show

London, June 7.

"White Birds" finally came into His Majesty's. Its arrival unloosed sufficient material to make it a good show after thoroughly rehearsed. Lack of preparation ruined a splendid production at the opening.

The curtain rang down at 12:30 with the late hour costing many of the performers dearly. Josie Collins is out already, Ted McLeod (American), has joined with other changes, and revisions are going on.

Ed Lowry (American) was the single outstanding hit. Chevalier's (French) big specialty was nearly killed through coming on at midnight. Wells and Brady (American) were completely smothered by the clock. Miss Collins (English) barely got by due to lightweight material, and Maise Gay (English) for no accountable reason, was "birded" throughout.

Other than Lowry, the only applause demonstration went to Anton Dolin for his pantomime ballet.

This is Lew Leslie's show with music and lyrics by George Meyer, and Will Vodery doing the orchestrations. First night prices were \$15.75 in the stalls, which have reverted to a regular scale of about \$4.60.

ANNA CHANDLER'S FLIGHT

No Labor Permit, Can't Go to London—M. P. Her Agent, Too

London, June 7.

Anna Chandler is in Paris, unable to enter England, despite that she was supposed to open at the Holborn Empire (vaudeville) May 30.

Miss Chandler sailed without a labor permit. Her agent, Harry Day, is a member of Parliament, but that doesn't seem to mean so much, thinks Anna.

Constance Collier Double Event in Same Day

London, June 7.

An operation in the morning and the comedy hit of her career in the evening was what Constance Collier experienced when opening in "Meet the Wife" at Saint Martins.

The play is an undoubted hit, principally due to the tremendous personal success of Miss Collier. The libraries (ticket agencies) made an immediate deal.

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DE MILLE SPEAKS OF COMBINE; PREDICTS BIG FOR PATHE-P. D. C.

Showers Compliments Upon J. J. Murdock—Claims Pathe Is About to Step Into Film Leadership at Sales Convention in Los Angeles

Los Angeles, June 7.

Cecil B. DeMille practically confirmed that within another year DeMille, Pathe, P. D. C. would combine with First National, making the organization bigger than any two producing and distributing organizations that are now in existence in the picture business, in a speech addressing the convention delegates and other guests of the DeMille-Pathe-P. D. C. organization at the Ambassador Hotel here.

DeMille's speech was an out and out sales talk urging the combined organizations of the two companies to get out on the firing line and dispose of the ammunition which the studio production forces would provide them from their hearts' blood.

He paid a very high tribute to John J. Murdock, now the head of the new Pathe organization, stating that Murdock never lost a trick in any business deal; that he was in on every conference of any importance in New York; that he always had his feet under the table and that generally he kept them there or took the table with him.

DeMille stated that new blood was what the organization would offer to the exhibitors; that the organization stood out and out for the independence of the artists; that it was not a factory grinding out film because it had to meet certain quota, but that art was always considered as the first ingredient for production. That was why James Cruze had joined the organization, DeMille stated. He also made it known that Lois Wilson will be starred by the company and that three new directors had joined the ranks, Lois Weber, Paul Stein and Earle Kenton.

486 Pictures in '27-'28

DeMille in his address stated that his organization would turn out 486 pictures for the coming year, more than any other company would perform and that he expected the business of the new organization would be ahead of any other company. He stated that last year Paramount grossed 31 million dollars for their product; that Pathe got 19 million dollars and P. D. C. 11 million dollars for theirs, so that it was a sinecure for the new organization to be the leader in grosses from pictures during the coming season. He told the selling power the organization would have through its theatre affiliations during the coming year and stated it was the only organization able to turn out a picture from the raw stock to the completed stock and sold product exclusively through members of its own organization.

The dinner was quite a novel event, having William C. DeMille and Robert Edeson function, as toastmasters. One or the other of these two would introduce a star, telling of their accomplishments, and would turn to C. B. DeMille and inquire of him what member of the selling force had confidence enough in this particular artist to sell them 100 per cent. Then DeMille would call on salesmen and theatre managers who pledged allegiance to the star in unqualified terms.

Elmer Pearson, head of the Pathe organization, spoke of the new merger, as did Mack Sennett and Phil Reisman, general sales manager of the new organization.

At the business meetings, which had been going on for four days, Cecil B. DeMille announced that the combined organization would produce four super features costing approximately ten million dollars during the coming year.

2 "Jesse James"

Los Angeles, June 7.

Paramount seems perturbed over the production in New York of a picture for the independent market entitled "Fall and Rise of Jesse James," by J. S. Woody.

Par is getting ready to have Fred Thomson make his first release under the title of "Jesse James."

Actor Locating Himself

Los Angeles, June 7.

An imported rotund Hungarian actor, brought to the Coast by one of the largest independent companies to make two reel comedies, was called into the office of the general manager one day regarding his product. The general manager told him that he was not a comedian. The actor replied "I will make myself a comedian."

After \$100,000 had been expended on his particular short subject product, the actor walked into the general manager's office and said, "I am not a comedian. I am a tragedian."

"Now he has been loaned to another company to play a dramatic part in a feature picture."

Canon and "Sadie!"

Canon Chase is protesting against the proposed production of "Sadie Thompson" by United Artists with Gloria Swanson. The sad part of the Canon's protest is that the dailies refuse to take him seriously and cut his publicity notices to shreds.

He was supposed to have invited the Hays organization to put a stop to the picture making but no one in the Hays office locally knows anything about it yet.

It is reported that the seduced minister in "Rain" will not be in "Sadie Thompson." If this character is out it will not be done in deference to Canon Chase's wishes but with a viewpoint encompassing censorship generally.

Paramount's National Radio Network

The oversteering of the WGL-WOR wave-length controversy as an important issue becomes more easily understood with the admittance WGL will be part of the new Paramount radio network which the film company is organizing. WGL is in the Hotel Majestic and admits its possibility of merging with the Par radio chain.

The picture corporation is planning a nation-wide radio network for commercial purposes. It is chiefly intended to exploit Paramount pictures and theatres and it is to the best interests of the Par Corp. to secure the best wave-lengths.

WGL in the recent Federal re-allocation of wave bands took umbrage at its being pushed down and, with Par backing, is making it a big issue in Washington at the radio hearings.

Shea's Theatre at Valley Falls Closed by Police

Valley Falls, R. I., June 7.

On protests from citizens that what they termed objectionable pictures had been shown at Shea's theatre here, the house was closed June 3 for an indefinite period by order of the town authorities.

After action was taken, Chief of Police Finn declared that the management, headed by Joseph Shea, had shown objectionable pictures after the regular show.

FAIRBANKS STARTS "GAUCHO"

Los Angeles, June 7.

Production has been started on Douglas Fairbanks' new film, "The Gaucho," for United Artists release. In the cast are Eve Southern and Lupe Velez, both leading women; Gustav von Seyffertitz, M. Vavitch, Carlotta Monti, Charles Stevens, Capt. Fred de Silva, Nigel De Bruin and Al McQuarrie.



ROScoe AILS

says: "Red flaming neckties. Black somber shirts. Red flowing blood. Black somber hearse. Fascist! Antifascist! Memorial Day-paraders, white hooded Klansmen, blue coated policemen, clubs, cudgels, guns, black jacks, petty hatreds. Red ties neath demoniacal eyes, long fanatical arms of crimson. Talon hands wielding glittering stilettos into black shirt bosoms. Renaissance, Utopia, millennium, wherefore art thou?"

Headlined Solid Through Messrs. LUBIN and SCHENCK

LOEW'S NOW OPERATING PUBLIX 3 IN MEMPHIS

Held Half Interest—Palace Playing Straight Pictures—Pantages Only Opposish

Memphis, June 7.

Publix ended its suffering in the operation of three theatres here Saturday when Loew's, owning a half interest with Publix in Loew's Palace, Strand and Majestic, took over the operation of those houses.

Publix had been operating them for a couple of years.

Lionel H. Keene, southern representative of Loew's, announced the transfer. The Palace, ace of the Publix local houses, will drop the Publix presentation, band and other stage features and revert to straight pictures. This gives Loew's a practical monopoly in the theatre business on Memphis' main street. Pantages is the only independent.

Under the new arrangement the Palace will get some of the good pictures, the lack of which is responsible for the failure of this house to do little more than cover its overhead in its best weeks recently.

It is indicated Clifford B. Stiff, city manager of Publix and manager of the Palace, will remain with Publix. His transfer to Loew's was refused by Publix. He is considered one of the best showmen in the south if one of the youngest. Floyd Smith, manager of the Strand, and John Moody, manager of the Majestic, can retain their posts if they wish it is understood. Keene was unprepared to say who would be appointed managing director for the three theatres and also Loew's State, which Loew's has operated for several years aside from the other houses. Eddie Sullivan is now manager of the State.

19 GILBERT REISSUES BY FOX NEXT SEASON

Los Angeles, June 7.

With "Monte Cristo," reissue of Jack Gilbert's production for Fox, cleaning up throughout the country, the Fox organization have reissued 19 negatives of pictures in which Gilbert appeared and are prepared to release them during the next season.

It is understood that three or four will be released in September and October.

F. B. O.'s Originals

Los Angeles, June 7.

Staff story writers have been abolished at the F. B. O. Studios. It is the intention of that organization in the future to concentrate on original story material written directly for the screen.

All the writers at the studio are working on original stories and paid accordingly.

Social Film Houses; Seating Under 300

In contrast to the mammoth and ornate picture theatres being built around the country, a radical antithesis is being gone in for by the smart exhibitors, in the form of small, intimate, drawing-room type of theatres. Intimate playhouses of under 300 capacity are clicking with the fastidious and exclusive cinema patrons, who demand a high scale and this form of intimacy in exchange for their patronage.

One Washington, D. C., exhibitor operates two such small theatres in and adjacent to local hotels. Neither seats over 250. There is a spacious lounge and drawing-room as part of the playhouse proper. The seats are the widest and most comfortable obtainable, costing the exhibitor \$60 each. The exhib gets a break through playing only the smartest reissues, majority importations. Pictures rate as high-brow and the rentals are nominal.

The success of the 5th Ave. Playhouse, New York, has prompted Michael Mindlin, the operator, to build one in Chicago this fall, and extend the chain to other key cities wherever feasible.

FIELDS WITH PAR

Agreement Reached With F. B. O.—Teamed With Conklin

Los Angeles, June 7.

W. C. Fields will remain with Paramount instead of going with F. B. O. as reported.

Jesse L. Lasky is said to have arranged with Joseph P. Kennedy, of F. B. O., whereby Fields will begin work for Par in August. He is to be co-featured with Chester Conklin in a series of four comedies.

George Baneroff, who was to have been featured in the comedies with Conklin, is to work in "Tell It to Sweeney" with him and after that, will be starred.

Whiteman in Lobby Entertaining Stantees

With six of his men Paul Whiteman is augmenting his stage entertainment at the Paramount by appearing in the lobby between the last two shows and entertaining the waiters. The night crowds have been terrific and Whiteman and the sextet of string players, singers and a portable piano circulated in the lobby entertaining the standees who are waiting for seats.

This is the first time this stunt has been tried in a New York picture house and is another gesture by Whiteman to cater to his picture house audiences.

BOYLAN IS EDITOR

Los Angeles, June 7.

Malcolm Stuart Boylan has been elevated from the position of senior title writer at the Fox Studios to the rank of production editor by Sol M. Wurtzel, general superintendent.

McCoy's "Gringo"

Los Angeles, June 7.

Tim McCoy's next picture for Metro-Goldwyn-Mayer is to be called "The Gallant Gringo," with Visschlev Tourganski, Russian director, handling the megaphone. The story is a romance of Latin America, written in a historic way by Jack Cunningham.

Marion Davies' "Coed"

Los Angeles, June 7.

Marion Davies' will next do "The Fair Coed" from the George Ade story for Metro-Goldwyn-Mayer. The picture is to be directed by Sam Wood.

Al Boasberg is providing the comedy construction.

Archie Mayo on Warner Lot

Los Angeles, June 7.

Archie Mayo has been engaged by Warners to direct May McAvoy in "Slightly Used," from an original by Melville Crossman.

Berger Directing Lois Moran

Los Angeles, June 7.

Ludwig Berger will direct Lois Moran in "I Don't Want to Marry," her first for Fox, to whom Miss Moran is now under contract.

TELEVISION ACROSS THE ATLANTIC

Scotch Scientist on Way to N. Y. for Test—Did It from Glasgow to London

Washington, June 7.

Tests for transmission of moving scenes across the Atlantic are to be made with the arrival of J. L. Baird, a Scotch scientist who heads the Baird Television Co., of London, in New York City.

A report to the Department of Commerce states that Mr. Baird is on his way to New York City to prepare for these tests. The inventor is reported to have stated that recent wire demonstrations between Glasgow and London, 400 miles, with his television were highly successful.

Further is Mr. Baird quoted as stating that transmission by radio is a simple matter, he claiming that a specially developed means of a secret light-sensitive medium makes the transmission over thousands of miles possible through the use of increased power.

FRANCE IMPORTS LOW; OFFICIAL NOTICE TAKEN

Washington, June 7.

France has decreased its imports of picture films to such a degree as to cause comment by the department of Commerce here. In a special announcement from the department it is pointed out that positive imports during the first three months of 1927 decreased to 98 metric quintals as against the 129 quintals of the like period last year.

In the import of negatives the decrease was even greater, the figures for the two periods being 772 quintals for the first quarter of 1926 and 133 quintals for that period of the current year.

The lower imports of negatives was chiefly due to the drop in trade with the United Kingdom, this going from 536 quintals to but 21 quintals in the corresponding 1927 period. The U. S. also dropped considerably—116 quintals to 15 quintals.

Also did the U. S. suffer in the positive field, the figures reported for the two periods being 23 to 11 quintals. Germany went from 22 to 12 quintals, and Belgium from 49 to 40 quintals. The United Kingdom, however, had an increase of from 25 to 31 quintals.

Exports, too, are off. Principal decrease being to the U. S. where purchases decreased from 75 to 26 quintals, while all of the South American countries, formerly excellent customers for the French productions report like decreases, in many instances to even greater extents.

Germany and the United Kingdom absorbed some of this loss in exports.

Par. Picks Its Own Best 10 Films for Year

Los Angeles, June 7.

At a mass meeting of West Coast studio executives and employees of Paramount-Famous-Lasky celebrating the 15th anniversary of the company's existence, the 10 best Paramount pictures for the last year were announced as follows:

"We're in the Navy Now," "Behind the Front," "The Grand Duchess and the Waiter," "Let's Get Married," "The Vanishing American," "The Quarterback," "The Campus Flirt," "Mantrap," "Kid Boots" and "Forlorn River."

HAHN, VOCAFILMS PRODUCER

George Hahn has been appointed production manager for Vocafilm Corporation. Hahn is from the Coast.

'VARIETY' OVER SUMMER \$1.75 for 3 MONTHS

Enclose remittance with address to

VARIETY

154 West 46th St., New York City

K-A PLAYING 100% 1ST NAT'L.

RAMISH HAD TO REFUND \$67,000 AS USURIOUS INTEREST CHARGE

Threat of Criminal Prosecution—Others Implicated in Julian Petroleum Investigation and Loss—Los Angeles Bankers

Los Angeles, June 7. Adolph Ramish, theatrical magnate and motion picture capitalist, escaped prosecution on a criminal usury complaint by returning \$67,000 of alleged usurious interest.

A complaint of this nature had been filed against three other Los Angeles capitalists following the wrecking of the Julian Petroleum Corp.

Though Ramish is reported out around \$1,000,000 in Julian oil investments, it is understood this amount is covered by mortgages on properties and oil stations.

The money he was compelled to return by City Prosecutor E. J. Lickley was from profits in pools in which he had investments. He is said to have received bonuses for participating in the pools.

It also develops that Lickley made public a list of big operators of the first pool of Julian, with the list showing the following men who had made loans to the company: Motley H. Flint, \$100,000 interest return to the receivers; Louis B. Mayer, \$50,000 interest return; Adolph Ramish, \$150,000 interest return; Alvin H. Frank, bond broker and reputed sponsor of Louis O. Macloon, theatrical producer, \$100,000 negotiated; Joe Topitzky, partner of A. L. Erlanger in the Mason and Biltmore theatres, \$75,000 negotiated.

Lickley is to demand sentences for all those who took usurious amounts as toll for their investments, it is said. He will also ask the courts to require them to return three times the amount of interest they collected as financial penalty.

Publix Bldg. Contracts Let

The Thompson-Starret Construction Company has been awarded contracts for the construction of the first neighborhood Publix theatres in Greater New York.

McConnell Producing But Remains on "Review"

Fred McConnell, editor of the Exhibitor's "Daily Review," leaves for the coast following the M. P. T. O. A. convention at Columbus to produce two pictures for Pathe.

McConnell produced for Universal at one time. He remains on the "Review."

"Sorrell's" Co. in England

Eclipsing "Ben-Hur" in the number of important artists leaving Hollywood, United Artists' "Sorrell and Son" will be made in England this summer under the direction of Herbert Brenon.

Sailing July 16 will be Brenon, his chief assistant Ray Lissner; cameraman James Wong Howe, and the following players: H. B. Warner, Nils Astor, Alice Joyce, Carmel Myers, Anna Q. Nilsson, Norman Trevor, Louis Wolheim, Mickey McBan (child actor), Mary Nolan, Paul McAllister.

Arbuckle Pictures?

A report says that Abe Carlos expects to place Patty Arbuckle in one picture or more, while Patty is playing in "Baby Mine" (stage) in New York, or after that engagement.

Paramount is still holding some completed Arbuckle pictures. It is said.

HINES "GIRL FRIEND"

Los Angeles, June 7. Johnny Hines will make "The Girl Friend," which Eddie Cantor was supposed to have done for Paramount.

First National bought the story for the comedian.

F. N. MOVES TO HOLD COLLEEN AND HUBBY

Reported Reconsidering—Offers from British Nat'l for Miss Moore

Los Angeles, June 7. John McCormick, former general production manager of First National, and his wife, Colleen Moore, with the same organization, are en route to New York to sail for Europe June 11. The couple came to this decision following several conferences with Sam Spring, representing First National, upon whom their attorney had served a notice stating that First National had violated the contract existing between them in failing to pay Miss Moore certain monies due from pictures in which she had already appeared. Miss Moore also informed Spring that the story "When Irish Eyes Are Smiling" was not suitable to her, and that under no circumstances, if matters were adjusted, would she appear in it unless the scenario met with her requirements. It is understood that the couple arrive today (Tuesday).

First National officials will endeavor to get them to cancel passage to Europe and return to the Coast.

It is said that F. N. is prepared to reconsider the stand regarding McCormick as general production manager of the West Coast studios and may offer him the post if he chooses to take it. Several of the larger companies out here have made overtures to Miss Moore and also to McCormick, but both are holding off until such time as an adjustment of their differences with First National can be made.

4 In England

An offer was received for the services of both McCormick and Miss Moore from British National Pictures Corp., to have her make four pictures in England. However, McCormick and Miss Moore are not inclined at this time to consider any production either in the United States or Europe until Miss Moore has had, at least, two months' vacation abroad. With McCormick and Miss Moore going east was her brother, Cleve Moore, film actor. If they sail for Europe it is unlikely that they will return to America before October.

It is understood here that while in New York last week arrangements were made by Waterson Rothaker to come to the Coast not later than June 20 and take over the affairs of the studio.

John McCormick, formerly with First National, has opened negotiations with United Artists for position as production head. As far as can be ascertained no contract has yet been signed, pending McCormick's trip to Europe with his wife, Colleen Moore.

They reached New York yesterday.

OLIVE BORDEN'S "PAJAMAS"

Los Angeles, June 7. Olive Borden will be starred by Fox in "Pajamas," an original by Bill Counselman. Jack Blythe is slated to direct.

MEANS BIG MOVE IN FILM BOOKINGS

Keeps Paramount Out of Keith-Albee Houses—Lets Loew in for 50% Par With Independent Exhibs Chance for Par's 1st Runs—Loew's Picture Houses May Follow With F. N.

PRE-MERGER MOVE

Keith-Albee has about agreed to play First National product 100 per cent. next season, it is said. This is looked upon as a pre-merger movement, through the Keith-Albee affiliation with Pathe (P. D. C.), to be followed as previously reported in Variety, by a Pathe-First Nat'l merger.

With the K-A circuit taking 1st Nat'l's full complement of regular releases the distributing and playing condition in K-A towns will considerably alter. It appears to automatically cut out all Paramount's first runs from the K-A theatres. This permits Loew's continuance of one-half of the Paramount supply, leaving the remainder of Paramounts for independents, if they wish to pay the Paramount's rental price.

Inde exhibitors, from reports, in the K-A centres may look upon the possibility of being the positive (Continued on page 13)

PUBLIX SCHOOL FOR ORGANISTS BILL BUILDERS AND B. O. DRAWS

Sam Katz' Faith in the Organ for Film Houses—Jesse Crawford in Charge of School—Morris Press Selecting "Pupils"—Organists in Demand

CREDIT HAYS FOR BIG FUND

\$15,000,000 Raised for Presbyterians

Los Angeles, June 7.

At the convention of Presbyterian Churches in San Francisco when Will H. Hays reported that \$15,000,000 had been subscribed for the Presbyterian service pension fund after four years of effort and six months of actual work on his part, he was presented with a platinum Jurgensen watch set with diamonds.

Hays, in speeches was credited with accomplishing in a short time something that had been attempted for 210 years. He got together 4,000 churches and 4,000 preachers in the movement to raise the fund. At this convention it was the first time that the preachers' wives who attended were permitted to vote on all matters. This was also through the efforts of General Hays.

To further its organists, the Publix Theatres Corp. is inaugurating a special training school in the Paramount theatre building under Jesse Crawford's immediate supervision. A special recording organ which will serve the dual purpose of being used by Crawford for his Victor disks, and will also be the ultra training instrument of the new school of organists.

Sam Katz, the Publix Theatres head, is not only "sold" on the importance of the organ as a program builder but goes beyond that in deeming it an actual box-office draw, as evidenced by Crawford. The latter plus the additional international publicity on his Victor records have had direct box-office bearing.

Worthy organists are in demand, and Morris Press, Nat'l Finston's assistant, has the engaging of Publix organists in hand. Press is constantly on the look-out for likely console operators. It will be Crawford's task to school them and try to develop their showmanship for spotlight performances.

With the installation of the new organ, Mrs. Jesse Crawford will also essay Victor recordings, doing the "hot" and jazz numbers.

Crawford has been "canning" under a handicap while in New York, performing at the Wurlitzer studios on 42d street, with a Victor recording machine coming over to pick up his stuff.

SECRET TESTIMONY ON W. C. BY FEDERAL MEN

May Be From One or Two Causes—Trade Commission Reported Questioning

Los Angeles, June 7. For the past two weeks secret hearings have been held by the Federal Trade Commission investigating West Coast Theatres circuit. During that time officers of West Coast as well as employees, theatre owners in this section, and film exchange managers and salesmen have been called upon to testify.

The nature of the testimony has not been revealed by the Government men. It may be part of the unfair trade dealings alleged months ago against West Coast, before the Commission, or it may be an outcome of the several recent theatre deals by West Coast for this territory.

NORA LANE NOW LEAD

Los Angeles, June 1. Nora Lane, extra girl four months ago and recently in a Fred Thomson picture, will play the lead opposite the latter in "Jesse James," his first picture for Paramount.

Yes?

Los Angeles, June 7. "Wings" has been dedicated to Charles Lindbergh by Paramount. There are expectations of having him attend the New York premiere of the picture.

COSTUMES FOR HIRE

PRODUCTIONS EXPLOITATIONS PRESENTATIONS
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143 W. 40TH ST. N. Y. C.

Stanley-K-A Merger Announced in Statement Sent Out for Release

The following statement was sent out last Saturday for general and immediate release, by Doremus & Co., advertising agency, of 44 Broad street, New York City. It contains information regarding the proposed Keith-Albee-Orpheum circuit merger, and the contemplated combination of that merged concern with the Stanley Company of America, the latter to later include Pathe, as now composed and incorporating P. D. C., all of which has been previously reported in Variety.

A \$250,000,000 merger of motion picture and vaudeville companies, representing the largest combination of interests ever projected in the amusement field, is under negotiation and probably will be completed during the summer. The proposed consolidation, according to reports in Wall street, will unite the Stanley Company of America with the Keith and Orpheum vaudeville circuits and the B. S. Moss theatres organization, bringing under unified control a nation-wide chain of more than 600 theatres.

The first step in the combination, it is understood, will be a physical merger of the Keith and Orpheum interests, which dominate the vaudeville field, together with the B. S. Moss Company, which operates a New York City chain of combined vaudeville and picture houses. Later it is contemplated that a new company will be formed, providing for a consolidation of the Stanley Company and the enlarged Keith-Orpheum group.

While the present merger plans embrace mainly the motion picture and vaudeville theatre chains of the Stanley, Keith and Orpheum interests, the combination will have under its control extensive producing and distributing organizations which are designed to make it the most powerful unit of the amusement industry. Control of First National Pictures, one of the largest film producers in the country, is held by the Stanley Company of America jointly with

the West Coast Theatre Company, while the Keith-Orpheum group has similar affiliations with Pathe Exchange, Producers Distributing Corporation and the Cecil B. DeMille producing concern. Eventually it is expected that the various film producing interests will be consolidated.

The plans now under consideration represent the latest move in a series of consolidations which have been under way since early this year, all of which aim to centralize control of the production, distribution and exhibition of motion pictures. The first important step was the passing of control of First National Pictures, Inc., to the Stanley Company of America and West Coast Theatres, Inc. Subsequently, Pathe Exchange was recapitalized to permit a tie-up with the Keith and Orpheum groups, the Cinema Corporation, which controlled the Cecil B. DeMille productions, and Producers Distributing Corporation, a subsidiary of the Cinema Corporation.

Among the well-known executives who are participating in the present negotiations are E. F. Albee, head of the Keith organization; John J. McGuirk, president of the Stanley Company of America and of First National Pictures, Inc.; and Mark Helman, president of Orpheum Circuit, Inc.

Financial details are being arranged by Edward B. Smith & Co., bankers for the Stanley Company and First National Pictures, and Lehman Brothers, representing the Keith and Orpheum groups.

ROXY LEAPS AGAIN, \$116,000 GROSS; PARAMOUNT \$66,000; CAPITOL \$50,100

"Big Parade" Nearing End of World's Record Run; 80th Week and Over \$14,000—"King of Kings" Dropped \$350 Below Capacity—Last Week Kept All Broadway Houses Away From Red

The street got its share of warm weather last week, but also garnered a fair share of rain with it. When the adding machines went to work the totals weren't so bad. Some of the legit householders didn't breeze by at too fast a pace, but the major first-run emporiums fared well enough to dodge the necessity of alibis.

Concurrent with the announcement that "Abie's Irish Rose" was in its final 10 weeks came the report that filmdom's "Abie" ("The Big Parade") is nearing the completion of its New York stay at a \$2 scale. The "Parade" is now in its 81st week and got the healthy sum of \$14,134 for its 80th week.

One surprise was the second extra week extension of "Camille" at the Globe. Coming in for seven weeks, this one is now in its eighth week and will remain until June 18. "Beau Geste" has only about two more weeks to go at the Rialto with the new Emil Jannings picture to succeed June 25. "Rough Riders" left the Cohan Saturday after 12 weeks. It doesn't look as if "Annie Laurie" can hold on much longer if things fail to improve at the Embassy.

The Roxy ran far up last week, to a gross of \$116,160 with "Cradle Snatchers." Picture failed to hold over, however, despite its tremendous Decoration Day week end, which gave it a \$7,500 start on the week. Tuesday dropped down to around \$10,000 on the day, so a net total of \$111,514 is the film's New York "gate." "Resurrection" beat its second week's takings of \$37,000 at the Strand, and there were enough ball fans on the stem to give the Capitol \$50,163 for "Slide, Kelly, Slide." Over at the Paramount a further increase was registered, this house slowly coming back to its former figures as they were before the big dip after Easter Week.

"Old Ironsides" has established itself in the \$7,000 class at the Criterion, while the Rivoli stayed pretty close to the previous week with "Chang."

The first full week of "Seventh Heaven," at the Harris, came in at \$13,252, solid figure, while "King of Kings" fell shy of capacity at the Gaiety by about \$350. Barrymore and Vitaphone brought over \$12,000 into Warner's, and the Colony, second Warner house on the street, slid around \$2,300 for the fourth week of "The Missing Link."

"Primitive Love," Arctic film, didn't help the little Cameo, where less than \$4,000 passed through the window.

Estimates for Last Week
Astor—"Big Parade" (M-G) (1-120; \$1-\$2) (81st week). M-G-M getting ready to withdraw this one next month, with no decision on what will follow. Minus final week's advertising, got \$14,134 for 80th week.

Cameo—"Primitive Love" (549; 50-75). Not warm enough for snow stuff to attract; Eskimo film let house down to \$3,829.

Capitol—"Slide, Kelly, Slide" (M-G) (5450; 50-165). Moved in here after run at Embassy; trouble doing matinee business but nights couldn't have been so bad for baseball comedy as \$50,163 came in.

Cohan—"Rough Riders" (Par.) (1,112; \$1-\$2). Finished 12th week Saturday to \$5,324; never approached smash with grosses dwindling steadily; picture to go on regular Paramount program. House now playing legit revival.

Colony—"Missing Link" and Vita (W. B.) (1,980; 35-60-75) (5th week). Dropping off and last week \$12,235; "First Auto" rumored down here when this one winds up, but no confirmation.

Criterion—"Old Ironsides" (Par.) (812; \$1-\$2) (26th week). Hanging on at under \$8,000 weekly; last week \$7,508; goes out June 18.

Embassy—"Annie Laurie" (M-G) (596; \$1.65) (6th week). Has shown no definite drawing power to date; long stay unlikely and due at Capitol from here; approximate even \$7,000 last week.

Gaiety—"King of Kings" (P. D. C.) (808; \$1-\$2) (8th week). As quiet as ever as regards what you hear about it but still doing business; slipped under capacity for second time last week although previous dip was not preceding week; totaled \$13,658.

Globe—"Camille" (F. N.) (1,416; \$1-\$2) (8th week). Now in extra week and added another seven days; will do nine weeks in all;

SUNDAY MAT. LOSS, BUT LOEW'S DID \$13,000

Montreal Houses Caught by Church Parade on Sabbath—"Rookies" Caught In Jam

Montreal, June 7.
(Drawing Pop., 600,000)

Church parade last Sunday made practically every matinee a flop and put severe dent in the week's grosses at all theatres, despite good drawing pictures were being shown.

Rain and cool weather together with a holiday Friday helped to bring them in, but the big houses never fully recovered from Sunday's wallop. His Majesty's had a good week with "Oh, Please," and Beatrice Lillie, which didn't help the pictures, nor did the fact that the Orpheum entered on its summer season of stock with a new leading woman and man, which brought the feminine element in greater than usual numbers to give them the once-over.

Roscoe Ails at Loew's lifted local vaude over the mediocre level.

Estimates for Last Week

Capitol (2,700; 60-85). "Knockout Reilly" (Par.). Pleased fight fans and lovers of happy endings. Special musical presentation did lot, but Sunday matinee couldn't be made up; \$10,000.

Palace (2,700; 55-85). "Rookies" (M-G-M). One of best here yet, but struck unlucky week. Lindbergh pictures alone would ordinarily have jammed house, but seem to miss fire; \$8,000.

Loew's (3,200; 45-75). "Frisco Sally Levy" (M-G-M). Good picture with Roscoe Ails on stage accounted for best gross of week; \$13,000.

Imperial (1,900; 30-85). "Money to Burn" (F. B. O.). Odall Careno, singer, and Schicht's Marionettes had house humming; \$6,500.

Strand (800; 30-40). "See You In Jail" (F. N.). "Stolen Pleasures" (Columbia). "What Every Girl Should Know" (Warner Bros.). and "Arizona Bound" (Par.). \$3,000. (Copyright, 1927, by Variety, Inc.)

finished 7th week to \$14,617; F. N. has house for run of "Patent Leather Kid" starting Aug. 15.

Harris—"Seventh Heaven" and Movietone (Fox) (1,024; \$1-\$1.65) (3d week). Got first chance at 14 performances and registered substantial \$13,252; Movietone program added Chamberlin-Levino takeoff to Lindbergh hop and other program numbers.

Paramount—"A Million Bids" (W. B.) (3,600; 40-75-90). Did some smart advance advertising on Lindbergh-Paris pictures and may have helped gross considerably; feature drew ordinary comment but got house \$66,230; slowly struggling back to former pace; heavy advertising and banner for White-man's return Saturday; first two days of band brought \$26,000.

Rialto—"Beau Geste" (Par.) (1,960; 35-50-75-90) (4th week). Picked up little to \$28,102 but will make way for "The Way of All Flesh," new Emil Jannings film, June 25.

Rivoli—"Chang" (Par.) (2,200; 40-60-75-90) (7th week). Jungle film held its own in almost duplicating previous weeks's gross; \$20,300.

Roxy—"Cradle Snatchers" (Fox) (6,250; mats. 50-\$1; even, 75-\$1-\$1.65). Got terrific start of \$70,500 over Decoration Day weekend but didn't hold with net of \$111,514 (gross \$116,160); house has set no figure on what picture must do first four days to stay second week; over that period this one got \$30,500; currently playing "Heart of Salome" (Fox) with two more Fox films to follow, "The Secret Studio" and "Colleen."

Strand—"Resurrection" (U. A.) (2,900; 35-50-75) (3d week). Finished extended engagement by beating second week's figures; management believes it could have held for fourth week; got \$37,500, and \$116,100 on three weeks.

Warner's—"When a Man Loves" and Vita (W. B.) (1,350; \$1.65-\$2) (18th week). Hopped up rung last week by getting \$12,157; pretty consistent lately at not over \$13,000 nor under \$11,000.

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'SNATCHERS,' \$26,000 WITH 'ROOKIES,' \$28,000

Best Showing for Fox Last Week—3 War Films in Philadelphia

Philadelphia, June 7.

Outside of the long-run, "road-show" houses, business was pretty good last week for the downtown film theatres. Cool weather, with rain and chilly temperatures at the end of the week, had a lot to do with the attendance figures. This has been the coldest spring and early summer Philly has seen in some time, but so far it has helped the picture houses and not the legit theatres.

The Stanley had "Rookies." This made three war pictures in the larger houses running simultaneously, and "Rookies" looked the best. The other two, "The Better Ole" at the Aldine, and "What Price Glory" at the Fox-Locust took further nose-dives. The clientele for this kind of film here, whether it be a comedy or drama, is strictly limited. The combination, thanks to the cool week-end got over \$28,000, fine money for this season.

The Aldine was under \$11,000 with "The Better Ole" and last two weeks announced. "What Price Glory" was around \$8,000 last week. That was agreed upon as the stop-figure, and this Saturday is the end.

Both the Aldine and Fox-Locust were figured as summer stayers a month ago, but that looks doubtful now. "The King of Kings" is persistently mentioned for the Fox-Locust. Talk about another Vitaphone unit, with the second Barrymore picture coming into the Aldine, but that looks cold now, too. In fact, the word here is that after the first few weeks it was the picture and not the Vitaphone units which got whatever business the Aldine had.

Fox with "The Cradle Snatchers" as the film feature had a good week. Surrounding bill good. Pulled between \$25,000 and \$26,000, sweet.

Estimates for Last Week

Stanley (4,000 35-50-75) — "Rookies" (M-G). War comedy well liked. Van and Schenck on stage. \$28,000.

Aldine (1,500; \$2) — "Better Ole" (Warner's 3d week). No question about this one disappointing. Critics liked comedy and crowds appeared to, but business not what it should have been. Under \$11,000 last week. Closes Saturday unless cool weather brings sudden turn for better.

Fox-Locust (1,500; \$1.65) — "What Price Glory" (Fox, 11th week). Continued to skid. Under \$3,000 reported. Goes out this week. House probably close for summer.

Fox (3,000; 99) — "The Cradle Snatchers" (Fox). Picture well liked. On bill were Keller Sisters and Lynch, Arthur Prince and others. \$25,000 to \$26,000.

Stanton (1,700; 35-50-75) — "The Beloved Rogue" (U. A.) (1st week). Barrymore picture caught on nicely and may be first film at house in some time to stay over two weeks.

"Camille" to follow. "Rogue" between \$13,000 and \$14,000.

Arcadia (800; 50) — "All Aboard" (1st N.). Hines comedy well liked. \$3,000.

Karlton (1,100; 50) — "His First Flame" (Pathe). Harry Langdon picture got gross of \$3,750, best house has had in long time. (Copyright, 1927, by Variety, Inc.)

MacLaglen Not Loaned

Los Angeles, June 7.

It is denied by Fox that Victor MacLaglen has been loaned to any picture company. He will appear exclusively in Fox films.

A report last week said MacLaglen would go with "Sadie Thompson" (Gloria Swanson), United Artists picture.

'San Francisco,' Warner's

"Old San Francisco," with Dolores Costello (Warner's), will open at Warner's, on Broadway, June 21, replacing the current Barrymore picture.

The same \$2 scale will prevail, and the program will have a new Vitaphone unit.

Dudley Murphy's Contract

Los Angeles, June 7.

Dudley Murphy has been placed under contract by C. B. de Mille to write and direct "The Skyreaper," an original story which he wrote.

MET., L. A., WITH 'ROSIE,' RACED 'WAY AHEAD LAST WEEK TO \$31,000

"Lost at Front" at Loew's Down to \$24,000—"Kings," Off at Mats., Got \$28,000, with "7th Heaven" Strong at \$18,500

"DELIVERY," \$14,100, NEWMAN BEST IN K. C.

"Rookies" Got \$9,100 in Little Royal—Mainstreet's Cut Helped; \$13,200

Kansas City, June 7.

It certainly was "Laff Week" on the main stem, with "Rookies," "Special Delivery" and "Wedding Bells" on the screens of the two Publix houses and the independent Liberty. Further down the street the Mainstreet featured "Convoy," which, while not billed as a comedy, gave many of the boys who went over a good laugh.

Business generally showed an increase over the preceding weeks. Not phenomenal, but none of the managers used any red ink.

"Rookies" at the Royal got the newspaper breaks and just about all the word-of-mouth advertising. Business gained during the week and looks good for second week.

At the Newman, with Eddie Cantor's "Special Delivery," and a Harry Langdon comedy, "Saturday Afternoon," thrown in, it was a case of more laughs.

Mainstreet (Orpheum) started the week under its reduced prices, now as follows: Entire balcony, nights, 25c., except Sundays and holidays; lower floor, 50c.; Sundays and holidays all seats 50c.; mats, except Sundays and holidays, all seats, 25c. This is a drop from 60c. nights and holiday prices, and 25c. for balcony nights is now 5c. lower than for similar seats at the Pantages. Reduction met with approval, as business picked up.

Newman is conducting its Publix opportunity through its own house organ, "The Newman News," with no newspaper tie-up. Contest closes June 10.

Estimates for Last Week

Newman (Publix)—"Special Delivery" (Par.) (1,950; 25-40-50-60). Publix unit, "Milady's Perfumes," on stage. Eddie Cantor well liked here, and his work in this one clicked strongly. Quite a bit of the footage showing Paul Kelly, recently convicted of killing Ray Raymond, has been cut without damage to the story. Leonard DePace, applause getter of "Perfume" unit, just another presentation, beautiful but lacking entertainment; \$14,100.

Liberty (Ind.)—"Wedding Bells" (Par.) (1,000; 25-35-50-60). Raymond Griffith liked, but many of his admirers absent for opening, which was not so good. Several short specials and the regulation news filled out acceptable program; \$3,200.

Mainstreet (Orpheum)—"Convoy" (F. N.) (3,200; 25-50). Harry Webb's Entertainers holdover on vaude bill. House receiving making over and when finished will shine with gold and crystal. Summer prices in effect and helped business. Gross picked up a little last week; \$13,200.

Royal (Publix)—"Rookies" (M-G-M.) (920; 25-35-50-60). Set for two weeks, with eight shows daily. Steady play means big business for little show shop. When they stand in line and wait for seats in this town there is some attraction, and they sure stood for this one; \$9,100.

Pantages—"Her Father Said No" (2,600; 25-30-50). Cantor Josef Rosenblatt on the vaude bill. Bill as unit liked and business on the up; \$9,700. (Copyright, 1927, by Variety, Inc.)

"RUNNING WILD," \$30,700

Boston, June 7.

A sweet weather break kept the few remaining shows in town in the money-making class and occasioned a few sellouts last week. Opening of a short circus season seemed to have no visible effect. "Listen Dearly" at the Wilbur climbed on the band wagon of success and garnered \$15,500 for the week. "Crisis Cross" was worth \$27,000 at the box office for the same period. The movie houses also found pickings fairly good.

Loew's State (4,000; 40-50). "Rookies," surrounded with Max Fisher's band and Giersdorf Sisters, kish for \$17,000.

Loew's Orpheum (3,500; 35-50) did \$19,000 with "The Understanding Heart" and stage attractions.

Metropolitan (4,000; 50-65), with "Running Wild" and Gene Rode-nich and his Met Merry-makers together with Evelyn Hory and Cliff Crane, did \$30,700. (Copyright, 1927, by Variety, Inc.)

Los Angeles, June 7.

(Drawing Pop., 1,350,000)

Clara Bow was the strongest natural draw in town last week. Her picture, "Rough House Rosie," hooked up with the farewell week of Eddie Peabody at the Metropolitan beat the rest of the field by almost \$4,000.

Next came "King of Kings" at Grauman's Egyptian. Though the nights were practically capacity, the matinee trade was only about 70 per cent., with the result that there was a slight drop below the week before.

Other houses, which included the Met, benefited by the three-day holiday, which included Decoration Day, as their weeks all begin on Friday. Loew's State with "Lost at the Front" did not get over the hurdles as one would have expected of a Murray-Sidney combination. "Rookies" at the Million Dollar could not gain speed at all and came off after running little better than two weeks with final eight days showing less than \$11,000. This is the second M-G-M. picture in succession at this house which could not finish a full third week.

Carthay Circle got rather a good holiday break and mounted a bit over week before with "Seventh Heaven." Gloria Swanson's "Sunya" had its premiere at \$2 in Criterion. The star came out with the other picture highlights for the opening, which was biggest house has had since U. A. pictures have been shown here. Trade was fairly brisk for first five days, but slowed up after an first week.

"Aftermath" Big Flop

The big flop was "Aftermath," made by National Film A-G. of Berlin. The gang who look for world premieres just would not fall for this one, which was poorly titled and assembled, with result house had to depend mostly on the German and Swedish trade it got through foreign language paper advertising. Two weeks for this one and then it exits in favor of "Vanity," P. D. C.

Reginald Denny's "Fast and Furious" was good bet for the Uptown and brought the house close to the Abe Lyman standard of business.

Figueroa had very good picture, "Moulders of Men," with support of local Elks, with result business jumped about \$2,000 ahead of week before. It is also without the Association vovell which did box office no harm as this type of bill did in past. Broadway Palace held "The Better Ole" over for third week and trade there was nothing to brag of, either.

Estimates for Last Week

Grauman's Chinese (U. A. Cir.), "King of Kings" (P. D. C.) (2,038; 50-\$1.50). Bit off on matinees, but nights big. Healthy profit for all concerned at \$28,000.

Carthay Circle (Fred Miller), "Seventh Heaven" (Fox) (1,500; 50-\$1.50). Very heavy on third week, close to \$18,500.

Forum (B. & H. Cir.), "Aftermath" (Nat. Film, Berlin) (1,700; 50-\$1.50). Out and out "broile." Never meant anything; \$6,100.

Metropolitan (Publix), "Rough House Rosie" (Par.) (3,595; 25-65). Clara Bow sure-fire in this town and largely responsible for around \$31,500.

Loew's State (W. C. Loew), "Lost at Front" (F. N.) (2,200; 25-\$1). Fairly good, but for holiday week should have beaten \$24,000 it got by at least another \$4,000.

Criterion (W. C.), "Loves of Sunya" (U. A.) (1,600; 25-75). Got off to big start, but does not look as though it will last longer than three weeks. With \$2 charge on opening night and then regular scale on first week, got \$14,359.

Million Dollar (Publix), "Rookies" (M-G-M.) (2,200; 25-85). Did nothing to set town on fire, lasting 15 days. Final eight days showed receipts around \$10,900.

Uptown (West Coast), "Fast and Furious" (U.) (1,750; 25-75). Reg Denny great draw anywhere in town, with latest around \$9,000 on week.

Figueroa (West Coast), "Moulders of Men" (F. B. O.) (1,550; 25-75). With local Elks helping along this one got around \$6,250.

Broadway Palace (Orpheum), "Better Ole" (Warner) (1,540; 15-50). Why this one held over third week not comprehensible. Just touched \$3,000. (Copyright, 1927, by Variety, Inc.)

"PARADE" \$6,000,000 SO FAR

**CHICAGO'S STRONG BILL, \$45,000;
STREET'S TOP—ORIENTAL, \$44,000**

Chilly Weather Gave Picture Men Break Last Week
—McVicker's 2d Week "Night of Love," \$20,000
—State-Lake at Cut Scale, \$17,000, Low

Chicago, June 7.

One less degree and the boys would have gone in for ear muffs. Tough when you have to shelve the new straw skimmer and revert to the old fur benny—providing you're not an exhib. A sudden turn to chilly weather last week avoided another downward trend by Loop flicker grosses.

Old Sol's siege of the previous week packed a hang-over and prevented the receipts from rising, though his layoff did manage to hold figures just above no profit land. Soft music, but music nevertheless to theatre owners' ears.

Three spots procured more than their average allotment, while the rest of the lane played to normal or less. The advancing trio were the Chicago, with "The Show" and a special bill; McVickers, with the racketeer "Night of Love" and Warner's Orpheum, with "The Missing Link" and Vita.

Chicago got \$45,000 and the street's top honors. The picture's title, brace of names in John Gilbert and Renee Adoree and a great stage show, marking what was termed Public Anniversary Syncope Celebration, combined for responsibility here. About \$5,000 better than usual for house on sheer strength of the bill.

McVickers couldn't miss with U. A.'s champ necking team, Coleman and Banky. Second week of "The Night of Love" marked another of profitable business. Previous condemnation by local censors set the film pretty and the "natural" angle is again being relled for a third. Orpheum saw double with "The Missing Link" (Syd Chaplin) and a strong Vita bill. Since "The Better Ole," Chaplin has established a personal clientele in this town. That also goes for Vitaphone, which changes surface weekly at the Orpheum.

Good weather or bad, poor picture or worse, the Oriental registers steadily. Last week was no exception and, with "Frisco Sally Levy," a dodo as screen fare, the Paul Ash patriots turned in a sweet \$44,000.

10c Cut No Come-on

Drop of a dime in the State-Lake's ante again showed no value as a come-on. Frailty of vaude and the ragged films that inhabit Orpheum circuit's State-Lake in face of opposing pictures and presentations have been in evidence all season. "Tracked by the Police" (Rin-Tin-Tin) is a "dog" picture in both senses. When the Warners make a good one they play it in their own theatre. The State-Lake is no bargain, even at a dime less per buy, nor is it a soft spot for any film.

"Chang," highly and widely touted, gave the Roosevelt a head start on the rest of the field. Picture handed a rave by the dailies, with reviewers imploring their readers to see it and get a treat. Last week the house remained in its depressing state, doing only \$12,000 with the second furlong of "Convoy."

Another feature of the current week is the return engagement of "The Naked Truth" at the Randolph. Local exhibitors cold-shouldered the propaganda film for months until its backers grabbed the open Randolph date. Being shown "for women only" it isn't likely to help the house to any great extent, though it will probably equal the \$5,300 of last week, the second of "The Cabinet of Dr. Caligari."

Estimates for Last Week

Auditorium (Inde.) — "Rough Riders" (Par.) (3,000; 50-\$1-\$1.50) (3d week). Rose slightly to \$10,500, but still not profitable. One more week.

Chicago (Publix) — "The Show" (M-G-M) (4,100; 50-75). Anniversary bill and picture good enough for \$45,000, considerable for time of season and surrounding conditions. Street top.

McVickers (Publix) — "Night of Love" (U. A.) (2,400; 50-75). Drop of \$3,000 in second week of alleged "immoral" film, but house more than satisfied at \$20,000. In for third week with outlook favorable.

Monroe (Fox) — "Cradle Snatch-

PROVIDENCE GASPED AT FILM INDIFFERENCE

**Clara Bow Only One to Make
Showing Last Week—Barry-
more's "Rogue," \$5,500**

Providence, June 7.

(Drawing Pop., 300,000)

Local theatre managers gasped last week when a much heralded offering of film attractions were either passed up or received without a whisper by Providence patrons.

Instead of soaring, the grosses slumped unexpectedly. A Gilbert and Sullivan week at the Opera House was the only theatrical presentation to do big business about town, and this house cut into the activity of the other theatres, as did the holiday week-end which started the week.

"The Beloved Rogue" at the Strand failed to click, much to the amazement of the local theatrical men. Barrymore rarely fails to make a hit here, but this picture had little appeal. Buster Keaton at Fay's failed to cause the expected chuckles in "The General," and business was dull.

At the Victory "The Cruise of the Jasper B" still has the patrons of that house wondering what it was all about.

Clara Bow survived the tide of indifference, but did only fair business in "Rough House Rosie" at the Majestic. This house had a good bet in the Vita the past week.

Estimates for Last Week

Strand (Ind.) (2,200; 15-40). John Barrymore in "The Beloved Rogue" (F. N.). Couldn't make them budge. Little appeal here; \$5,500.

Fay's (Fay) (2,000; 15-50). "The General" (U. A.). Stamped "not funny" by the comedy fans. Even Buster Keaton's name failed to draw. Poor at \$4,000.

Emery (Fay) (1,445; 15-50). "The Final Extra" (Gotham). Scant following. Vaude failed to pull in dull week; \$3,500.

Victory (K.-A.) (1,950; 15-40). "The Claw" (U. J.) went over better than its mate, "Cruise of Jasper B" (P. D. C.), which merely stunned patrons. Theatre encountered slow week; \$5,000.

Majestic (Fay) (2,500; 15-40). Clara Bow kept alive belief she can always pack them in here, and did more than fair business in dull week, with "Rough House Rosie" (Par.); \$7,500.

Rialto (Fay) (1,474; 10-25). This second run loop house slumped with others. Under par at \$1,000.

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ers" (Fox) (975; 50). Picturization of recent stage hit did not bring expected response. House strictly cowboy. Film showing more power in neighborhoods this week. \$3,900 here.

Oriental (Publix) — "Frisco Sally Levy" (M-G-M) (2,900; 35-60-75). Latest stab at "Able" idea not to point. Excellent \$44,000 intake, despite, through Ash.

Orpheum (Warners) — "Missing Link" (Vita) (Warner) (776; 50). Combo strong. \$12,540, more than double previous week's gross. Held over.

Randolph (U.) — "Dr. Caligari" (German inde) (revival) (650; 50). Eased in at \$5,300 in second week. Not bad for small house, especially on strict fatherland trade. "T. N. T." this week for dames only.

Roosevelt (Publix) — "Convoy" (1st N) (1,400; 50). Adherence to schedule only reason for second week of weak sister. Underrunning \$12,000 result of unwarranted h. o. "Chang" current and drawing.

State-Lake (Orpheum) — "Tracked by the Police" (Warner) — "Rin-Tin-Tin" film very tiny second week of admission reduced and another low \$17,000.

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FILM HOUSE AND FOREIGN BESIDES

**Has Done \$1,503,562 in 80
Weeks at Astor—Nine
Companies Turn In
\$5,939,856 to Date—
Six More Weeks at As-
tor—\$10,500,000 Possible
Total for Loew's**

\$2,000,000 NET TO DATE

"The Big Parade" is tentatively set to leave the Astor July 16, with a record run of 86 weeks to its credit and a total gross for nine companies of the film to date of \$5,939,856.

With six more weeks to go on Broadway, for which a \$70,000 return is a conservative estimate, the "Parade" will be over the \$6,000,000 gross before it is generally released in September.

Now in its 81st week at the Astor, this M-G-M war film rolled up \$1,503,562 between Nov. 19, 1925 and June 4, 1927, for the Manhattan run alone. All of the eight road units are now closed and the "Parade" is due at the Capitol around Labor Day.

There is no decision at present by Metro-Goldwyn-Mayer as to what picture will follow into the Astor, although it may be "Old Heidelberg."

"Ben-Hur," another of the M-G-M \$2 pictures, will be generally released in October, and is likely to immediately follow the "Parade" into the Capitol for its first New York showing under the legit box office scale. The management at this house is figuring on holding each picture for at least three weeks.

B'way's \$2 Lineup

With M-G-M certain to place another big one at the Astor behind the "Parade," the lineup of \$2 pictures on Broadway next season will run to four legit theatres playing films at the minimum. First National will have "The Patent Leather Kid" at the Globe, Paramount likes the Criterion for "Wings," and Fox is now after a separate home for "Sunrise."

The "Parade's" \$6,000,000 gives it a record net profit of \$2,000,000 or over, which surmounts any like total ever hung up by former or other road show films. In this standing second place is credited to "The Covered Wagon" at a net of around \$1,700,000 with "Way Down East" next in line at \$1,350,000. "The Ten Commandments" is rated as having acquired a profit of \$900,000 on its road tours at the high scale.

Grainger's Contract

A year before his present William Fox contract as Fox's general sales manager expires, Jimmy Grainger has received a new contract for five years from the same picture concern.

By virtue of the new agreement, Grainger is set for the next six years with Fox in charge of all sales. That Grainger signed for another five years is the self-confessor that the proposal entered into must have been agreeable in every respect.

Grainger has made an enviable record for the Fox sales force, having had the past year the improved Fox product that has brought forth general comment from the trade and for its producer, W. R. Sheehan. Included in this season's Fox output are mentioned three films ranking as supers, "What Price Glory," "7th Heaven" and "Sunrise," the latter not yet shown.

Mr. Sheehan is sailing Saturday for Europe, to be away about two months.

'DOWN TO SEA' REVIVAL FLOPPED AT \$2,600

**Tried in Milwaukee—"Tender
Heart" Not so Good at \$13,000
in Wisconsin—Cool Last Week**

Milwaukee, June 7.
(Drawing Pop., 650,000)

Nobody fought to get into local theatres during the past week, although the weather was ideal for pictures, sticking around 40. Almost at any hour any day, including Saturday and Sunday, the banner days of the week here, there was little trouble to get a seat, and no waiting outside. Even the usual hold-out houses, the Wisconsin, Alhambra, Palace and Majestic had no trouble seating those who came.

The Alhambra tried a Laura La Plante on its patronage to fair returns while the Wisconsin countered with First National's "Tender Heart." The Strand tried to induce some in by advertising "Ritzzy" as a Glyn picture with Ellnor's name as big as the picture's in the lights.

Estimates for Last Week
Alhambra (U.) — "Beware of Widows" (U) (3,000; 25-50-60). Nothing to brag about and house did well to go beyond \$13,000.

Garden (Uihlein) — "Down to Sea in Ships" (revival) (1,000; 25-50). After trying one revival house came back with another to flop. Not over \$2,600.

Majestic (Orpheum) — "Sinews of Steel" (F. B. O.) (1,800; 15-25-40). Linked with grind policy vaude eked out around \$7,000.

Merrill (Saxe) — "Frisco Sally Levy" (M-G) (1,200; 25-50). Heavy advertising aided some and picture got good reviews, resulting in \$6,500.

Palace (Orpheum) — "The Climbers" (W. B.) (2,400; 25-50-75). Tail-end of Orpheum vaude season. Business off and house did little better than \$15,000.

Strand (Saxe) — "Ritzzy" (Par) (1,200; 25-50). Picture failed to impress, fortunate in getting \$5,000.

Wisconsin (Saxe) — "Tender Heart" (F. N.) (3,500; 30-50-60). As draw this picture failure, for Billie Dove and Ben Lyon mean little or nothing in Milwaukee. Hot at around \$13,000.

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Buffalo's New House Opens in Dull Week

Buffalo, June 7.
Picture business last week presented some significant and unusual angles. With the entrance of the Great Lakes into the local field, the effect on the competing downtown houses was watched. In anticipation of the opening practically all of the competing houses offered top-notch programs and made special appeals for business. Despite the weight of the features, however, takings remained only moderate everywhere, not even the new house getting any more than an average break.

The opening Sunday and Monday (Decoration Day) was big everywhere, partly by reason of threatening weather, which kept the populace at home. Tuesday fell off sharply all around, with little to comment on during the rest of the week.

Estimates for Last Week

Buffalo (Publix) (3,400; 30-40-60) — "Don Juan" (Warner). "Vienna Nights" and Sissie and Blake. This program in any other week should have meant topnotch business. Presentation had everything. Sissie and Blake scored heavily and picture sure-fire. But business failed to develop. \$21,200.

Hip (Publix) (2,400; 50) — "Special Delivery" (Par) and vaude. Dropped off here, although picture went to great returns. Ordinary week Cantor name alone would have gotten business. \$13,000.

Great Lakes (Fox) (3,200; 50) — "Is Zat So?" (Fox) and vaude. House opened Monday night. Vaudeville card playing four shows a day, with picture doing six. Bill overtime, running to after 12:30 every night. Size-up of the first week's business showed matinees 'way off, first evening show to capacity, but second week. Friday low day. Estimated gross for six days between \$13,000 and \$14,000.

Loew's (Loew) (3,400; 35-50) — "Tillie the Toiler" (M-G-M) and vaude. Just another show as far as business was concerned. Picture went into the house on adjusted low rental, due to local cancellation elsewhere. Under \$12,000.

Lafayette (Inde) (3,400; 35-50) — "The Unknown" (M-G-M) and vaude. Business held up here, with Sunday and Monday topnotch days. Almost half week's gross garnered

SAENGER \$13,300, NEW ORLEANS COMING BACK

**Summer Normalcy Looked
for Shortly—Flood
Furore Over**

New Orleans, June 7.

Theatres are drifting back to normalcy after the flood furore. Last week the film temples were on the upgrade in the matter of returns. In another week or two it is evident most of the houses will approach their average summer quotas.

Saenger had a decided upward turn with "Rookies," voted on all sides the best comedy around in months. Retarded some by a weak surrounding show, but went above \$13,000.

Loew's State ran to about its customary figure of recent weeks with Milton Sills in "The Sea Tiger." Picture approved generally and went over \$12,000.

The Strand and Liberty will have to undergo an entire change of front, both as to prices and presentations. They are now entirely out of line by comparison with the bills at the Saenger and State. Both houses played to pitiful business, and the same condition obtained at the Tudor, from which the Schiros have just withdrawn.

Estimates for Last Week
Saenger (3,568; 65) — "Rookies" (M-G-M). Acclaimed comedy riot. Brought best business in months; \$13,300.

Loew's State (3,218; 50) — "Sea Tiger" (F. N.). Received share of attention. Silla favorite here; \$12,400.

Strand (2,200; 50) — "Traid to Love" (Par). Suffering from meeting with real competition from two big Canal street houses. Only \$2,800.

Liberty (1,800; 50) — "Greeting Gertie's Garter." Rather tame week; but \$2,200.

Tudor (800; 40) — "Butterflies in the Rain." Lost in depond of neglect; \$1,200.

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Loew's Tryout House For Picture Chain

Loew's Sheridan, in Greenwich Village, New York, inaugurates a policy, June 13, with Al Lentz and his novelty orchestra of 11 as the permanent feature attraction. Lentz will not do a Paul Ash in the accepted sense, all of his entertainment being recruited from his versatile organization. No outside acts will be called in during the summer.

Louis K. Sidney, of Loew's, signed Lentz for a year at this house. He will utilize the Sheridan, starting in September, as a "show" house for the Loew picture theatres. That will be the first time outside acts, mostly "names," will play the Sheridan, breaking-in and "showing" at this Village playhouse.

Lentz will have his orchestra spotted in the pit and not on the stage, the pit being elevated.

Cosmo Studio Leased

At the time a report hit New York that Marion Davies would make her next M-G-M picture at the Cosmopolitan studios in New York, a lease was signed on the Cosmo studios by Chester Beecroft. Under the new tenancy, Beecroft took possession June 2, with all former picture contracts finished prior to his taking over the studios.

Fleming on "Hula"

Los Angeles, June 7.
Victor Fleming has been assigned to direct "Hula" for Paramount. Clara Bow is to be starred with Olive Brook and Ariette Marchal in the cast.

first two days. This house dropped its prices for the summer this week to \$35-50. Claims over \$15,000 (Copyright, 1927, by Variety, Inc.)

'LONG PANTS' TO \$8,000 FOOLED MET., WASH.

Gross Increases Last Week—
Weather and Stage Shows
—Palace, \$20,000

Washington, June 7.
(White Pop., 450,000)

Recently the houses hereabouts have been skidding. Last week, with a holiday plus seven days of cool weather and overhanging skies, started things going the other way. Palace got the greatest break, having a peach of a stag attraction in the 16 Foster Girls aided and abetted by Bailey and Barnum. A \$5,000 increase was recorded over the previous week with the film feature, Mae Murray's "Altars of Desire" having little to do with it except possibly the somewhat established value of the star's name. The film was set down as just so-so. Metropolitan of late has been passing up several of the First National pictures, the house holding the franchise, Harry Langdon in "Long Pants" being among those turned down due to a previous comedy by this same star getting but little. Rialto picked up the film, and, thanks to the break in weather, got increased takings of about \$3,000.

Met., however, held another F. N. in "See You in Jail" and the weather helped. The Met is discontinuing Vitaphone shorts over the summer after this week. Nothing announced as a substitute for hot months. "Children of Divorce" meant a jump for the Columbia while the Little did right well with "All for a Woman" (Ufa).

The experiment of repeating the downtown little attractions at the neighborhood Wardman Park, from whence the Guild built its following, had its first test last week, getting almost double of any week when the latter house was the sole enterprise of this "betterment of the movies" group.

Estimates for Last Week

Columbia (Loew).—"Children of Divorce" (Par) (1,232; 35-50). Picture appealed, weather helped and gross reached approximately \$11,000. Lowest increase in town over previous week, but several hundred above preceding gross. If all houses, though, as old and decrepit as the Columbia with like capacity and scale could copy such grosses all those of pictures would be millionaires a few times over.

Little (Theatre Guild).—"All for a Woman" (Ufa) (225; 35-50). Down from previous week, but no complaint. \$2,540.

Met. (Stanley - Crandall).—"See You in Jail" (F. N.) (1,518; 35-50). Did away with Harry Langdon comedy to show this one and nobody cheered. Weather accounted for an extra two grand. \$11,000.

Palace (Loew).—"Altars of Desire" (M-G-M). Foster Girls, also Bailey and Barnum (2,390; 35-50). Everything pretty once more with indications pointing to \$20,000.

Rialto (U).—"Long Pants" (F. N.) (1,978; 35-50). Looks to have crawled up to \$8,500, nothing to rave over.

This Week

Columbia, "Mr. Wu"; Little, "Living Dead Man"; Met, "Cradle Snatchers" and Vita; Palace, Jazz Week and "Special Delivery"; Rialto, "Love's Greatest Mistake." (Copyright, 1927, by Variety, Inc.)

CUTTING OVERHEAD

Topeka Prepared for Summer—Biz But Fair

Topeka, Kans., June 7.
(Drawing Pop., 85,000)

Memorial Day, better bookings and a better break, with the weather, boosted Topeka business last week, but nothing to brag about.

"Don Juan" at the Orpheum the big hit and did fair business, according to average standards, but on the basis of former averages should have pulled at least 50 per cent better returns. It was shown at raised prices, and that may have had something to do with the crowds.

Reduced staffs, reduced salaries and reduced advertising are a part of the means now being used by the managers to bring the "nut" within the "take." The Waddell Stock Company at the Grand theatre has taken cuts in salaries. The stage hands and musicians were asked to do likewise, but declined. At the Cozy theatre the string trio used with the organ for music has been eliminated for the summer, and there has been a general reduction in staff by the National and Jayhawk theatre companies operating the Jayhawk, Orpheum, Isis and Grand theatres.

Estimates for Last Week

Jayhawk (1,500-40) (Jayhawk Theatre Corp.).—Lon Chaney's "Flesh and Blood" revived for half week and failed to click. Last half

"Mr. Wu," \$10,500, 2d Week, at Valencia, Balto.

Baltimore, June 7.

Guy L. Wonders has resigned as manager of the Rivoli. He was the dean of Baltimore's first run movie managers, having been in charge of the Rivoli since its opening seven years ago. Resigning indicates he seeks a larger field for his managerial activities. The management of the Rivoli passes to Frank Price, assistant to Wonders since the Rivoli opened in 1921.

Embassy passes to Universal on a rental basis for the next four weeks. "Strogoff" is in for two weeks.

Last week was big at the box offices generally. Memorial Day was outstanding. "Rough House Rosie" at the Rivoli was outstanding. "Casey at the Bat" at the Century was a fine night draw.

"Mr. Wu" continued to build at the Valencia. The New got a good break with "The Telephone Girl" while the Warner-Met had an excellent week with "Tracked by the Police." The two combination houses, Hippodrome and Garden, were both prosperous, but the up-town Parkway with "The Show" was just average, and the Embassy, slipping back for a week of second run, was just fair.

Estimates for Last Week

Rivoli (Wilson Co.).—"Rough House Rosie" (2,000; 25-65). Clara Bow since "It" favorite here.

Century (Loew).—"Casey at the Bat" (3,000; 25-75). Got great start Monday. Excellent night draw, but not big matinee pull; \$18,500.

Valencia (Loew).—"Mr. Wu" (1,300; 25-65). Chaney film continued to build. Best second week this upstairs house has had since "Flesh and Devil." About \$10,500.

New (Whitehursts).—"Telephone Girl" (1,800; 25-50). With big holiday trade Monday film got off to good start and maintained profitable pace. Nearly \$9,000.

Met (Warners).—"Tracked by Police" and Vita (1,500; 15-50). Rin-Tin-Tin house favorite. Gross up to about \$9,000 or better.

Hipp (Hippodrome Co.).—"Overland Stage" and vaude (2,200; 25-50). Experimenting with Ken Maynard westerns. Not billing them as such inasmuch as house clientele not cowboy clapping class. Star not yet featured in house ads. Good holiday trade and week.

Garden (Whitehursts).—"Hills of Peril" and vaude (2,300; 25-50). Specializes on westerns and big draws. Buck Jones favorite and business up, at about \$10,000.

Parkway (Loew).—"The Show" (1,400; 15-35). Gilbert picture surprised by getting only moderate draw at uptown stand. About \$4,500.

Embassy (American Pictures Corp.).—"Slide, Kelly, Slide," (1,300). House reverted to second runs for week. Business didn't keep pace with general up trend elsewhere. Returned to first runs Monday under Universal management. About \$4,000.

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Ray Rockett's "Shepherd"

Los Angeles, June 7.

First National will star Richard Barthelmess in "The Little Shepherd of Kingdom Come," from a story by John Fox, Jr.

This production will be made under the supervision of Ray Rockett, who took over the Barthelmess unit from his brother, Al Rockett.

MAYFAIR CLUB'S DONATION

Los Angeles, June 7.

A check for \$1,000 was tendered the Motion Picture Relief Fund by the Mayfair Club. It decided to set a sum of money aside each year for the relief fund when the organization was formed about a year ago.

of week Harry Langdon's "Long Pants" drew on Harry's reputation, but proved a let-down from his usual excellent comedy. Maybell Fisher's musical and dance revue held business up, however, to almost normal. Total for week slightly under \$3,000.

Orpheum (1,200-50) (National Theatres).—Barrimore's "Don Juan" drew first on star's name and then on high praise given it by critics and viewers. Did biggest business theatre has had in long while, but still nowhere near what it should have had—just over \$2,200.

Cozy (400-30) (Lawrence Amusement Co.).—First week under summer policy of two a week and without other than organ music. "Private Izzy Murphy" didn't draw worth a cent from service men and only slightly from others. "Across the Pacific" last half of week. Did some better, but only a little, making total for week of slightly under \$900.

Isis (700-40) (National Theatres).—Eddie Cantor's "Special Delivery" did as well as could be expected against slump now prevailing in Topeka. Averaged above some of others in comparison, about \$1,600. (Copyright, 1927, by Variety, Inc.)

SEATTLE TOP \$15,900 GOES TO "SENORITA"

Pantages, With Bernie and
Sills, \$12,800—Big Grosses
Last Week

Seattle, June 7.

(Drawing Pop., 450,000)

Excellent attractions were the rule the past week and many bills vied for the cash customers. First came the return of the Will King Company to Seattle for 12 weeks, at the old Orpheum, known as the Moore theatre. "The Whole Town's Talking" was the show and literally true, judging by the big business done. On the opening night the line extended a block and Sunday evening was also capacity, with the house seating 2,005. The Pantages did not come up to the mark set by the Siamese Twins at \$14,000 the week before, this being close to the Tunney total, but with Ben Bernie and his orchestra and Milton Sills in "The Silent Lover" the gross held up well.

At the Fifth Avenue, Manager Clemmer had a show that clicked, the Fanchon & Marco revue, "Follies Idea," headlined by Doris Eaton, being the flashiest pleaser ever at this house, while Bebe Daniels went big in "Senorita." House grossed \$15,900, second only to theatre's record.

At the same time Gilda Gray was doing her stuff at the United Artists theatre in "Cabaret," tied up with a local "cabareta" dance contest, a mixture between the shimmy and black bottom. La Belle Haines was the winner and she was an atmospheric attraction on the stage for the week.

The Blue Mouse opened with Monte Blue in "The Brute," with its orchestra in the pit and four vitaphone acts in short subjects. This followed the 10 weeks' run of straight Vita units, and pulled good business, with prices reduced to 25c. Mats, holding 50-75 in evening. In the Vita acts Jack Smith and Marion Talley were featured.

Coliseum did well with "Blind Alleys," but the draw was greatly aided by Gene Dennis, girl psychic. Manager Raleigh advertised her as "better than ever." Her improvement was notable and many verifications came to the manager on her work. The Columbia used Laura La Plante in "Beware of Widows" and grossed but average. President is dark for a spell.

The double holiday, including Memorial day, worked both ways, hurting because Sunday and Monday brought fine weather and many regulars took trips, but then, too, strangers came to town, and they went to see the shows.

Estimates for Last Week

Fifth Avenue (N. A.) (2,700; 25-40-65).—"Senorita" (Par.). Caught on nicely, business gaining. Doris Eaton starred with "Follies Idea" by Fanchon and Marco, in one of best shows at this house. Frank Stever's baritone voice liked. F. and M. show had 24 girls in line, and all knew their onions. \$15,900, big.

United Artists (N. A.-U. A.) (1,600; 25-50).—"Cabaret" (Par.). Got off to nice start. Catchy title. Local girls competed in dance contest, winner appearing on stage. Gilda's shimmy helped get the money for fair week. \$12,800.

Columbia (U.) (1,000; 25-35-50).—"Beware of Widows" (U.). Business about same as week prior. Manager Smith getting entries for annual "Miss Seattle" contest, after "Miss Liberty" contest of American Legion, probably end of July. \$4,500.

Coliseum (N. A.) (2,100; 25-50).—"Blind Alleys" (Par.). Thomas Meighan has some following, but headline magnet was Gene Dennis, whose psychic stuff got over bigger than ever. Helped get money. Manager Raleigh worked in audience, directing the questioning, and he knows how to handle things, to give Miss Dennis chance to work her best. \$4,500 in 5 days.

Blue Mouse (Hamrick) (950; 50-75).—"The Brute" and Vita (Warners). This melodrama of oil fields proved exciting, while audiences applauded Vita acts generously. Business held up very good, although, of course, considerably below opening week of "Don Juan" and "The Better Ole." \$10,000.

Pantages (1,500; 40-50-60).—"The Silent Lover" (1st N.). Sills picture helped draw and Ben Bernie's band entertained. Manager Dearth reports paying around \$5,000 for this band for week. Business decidedly under week before when Siamese Twins went big. \$12,800.

Moore (2,000; 25-50-75).—"Whole Town's Talking" (Will King). Town seemed hungry for good musical comedy and gave rousing welcome back to Will King and Co., including Hermie King band. Business very big opening week, Saturday and Sunday getting capacity both show nights. Sam Kramer, manager for King, wore broad smile. Walter Chenoweth is house man-

Correction on "Love"

An error in transmission quoted "Night of Love" (U. A.) with \$23,000 at McVicker's, Chicago, in last week's box office reports. The correct figure was \$32,977, to be exact.

Broadway, Portland, Way Ahead, \$12,000 Last Wk

Portland, Ore., June 7.

(Drawing Pop., 310,000)

Pantages pulled a fast one locally when the house took large ads in the dailies, announcing that new prices will go into effect immediately.

Pan will sell his show for 50c. at night, while mats will be a quarter. It is a reduction from 60 and 40.

Last week the Broadway played to S. R. O. in spite of the hot weather, with Fanchon and Marco's "Fan Idea," starring Edna Covey, together with the picture, "Lovers," a "natural." Lines for a block long, with packed matinee mobs.

J. J. Franklin, new West Coast Theatres head, in this section, has already opened offices, and is located at the Liberty theatre. Franklin contemplates no immediate or drastic changes in the policies of the various houses, intending to get things first organized. It is rumored vaude, together with pictures, will be put into the Liberty at a near future date.

If plans materialize, two large suburban houses will be built here, within a short period. Announcement was made in the dailies that the Washington Theatres Corporation, Seattle firm, would erect two local houses, as well as an Astoria theatre. This corporation is now erecting a large first-run playhouse in Seattle, at Seventh and Olive streets. It is said that it is an independent concern, backed by California capital, but, no doubt it is affiliated with some producer-exhibitor.

Estimates for Last Week

Broadway (West Coast) (2,500; 25-40-60).—"Lovers" (M.-G.). Business solid all week. Fanchon and Marco's "Fan Idea" very popular. \$12,000.

Liberty (West Coast) (2,000; 25-40-50).—"Broadway Nights" (1st N.). Fair gross. Vaude-picture policy rumored.

Rivoli (Parker - West Coast).—"Senorita" (Par.). Did not bring anything big, but jumped up over previous weeks. \$3,500.

Columbia (U.) (800; 25-40-50).—"Sunya" (U. A.). Brought house fairly good income second week. \$5,000.

Blue Mouse (Hamrick) (750; 50).—"Better Ole" (Warners). Fifth and last week, good gross. Considerably smaller than "Juan." \$3,500. (Copyright, 1927, by Variety, Inc.)

Special Train of Film People to A. C.

Los Angeles, June 7.

"Screenland Limited," a special train carrying film stars and other picture people from Los Angeles to Atlantic City, where they will attend the Shrine conclave, left here today (Tuesday).

Screen stars are to take part in the electrical pageant to be staged by Harry D. Brown. All are going on their own. Among those making the trip are Marie Prevost, Madge Bellamy, Lila Lee, James Kirkwood, Sylvia Breamer, Lilyan Tashman, Edmund Lowe, Dorothy Phillips, Francis X. Bushman, Margaret Livingston, Marguerite De La Motte, John Bowers, Carmel Myers, Patsy Ruth Miller, Hedda Hopper, George K. Arthur, Gertrude Astor, Alberta Vaughn, Montague Love, Walter Pidgeon, David Butler, Betty Francisco, Charles Ray, Julianne Johnston, Marjorie Daw, Fritzie Ridgeway, Bryant Washburn, Barbara Kent and Mary McAllister.

P-F-L's FIRST CAMERAMAN

Los Angeles, June 7.

Victor Milner has been given a new two-year contract as first cameraman for Paramount.

His first assignment will be to turn the crank on Emil Jannings' next film.

Jack Pickford East

Los Angeles, June 7.

Jack Pickford is en route to New York to pick for Europe, where his wife, Marilyn Miller, is scheduled to bring divorce action against him.

ager, coming up from San Francisco. Show well costumed. Lots of good laughs. \$14,500. (Copyright, 1927, by Variety, Inc.)

'ROOKIES' OFF AT \$4,200; 'SNATCHERS,' \$5,200

"Reilly" Big Thing in Minn.
Last Week, \$14,500—Con-
ditions Still Bad

Minneapolis, June 7.

(Drawing Pop., 470,000)

State keeps well in the lead of all its competitors. It chalked up another healthy week with Richard Dix in "Knockout Reilly." This house apparently presents an invulnerable front against the onslaughts of a general depression which is playing havoc in most other quarters. It has made a mint of money for F. & R. this season.

Business was helped considerably by unseasonably cool weather. So far there has been little in the way of high temperatures and the theatres, of course, are the gainers. Hennepin-Orpheum, State, Strand and Pantages all have cooling systems.

"Knockout Reilly" went over bigger than "The Quarterback," the last Dix picture to be seen at the State. Dix, a former St. Paul resident, has considerable of a following here and is among the best of the male box-office assets. Even the feminine fans liked "Knockout Reilly" and the matinee business held up fairly well. Outside of the Vitaphone and the combined State and Capitol orchestras of 40 pieces, there was nothing in the way of extra attractions.

Nothing but praise was heard for "Rookies" at the Strand. It was expected that it would run at least two weeks, but at the end of a disappointing seven days it made way for "Ebbe Comes Home." The only explanation is bad business conditions.

The Hennepin-Orpheum had its second good picture and show in a row, and business picked up some, especially during the last four nights of the week. House suffers from its sins of the past.

Pantages devoted its exploitation efforts entirely to its picture "Cradle Snatchers." It could not well do otherwise as it had nothing in the way of "name" vaude attractions.

Estimates for Last Week

State (F. & R.) (2,500; 60).—"Knockout Reilly" (Par.) and Vita. Picture met with universal approval. Richard Dix magnet here. No stage show, but customers apparently well satisfied with entertainment; \$14,500.

Strand (F. & R.) (1,500; 50).—"Rookies" (F. N.). Newspaper and word of mouth comment highly favorable but picture did not meet response merited or expected; \$4,200. Lyric (F. & R.) (1,350; 35).—"Wedding Bills" (Par.). This picture failed to engender much enthusiasm, probably okeh at prices charged here. Around \$1,700.

Grand (F. & R.) (1,100; 25).—"Children of Divorce" (Par.). Second Loop showing. Returns satisfactory. Around \$1,400.

Hennepin-Orpheum (Orpheum) (2,890; 50-99).—"Vanity" (P. D. C.) and vaude. Picture good and vaude above average; \$12,000, deserved more.

Pantages (Pan.) (1,650; 50).—"Cradle Snatchers" (Fox) and vaude. Well-liked picture accounted entirely for draw; \$5,200. Good, considering adverse conditions.

Seventh Street (Orpheum) (1,480; 40).—"Uncasy Payments" (F. B. O.) and vaude. Good enough show for money. Around \$4,800.

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Schenck's Realty Buy

Los Angeles, June 7.

Joseph M. Schenck heads a syndicate composed of Louis B. Mayer, Irving Thalberg, J. Robert Rubin, L. C. Freud, W. B. Woolman and Robert H. Parker, who have bought the southwest corner of Ninth street and Broadway for \$1,500,000.

The property is occupied by the Blackstone Shop. It is adjacent to the new United Artists theatre being built on Broadway between Ninth and dn10th streets.

"Arabian Nights" at \$2

Los Angeles, June 7.

United Artists figure on releasing "Two Arabian Nights" for a run on Broadway at \$2 top. The picture was directed by Lewis Milestone, with Lewis Wolheim and William Boyd as the featured players.

The picture has been released on program, but after several previews it was decided to give it a run trial.

Lois Weber's 'Angel'

Los Angeles, June 7.

Lois Weber's first picture for De-Mille will be "An Angel of Broadway," starring Leatrice Joy. It was reported in Variety that William K. Howard would not direct, that later denied by Howard, who didn't like the story.

HIRSCH, OF T. O. C. C., ANNOUNCES "CUT-THROATING TIME" HERE

All Exhibs Consider Themselves Best Buyers, Statement Says—Urges Better Attendance and Payment of Dues—Fell Down on Co-operation

J. Arthur Hirsch, chairman of the newly elected executive committee of the Theatre Owners Chamber of Commerce, has issued a statement to members in which he pleads for regular attendance and payment of dues.

Hirsch stated that if the T. O. C. C. would only receive full support from every one connected with it, the problem of buying films might yet be solved. Just how this could be done when all the proposals made up to the present had been rejected Hirsch did not say, but he did state:

"We are once more approaching the buying season. We are once again getting ready to cut each other's throats. Those of us who are lucky enough to be sitting in the golden seat of owning a non-competitive house are laughing at the others. Those of us who are competing with each other are starting to worry plenty.

"Naturally, in secret, each of us considers himself the best buyer in the industry and we know that our 'friends,' the exchange managers, will give us a break over our competitors because they 'like' us. But with all of that, somehow or other, every year our prices must go up, and if they don't go up our competitor seems to steal a program or two away from us."

The co-operation pledged when a meeting of the leading members of the T. O. C. C. was called in October, last year, and reorganization plan fell through mainly because the members were no longer interested in the T. O. C. C. to a point where they would even make suggestions.

The new T. O. C. C. committee intends to take up the work of the last committee towards consolidation of the independents.

All Colored But Star

Los Angeles, June 7. Joseph Von Sternberg is to direct George Bancroft in his first starring film.

Atmosphere calls for an entire colored cast with the exception of the star.

Mrs. Chaplin's Reply

Los Angeles, June 7. Attorneys for Lita Grey Chaplin filed answer in denial of all the charges made against Mrs. Chaplin by Charlie Chaplin, screen comedian, in his cross-complaint in which he included liquor parties and infatuation for other men.

The attorneys labeled the charges absurd and said Mrs. Chaplin was determined not give up her two children.

Preparations are being made to resume the taking of Mrs. Chaplin's deposition which was halted for time to look over Chaplin's cross-complaint.

Miriam Cooper's Divorce

Los Angeles, June 7. Judge Gates in Superior Court last week granted a divorce to Miriam Cooper-Walsh, former actress, from Raoul Walsh, picture director.

Custody of the two minor children was also placed with the wife. The couple were married in New Mexico in February, 1916.

TOM TERRISS WEST

Los Angeles, June 7. Tom Terriss is to direct "The Girl from Rio" for Sam Sax. This production will be released through Gotham.

It is the first time in seven years that Terriss has been on the West Coast.

BANKY MARRIAGE JUNE 26

Los Angeles, June 7. Vilma Banky and Rod La Rocque will be married here June 26, at the Hollywood Catholic Church.

A trip to either Del Monte or Honolulu is contemplated.

OFF PIG'S KNUCKLES

French Lick, June 7.

Upon Charles C. Pettijohn, of the Will Hays organization, deciding to give a banquet to the visiting delegates of the Film Boards of Trade last Thursday night at the Golf Club House, Mr. Pettijohn concluded he would do it a bit differently.

The Hays man ordered pig's knuckles and sauerkraut as the feature dish.

Some of the delegates of Jewish extraction, upon flashing the pig, sent in an order to Pettijohn for something to eat. They got steaks.

DEPT JUSTICE WILL WATCH MERGERS

Statement by Ass't Atty. Gen'l—Non-Committal Otherwise

Washington, June 7.

Now it appears that the Department of Justice is to inform those putting through the many mergers in the exhibition end of the pictures to go ahead—but to "watch their step."

If this is to be the method pursued, and statements made to a Variety reporter today indicate that it is, it is a reversal of the previous attitude of the department.

In the instance of the West Coast-North American combine the department, as was but recently reported, held the merger up until briefs had been submitted and word sent out that "no serious objections" to the amalgamation had been uncovered in the investigation.

Questioned for further developments as to the Publix houses in the far West to be operated by West Coast that did not get in under the "no objections" due to the apparent unification of competition, Colonel William J. Donovan, assistant to the Attorney General, stated he could give out no information. Asked if he would make a public announcement should the Department approve the further tie-up he declined to commit himself.

Further questioned on the Stanley Co.-K.A.-Orpheum-Pathé-1st National combination the Colonel stated "we may tell them to go ahead and then watch them."

Maurice Costello Seeks Divorce, After 25 Years

Los Angeles, June 7.

Mrs. May Costello was served with divorce papers on behalf of her husband Maurice Costello, screen actor, just as she boarded the California Limited for a trip to New York with her two daughters, Dolores and Helena.

The complaint charges Mrs. Costello employed disrespectful epithets toward her husband in the presence of her daughters. The couple have been separated since April 17. They were married 25 years ago this month.

FLOODS IN PRODUCTION

Los Angeles, June 7.

Metro-Goldwyn-Mayer has had Jack R. Young, cameraman, in the Mississippi flood center for the past four weeks. He shot scenes to be used in a forthcoming M-G-M production.

HOLMAN DIDN'T CALL; MISS EGAN BADLY HURT

Girl Ran Auto Into Steam Shovel—Man Claims No Romance

Los Angeles, June 7.

When Evelyn Egan, 20, picture actress at the Christie Studios, failed to receive a phone call from William S. Holman, secretary of the Christie Studios, she got into her automobile, drove it into a steam shovel while blinded by tears and is now lying in the Community Hospital sightless in one eye, in danger of losing the other, and marred for life.

After her large sedan had crashed into the steam shovel on Hollywood boulevard, at Fuller avenue, the actress held clutched in her hand a note to "Bill," pleading that a quarrel be ended.

Within a short time after the girl regained consciousness in the hospital, Holman ran into the hospital, his face twitching with nervousness and strain. When admitted to the side of the bed he cried out as he grasped the hand of the girl, "Oh, sweetheart, what has happened and how did it happen?" She replied by saying, "Why didn't you call?" Holman then stated that he had called but she was not at home.

Miss Egan said that when he did not call she felt so badly and sleepy she thought of a ride. The girl stated she had been working all night for three nights at the studio and was in a nervous condition as a result of not hearing from Holman.

Questioned about notes found on Miss Egan's person after the accident, Holman said he recalled having written her several weeks ago but it was ridiculous to try to say they had had a romance. He said they were very good friends and he saw the girl every day. Police who made an investigation after the crash claimed that lights were hung on the large excavating machine, but that the girl evidently did not see them until too late to stop.

The note which was found supposedly addressed to Holman was as follows:

"Bill, dear! Please relieve my mind and tell me what I have done to make you angry—if you are. Perhaps I just imagine it, but your attitude of the last two days has certainly upset me. You may not believe it, but strange as it may seem it is perfectly true, even though I cannot quite fathom it myself, when we parted Sunday night I was under the impression that we were the best of friends, but since then I

(Continued on page 16)

VIOLA DANA SEPARATED FROM LEFTY FLYNN

Los Angeles, June 7.

The marital bonds of Viola Dana, film star, and Maurice (Lefty) Flynn, screen actor, are on the verge of being severed. The separation of the couple is admitted by Miss Dana, though denying intention of a divorce action being contemplated as yet. According to the film actress, Flynn left home about a month ago and has not been heard of since. The report from the studio where Flynn was working in a picture revealed that he had not been seen for several months. It is said the former football star is now in Mexico.

Flynn and Viola Dana were married in Los Angeles, June 20, 1925, 16 days after he had obtained his final decree of divorce from Blanche Palmer Flynn, who charged desertion. There were two children.

Miss Dana's first husband was John Collins, picture director, who died of the flu several years ago.

Ruth Mix With Father

Los Angeles, June 7.

Ruth Mix, daughter of Tom Mix, is in "The Little C," her father's latest for Fox, being made at Prescott, Ariz.

Lon Seiler is directing.

GRIFFITH WOULDN'T PAY

Los Angeles, June 7.

Wrangling over the \$25,000 price set for "The Battle of Sexes," a story by D. W. Griffith, resulted in the director abandoning plans to use this as his next picture. He will choose a story by some one else.

Variety's Film Critics' Ratings

Variety's rating in percentages of picture critics on the dailies and film trade papers will be calculated from theatres, rather than on each new picture, as Variety does with such new Broadway show for the dramatic men of the dailies. As the example, all pictures opening in the first run houses of Broadway, or as supers in the \$2 theatres, will be listed as they appear.

Broadway picture theatres selected are the Campo, Rialto, Paramount, Strand, Capitol, Roxy, Rivoli, Colony, Warner's, Embassy, and the Hippodrome. These with the legit houses for supers receive all of the first runs, sooner or later. The addition of the Hip is made to include the independents it probably will play. Also, Loew's New York or other house where a better independent product may be reviewed.

A similar selection of first run theatres will be made in Chicago, Los Angeles and such other cities as may be chosen to go in the picture reviewers' box score.

A daily in any city will be entered for a combined score, with the individual score of its reviewers (if more than one signature) also kept. Trade papers will be treated in the same manner. Fan publications not entered in list.

Comment on the score of film reviewers when published will also differ from that of the dramatic writers. In pictures the analysis will be more thorough, with the name of the producer given along with the title of the flopping picture, and notice also attracted if a reviewer appears to generally accept the product of one producer as favorable as against that of other makers. As Variety foresees the film critics' box score, it will tell everything in a critical way.

The box score for pictures already has been started by Variety.

EINAR HANSEN KILLED IN UNSOLVED ACCIDENT

Found Crushed Under Auto with His Dog Impeding Rescue Work

Los Angeles, June 7.

Einar Hansen, 29, died in Martin Sanatorium, Santa Monica, Cal., June 3, following a mysterious automobile accident. He was found pinned beneath his car on the ocean shore road between Santa Monica and Inceville.

The overturned roadster, with Hansen pinned unconscious beneath it, was discovered by two Santa Monica garage employees who were on route to the scene of another wreck. Discovery of Hansen is said to have taken place about two hours after the car was overturned. He was rushed to the Martin Hospital, where he died five hours later without recovering consciousness.

Hansen had entertained Greta Garbo, Maurice Stiller and Dr. and Mrs. Gustav Bjorkman in his home at dinner. After the guests had left he went for a drive, taking with him a dorman terrier which is one of the breeds from which the German police dog has been developed. When the accident was discovered the dog was beside the auto, and for a time refused to permit anyone to approach it. Hansen was found with his abdomen crushed between the steering wheel of his car and a 10-inch drain pipe alongside the road. He was rushed to the hospital, where strychnine was given in an effort to revive him. Later a pulmotor was used, but all efforts were futile.

Hansen was a native of Stockholm, Sweden, and was educated at the Stockholm Engineers College. After graduation he spent 10 years on the stage in Europe, appearing in "Old Heidelberg" and "Charley's Aunt," in which he had outstanding roles. He then went into picture work and appeared in several productions under the direction of Maurice Stiller. When Stiller came to America in 1926 to work for M-G-M he brought Hansen with him. Since arriving out here Hansen appeared in "The Blizzard," "The Lady in Ermine" and "Into Her Kingdom," all with Corinne Griffith; also in "Barbed Wire," with Pola Negri; "Children of Divorce," "Fashions for Women" and "The Woman on Trial."

He was not married and is survived by a father and mother in Stockholm. They have been cabled and asked what disposition to make of the body.

Belated Honeymoon

Los Angeles, June 7.

William A. Seiter, Universal director, and his wife, Laura La Plante, are en route to Honolulu for a belated three-week honeymoon. The couple were married last winter, but Seiter was unable to get away from his work.

They are taking along a picture camera for the purpose of filming "Tone-reel story of their honeymoon trip, which will be shown their friends upon their return.

Cameraman may be a local or native.

RONALD COLMAN WILL MARRY BETTY JEWEL

Quiet Romance—Marrying in New York—Miss Jewel, 18, With Paramount

Los Angeles, June 7.

Ronald Colman, finding that his co-star (Vilma Banky) with the Goldwyn organization is going to marry, will lead to the altar within 10 days in New York Betty Jewel, featured player with Paramount, who is now en route to the east to prepare for the wedding.

Colman, previously married to an English actress, is reported to have obtained a divorce here about six months ago. The Colman-Jewel romance is said to have been a very quiet one.

Colman is expected to leave here early this week for the marriage ceremony. Miss Jewel is about 18 while Colman is 32, it is said.

At the Santa Fe depot where a Variety reporter saw Miss Jewel, she refused to state whether she and Colman were engaged to wed. When the reporter asked her to raise her hand with the new diamond ring the evidence was brilliantly sufficient.

Jack Flinn's Illness

Los Angeles, June 7.

John C. Flinn, vice-president and general manager of the Producers' Distributing Corporation, is recovering at the Ambassador Hotel. He arrived here last week with the P. D. C. delegation from the east. It was necessary to immediately take him from the train to his hotel room, as he was suffering from a kidney stone.

He was unable to attend any of the business sessions of the organization and it may be two weeks before Flinn will be able to get around again.

The first four days of his illness no one but his wife and brother, James Flinn, were able to see him. It is likely that he will rest here for several weeks before returning east.

Charles Farrell Hurt Falling Off Horse

Los Angeles, June 7.

Charles Farrell, Fox film star, was injured in a fall from an Arabian horse while on location at the Westwood studio in "Prince Fazil." At the Good Samaritan hospital, where he was removed, it was announced that Farrell had badly smashed his right foot, though no bones were found to be broken.

Meantime, production on the picture will continue with a double being used.

Harold Lloyd Ill

Los Angeles, June 7.

Harold Lloyd is confined at home, suffering from pleurisy. Lloyd is the fourth in his family to be taken ill at the same time. His wife, Mildred Davis, has had bronchitis; their daughter, Mildred Gloria, is just recovering from a severe cold, and Lloyd's father, J. Darsey Lloyd, has been stricken with asthma for several weeks.

INSIDE STUFF ON PICTURES

A shock passed through the picture trade at the news of the suicide of Abe Fabian. He was looked upon as an unusually bright young business man at 31, and had taken charge of the Fabian circuit in New Jersey, before and after it linked with the Stanley Company. He was also chairman of the First National's Rotating Committee, an important post that he held with credit.

Several stories grew apace as the cause of the suicide, but it's doubtful if any were actually correct, other than he had gone insane.

Fox hopped its Movietone "take" of the Chamberlin-Levine leap into the program at the Harris this week, giving the introductory Movietone footage to "Seventh Heaven" clips of two planes heading for what lies on the other side of the Atlantic.

The latest inclusion may be called pre-trans-Atlantic in that the Fox boys cranked on Chamberlin prior to his actual takeoff got him to speak before the lens and so forth. This Fox outfit also has the Byrd troupe already "canned" for screen and amplifier and will cut loose with it whenever the Naval airman sees fit to make his attempt.

Picture theatre economists who have been trying to figure out the cost of a Roxy show each week may be interested in including the one known item of \$12,000 in salaries for the orchestra alone. This includes salaries for the 100 to 110 musicians, the number varying by several from week to week. Considering the \$97 union scale, plus the two extra shows Saturdays and Sundays which adds on one-seventh of their salaries, it's patent that the minimum is \$110 a man. No question but that many of the first chair men are \$150 and \$200 musicians.

This \$12,000 does not include Erno Rapee's salary or that of Charles Previn, who are conservatively contracted at \$50,000 and \$25,000 annually respectively, it is claimed. Nor does it include the three organists. And that new all-star jazz orchestra on the stage, Roxy's Jazzmanians, are a high-priced additional unit in themselves.

The Roxy has over 400 employees that side of the footlights including musical, ballet, vocal and others. Then there is the picture, rent and Roxy.

A real estate subdivider in Hollywood secured options on a tract of land in the San Fernando Valley with the idea of interesting picture producers in a studio site. The subdivider figured he would get some producer to put up a sign that he was going to build a studio. A big exploitation campaign would be launched with barbecue free, after which lots would be sold on acreage adjacent to the so-called studio site.

This subdivider did not care whether or not a studio would go up. All he wanted was a promise and a sign put on the property saying that a studio would be built there. As he wanted to take the suckers right this subdivider figuring on selling at inflated prices and felt he had to get picture names in the deal to make it look on the up and up.

He got hold of a picture studio manager with one of the larger companies for the purpose of his lending his name. The studio manager was promised a substantial cut in the profits and a block of stock in a corporation to be formed with a capitalization of \$3,000,000.

This studio manager, it is said, went to the head of his producing organization and sold him the idea of investing \$10,000 in the project. It then became an easy matter to interest two other executives of this organization, who each put up \$5,000. It was decided that other picture producers would serve as good propaganda, and they were invited to come down to the subdivision and build a studio. None seemed much interested fearing that they might get mixed up unpleasantly if the public would squawk about prices paid for the lots.

It was the subdivider's intention to play the project up as a new Hollywood real estate boom. Things did not go along so well and the realty promoters got discouraged when finding names scarce. They sent out cleverly worded stories to the daily newspapers intimating that some large producers were going down in the valley to build studios. The dailies in Los Angeles did not take the matter seriously.

However, a paper in Van Nuys to boost the community played up a story on the front page with scareheads mentioning Harold Lloyd, Christie Comedies, Mack Sennett, Hal Roach, and also Joseph M. Schenck. The day after the Van Nuys paper carried the story with reference to Schenck, United Artists announced the purchase of a site in Culver City for a studio, this location being 20 miles in the other direction from the San Fernando location.

The only money which seemed to have been raised for the latter project was the investment by the three studio executives of \$20,000. This was used by the promoter for options and form a corporation. If the options are not taken up by the promoters, it is said that the executives of the studio will suffer the entire loss.

The Hays' organization's ban on the play, "Spread Eagle," now on Broadway, may have been brought about by the play's drive on big business in America or its slight slant on Mexico. Mexico has been very touchy on the American moving picture that has made a monkey if nothing worse out of the Mexican. Will Hays often has been appealed to through diplomatic channels to have the picture producers of his organization ease up on Mex. country and people.

A trade angle worked into it also, through Mexico threatening to bar American pictures altogether, if Mexicans made grotesque or of banditry were not eliminated. It is thought that this aspect of "Spread Eagle," however, slight in its Mexican way, may have influenced Hays to a greater extent than that a play slammed the U. S. or its big business men in any manner.

This is possibly an insight, not only with Mexico but with many foreign nations, Hays sub-channels through his picture authority, that the daily newspaper man may not be aware of. Some have commented upon "Spread Eagle" and Hays' edict as though Hays had assumed the post of screen censor, since it was admitted there is no salaciousness in the piece.

Will Hays is a politician by instinct, training and in his heart, and probably would put over something if he thought it required without a quid, and maybe has many times, but in these matters of diplomacy through the films, it isn't always voluntary on his part. More frequently it amounts to a demand by a foreign nation.

Between the producers, exhibitors, politicians, church, nations, legislation and diplomacy, Will Hays should be earning his salary. Meanwhile he's also planting himself but to what purpose or future can't be forecast. But the church thing that Hays appears to be handling so well as far as pictures are concerned will never do Will Hays, personally, any injury in his future political standing, if he should actively return to politics at a near or distant period.

Hays has grown to be a household name in the U. S. They never hiss it either, like Landis gets now and then, more often now. Hays has done much for pictures but pictures haven't neglected Will either. They have been of more value to him than slipping in a friend to run the post office at Sullivan, Ind., or even a larger town than that.

"Annie Laurie," Metro-Goldwyn-Mayer, now at the Embassy, New York, at \$2 top, but to be released to the picture houses on the concern's regular program, cost \$1,000,000 to make.

Ray Schrock, while east for Metro, to arrange tie-ups with West Point in connection with an original he wrote, is said to have gotten everything he wanted and departed for the coast Sunday. Schrock was last in the east as scenario editor for Johnny Hines at \$250 a week. He is now reported to command \$1,500.

SUPER-JEWEL IN 12 DAYS AT TOTAL COST OF \$38,000

Los Angeles, June 7. William J. Craft, after making "Hot Heels" featuring Patsy Ruth Miller and Glen Tryin for Universal in 12 days at a cost of \$38,000, was given a five-year contract with the organization.

The picture was supposed to go on the regular Universal program, but after a preview it was decided to release it as a Super-Jewel.

2-REEL NEWS SPECIAL-PAR

Under Discussion — Believed Practicable and Market for It

Two-reel news specials will be the next development in newsreel circles to be tried out by Paramount in the case of important events, such as the Lindbergh and Chamberlin airplane flights.

Featuring of Lindbergh in the electric lights on Broadway during the past two weeks is taken as an indication that the field for two-reelers of this nature, instead of usual coverage, would be considerable.

At the convention of the Paramount News cameramen this matter was broached, accepted and discussed from a technical viewpoint. Paramount cameramen made a two-reeler of the Lindbergh flight as a tryout, but this has not been released.

It is reported that while Paramount will not demand high prices for two-reel news specials, reasonable payment in addition to that for the regular service will be requested from exhibitors.

Sales possibilities discussed at the convention showed that Paramount officials believe newsreels can be developed into sufficient importance to find a spot in the double feature houses, the newsreel and a good short film taking the place of the added feature film.

While this possibility may be heavily discounted, it is known that the Paramount newsreel and short subject sales forces will undoubtedly make a strong play for the double feature houses in an attempt to institute shorts and newsreels.

CONN.'S SEATING TAX

Hartford, Conn., June 7. Seating capacity of Connecticut theatres is the basis of the new tax bill signed by Gov. Trumbull. It will become effective July 1. Weekly fees will range from \$5 to \$10. The method supplants a flat tax of \$10 a reel on films brought into the state for showing.

Rates will be as follows: For houses seating 1,500 or more, \$40; from 1,000 to 1,500, \$25; from 750 to 1,000, \$20; 500 to 750, \$15; less than 500, with performances three nights or more a week, \$10; all others, \$5.

Theatres will make monthly returns.

Judge Seeing 'Cabaret' Charge of Plagiarism

Before Justice George V. Mullan can decide further on the \$100,000 plagiarism suit brought by Samuel Ruskin Golding, playwright-lawyer, against Paramount, the jurist will see the Gilda Gray film of "Cabaret." Justice Mullan stated Monday in court he will arrange for a special audition of the picture, following which he will read Golding's play, "The Black Cockatoo," alleged to have been infringed on by the Par picture.

Golding wrote and produced the "Cockatoo" last fall. It was short lived. The playwright alleges he submitted the script to Paramount for filming, and also confided his plot to Owen Davis, author of "Cabaret."

Golding is represented by Leonard A. Snitkin, with whom the playwright was formerly associated in the law practice.

QUANTITY OR QUALITY OF SHORTS WITH POSSIBLE PRICES FOR '27-'28

M.-G.-M. and Paramount Must Look to Overcrowded Short Market—Expected Small Town Exhib Will Benefit—Maybe 2 Shots for 1 Price

20 VACATION PRIZES IN VOTING CONTEST

Harris Theatres, Pa., Giving Away Trips to Bermuda—Voting in Theatres

Pittsburgh, June 7. Twenty residents of Western Pennsylvania will spend their vacations this summer as guests of the Harris Amusement Co. A score of tours to Bermuda have been contracted for and these are to be awarded patrons of the various Harris theatres within the next month.

Thursday night, July 7, announcement of the names of persons to whom the vacation trips have been awarded will be made from the stages of the various theatres of the Harris circuit.

The contest is to be a popularity affair, each ticket purchased at any of the Harris Amusement Company theatres counting for so many votes. The persons receiving the highest number of votes are to be awarded the trips.

Two tours are to be given to patrons, respectively, of the Harris theatre, Pittsburgh; Sheridan Square, Pittsburgh; Harris, Butler; Harris-State, Washington, Pa.; Harris, Tarentum, Harris-State, McKeesport, and Harris, Donora. One trip will be given each to patrons of the William Penn, Pittsburgh, and the Palace, which adjoins the Harris theatre in Pittsburgh.

The party will leave Pittsburgh in charge of two chaperons July 18, spending Tuesday and Wednesday sightseeing in New York. They will sail Wednesday, July 20, via the Furness-Bermuda line on the "Ft. St. George." The party will land at Hamilton, Bermuda. Four days on the islands and the return trip will begin July 26.

Montreal Labor Reverses Itself; Now Favors 'Sunday'

Montreal, June 7. Montreal labor has changed its mind regarding the question of Sunday theatres, through its official body, the Trades and Labor Council, and has rescinded the very close vote given Jan. 20, favoring the closing of theatres on Sundays, by a vote of 40 to 14, deciding that it was better in every way that the amusement places be kept open on Sundays.

Strong opposition came from delegates of the theatrical workers, members of the musicians, stagehands, bill-posters and motion picture operators' locals. This was, however, of no avail and the general opinion that the shutting off of their amusement to 60,000 workmen on the one day when they could enjoy it was not going to be done by a few disgruntled theatrical workers.

Par's Studio Weekly

Los Angeles, June 7. Paramount will get out a weekly studio publication. It is to tell all the gossip regarding the executives, stars, mechanical and office employees of the company. It is to be known as the Paramount Studio News.

Its first edition will appear at the local studios on June 8.

MOE USOSKIN, BANKRUPT

Moe Usoskin, 505 West 157th street, is taking the bankruptcy way out.

Usoskin is a Polish agent, and has three judgments totaling \$9,573 as liabilities, no assets.

Metro-Goldwyn-Mayer's short subject productions, as Paramount's, are up against stiff competition for business with their own affiliated theatre chain corporations.

Publix has issued a letter to its theatre managers, advising them to choose shorts not according to label, but only with regard to entertainment values based on the manager's personal, unbiased judgment.

M.-G.-M. and Paramount shorts are forced to turn to the overcrowded independent field for a possible outlet. Universal, Educational, Pathe and many other makers have this market overcrowded for shorts at prices the feature production companies cannot meet without incurring losses.

It is said the M.-G.-M. and Paramount short subject departments were formed on the basis that the film could be sold at a certain price. With the increased prices for feature films it was estimated that shorts had advanced similarly in price.

Rental Prices

Actually, the rental price of shorts has been kept as low as ever with the producers depending more and more on quantity production and increased buyers for profits. The feature production companies, unless special sales staffs are established, are also faced with the problem of trying to sell the small town exhibitor two parcels of films on two separate statements. From other sources than those mentioned previously in Variety it has again been stated convincingly that the small town exhibitor will get both films for the single price in the end. It is understood that Paramount and Metro-Goldwyn-Mayer are prepared to drop some money on the newsreels on account of the publicity value to be derived. The short subject departments, however, must be profitable to be retained.

TOURING ROXY SHOWS INTO FOX M.P. HOUSES

Roxy presentations produced for Fox's 14th street Academy of Music will be routed over the Fox Circuit of first run theatres, it is said. The Academy presentations will be put on for the opening of the new Fox houses in Washington and Philadelphia.

It has been decided that the Roxy theatre presentations could not be sent around because of special staging adaptable only to the Roxy and unsuitable for other houses. Added attractions, like Natacha Nottova, will be signed for the circuit following their appearance at the Roxy, if results warrant it.

Roxy contemplates eight more players to his stage jazz band, bringing the total to 80.

Hans Von Bradow, 55, Film Extra, Found Dead

Los Angeles, June 7. Hans von Bradow, 55, for three years a picture extra at Hollywood studios, was found dead in his room of a boarding house at 512 West Second street.

According to police evidence found in the room pointed to death being caused by acute alcoholism. An inquest was ordered.

RESOLUTION FOR HAYS

Los Angeles, June 7. The Association of Motion Pictures will hold a special meeting tomorrow (Wednesday) at which

Will H. Hays will make his final appearance before returning to New York after his semi-annual visit here.

It is understood that at this meeting the producers will present Hays with a resolution of confidence for the work he has accomplished since representing the interests of the picture industry.

THREAT TO BOLT CONVENTION; PRODUCER CHAINS NOT WANTED

M. P. T. O. A. Meet Started Morning Quietly with Usual Convention Debates—Woodhull Favored for Re-election Without O'Toole

By AL GREASON

(Variety Staff Correspondent)

Columbus, O., June 7.

Opening at the Neil Hotel here today, the eighth annual convention of the Theatre Owners of America, as usual, resolved itself into a political debate for leadership. On this, the opening session, the outlook is for the re-election of R. F. Woodhull, impressed into service as president when Eli Whitney Collins recently stepped out of office.

On the floor of the convention this afternoon Manny Rosenbaum, heading the West Pennsylvania delegation, threatened to bolt the convention if the open door policy were persisted in. He was joined in this position by Fred Wehnlager, St. Louis, and Adolph Shurman, Cleveland.

The open door policy is the proposal to admit national producer theatre chains into the M. P. T. O. A. fold. Opposition to such a move is based on the grounds that the producer exhibitor chains will step in as official controllers of the M. P. T. O. A.

This led up to Sidney S. Cohen making his keynote address. Cohen, as usual, sitting on the sense mean-while.

When finishing Cohen was in the same position he had been before he started, whatever that position may have been. He talked both for and against the open door.

Frank Rembusch, of Indiana, is expected to make a play as a candidate, but more as a gesture than seriously. The real opposition will come from the local group. William M. James, president of the Ohio State Division, has been mentioned, but he bowed out last night when he declared to Woodhull that he was not available.

This appears to pledge his neutrality, but lobby talk has it that when the nomination is tendered to him by loyal fellow staters and he declines, another local candidate will be projected in J. J. Harwood, president of the Columbus group, inside the State body.

By way of fostering their favorite son, the Ohio exhibitors are understood to have set up opposition to M. J. O'Toole as business manager, partly because it is a sweet job and partly, perhaps, to fortify themselves for a compromise or a trade on some other office.

Woodhull stands on the position that he will sink or swim with O'Toole.

All this manoeuvring over candidates hangs upon the real vital spur of the whole convention, which broadly speaking is the proposition of throwing open the membership in the theatre owners national body and state to all classes of exhibitors, including the chains owned by the big producer-distributors. This subject was broached informally at last year's convention, but never got beyond committee consideration. Since then it has been agitated within the membership.

Advocates of the open membership, including Woodhull, point out that this is the last stand of the independent organization. With a new national body controlling all theatres of the country, the independent exhibitor could co-operate with the Hays machine in defense of the screen from adverse legislation such as censorship, tax bills and innumerable local and state regulations. This is the producers' motive for joining. In return the exhibitors, so it is argued, would be in a better trading position within such an organization. It could iron out wrangles quietly and within the organization which are now fought out publicly. For one thing, it could get a better deal in the arbitrating matter and probably could go advantageously into negotiations for a better contract, the contract being just now a point of bitter dissatisfaction.

In any event some of the shrewdest men in the exhibitor ranks hold with Woodhull that producer membership is the lesser of the two impending fates, the other being the gradual decline of the independent exhibitor organization.

Supporters of the plan point out

B.&K. AND L.&T. HOUSES ALL PUBLIX IN CHICAGO

Merging Into Operating Unit—
May Have Single Head—
Same Offices

Chicago, June 7.

The Publix-controlled Balaban & Kat and Lubliner & Trinz picture house circuits will officially merge into one unit. The circuits have been notified that all future theatre and business dealings will be transacted in the name of Publix Theatres.

Until now, while owned by Publix, the two chains have operated separately. The singular control is likely to mean abolishment of all B. & K. and L. & T. trade marks, including canopies, electric signs and billing, with the Publix title succeeding, and also a revolutionary change in personnel.

Possibilities are that the L. & T. offices will be moved to the Chicago theatre, where B. & K. are located. Whether the change will bring about installation of one man as head of Publix interests in Chicago has not been revealed, but is so reported.

Balaban & Katz and Lubliner & Trinz, before and after combining, have been the outstanding picture house circuits in the middle west for over 15 years. At the present time, while both retain their own titles, B. & K. control and operate eight theatres in Chicago. Of these, four—Chicago, Oriental, Tivoli and Uptown, the first two in the Loop—are de luxe picture-presentation houses; two—McVicker's and Roosevelt, both in the Loop—play first-run straight films, while the North Shore and Central Park are outlying vaude-picture combos.

L. & T. control and operate in Chicago the Senate and Harding, de luxe picture-presentation theatres, both on the west side; North Center, Belmont and Congress, vaude-picture combos, and 19 straight picture houses throughout the city.

Ted Lewis Replaces Publix Unit, "Nights"

The John Murray Anderson unit, "Winter Nights," is dropping out of the Publix circuit after this week at the Olympia, New Haven. It will make room for Ted Lewis who opens next week at the Metropolitan, Boston.

The Olympia will not be part of the Publix chain (route), this stand retaining Alex Hyde and his musical entertainers as the permanent house attraction.

that already there are a considerable number of producer owned theatres in the organization, brought in when old independent exhibitors sold their holdings to the chain theatre operators. It is doubtful, according to some authorities, whether the national body could function now without this "alien" membership.

By way of detail this convention has quite the best exposition of accessories and a large representation of producers, including Metro-Goldwyn, United Artists, Universal and all the independents. In the face of increased production the feeling among the independents, as reflected in lobby talk, is that the coming season is going to be favorable to them, resembling that of two or three years, a banner season for the showman on prices. Quality this year is conceded to be better than before.

Canon Chase, of Brooklyn, is here on a mysterious mission.

The convention will be run through Thursday. Charley Chaplin is expected tomorrow. Among the speakers will be S. L. Rothapfel, Vic Donahey, Governor of Ohio; C. C. Pettiford, Nathan Burkan and Edgar Guest, the poet.

Pre-"Uncle Tom"

An independent film company is offering a picture under the title of "Uncle Tom's Cabin" in advance of the release of Universal's big production.

STANLEY FIRST TRYING OUT STAGE BANDS

With Master of Ceremonies—House Stock
Tab Cos. Passed Up

Permanent stage jazz bands with a master of ceremonies is being discussed by numerous managers of the larger Stanley theatres. At present the vaudeville programs are being booked on a similar policy. A band is the first requisite and the remainder of the bill is built around it.

Owing to the successful inauguration of the Paul Ash policy at the Branford, Newark, it is reported a number of the Stanley picture houses may adopt a similar policy. The difficulty lies in getting a master of ceremonies strong enough to be held over indefinitely. The house managers will be on the lookout to sign up boys who look good.

The idea of musical tabloid stock companies during the summer has been broached but apparently failed to meet with approval. It was in connection with this that the stage band and master of ceremonies policy was proposed, with the result that the latter idea may be accepted.

It is noteworthy that Harry Crull, manager of the Branford, who started the stage band policy for the Stanley Amusement Company, left the Keith-Albee forces over six months ago because his similar proposal was turned down.

It is understood that other Stanley managers are waiting to see how the Branford policy works during the summer before making changes.

The band scheme is also having a try-out at the Stanley-Strand, Brooklyn, N. Y.

Gilbert Vice Cortez for New "Anna Karenina"

Los Angeles, June 7. John Gilbert will replace Ricardo Cortez in the M-G-M new version of "Anna Karenina," to be remade under direction of Edward Gouling, with Greta Garbo.

Dimitri Buchowetzki's original version was scrapped in its entirety after several days of shooting at the M-G-M west coast studios.

'Wings' at Criterion Soon

"Old Ironsides" will leave the Criterion, New York, June 18 with a Broadway run of 27 weeks to its credit.

The house is to get "Wings" when that Paramount picture comes in. Meanwhile the theatre will either play host to a legit show or close for renovation prior to the aviation film's premiere.

Road-Showing "Kid"

Los Angeles, June 7. First National contemplates "The Patent Leather Kid," starring Richard Barthelmess, a road show production. It will have its premiere in the Globe, New York, Aug. 15 at \$2 top.

First National has leased the house for three months with an option.

SHRECK BACK ON "HERALD"

Jay Shreck has resigned from the Famous Players publicity department to rejoin the "Exhibitor's Herald," Chicago, as managing editor.

Dick O'Brien has been elected to handle trade paper publicity in Shreck's place.

EXHIBITORS MUCH INTERESTED IN PERMANENCY OF 'TALKERS'

Whether Only of Passing Novelty Class Important
Watching Reports of Reception and Grosses—
Small Town Exhibs' View

FANCHON-MARCO ON PUBLIX STAGES

Producing for Publix Theatres,
Besides W. C.'s—New Units
and Shifts of Entertainers

Los Angeles, June 7. With Fanchon and Marco, West Coast Theatres circuit producers, assigned to take over the stage productions of the Publix Theatres on the Pacific Coast, their first show will be installed at the Granada, San Francisco, June 7. This unit will be known as the Fanchon and Marco "Hoops Idea" and will be headed by Renoff and Renova.

Gene Morgan, master of ceremonies at Loew's State here for the past six months and considered one of the best drawing cards in Los Angeles, is also going to the Granada to remain as master of ceremonies.

The second of the Publix houses in which Fanchon and Marco shows will be staged is the Metropolitan, Los Angeles, on June 23. Rube Wolf, now at the Warfield, San Francisco, will be brought to the Metropolitan as master of ceremonies and concert master.

The bills for this house will be laid out in two units permitting for a 30-minute symphony concert and a regular stage unit presentation. The first presentation will be Fanchon and Marco "Maska Idea," headed by Nell Kelly, Lynn Cowan who is scoring at the Boulevard will be brought to Loew's State replacing Morgan as master of ceremonies.

Walt Roesner now at the T and D in Oakland will probably be sent back to San Francisco to replace Rube Wolf at the Warfield. Gino Severi at the Grand Lake in Oakland may be brought to the Criterion, Los Angeles, replacing Jan Rubin who is being sent to the California, former Publix house in San Francisco.

It is likely that Frank Jenks who succeeded Eddie Peabody as master of ceremonies at the Metropolitan will go to the Boulevard to replace Cowan. Eddie Peabody, in the east to make records, will be sent to the Fifth Avenue in Seattle, where he is scheduled to appear for eight weeks. He may go to the West Coast theatre in Portland, later, for eight weeks.

MacLean Denies Report

Los Angeles, June 7. Douglas MacLean has issued a statement denying published reports that he, Raymond Griffith and Jack Holt will join the Pathe P. D. C. group on a triple releasing plan. MacLean is still under contract to Paramount, at present engaged in making "Soft Cushions."

MacLean adds that he has not discussed releasing plans with any organization since his affiliation with Paramount. He intends to tour Europe with Mrs. MacLean in the fall.

D'Arrast Directing Menjou

Los Angeles, June 7. Harry D'Arrast will direct Adolph Menjou in "A Gentleman From Paris," originally produced but shelved by Metro-Goldwyn-Mayer under the title "Bellamy the Magnificent."

It was intended to have Joseph Von Sternberg direct, but due to a shift in plans the latter is preparing to direct Emil Jannings.

Graham Titling for Par

Los Angeles, June 7. Garret Graham has been signed by Paramount to title two pictures. The first will be "The Last Outlaw," starring Gary Cooper, with the second Thomas Meighan's "We're Gamblers All."

Graham was formerly press agent for Hal Roach. He has only been titling a little more than a year.

With the appearance of low priced talking film machines, independent exhibitors in the smaller cities are beginning to evince an interest regarding the possibilities. An important problem is not so much the price nor the varied quality of the different machines but whether talking films are merely a passing novelty or here to stay.

There is an immeasurable difference between synchronizations, to replace the pianist or violinist in the small theatre, and talking films. Orchestra synchronizations will, without a doubt, find a permanent welcome in the smaller theatres throughout the country. The proposed talking films, single and full feature length, represent another field.

From various organizations such as the Motion Picture Theatre Owners of America and the sundry Film Boards of Trade it is understood that thousands of exhibitors are watching every announcement for indications as to the drawing powers of "talkers."

To date single feature subjects have proven their value solely as novelties. In neighborhoods where the exhibitors were up against vaudeville opposition it has been shown that the talking film has been more than powerful enough to draw and hold patronage for the necessary length of time. The "talkers" have also proven themselves in many cases with "dead" houses. As novelties they have increased grosses in already profitable houses.

For the exhibitors in the smaller towns expecting the return of a \$20,000 investment plus a profit from increased grosses, "talkers" are considered impractical on account of the limited field. In the large city theatres there is always room for an added attraction.

There is an open field for synchronizations if the equipment and installation price of the machines can be brought within reach.

M-G-M Cut 30 Off; Still Largest Staff

Los Angeles, June 7. Metro-Goldwyn-Mayer's scenario and writing staff has been cut from 72 to 42 during the past week.

This still leaves the organization with the biggest writing staff on the coast.

Jesse James, Jr., Lawyer, Biographer for Dad's Film

Los Angeles, June 7. Jesse James, Jr., son of the famous bandit, is to act as technical adviser and biographer in the filming of the story of his father's life by Fred Thomson for Paramount.

James, prior to coming to the Coast, practiced law in Kansas City, coming here in October, 1926, following a nervous breakdown.

He was admitted to the bar in Los Angeles on May 23 and is now practicing.

Haskin Directing Jessel

Los Angeles, June 7. Byron Haskin has been assigned to direct George Jessel in "The Broadway Kid." It will be Jessel's first of two productions for Warner Bros. this summer.

King's "Combat," Pathe's

"The Combat" was finished last week in New York under Burton King's direction, for Pathe. King's pictures of late have been released by Commonwealth.

Greening in Hollywood

Los Angeles, May 31. Harry Cornell Greening, author of the "Fritz von Biltz" stories written during the war, is now in Hollywood.

He is preparing to do work for the picture producers as an author and original story writer.

ABE FABIAN'S SUICIDE

Newark, N. J., June 7.

Abraham M. Fabian, 31, oldest son of Jacob Fabian, founder of the Fabian chain, ended his life in his father's summer home at Long Branch, June 1, by inhaling illuminating gas. He is survived by his wife, Melanie F. Polachek-Fabian, who had started annulment proceedings.

Until last fall Mr. Fabian had been active in the affairs of the Stanley-Fabian organization. He became ill, however, and his mind was affected. Lately he had been under the care of a nurse, whose vigilance he avoided long enough to make away with himself. He had also been in several sanitariums.

Mrs. Fabian is the daughter of John Polachek, designer of the Fifth avenue traffic towers, and is but 18. She was married Sept. 7 of last year, and the couple sailed the next day for a year's trip abroad, but came back in October, when Mrs. Fabian returned to her father.

Annulment proceedings were started in the Supreme Court of New York in February. Mr. Polachek refused to give out the grounds.

M. & C. Organs Placed

Broadcasting of organ music from picture theatres is becoming general as a form of theatrical advertising. Several of the smaller new neighborhood houses are using this manner of exploitation to aid in making themselves generally known.

The Roosevelt, Buffalo, has installed a Marr & Colton organ and is broadcasting over a local station as a regular Sunday night feature. Orient, neighborhood house in Detroit, is broadcasting a daily noon-hour concert with a newly installed organ of the same make.

The new System, Syracuse; Feeley, Hazelton, Pa., and Finkelstein & Ruben's Lagoon, Minneapolis, also lately have put in the Marr & Colton organs.

CHERRY DAY FESTIVAL

Los Angeles, May 31.

Opening date for the Cherry Day Festival at Beaumont, Calif., has been set for June 10. An approximate 50,000 visitors are expected to attend.

K. P. Boulton, J. P. Jensen, Ed. Wallace, Bob Dillon and Bruce Drummond are on the committee in charge of the affair.

VITA'S CHI EXCHANGE

Paul Swift has left New York to open the Vitaphone Chicago exchange. E. R. James will be in direct charge as Swift will only prepare the official opening.

The Chicago exchange will take care of service for 48 theatres through the middle west as far northwest using Vitaphone. The New York office will be relieved of a great deal of pressure through this office, incidentally giving the exhibitors better attention.

BRONX SUMMER TIE-UP

The consolidated syndicate of 22 Bronx, N. Y., picture theatres is eliminating presentation attractions for the summer.

Instead of the circuit's tie-up with the Bronx "Home News" for the selection of a Miss Bronx prize beauty is being ballyhooed as the feature, with periodical elimination contests.

AUTO MEN'S THEATRE BLDG.

Detroit, June 7.

The Fisher brothers, foremost automobile body builders in America, are to erect a mammoth office building and theatre a block away from the General Motors building.

BALTO SCALE CUTS

Theatre Admissions Drop 50c and 10c for Summer

Baltimore, June 7.

Baltimore amusement enterprises are evidently going through a period of box office price cutting. The credit for initiating the movement apparently goes to the Auditorium where Edwin Knopf of the repertoire company, and Leonard McLaughlin of the James L. Kernan Co. agreed on \$1 top for the spring and summer season at that house. Its success impressed other impresarios with the result that prices are coming down generally.

The Maryland theatre, local Keith-Albee house, has just dropped its top 50c, making it \$1, while this week the first run Rivoli announces a "summer policy" at its box office which prices all matinee tickets except Saturdays and holidays, at 25c, a drop of 10 cents.

The Century and Valencia under the Loew regime had already installed a cut rate matinee from 11 to 12:30 at the two bit price. Whether they will drop the rest of the afternoon has not yet developed.

TEARLE'S ISSUE UP TO ACADEMY AGAINST M. P. P.

Free Lance Star Alleges Discrimination by Big Producers

Los Angeles, June 7.

The Academy of Motion Picture Arts and Sciences is having the first matter brought to attention by an actor against the Association of Motion Picture Producers in a complaint that Conway Tearle has made, stating that he has been frozen out so far as jobs are concerned at the studios of members of the association.

About two years ago Tearle served notice on the producers that he wanted a salary increase from \$2,500 to \$3,500 a week. The producers did not look with favor on the Tearle increase proposition, with the result the actor began free lancing and appearing in independent productions, securing his price for short jobs.

Two committees of the Academy have been listening to Tearle's side of the story for several weeks. They are preparing to make a report which will reach the Producers' Association's meeting this week.

Tearle in a statement intimated that a civil action against the producers might be started if some arrangement were not made whereby he could get work from members of the association. He stated that he was not going to be buffeted around without a legitimate reason, declaring that he had only three weeks work since he finished his last picture in August, 1926. He stated that while making that picture he had several offers for future work, but as soon as he finished the offer failed to materialize.

Tearle said he could not understand why he was being kept out of work, that he was not asking any more salary than he drew three years ago and does not think he is through as a picture actor.

Precedent

It is understood that the producers feel that Tearle is asking too much and even though the actor has asked the Academy to intercede in his behalf, it is said that several producers are determined to prevent action being taken in his favor as it would establish a precedent which would be costly to the producers so far as increases might be asked by free lance feature players and stars.

It is said that Tearle seemed to sense recently that he had little chance of getting anything worth while with the big producers unless he took stand on the matter and forced the issue. This thought came to him when Jesse Lasky stated that no individual could longer dominate Paramount and that pictures were supreme.

Tearle has been on the legit stage and screen for 25 years.

200 N. J. Exhibitors At Asbury June 21-23

Approximately 200 exhibitors are expected to attend the 7th annual convention of the Motion Picture Theatre Owners of New Jersey to be held June 21-23 at the Berkeley Carteret Hotel, Asbury Park, Leon Rosenblatt will preside.

Governor A. Harry Moore, of New Jersey, and Senator Edge will be present.

L. A. to N. Y.

Nat DePinet.
C. F. Chandler.
Charles Skouras.
Neal O'Hara.
Betty Jewel.
Victor Shapiro.
Abner Stupel.
Dale Hanshaw.
Wm. M. Pizor.

N. Y. to L. A.

Mr. and Mrs. Eddie Paul.
Al Fields.
Princess Mdivani.
Prince Mdivani.

SETTING THE PACE for OUR FOLLOWERS

(No. 535—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation)

THERE IS NO PICTURE COMPANY—THERE NEVER HAS BEEN ANY picture company—there never will be any picture company—in which the exhibitor takes a personal interest as he does in Universal.

ITS TRIUMPH AND ITS TROUBLES ARE AS PERSONAL TO HIM AS his very own.

TO HIM, UNIVERSAL IS NOT A SOULLESS, COLD-BLOODED CORPORATION but a living, breathing, human personality.

THEREFORE, WHEN A COMPARISON OF THE NEWLY ANNOUNCED product of all the companies was made and it was found that Universal has out-distanced the whole field in the box-office appeal of its pictures, a genuine, national cry of delight went up and its echoes will not die down for a long time to come.

WHAT A MOMENT, MY FRIENDS!

WHAT A MOMENT TO THE UNIVERSAL ORGANIZATION, TO MY associates and, if you please, to your humble servant!

CAN YOU IMAGINE WHAT AN INSPIRATION THIS IS TO EVERY MAN in the Universal family? Can you possibly picture what a spur your hearty applause is to our efforts?

THINK WHAT IT MEANS. THE OLDEST BIG PICTURE COMPANY IN THE business, instead of growing stale and habit-ridden, sets the pace for the whole industry!

WHY HASN'T UNIVERSAL FALLEN BEHIND? WHY HASN'T IT BECOME old fogey in its notions? For the very simple reason that we have always kept an even balance of experience and youth in our personnel.

UNIVERSAL HAS BROUGHT MORE NEW IDEAS INTO THE BUSINESS than any other company. It has never been afraid to "try anything once". It has never forgotten that this is a business demanding novelty—something new and different all the time. While others have theorized ponderously about the necessity of young blood and new ideas, Universal has never stopped adding those very things to its vital forces.

SO, IT IS SOMETHING OF AN ACHIEVEMENT, IN THE FACE OF KEEN competition, to have produced the ideal list of pictures for the biggest season in the history of picturedom. That's what we offer you now—the ideal list.

BUT IT IS EVEN MORE OF AN ACHIEVEMENT OVER A LONG SPAN OF years to have held the affection and personal interest of the exhibitor to such an extent that he is delighted to the very bottom of his heart to know that Universal again "has 'em all licked".

DROPPING CASE AGAINST F. P.

Washington, June 7. Following the United States Supreme Court decision in the Eastman Kodak case, the Federal Trade Commission is understood to be convinced its case against Famous Players-Lasky now has but one remaining angle, that of block booking, a practice common to the entire trade.

The Commission did not get the information they had hoped for from the Eastman precedent, but the opinions expressed while not guiding the Commission in the F. P.

matter definitely narrowed their case to the block booking phase.

The Commission may be compelled to dismiss the F. P. case, as the question seems to be solely one of time and method, when and how the dismissal will be made. The Commission will be expected to try to organize a conference of the picture industry for the purpose of considering and arbitrating trade practices. That again raises the point of whether the industry will voluntarily accept such a proposal from the Commission and enter into discussion with the Government on the practices objected to.

The belief that the F. P. case must be dropped is based on the court ruling that the Commission had no authority to order the sale of assets acquired by a company prior to lodgment of complaint of alleged monopoly. The original merger between Famous Players and Lasky, as well as the theatre acquisitions, were accomplished long before the Commission issued its complaint.

U Takes Yost Houses

Los Angeles, June 7. E. D. Yost, who purchased a group of theatres in Santa Ana for \$200,000, has turned his holdings over to Universal. The deal involves the leases on the Yost Broadway, West End and Yost Theatre on Spurgeon street.

Involved in the transaction is the creation of the Yost Theatre Company, contemplating the organization of a chain of theatres in Orange County, of which Yost will be president.

ADOREE AS "ROSE MARIE"

Los Angeles, June 7. Renee Adoree will play the lead in the screen version of "Rose-Marie," slated for the 1928 schedule by M-G-M. William Nigh will direct.

BUTTE HOUSES CLOSED BY UNION'S DEMANDS

Operators and Stage Hands
Want More Money,
Less Work

Butte, Mont., June 7. Two picture houses have been forced to close and two vaude houses may not open for their week-end performances as the result of a walkout of machine operators and stage hands.

The operators asked for an increase from \$52.50 for a seven-day week to \$54 for a six-day week of six hours a day. The stage hands asked for \$45 for a five-day week instead of \$37.50.

Demands of both groups were refused by the managers, with the result that all uptown movie houses except two are now closed. One, American, had closed for the summer two days before the strike.

The Ansonia and Orpheum, owned by the Ansonia Amusement Co., are the closed houses. The Rialto, owned by the Pacific Northwest Theatres, and the Liberty, owned by the Montana Amusement Co., are running, with the managers operating the projection machines.

The Broadway, playing Association vaude three days a week, and the Parkway, with Pan vaude Sunday, Monday and Tuesday, will not open this week unless the stage employees consent to work at the old scale.

Managers and employees are standing pat. Meanwhile the dance halls, two of which have entertainers, are reaping a harvest.

CORONER'S HANSEN VERDICT

Los Angeles, June 7. Funeral arrangements for Einar Hansen are being held up pending cable instructions from relatives in Sweden.

The coroner's jury sitting on the case brought in a verdict that the actor met his death through collision with another speeding car, whose lights blinded him. The coroner thought the other car, unknown, must have been doing close to 70 miles an hour.

Partington in Favor of 10 Percenters—Tells Why

Los Angeles, June 7. Jack Partington, head of the Publix production department on Coast, who is en route to New York, was still sanctioning the methods of operation employed by Joe Cornbleth, 10 percent agent, who occupied a beautiful suite provided Partington by Publix as his private office when he left here.

When a Variety reporter called Partington's attention to the fact that an artist had tried out for him and, proving satisfactory, was informed by him to see Cornbleth and arrange salary terms, etc., and that the artist had refused to give up the 10 percent Cornbleth demanded, which resulted in no contract, the production head of Publix said he thought there was no harm in it. He replied that as long as Max Turner, a relative of A. J. Balaban, Balaban & Katz, was permitted to operate in a similar way with that organization, there was no harm in a 10 percenter being installed in the Publix general offices here.

The Variety reporter inquired of Partington whether or not it would be an advantage to do business direct instead of having a 10 percent interceder. Partington politely replied that this matter concerned nobody but himself, and that as long as Sam Katz did not object he did not see how it could annoy anyone else.

Partington has turned over his entire production department to Fanchon and Marco and will be connected with the home offices of Publix in New York in the future.

W. C. Taking Egyptian

Los Angeles, June 7. West Coast Theatres circuit has signed a five-year lease to take over Grauman's Egyptian, Hollywood, upon the completion of the run of "Topsy and Eva" with the Duncan Sisters in person. The film starts June 10.

At present West Coast holds one-third interest in the theatre, with United Artists the rest. The house will have a first run policy for Hollywood, getting the choice of pictures that have run first at the Metropolitan, Loew's State, Million Dollar and other down town houses. Fanchon and Marco prolog will be featured.

"THE CALIFORNIA CLOWN"



EDDIE MORAN

Says: Another week yet I'm here—State Detroit. I mean—with Charlie Melsor—I am—so what? Fanchon & Marco everybody can't be wrong—ask Howard Pierce how Detroit is raving. Creators I am—now—different—watch my imitators. Detroit is now talking my language—for magazines, stories I'm writing, already. Give in Marco. My sixteenth week already it is—leaving soon—who's next? Ah, Few, Few, Few!



ABE LYMAN

and his
BRUNSWICK RECORDING
ORCHESTRA
NOW AT
THE DELLS, CHICAGO

Bernardo De Pace

MANDOLIN VIRTUOSO
in "MILADY'S PERFUMES" UNIT
THIS WEEK (JUNE 4)—PALACE, DALLAS, TEXAS
NEXT WEEK (JUNE 11)—TEXAS, SAN ANTONIO, TEXAS
Victor and Vitaphone Artist Direction WILLIAM MORRIS OFFICE

DAVE GOULD

CREATING NOVEL DANCE IDEAS

TENTH MONTH WITH
LUBLINER & TRINZ {Harding} Chicago
BALABAN & KATZ {Senate} State, Hammond, Ind.
Thanks to MR. SAM TRINZ and CHAS. NIGGEMEYER

WASHINGTON "TIMES" "LYTELL BOWLS 'EM OVER AT KEITH'S"

By Frank Baer

"By some providential quirk, the finest actor in vaudeville (and one of the best on the stage) and the finest one-act play E. F. Albee ever has presented in any one of his houses are on the same Keith bill.

"You can take a dozen 'Scarlet Letters' home for little Ray to play with, or give Uncle Jake a jazz band for Easter, but give me the few minutes Bert Lytell puts in 'The Valiant' and there will be no resentment.

"Roland Robbins (Maitre d'Hotel of Keith's) is lucky to get this Lytell boy again. He's a darn good actor and so infinitely better speaking his lines instead of having some title-writer in Hollywood garble them for him that it is a pity some author hasn't written Bert a whale of a play and given him a chance to escape from the West Coast."

BERT LYTELL

RETURNING TO HOLLYWOOD

TO DO

"ALIAS THE LONE WOLF"

vaudevillians, without either permitted to do any screen comedy.

According to this picture the people want to see Bill Rogers when he's talking, not acting, for the Fifth Avenue held far from capacity Monday night with the picture, his name and Miss Gish's largely billed outside.

Scenario adapted from the Guy Bolton play of same name, produced in New York some time ago. Made by British National, an English producing concern promoted by J. D. Williams, American, who is reported no longer connected with it.

Paramount has the American distribution. Early reports were that the picture would not be released, perhaps because of the libels or just because it's nearly a picture, but if Keith-Albee want to buy it, why not? Anyone else except for the one-dayers should not take a chance unless certain that the Rogers-Gish combo will do the b. o. trick. The shooting galleries or the sticks where the sight of Will Rogers might mean something, away from a Vitaphone, can handle it if cheap enough for the gamble, but whomsoever sees Will Rogers here and have not seen or heard him previously will be disappointed in our Bill.

Miss Gish looks nice at times and the other times may be blamed upon the English. *Time.*

THE TENDER HOUR

First National picture starring Billie Dove and featuring Ben Lyon, Alec B. Francis and Montague Love underlined. Story by Carey Wilson with George Fitzmaurice directing. At the Strand, New York, week June 4. Running time, 75 mins.

Marica Kane.....Billie Dove
Wally MacKenzie.....Ben Lyon
Grand Duke Sergelitch.....Montague Love
Gord.....Constance Romanoff
Vicente Chinilly.....Alec B. Francis
Tana.....Laska Winter
Rough-House Higgins.....T. Roy Barnes
Pussy-Finger.....Buddy Post
The Wrestler.....George Kotsanaros

F. N. is presumably grooming Billie Dove to succeed to the niche formerly held by Corinne Griffith previous to the latter going over to United Artists. If that's the case, First National undoubtedly has a chance to do it, but Miss Dove is going to need stories. Better than this one.

This girl has an abundance of beauty with which to gain a male following while the clothes she has been wearing in her recent pictures are bound to draw feminine attention and attendance. That being so, the best thing the story pickers can do is get some tales for Miss Dove.

"The Tender Hour" is practically a 400-foot picture. That is, the punch action and title laughs are all in the last half of the last reel. Ahead of that is much heavy unwinding on lavish sets, impressive costumes by Miss Dove, an Egyptian stage ballet and not much story.

As far as the plot is concerned, it's very familiar. Marica Kane believes her juvenile lover dead, so marries the Russian duke under persuasion of her father, who has an eye on the latter's oil holdings. But Wally isn't dead, and turns up just after the ceremony. Following this most of the footage is used to get Marica out of the predicament, meanwhile depicting too much anguish by the lovers.

Comedy is introduced through Wally, on a stew, falling in with a hard-boiled threesome from the States, impersonated by T. Roy Barnes, Buddy Post and George Kotsanaros. Pretty much rough and tumble from then on with the wall-to-wall way at the finish in the laugh-getting titles.

Lots of production to this one and good performances by Miss Dove and Montague Love, the latter as the heavy "heavy." Ben Lyon looks okay as the lover, but doesn't convince physically when up against in the hand-to-hand calisthenics. The comedy trio are invaluable as a bolstering influence, but Alec B. Francis has little to do.

Fitzmaurice has "traveled" his camera in the opening passages almost as far as the combined mileage of Lindbergh and Chamberlin. The lens never seems to stop moving and the effect becomes monotonous. However, the sets give the audience plenty to look at while the Egyptian Ballet appears, an added tidbit not necessary in view of the lengthy footage and the expense it involved.

Nothing to classify this one as a

"smash" and saved by its late comedy. Should draw moderately and too lightweight to mean anything to Miss Dove other than from a physical standpoint. *Sid.*

SLAVES OF BEAUTY

Fox production. Directed by J. J. Hyatt. From the story by Nina Wilcox Putnam. Featuring Olive Tell and Earle Foxe, with cast including Robert Holmes and Margaret Livingston. At the Hippodrome week June 6. Running time about 55 minutes.

Fair program picture built up from interesting story. Angle of mother and daughter fighting for the same man, even though the daughter is only doing so to prove a point, is not played for full value.

The love story of the middle-aged woman was allowed to overshadow interest in the younger couple too much, reducing the latter to the status of nonentities.

Story is of an old-fashioned husband who invents a beauty clay through which the wife becomes wealthy from a beauty parlor. The husband sticks to old clothes, wife stays young, and finally starts chasing the handsome manager in her employ.

Papa wakes up, establishes a rival beauty parlor and takes away all of mama's business, following divorce proceedings. Mama repents after being shown the kind of blackguard the manager really is. Sounds very good, but doesn't look half so good in the picture.

The Whirlwind of Youth

Paramount presentation starring Lois Moran; directed by Rowland V. Lee, adapted by Julien Josephson from A. Hamilton Gibbs' novel, "Soundings." Runs 60 minutes at Paramount, New York, week June 4.

Nancy Hawthorne.....Lois Moran
Heloise.....Vera Veronina
Bob Whitaker.....Donald Keith
Cornelia Evans.....Alyce Mills
Lloyd Evans.....Larry Kent
Curley.....Gareth Hughes
Jim Hawthorne.....Charles Lane

"Soundings," the Hamilton Gibbs novel source of this Paramount flicker, metamorphosed into the racy title of "The Whirlwind of Youth," suggests from this trite adaptation that the book was probably a rather interesting study of flaming youth on the half shell.

As presented it has its moments, but sums up as pretty familiar stuff about the 18-year-old heroine la-

boring under suppressed amorous desires and unrequited love. The object of her affection is the original "it" kid, played by Donald Keith, whose S. A. seems deadly for any and all females.

The manner of registering Keith's lady-killing qualities is to show him wrestling and kissing the gamut from English flappers to torrid senoritas, with a native French gal in between. If nothing else, the Keith technique on the screen should click with the adolescents, particularly frails, which may mean he will set a pace for himself on the screen in that role. And considering everything else, Keith does pretty well.

Vera Veronina, who is featured, is just fair as the hot Spanish mamma. Alyce Mills is tepid in an inconsequential role. Larry Kent isn't or wasn't he a Paramount Junior star?—acts conventionally manly through 60 minutes of the running time, but suggests greater possibilities if given the opportunity. Gareth Hughes, whose screen veteranism exceeds the Junior Star idea, is absolutely wasted in a minor role not commensurate with his prestige. He makes a few brief appearances in the opening shots.

Individually Miss Moran, who is solely starred above the title, sustains the picture. She is an optical treat and can do her stuff before the lens, in and out of close-ups.

It winds up with the kissing papa falling for Miss Moran in a behind-the-front romance, he as a British army officer, she as a nurse.

The picture has two box office assets, youth and romance plus, which should carry it. Coupled with the Whiteman orchestra as the big musical noise at the Paramount this week, both should do business. *Abcl.*

FOREST HAVOC

Elbree picture, presented by W. T. Lackey. Directed by Stuart Paton. Photographed by Al Prince and Wm. H. Tuers. At the Tivoli, New York, as one half double bill, one day (June 4). Running time, 65 minutes.

Forrest Stanley.....Forrest Stanley
Lenore Renwick.....Peggy Montgomery
John Garue.....Ernest Hillard
Sandy McTae.....Harry Todd
Sarah Bolton.....Martha Mattox
George Renwick.....Sidney De Grey

The 65 minutes running time indicates that this picture is relied upon to carry itself in most places. Although presented here with four shorts and another feature and

booked in for only one day, the reaction to it noted among a certain element in the audience is fair reason for oking it as a solo feature in one classification of houses. This embraces those theatres whose patronage has been built up on a diet of thrills and old-fashioned melodrama. For theatres whose customers expect a modern type of picture the verdict is nix.

Technically the picture hits high and low. The presence of two themes, adventure and love, running side by side and each having its big moments is the one sign of intelligent directing. That the big moments are spoiled by crude handling is unfortunate.

Titles are weak. They can't handle emotion without slobbering over the magnificence of it all, and they fail to account for lack of continuity in the film. Taking the picture strictly on its word, it seems that the hero met the heroine, married her that night, and became the proud father of a bouncing boy either the next day or a few hours later. Lapses of time must be guessed at by the audience.

Story is of a crooked lumber camp boss, who is stealing logs from the owner. He is also engaged to the old man's daughter. A young assistant gets the girl's attention; and after the youngster rescues her in a forest fire she marries him and has that baby.

In the rescue the youth was hurt, and he later goes blind. The monotony of living with a blind man gets the girl after a while, and she is almost persuaded to blow with her previous love.

The hubby hears of it and pulls a blind fight with the villain. In the battle he regains his sight and recovers the love of his wife. The lumber graft is also exposed.

The cast is emotionally weak, but good enough on straight stuff. Forrest Stanley and Peggy Montgomery have the looks and fair talent. Support sufficient.

Despite its weaknesses there is a limited market for this as a single feature. The customers it draws will overlook the technical sadness.

Phillip Sleeman, Gwen Lee, Edward Sturgis, Rose Burdick added to "After Midnight," starring Norma Shearer with Lawrence Grey opposite. Monte Bell directing. M.-G.-M.

SAVAGE PASSIONS

Made by Nat Levine in association with Albee Productions, Inc. Alice Calhoun featured. Directed by Fred S. Allen from original story by Mary Eunice McCarthy. In the cast, Lucy Beaumont, Eddie Phillips and others. Running time, 55 minutes. Half double feature bill ("Treasure Before Business," another independent). At Loew's New York, New York, one day, June 2.

An arresting box office title is here displayed. Instead of a South Seas romance as might be expected, the title reference is to the unbridled hates and fighting instincts of the Tennessee mountain feudists, their fierce pride, sullen resentments and bitter rivalries with the law.

Out of this material the producers have made rather an interesting picture, interesting in its types. The principal factor against it is that the subject matter has little broad interest. The romantic side is made rather secondary, center of attention being directed toward the young lawyer who tries to bring to the settlement of a back country dispute the arbitrement of the legal machine instead of the traditional resort to rifle bullet.

It scarcely needs saying that for screen purposes there is more drama

(Continued on page 17)

GEORGE BOYCE

"Nimble Limbs"

This Week — Playing Return Engagement with Paul Ash, Oriental Theatre, Chicago.

Week June 6—Uptown, Chicago.
Week June 13—Tivoli, Chicago.

Direction MAX TURNER

Thanks to PAUL ASH and MORRIS SILVER

BENNETT TWINS

KATHRYN

GLADYS

Little Bare Kneed Syncopators



VITAPHONE STARS

First of their kind to make a Vitaphone Recording, also appearing in person in conjunction with their Vitaphone Presentation.

NOW

WEEK OF JUNE 12

FOX'S GREAT LAKES, BUFFALO

PLAYING THIS SEASON

GREATER MOVING PICTURE THEATRES

NOVELLE BROS.

Now with the Greatest and Most Elaborate of Stage Presentations

"PUBLIX ANNIVERSARY CELEBRATION"

P. S.—Our "Cat's Meow" is fully protected—so lay off, as we will prosecute

COMING SOON—"Fritzi & Ritzi"

Regards to FANCHON & MARCO

PAR SCHOOL FOR MGRS. OFF UNTIL NEXT JAN.

Jack Barry, principal of the Paramount School for Managers, has gone south, invited by the Saenger circuit to spend two weeks in New Orleans instructing its school of 200 young managers.

Mr. Barry has been at the head of the Paramount School for Managers around New York. It lately finished a course and will not install the new list of applicants until around Jan. 1, next.

In the recent course Barry instructed 21 "pupils" with all placed for positions upon graduation.

When the new Paramount term starts Barry will again take the teaching helm.

The Saenger circuit is the daddy of managerial schools in this country. It was an innovation inspired by E. V. Richards, the Saenger executive.

White-Wood Dissolution
White and Wood have dissolved as a vaude team.

Jack White has entered the agency field, becoming affiliated with Al Grossman, Loew agent.

CHICAGO HAS

Albert F. Brown
FEATURE ORGANIST
and His Organ Solo
Scrim Presentations

Staged by Raymond Q. Dalton
GRANADA THEATRE

B. & K. Take Paradise

Chicago, June 7.

Balaban & Katz (Publix) have purchased National Playhouses' partially built Paradise, Crawford avenue and Washington street, for a consideration said to be about \$1,500,000.

A sectional opposition angle created by the opening of Marks Bros.' Marbro encouraged the deal. The Marbro is oppositish to the Lubliner & Trinz (Publix) Senate, six-year-old house, and the Paradise is situated half way between the two.

By the transfer of the Paradise a deal is hanging fire whereby Orpheum Circuit would take over the Senate. Should this be terminated Publix would concentrate on the Paradise to buck the Marbro.

Another deal under consideration is the purchase by B. & K. of the Piccadilly, south side flop, which the Schoenstadts have offered for sale.

WEST COAST'S 7 NEW THEATRES NEAR PACIFIC

Los Angeles, June 7.

West Coast Theatres circuit intends to spend over \$4,000,000 for the construction of seven theatres. At the same time the company will branch out into new territory by going into Phoenix, Ariz., where a 2,500-seater is to be built on a location not yet announced.

The other new houses include a 3,000-seater in Spokane, 2,000-seater at Redlands, 2,000-seater at Riverside, 2,500-seater at San Bernardino, a 2,000-seater at Redmond Beach to replace the present Art Theatre, and a new house at Oakland in the downtown district. All but Spokane are in California.

KANS.-MO. MEETING POORLY ATTENDED

Topeka, Kan., June 7.

No action on any of the problems of the theatre owner was taken by members of the Kansas-Missouri Motion Picture Owners' Association in session in Topeka. One of the poorest attended sessions of the organization of its history.

Some way of beating the music tax was the chief desire of those who were here but aside from an attempt to get federal legislation amending the copyright law under which the publishers and composers are now working, no idea was forthcoming. R. R. Blechle of Kansas City, president of the organization, declared that now was not the time to start anything like that.

The most cheering thing about the meeting was the fact that the expenses of the convention were more than met by a midnight benefit show given at the Jayhawk. The affair was given as a part of the convention and the public invited to attend at half a dollar per. House packed for mediocre show.

Practically all the officers of the organization were re-elected. They are R. R. Blechle of Kansas City, Kan., president; Fred Meyn, Kansas City, Mo., secretary and treasurer. Vice presidents include Charles Burkey of Kansas City; A. F. Baker of Kansas City; Ben Levy of Joplin; Charles L. McElvey of Herrington, Kansas.

The board of directors for the ensuing year is: For Kansas—Lawrence Bruening, Topeka; Glen Dickinson of Lawrence; L. M. Miller of Wichita; G. L. Hooper of Topeka; E. E. Frazier of Pittsburgh. For Missouri—T. D. Block of Odessa; L. E. Wilhoit of Springfield; K. S. Duncan of Kansas City; C. R. Wilson of Liberty, and Elmer Rhoden of Kansas City.

Fox Name Off New Great Lakes, Buffalo

Buffalo, June 7.

The name "Fox" is off all publicity matter of the new Great Lakes theatre, formerly announced as Fox's Great Lakes. Fox remains only on the marquee and in the lights.

House is being operated by M. Comerford of Binghamton, with Fox reported interested up to 17 percent of the stock.

Robert De Lacey is directing Tom Tyler in "Tom's Gang" for F. B. O. Adapted from original story, "The Haunted Ranch," by Frank Howard Clark.

200 at Franklin Dinner

Los Angeles, June 7.

More than 200 picture producers, executives, actors, newspaper men and bankers attended a dinner given in honor of Harold B. Franklin, president and general manager of West Coast Theatres Circuit by First National Pictures at the Biltmore Hotel. A surprise was handed the president when four state chairmen of the Parent-Teacher Association of California joined the other guests in pledging co-operation to Franklin in his efforts for clean and better pictures on the screen of California theatres.

Fanchon and Marco presented the entertainment program. M. C. Levee was in charge of the dinner, with George Landy, director of publicity for First National. Rupert Hughes functioned as toastmaster, with the following speakers: Cecil B. De Mille, John R. Dillon, Henry Herzbrun, George Jessel, M. C. Levee, Louis B. Mayer, Gavin McNabb, Al Rocket, Joseph M. Schenck, Sam Spring and Milton Sills.

Franklin in a brief response stated that at all times it shall be his aim to continue the presentation of only the highest type of entertainment, and thanked the producers for their hearty co-operation with the exhibitors in carrying out this purpose.

EVELYN EGAN'S CRASH

(Continued from page 9)

have been wondering whether or not I haven't made a mistake.

"If I said or did anything that offended you, I assure you it was absolutely unintentional, dear. Don't you think that some allowance could be made for something like that, especially under the conditions that existed? I think you understand, Bill, that I appreciate and value your friendship, so if my impression is wrong, will you please give me some reassurance, and if right, I am going to be forgiven.

"I think you understand me enough by this time to know that I would not be likely to write a note like this unless really concerned.

"Very sincerely, E."

A note found in Miss Egan's purse was addressed to E. E., which read: "I would like to take you to dinner about 7.30 and see you for about an hour thereafter. May I? We are going to make a definite decision about your future residence if I see you. B."

Miss Egan lived with her parents, Mr. and Mrs. R. E. Egan, at 2133 Fairfax avenue, Hollywood. Holman, besides being associated with the Christies, was secretary and treasurer of the Hollywood Music Box corporation which backed Carter De Haven in the operation of that theatre.

Didn't Pay for Trailers

Chicago, June 7.

Art Titles Studios has filed attachment against the Kelley Country Store Company for moneys alleged due on purchase of trailers.

Kelley Company runs "Country Store" nights in local picture houses.

FILMING UP-STATE

Silver Eagle Co. Making Film Around Finger Lakes

Auburn, N. Y., June 7.

During this month the Silver Eagle Motion Picture Corporation of New York has made arrangements to bring its company and equipment into the Finger Lakes country and establish headquarters at Valois Farms Castle on the east shore of Seneca Lake. The company plans to use settings about each of the six Finger Lakes during their summer's stay, with the greater majority of the scenes being filmed in the state parks of the region. Night interiors taken at the castle will be a feature of their work.

The film company has as its leads Betty Jordan and Dick Coley.

"Brass Commandments," by Charles Alden Selter, will be Buck Jones' next for Fox. Lambert Hillier will do the adaptation and direct.

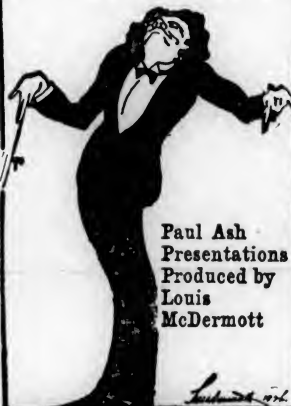
PAUL ASH

NOW AT

BALABAN & KATZ

New Oriental Theatre
CHICAGO

"Exclusively Columbia
Recording Artist"



Paul Ash
Presentations
Produced by
Louis
McDermott

**PAUL
ASH**

A NEW ENTERTAINMENT INNOVATION

AT

LOEW'S SHERIDAN THEATRE

Greenwich Village, New York City

OPENS MONDAY (JUNE 13)

WITH

AL LENTZ

and his TUNEFUL COMEDIANS

Exclusive Columbia Recording Artists

AS THE FEATURED MUSICAL ENTERTAINERS

Booked Indefinitely—WE HOPE!!!

A Bow and a Bouquet to and for Messrs. Louis K. Sidney, Joe Vogel and S. H. Meinhold of the Loew office for their many kindnesses and courtesies

CHAZ CHASE

UNIQUE INTERNATIONAL COMEDIAN

Now With

**"PUBLIX ANNIVERSARY
SYNCOPIATION CELEBRATION"**

Direction WM. MORRIS OFFICE

Regards to AL MELNICK

SAVAGE PASSIONS

(Continued from page 15)

In one gun fight than in 10 arrests for murder by legal process. Hence the whole picture is the contrary of drama. Settlement of a mountain feud by resort to the courts may have a fine ethical precept, but for picture purposes it is like two husky lovers deciding who shall have the girl by matching pennies.

In the end, of course, the feud has to be settled by a man-to-man fight in which hero and heavy battle, but this came only at the tail end of rather a tame five reels. Mountain scenery makes a fine setting for the action and the players are notably authentic in appearance and manner.

Picture probably was made at a minimum cost, the settings being either the inexpensive out of doors or the simple cabins of the mountaineers. Serves for its present purpose as a program filler, the arresting title being an asset. *Rush.*

HEAVEN ON EARTH

Metro-Goldwyn-Mayer production, directed by Phil Rosen. From the story by Harvey Gates. Featuring Conrad Nagel and Renee Adoree, with cast including Gwen Lee, Jessica Gordon, Marcia May and Pat Hartigan. At Loew's American, June 2-3. Running time, about one hour.

A good box-office title and irresistible story appeal stupidly directed and miscast.

It is on stories of this kind that some of the greatest picture successes have been based. An autocratic, all-powerful aunt, accustomed to directing the destinies of the largest silk mills in Southern France and incidentally ruling the social, political and financial destinies of the townfolk, has raised an apparently emotionless nephew under the same restraining policy. The idea was to prepare for the inevitable break when the young man's passions would assert themselves.

As far as Phil Rosen was concerned, it was sufficient that a tremendously powerful character such as the aunt should exist only in the subtitles. The woman in the role was quite pleasant, if at times a little firm, but far from the ruthless tyrant described.

Conrad Nagel is the nephew. He looks the clean-cut young American business man, and putting on a pair of velvet breeches and a tam doesn't change the impression. The break is quite passionless, and the disappearance from home handled too easily to cause eye tension.

Renee Adoree is the gypsy caravan girl whom the wealthy young man meets and loves. They travel together along the country roads, living in a freedom often dreamt of but never achieved. The love scenes here offered some fine opportunities, but the director kept his young man scrupulously as emotionless as before the break from home.

Metro can even now take this story and with slight changes by another director the results will probably be so far different from this production as to be presentable for sale as another production.

Picture is too lustreless for the first-runs, hardly reaching usual M-G-M production standards. It has not played the Capitol on Broadway, but got one day at Loew's New York.

BLAZING DAYS

Blue Streak western, directed by William Wyler from story by Florence Hyerson. Featuring Fred Humes, Eva Gregory in support. At Columbus one day (June 2) on double-feature bill. Running time, 55 minutes.

This is a picture, a western picture. Not a good picture; not a bad picture. It's a western picture.

It is a-bout cow-boys and love. Of course, you are not old enough to really know what love is, but it is a-bout kiss-sing.

You will like this picture. It has a stage-coach rob-ber-y—what a big word! It means naught-y steal-ing. The la-dy is out-west with her bro-ther. He has a sick-ness in his che-st and he wants to get well like you would if you had a sick-ness in your che-st.

The cow-boy out west loves the la-dy. But some-one robs the stage-coach, and every-one thinks the sick bro-ther did it. Be-cause he gets a lot of mo-ney and won't tell where he got it. He really won't in craps (those shak-ing things) or cards, but he's a-shamed to tell. So sis-ter and the cow-boy think he rob-bed the stage-coach, and the cow-boy thinks the sis-ter hel-ped, be-cause she is try-ing to pro-tect her bro-ther.

But things look ba-ad! Cow-boy thinks the sis-ter is al-so a thief, so he does-n't love her any mo-re.

Gue-ss what? Cow-boy finds the ba-ad vil-lin man who lo-ves the girl, too, real-ly rob-bed the stage-coach. He makes the ba-ad man tell every-bo-dy, and so every-thing is all right.

Kind of sil-ly. But gu-ess what. Lots and lots of grown-up peo-ple think and act just a-bout like you chil-dren do, and the pic-ture is made for them.

Fun-ny kind of peo-ple. Go to see these pic-tures o-ver and o-ver, and don't se-em to ti-re.

But re-mem-ber, if e-ver you see

one of the-se gro-wn-up peo-ple co-ming out of a the-a-tre where th-ese pic-tures are be-ing shown, run and run and run as fast as your lit-tle legs can car-ry you. Be-cause—w-ell—

SHE'S MY BABY

Joe Rock production released through Sterling. Directed by Fred Windemere. Featuring Earle Williams, Bobby Agnew and Mildred Harris. At Loew's New York as one half double bill one day, May 31. Running time around 65 minutes.

At Loew's New York this day were two independent features, this one Sterling (Rock), and the other Lumas (Sax), with either capable of standing up by itself for longer than a day.

It was just a break for the double bill and, of course, the independents had to suffer.

Loew's New York uses nine features weekly, having two double feature days. It's certain that among the nine last week were two poorer pictures than "She's My Baby" (Sterling) and "Sinews of Steel" (Lumas).

Had "She's My Baby" better captions and a better title, it would have been in the first rate program release rank. The picture is too good for the indefinite farcical title of "She's My Baby" with its flippancy relation only understood by a few fly people in large cities. The

story is so well done that laughing captions would have accentuated its worth. Instead the captions sounded ordinary, machine-made, denoting that little money and less attention had been given.

Repeatedly "She's My Baby" steadily missed becoming a big comedy film. As it was, though, there are many laughs in it, a lively taut story and a neatly made feature besides.

The story started with a newly wedded couple, honeymooning loving, but immediately jumping to 20 years after, when everything's a scowl between them. Their daughter has grown up; there is a phoney prince around making a play for mother and a cabaret soubret is after the old man, with the daughter taking late night rides to road houses. Ranged alongside for the soubret is a tough husband she wants to lose, a young lover crazy about her, besides the married man who is also a lawyer.

This lightly and swiftly works out to a reunion of the squabbling parents, and the wedding of their daughter to the demoted lover of the soubret, first taking in a fight with the soubret's tough husband who refused to be divorced.

Of the many cabaret scenes in pictures, one came out here almost startling in its novelty idea, if especially built. Otherwise it may be a coast nite club, but the same idea,

a jail interior for a cabaret, was spoken of for New York without ever fully put into execution. Tables are in cells and the big room is set like the corridor of a prison. Without the garishness of the usual cabaret setting, this one is a peach.

The late Earle Williams as the father did well. Younger people of the picture all right with nicely balanced cast for an independent, making it apparent that some money was spent on the acting end as well.

This picture is okay for split weeks and anything less. *Time.*

SIMPLE SIS

Warner Bros. production directed by Herman Raymaker from the story by Melville Crossman. Featuring Louise Fazenda and Clyde Cook with cast including William Demarest, Myrna Loy, Billy Kent Shaeffer and Cathleen Calhoun. Previewed in projection room June 3. Running time, 60 minutes.

A colorless production of negligible entertainment or box office value.

Louise Fazenda seems unsuited for straight comedy purposes, and Clyde Cook without his trick mustache is worse.

"Simple Sis" is billed as a comedy, but there isn't a real laugh in it. The director didn't stretch his imagination and it looks as if no gag men were employed to inject

spicy bits, which sometimes have the effect of changing the entire appeal in otherwise poor productions.

The story, without an original idea, is unsuited for the lead players. Miss Fazenda is not called upon to be funny, but to play straight love stuff. Cook is neither comical nor pathetic as an earnest lover.

Action starts in a laundry where the ugly duckling falls in love with a timid truck driver. Billy Kent Shaeffer, as Buddy, shows up very well and has all the earmarks of developing into a good juvenile actor if properly handled.

The Unknown Cavalier

First National western starring Ken Maynard. Directed by Al Rogell. Story by Kenneth Perkins, adapted by Marion Jackson. Cast includes David Torrance, Otis Harlan, T. Roy Barnes, James Mason, with Kathleen Collins featured. Running time, 62 mins. On double feature bill at Columbus, New York, one day, June 4.

Fast-moving outdoor drama with shooting and riding and fighting enough to satisfy the cowboy fans.

First National has done a good production job barring some crudities. The idea of a gang of bandits not knowing who their leader is and that leader masking himself with one arm which he keeps in front of (Continued on page 19)

IT'S A SMASHING HIT!!

John McCormick

presents

GEORGE SIDNEY and CHARLIE MURRAY

LOST at the FRONT

Directed by Del Lord

Produced by FRANK GRIFFIN

Two Field Marshals of Fun in the Big Bertha of war comedies. The loudest shout of joy since the Armistice. It's a grand conscription of laughs—and one of First National's BIG 11 Summer Hits!

First National Pictures

Opening Sunday
AT THE MARK
STRAND

A First National Picture

K-A'S 100% F. N.

(Continued from page 5)

first run player of Paramounts in their section with favor. Accordingly, it is said, with Paramount aware of this, the rental of Paramounts to indies may take a rise.

Also from report the Loew picture houses will follow as picture first runs of the First National releases first played locally by the K-A vaude combination houses.

Loew's picture houses, however, may not take the full 1st Nat'l quota used by K-A.

Had K-A in Box

Keith-Albee for itself and the Orpheum Circuit agreed with P. D. C. to play 80 per cent. of its output. It is said that K-A wanted to make the same 80 per cent. agreement with First National, giving it 20 per cent. margin to toss off the undesirables. First National, however, from the account, realizing it had K-A in the box, demanded 100 per cent. or nothing.

Keith-Albee requires about 104 fresh releases each season. First National has about 56 for next season, and K-A may be able to depend upon Pathe, its affiliate producer (with P. D. C.) for 26 more. This will leave a void of around 22 features K-A must retrieve from the outside.

From reports it is the first time in years that the independent exhibitors have had a chance at the other one-half of Paramount's releases as first runs. Previously Loew's and K-A have split that first run output.

Insiders among Greater New York exhibitors state that there will be no concerted action, and minus an understanding, the exhibitors, especially those in competition, will probably fall for the Paramount's first run offer.

K-A could not break into Metro-Goldwyn-Mayer (Loew's) and unless agreeing to 100% of First National, would have had no chance

at that maker's product. Its deal will not conflict with the Strand's, New York contract for pre-releases of such First National pictures as the Strand may select.

John J. Murdock of Keith-Albee and recently elected president of Pathe will proceed to the coast shortly after June 15. That the First National rental deal has been agreed upon is through the impending mergers of Pathe with First National and Keith-Albee with the Stanley Company. Those two divisions getting together would be followed by a swallow-up of the whole into one combination, if the component parts are of opinion the Department of Justice will not lay a restraining hand upon their merging intentions.

There is also seen in the present picture affiliation movements an attempt on behalf of the K-A and Pathe to conciliate the West Coast Theatres, Inc., the outstanding Pacific Slope chain operator which jointly controls First National through its understanding with the Stanley Company. The Stanley people need West Coast to swing the First National. So far it has that aid and as far as known will continue to receive it, provided, from all accounts, the Stanley bunch operate First National in accordance with the desires of Harold B. Franklin, president of West Coast.

Must Line Up Producer

Franklin's rep in pictures is that of a very practical operator. It is said in New York by his friends that Franklin will trail with the Stanley group, if the intent is to build up First National as a first line producer in every sense of the word, but if the motive should be to "use" First National for any other purpose Franklin might be then found to be "tough."

Murdock is really new to the picture business at this time, although in years past he had considerable experience. In those days he was interested in a feature picture maker, and for the Keith Circuit was instrumental in the try to promote the Edison "talking pictures," a project that at the time was said to have cost the Keith people \$500,000. Present day picture manipulation, operation and producing are

a bit foreign as yet to Murdock, although he's a quick study.

The K-A deal with First National is expected to extend to the Orpheum Circuit in the west and in a way influence the respective parties and line-ups throughout the country.

One of First National's releases, the Kane "Broadway Nights," to play the Strand, New York, this month, will later go into the K-A and Loew houses.

Blank Mgrs. Shift

Davenport, Ia., June 7.

Shifts in local house controls of the A. H. Blank theatres in the tri-cities placed Everett R. Cummings as general manager for the six tri-city Blank theatres; George Watson, Austin, Texas, succeeds J. E. Peters, resigned, as manager of the Spencer, Rock Island; Carol MacPike, Cedar Rapids, succeeds R. E. Schrempf as manager of the Le Claire, Moline; Mr. Schrempf to be assigned another house on the Blank circuit; F. O. Slenker, formerly of the Spencer and now manager of the Garden, Davenport, retains that post, and R. L. Terhune, recently of Omaha, comes here as manager of the Columbia, Davenport.

Mr. Cummings will also be active house manager for the Fort Armstrong, Rock Island.

Sewing Up Schenectady

Schenectady, N. Y., June 7.

Acquisition of an interest in three more theatres in this city is announced by the Farash Theatre Co., General manager James E. Roach stated here today that this company had taken an interest in the Capitol, Cameo and a third theatre now under construction. All are in the residential sections of the city.

George Dwore, owner of the three theatres, still retains his ownership but the Farash people will buy and book films through their office. The Farash interests now control nine theatres here, the two legitimate houses and four movie places. The company is headed by W. W. Farley of Albany, formerly of Binghamton and a former head of the Democratic State Committee.

**I SEE
TOM McNAMARA
IS NOW WITH
F. B. O.**

**WHO
CARES?**

3 WEEKS AT
Universal's Broadway Strand, Detroit
5 WEEKS AT
Stanley-Fabian Capitol, Newark
5 WEEKS AT
Temple, Camden

The Naked Truth

with Helene Chadwick and Jack Muihall
We Will Rent Your Theatre
or Play You Percentage

STATE RIGHTS FOR SALE
Public Welfare Pictures Corp.
723 Seventh Ave., New York

KERENOFF and MAREE

OPENED MARKS BROS. BEAUTIFUL NEW
MARBRO THEATRE, CHICAGO

and

Held Over for Second Week

Next Week—CAPITOL THEATRE, CHICAGO—Sixth Engagement

FANCHON & MARCO IDEAS

JANE GREEN

Opening Loew State, Los Angeles, June 10
Always Room for Box Office Names
An Idea That Will Play West Coast
Theatres, Inc., for 14 Weeks
OFFICES:
West Coast Theatres, Inc., Bldg., Washington and
Vermont, Los Angeles

GEORGE MARION, JR. TITLES

Without the aid of

TOBACCO, LIQUOR, "COLLEGE HUMOR" OR "JUDGE"

"IT"

"THE ROUGH RIDERS"

"ROUGH HOUSE ROSIE"

"FASHIONS FOR WOMEN"

"SPECIAL DELIVERY"

"WORLD AT HER FEET"

"UNDERWORLD"

"EVENING CLOTHES"

"BLONDE OR BRUNETTE"

"TWO ARABIAN KNIGHTS"

"KISS IN A TAXI"

"STRANDED IN PARIS"

"WEDDING BILLS"

"RITZY"

FINDERS—B. P. Fineman, Roy Miller.

KEEPERS—Ben Schulberg, John W. Considine, Jr.

Paramount-Famous-Lasky and United Artists Exclusively

The Unknown Cavalier

(Continued from page 17)

his face whenever doing his stuff is a little hard to accept, as is also T. Roy Barnes trying to do comedy and succeeding only in being silly. The plot is out of the familiar western catalog. Intent upon a lynching a posse of vigilantes is determined to hang the hero, who has been framed by the real bandit. The important business of this western is to get in a lot of action. The characters, like the plot, moves at a gallop.

Ken Maynard is a zip-roaring saddle actor with enough of looks and personality to carry him through the love passages, brief and innocuous. Kathleen Collins, featured, makes an appealing candidate for the clinch and can wear riding breeches.

Put it down as an okay western.

Say It With Diamonds

Chadwick production, starring Betty Compson. Directed by Jack Nelson. Cameraman, Ernest Miller. In cast: Earle Williams, Jocelyn Lee, Armand Kaliz, Betty Blama. Running time, 58 mins. At Loew's New York one day, June 2.

"Married" comedy of the type generally classified as "smart," with the husband and wife really in love despite bickerings and frivolous fights. Chadwick can offer it as parring its average—meaning it's a pretty fair independent release.

Trouble starts when there is a mix-up over a wedding anniversary present. Husband has bought a diamond-studded comb. Wife has seen the comb, unknown to the husband. She gets a diamond lavallere instead. Inquiring about the comb, the husband explains truthfully he sold it to a friend. Subsequently the comb makes its way to the sweetie of the husband's friend.

Picture runs fairly smoothly, though getting pretty slapstick at one or two points. It is probably the last picture in which the late Earle Williams appeared. Miss Compson looks good and wears some clothes which will give picture dame appeal.

Okay for family audiences despite sex theme.

SINEWS OF STEEL

Sam Sax production, released through Lums (Gotham). Features Alberta Vaughn. Directed by Frank O'Connor. Titles by Delos Sutherland. At Loew's New York, one-half double bill, one day, May 31. Running time, around 90 minutes.

Rather a good one-dayer for an independent. What is remarked in the review of "She's My Baby" for this double-day feature bill at Loew's New York goes for this one as well, the other half of it.

Rather a self-confessor of a title, or just another mill or plant. The plot foundation of these things should be hidden instead of billed. "Steel" in any title for an independent is another of those 30c. stories, but here, however, it's something beyond the stereotyped, made so mostly by the Frank O'Connor direction and the Gaston Glass acting, with nice comedy nicely done by whomever played the nance.

The women don't count particularly here, that taking in Alberta Vaughn, with the other girl not doing any more but looking much better. Glass carries the picture along by his breeziness and fast work, whether in business or fighting. One marathon fight he indulged in was skillfully handled by the director. You don't see them fighting all over Hollywood and back again, but in snatches.

It's the tale of the boy beating pop in business, in the steel mill way. All idiotic and rough on the steel men, but made likable through ingenuity mostly, and some thought given to the output.

This is the best Sax made picture seen in some time. There may have been better, but it does look as though the smaller and cheating indes of the past had concluded there isn't enough gross in circulation left for their pictures of the former type. They are going to gamble, maybe, to get more profitable trade.

It's about time. If this is a sample of that attempt, as "She's My Baby" may have been produced through similar thought by Sterling, there's a chance for them to dig in with product of this class.

Where an independent can make a picture look well and give it some substance at the production cost of what Sax or Rock will spend, or the other grade of independent, like Tiffany, P. B. O. or Columbia, they are doing something that will make the old-line companies look up before long.

For these and the other pictures at their production cost, sold on that valuation and beating any of those \$200,000 or \$300,000 regular program releases so far below in rental that they become inviting to exhibitors who find they can slip one in often enough to get away with it to a profit in rental, even before the box office is considered, must sooner or later, if the pace can be held to, make an impression on the trade. Even unto that other and first-grade film-maker who will wonder what is the matter with his own organization when these little fellows on a shoe-string bankroll, comparatively, can turn out pictures that at least

will make a showing. Maybe it's the small bankroll that forces this, but whatever it is, there it is.

This is a whole story in the picture business today, but it may be confined to this, as it is confined in its interest. But this much should be said, that the present independent picture makers are doing better and at a lesser cost than some of the biggest producers did in their start under the same circumstances. With many of the independents it's a question of proper financing. Good, sensible picture makers, those who can produce at a minimum of cost, those who are doing their best and hardest without wasting money should be financed. They eventually will land—either as a picture producer on their own, or as a picture producer for a larger concern.

The big picture makers cannot afford to overlook that comparatively, in production cost and production, they are being beaten up, down and around by these little fellows, who have not a thousand stars under term contracts, who don't make and who don't let their best feature go beyond \$40,000.

And more than that, if the \$30,000 or \$40,000 picture is but one-fifth or one-sixth or one-eighth of the cost of those modern first-run productions, then these pictures at least look one-half as good as the high cost ones. Since production and

overhead are now engaging the greatest attention of the greatest picture makers, any of them may make more money by taking off their high hat.

But there is another if: that the independent must depend upon an independence among exhibitors. If the exhibitors are to be swallowed up by the chains, where will be the outlet for the indie picture?

It must be a headache for the independent producer who sits up to figure it out.

THE OUTLAW DOG

F. B. O. release, featuring Ranger, the dog, in a story by Ewart Adamson. Directed by J. P. McGuigan. Photographed by Joe Walker. At the Tivoli, New York, as one-half double bill, one day (June 4). Running time, about 50 minutes.

Essentially for juveniles of all ages, Ranger, the dog, is presented as being able to read and understand such commands as "Go flag the limited and bring assistance. It's up to you, Ranger!"

Ranger discovers that he is falsely accused of attacking his master and hits out for the open spaces via blind baggage. The dog pauses though to read a sign offering \$1,000 reward for his capture.

He drops off at a hick station to help the young station agent in a battle with two bums to save a pay-

roll. Later, when the bums attempt to get another payroll by dynamiting a bridge so that the passenger train will plunge into a river, Ranger steps in to flag the train, saving also the payroll and a few hundred lives.

It must be said for the dog that it does the things naturally enough. Should get some money from the kids.

GOOD AS GOLD

Fox western starring Buck Jones. Directed by Scott Dunlap. Murray Leinster's story adapted by Jack Jungmeyer. Cameraman, Reginald Lyons. Running time, 52 mins. In projection room, June 2.

Buck Jones.....Buck Jones
Sonny Holman.....Charles Lee
Janet Laurier.....Frances Lee
John Gray.....Charles K. French
Thomas Tibford.....Carl Miller
Timothea.....Adele Watson

Good average Buck Jones feature. Following the simple familiar plot is a task for the eye only.

A boy grows up vowing vengeance against the man who murdered his father and stole his gold mine.

Only in the movies could two thieves be hero and villain. The hero does his grand larceny with a romantic swagger and has a presumably virtuous motive.

Frances Lee is the leading lady. At one point she runs around in lingerie. That is sex-plus for these

westerns which are usually neuter gender. And a little sex in the cowboy dramas would be a welcome relief from the constant rotation of all western stars between about half a dozen standard plot situations.

PAGEANTRY OF INDIA

New Era scenic about 7 minutes. At Capitol, New York, week June 4.

Kaleidoscopic views of an Indian town and its natives, bringing out the elephant as the variety job holder, with the mammoth made to do almost everything.

Also it seemed that every native had an elephant, either as owner or keeper. With the finish leaving one convinced that there are now more elephants in India than horses in the U. S. A.

A little comedy through the animals going in swimming, with their keepers vainly attempting to remain on their backs.

Lively little scenic and interesting.

Charles Delsney, Mikhail Visaroff, Gayne Whitman, Alex Melesh, George Cowl, for "The Gallant Gringo," M.-G.-M., starring Tim McCoy. Viatchesky Tourjanski directing.

PARAMOUNT
1926-7

Paramount's FLIGHT OF HITS is NON-STOP!

PARAMOUNT holds the long distance record for hits in 1926-7! And the record-breaking flight goes merrily on with such current successes as BEBE DANIELS in "SENORITA," the ZANE GREY special, "DRUMS OF THE DESERT," "ROLLED STOCKINGS" with the Paramount Junior Stars, FLORENCE VIDOR in "WORLD AT HER FEET," LOIS MORAN in "WHIRLWIND OF YOUTH." With ESTHER RALSTON in "TEN MODERN COMMANDMENTS," GARY COOPER in "THE LAST OUTLAW" and RICHARD DIX in "MAN POWER" coming soon.

And for 1927-8:

PARAMOUNT 100% PROGRAM

"CHILDREN OF DIVORCE"
 "IT"
 "KNOCKOUT REILLY"
 "CABARET"
 "WE'RE IN THE NAVY NOW"
 "THE QUARTERBACK"
 "ACE OF CADS"
 "THE CAMPUS FLIRT"
 "KID BOOTS"
 "VARIETY"
 "TIN GODS"
 "BLONDE OR BRUNETTE"
 "MANTRAP"
 "PAD-LOCKED"
 "ALOMA"

LITERATI

Diverted Check Charge

Jose Reyes, 38, of 215 West 101st street, scenario writer, and former vice-president of the High Hat Publishing Co., 1 West 34th street, was arraigned in Jefferson Market Court, New York, before Magistrate Gottlieb on the charge of grand larceny. He was granted an adjournment. Bail of \$1,000 was fixed.

Reyes was arrested by detectives of the West 30th street station. He was charged with diverting to his own account a check for \$560. The High Hat Publishing Co. issues a magazine. According to the complainant, Daisy O. Miller, president, Reyes collected a check from A. E. Walbridge. The check was to be given to the publishing company. Instead, Miss Miller charged that Reyes opened a bank account with the money. When she sought the money from Walbridge, she learned that Reyes had collected it.

The movement to extend the term of copyrighted protection in Germany from 30 to 50 years after the death of the author has been passed upon by the Federal Economic Council (Reichswirtschaftsrat for Investigation and Consideration), reports the American Embassy to the Department of Commerce at Washington.

After conferring with representatives of authors, artists, publishers, theatres, kinos, radio and man-

ufacturers of gramophone records, the council stated:

"That such extension could only be acquiesced to under the condition that it benefits the heirs of the author. This would necessitate the re-regulation of publishing rights by which publishers, after expiration of 30 years, would be entitled to publish such protected works against payment of a certain sum (to be fixed by law) to the heirs of the author. It would further be desirable to limit contracts, by which the author's rights (copyright) are transferred for a lump sum, to a certain time, not exceeding ten years."

The German government at the time of the report had not yet rendered a decision.

Walker Lost His Job

In the June "American Mercury" is a story entitled "J. P., Jr." of J. P. Morgan. It was written by H. M. Walker of the New York "Herald Tribune," or he was of that daily before the article appeared in "The Mercury."

Since then Mr. Walker has lost his "H. T." job.

But "J. P., Jr." remains a very good story.

Lands Dept. Stores

Sharp, energetic protests, lodged by local theatres, have resulted in a moderation of the theatrical space cut ordered by Harvey D. Burrill, publisher of Hearst's Journal-American in Syracuse. While the department on other than review days is restricted to small press notices for local houses, the reviews have been lengthened to

normal size. At least for the two legit theatres. Keith's and the picture houses are still being penalized, although their consumption of paid space is far in advance of the legit.

Hearst, after nearly five years, has broken into the department store advertising, the cream of the advertising revenue there. The Journal is now carrying two department stores, the "break" coming last week. Hearst's Telegram was unable to get a department store during its three years of existence, and the purchase of the Journal admittedly was for the purpose of annexing its department store accounts. The stores, however, promptly withdrew from the Hearst Journal and remained out until last week.

Local newspaper circles found not a little amusement in the fact that Hearst's publisher, Burrill, acquired with the Journal, had been a prime factor in the original department store-Chamber of Commerce boycott on Hearst in Syracuse. Now on the Hearst payroll, he had to beg the department stores to use W. R.'s local papers.

K. C. Star Breaks Rule

The Kansas City Star has just made a modification in its fixed rule relative to the use of cuts in amusement advertisements. Heretofore the paper required that eight inches be used to secure the running of a cut, but under the new rule smaller space will be accepted, except Saturdays and Sundays. The modification, which will be of benefit to all theatres, can be credited to William Jacobs, pub-

licity manager for the Public houses, who has worked for the change.

Ace, amusement editor for the Journal-Post, and who has been furnishing the column "Lobbying" for the Post, has started a similar column for the Journal, called "Cerial Stories."

Critics Quarrel

A couple of reviewers on one of the New York dailies, with one on the drama and the other squibbling over films, are reported to have nearly reached blows the other day through having slammed each other in their respective reviews. Each had a special term employed in the reviews referring to the other fellow. It grew quite serious until reaching the fighting point.

"Times" 6:30 A. M. Extras

Extras dated 6:30 a. m. June 4 and 5 were gotten out by the New York "Times" on the Columbia airship getaway.

None of the New York dailies got out a special or extra edition on Sunday of the fliers' progress, although nearly all bulletined information.

"Abie," Serial, \$25,000

The highest serialization price for a play or picture is said to have been paid Anne Nichols by Bernard Macfadden for a novelization of "Abie's Irish Rose." The figure is quoted at \$25,000.

The New York "Graphic" will syndicate the serial novel of "Abie's Irish Rose," starting publication June 18. The cartoon strip rights are also included in the deal and the "Graphic" looks to making considerable money on this syndicated subject.

Sixty Days for Bookseller

Pleading guilty to selling copies of the "Life and Loves of Frank Harris," held to be obscene, Harry Carp, book dealer of 101 South 3d street, Brooklyn, was sentenced to the workhouse for 60 days in Special Sessions. Carp was arrested April 12 after agents of the Vice Society had purchased the copies from Carp in his place at 31 3d avenue, New York.

Not Encouraging Unknowns

The fly in the ointment re Paramount's establishment of a department under Owen Davis to seek and encourage original stories for the screen, is that works of unknown authors will not be looked at. A couple of hundred unknowns who hastened to submit were told as much when their manuscripts were returned unopened.

Few Colored Writers Respond

The recent Negro trend in literature, occasioned by "Nigger Heaven," led Charles and Albert Boni to offer a substantial prize for a novel written by a person of colored descent and having to do with Negro life. The conditions of the contest let out white writers on the subject, with the result that the publishing house is receiving few entries. The time limit has been extended.

In the current American Magazine is a lengthy article on Gus Kahn, the song writer, by J. P. McEvoy, the "Follies" librettist, sketch writer, playwright and about everything else.

Ladies' Home Journal is running serially the life story of Mary Lewis, the former "Follies" girl, now a prima donna with the Metropolitan Opera.

Donald Ogden Stewart, the humorist, who came east from the West Coast to go abroad and work on a new novel, is convalescing from a severe illness and will not make the trip.

Reports of a new outdoor show weekly with a group headed by George Kister behind the venture. Arrangements are being gone about secretly, to spring the publication as a surprise.

William F. Dunne, editor of the "Daily Worker," communistic publication printed at 33 1st street, was sentenced to 30 days in the workhouse for publishing an obscene poem attacking the government in the paper's issue of March 18.

The New York "Times" sold Charles Lindbergh's special articles to 30 newspapers, turning the entire receipts over to Lindbergh.

Nils Astor for lead opposite Dolores Del Rio in "Ramona," Edwin Carewe directing.

COAST STUDIOS

Bobby Gordon, Eugenie Besserer, Warner Oland and Otto Lederer have been added to the cast of "The Jazz Singer," which is Al Jolson's starring vehicle for Warner Bros., being directed by Alan Crosland. May McAvoy is playing the feminine lead.

In the cast of "The Road to Romance," which John Francis Dillon directed for First National from the original story by Al Boasberg are Jack Mulhall, Dorothy Mackall, T. Roy Barnes, Philo McCullough, E. J. Ratcliffe, Brooks Benedict, Yola d'Avril, Ernest Hilliard, Charles Clary and Harry Dunkinson.

Jeanne Morgan loaned by Par. to F. B. O. for lead in "The House of Courage," starring the dog Ranger.

Mack Swain in Lon Chaney's new M. G. film, "Terror."

Lee Moran for "Spring Fever," M. G. picture starring William Haines.

Mal St. Clair directing "Dejeuner de Soleil" ("Breakfast at Sunrise") starring Constance Talmadge for U. A. In cast are Don Alvarado, Bryant Washburn, Marie Dressler, Alice White, Burr McIntosh, David Gray, Nellie Bly Baker and "Tippy" Gray.

Morris Jerald, formerly head of the Paramount publicity department, Long Island studios, has been assigned to do publicity for the Fred Thomson unit, which will release through P.-F.-L.

Replacing Jerald in the regular publicity department will be Tom Bailey, former San Francisco newspaper man.

WARNER B'way NOW,

2:30—TWICE DAILY—8:30

JOHN BARRYMORE in "WHEN A MAN LOVES"

with DOLORES COSTELLO and NEW VITAPHONE

SYD

CHAPLIN

in "The Missing Link"

B. S. MOSS COLONY B'WAY at 53d St.

MARK STRAND BROADWAY

at 47th ST.

BILLIE DOVE in "THE TENDER HOUR"

with BEN LYON and HIS MERRY MUSICAL CLOWNS THE RACE TO PARIS with CAPT. CHARLES A. LINDBERGH STRAND SYMPHONY ORCHESTRA

CAPITOL BROADWAY

AT 51ST

MARION DAVIES in "Tillie the Toiler"

A Metro-Goldwyn-Mayer Picture CAPITOL BALLET CORPS CHESTER HALE GIRLS CAPITOL GRAND ORCHESTRA

ROXY SYMPHONY ORCHESTRA OF 110

ROXY CHORAL GROUP OF 100

Roxy Ballet Corps ROXY CATHEDRAL CHOIR

50th St.—7th Ave. The World's Greatest Theatre Wm. Fox presents "The Heart of Salome" with ALMA RUBENS

7th HEAVEN

WILLIAM FOX presents

with JANET GAYNOR and CHAS. FARRELL Directed by FRANK BORZAGE

HARRIS TWICE DAILY 2:30—8:30

GLOBE THEATRE TWICE DAILY B'way & 46th St. 2:30—8:30

JOSEPH M. SCHENCK Presents

Norma Talmadge in the World's Greatest Love Story

"CAMILLE"

LOEW'S STATE and METROPOLITAN

B'way at 45th St. Brooklyn

LON CHANEY in "MR. WU"

with RENEE ADORLEE

A Metro-Goldwyn-Mayer Picture VAUDEVILLE

At State At Metropolitan

JIMMY SAVO HARRY HINES

West Coast Motion Picture Directory of Players, Directors and Writers

MARION AINSLEE

Titles:
"THE TEMPTRESS"
"FLESH AND THE DEVIL"
"ANNIE LAURIE"
M.-G.-M.

EMILE CHAUTARD

Now Playing
PERE CHEVILLON
in
"THE SEVENTH HEAVEN"
FOR FOX
HOLLYWOOD
Ox 6463 or Hollywood 3540

ROBERT EDDY

WRITER
with HARRY LANGDON
"STRONG MAN"
"LONG PANTS"

RANDALL H. FAYE

Recent Releases
UNIVERSAL:
"FIGHTING SPIRITS"
FOX:
"STAGE MADNESS"
"UPSTREAM"
"SECRET STUDIO"
"RICH, BUT HONEST"

LEON HOLMES

Manag't Lichtig and Englander
Latest Release
"THE KING OF KINGS"
For CECIL B. DE MILLE
Phone Hollywood 1068

ALBERT LEWIN

SCREEN PLAYS
M-G-M

LORNA MOON

"MR. WU"
"ANNA KARENINA"
M-G-M

ELIZABETH PICKETT

Current Fox Variety
"THE SALMON RUN"
Directed, Titled, Edited

CHARLIE SAXTON

AUTHOR
"THE BUSH-LEAGUER"
MONTE BLUE
WARNER BROS

POLAN BANKS

ORIGINALS

Under Contract to FOX

New With

METRO-GOLDWYN-MAYER

JACK CUNNINGHAM

JUST FINISHED
'CAPTAIN SALVATION'
On Another Big Special
Now

JOHNNIE GREY

WH. 2132

HELEN KLUMPH

CHAS. A. LOGUE

Supervisor of
DRAMATIC SCRIPTS
For UNIVERSAL

DUDLEY MURPHY

Just Completed
"THE SKYSCRAPER"
Original and Continuity
For
DE MILLE PRODUCTIONS

GILBERT W. PRATT

DIRECTOR
Now Preparing
"FOUR OF A KIND"
ORIGINAL

HAROLD SHUMATE

Writing for FOX
Just Completed
"THE BROKEN DOLLAR"

AL BOASBERG

FAMOUS PLAYERS,
HOLLYWOOD

WINIFRED DUNN

CONTRACT WRITER
FIRST NATIONAL
"PATENT LEATHER KID"
"THE TENDER HOUR"
"LONESOME LADIES"
"THE DROP KICK"

RAY ENRIGHT

Director
WARNER BROS.

BYRON HASKIN

Now Directing
"MATINEE LADIES"
WARNER BROS.

Watch for

ROBERT N. LEE

"THE MIGHTY STREAM"
M-G-M

ALICE D. G. MILLER

EDWIN MYERS

WRITER
UNIVERSAL

L. G. RIGBY

SCENARIST
FREELANCING
NOW WITH M-G-M

IF YOU DON'T

ADVERTISE IN

VARIETY

DON'T ADVERTISE

ROXY

(NEW YORK)

New York, June 4.

The Roxy probably draws a bigger mob than any other house in New York. Producers, managers, agents and scenic designers make it a business of being out front every week.

It has now reached a point where the audience applauds with the rising of the curtain. The beauty of the settings gets a deserving tribute before the people start. The scenes, designed by Clarke Robinson and executed by Joseph Telchner, are awe-inspiring in their simple solemnity this week. Roxy's elaborate presentations make the customers gasp for breath.

Lighting is about the only defect in some of the stage shows and negligible in so far as the general public is concerned.

The Roxy Choral Group opens this week with "Kamenoi Ostrow." Planted in a gloomy monastery, the male voices are placed in the forefront. The girls are dressed in white, flowing robes, kneeling in tenuous prayer.

Features of the ballet are in offerings entitled "Danse Chinoise," "Danse de Mirlitons" and "Danse Russe Trepak." In the first scene gigantic Chinese totem poles, in brilliant colors, offer a background for the silk-clad dancers. The scene for "Mirlitons" is a blackout with barber pole effects at both ends. "Danse Russe" takes place under black oilcloth with dashes of crimson, green, pink and pearl, the effect being like the reflection of colored lights.

Roxy keeps his colors in the stage settings in the gowns and costumes, and evidently tries to use lights as little as possible. Roxy Jazz-maniacs, under the direction of Erno Rapee, closed the show to terrific applause.

"The Heart of Salome," Fox, with Alma Rubens, was the film detraction, consuming a little under an hour of valuable time. The entire program was run off in approximately two hours.

PARAMOUNT

(NEW YORK)

New York, June 4.

If Paul Whiteman's opening week program and opening day gross are any criterion, the maestro of jazz maestros can make his six-week limited engagement a stock run. From indications, it will so develop, according to Sam Katz, the Public president, who is for holding Whiteman at the Paramount for 12 weeks, then booking him out for 12 and back again for another three months, etc.

Katz is bringing Jack Partington on from the Granada, San Francisco, next Saturday, and Partington, who is credited with creating the Paul Ash type of entertainment through building programs and productions around Ash when that bandmaster was at the Granada, will experiment with the Whiteman organization for that purpose.

Whiteman's personnel of 32, to be augmented to 35 next week, is a versatile stock company of entertainers and instrumentalists all its own. With little embellishment, Whiteman's orchestra can serve as a road show in itself indicating what integral possibilities in the line of talent there are existing within the Whiteman organization.

The opening week's bill is but an inkling of this, albeit a generous portion. Whiteman did 50 minutes this afternoon, not counting the special five-minute trailer which heralds the Whiteman run at the Paramount, in an interesting and entertaining fashion, without bordering on the conventional waste of footage for future feature's plugging. And with almost that hour Whiteman had to beg off.

This week's show should be reviewed by as many picture house showmen as find it convenient. If only for the purpose of proving that size and capacity of the most beehive auditoriums are no deterrents to intimacy. The effectiveness of Whiteman's come-and-join-the-party spirit is pleasantly surprising.

Whiteman gives 'em over 15 minutes of legit syncopated music before unbending. Whether it's the preceding entries that have paved the way or not, they were eating out of his hand from the start. With a spacious house like the Paramount, it surprised this reviewer that they cottoned to the Whiteman gagging and talk as readily as they did, although that, too, is a matter of personality. Between the rotund Busse and Paul chiding each other, no question but they give the lie to the bromide, nobody loves a fat man. It soon got to be so that every wriggle and gesture had them accepting and acclaiming.

This intimate reaction is singled out because of its importance in large picture theatre presentations. It even exceeds the importance of the stellar presentation attraction, for the simple reason Whiteman is too standard to debate about. His past box-office performances have proved matters time and again, and Public certainly isn't contracting any \$10,500 acts for six weeks at

a clip with any dubious reservations.

Busse and Wilbur Hall and Mike Pingitore's banjoing, like the Whiteman brand in its entirety, have won their spurs in the past, so a word instead for that new vocal trio, "Bing" Crosby, Al Renker and Harry Barris, who made their spot a stellar opportunity in itself.

For the rest, Whiteman plays jazz like nobody's music. "Sunday" and "Sometimes I Love You" and "When Day Is Done" and "I'm in Love Again" are familiar enough pop and production numbers, but Whiteman exacts something out of each and all that stamps him and his orchestra the peers that they are in the field. And, of course, Gershwin's "Rhapsody in Blue" is a feature all its own, cueing the current week's program title, "Rhapsodyland."

Lola Moran in "The Whirlwind of Youth" (Paramount) was not as bad a flicker as might be expected in contrast to the costly stage presentation.

"A South Sea Idyl" was a musicofilm travelogue introducing "A Trio to Hawaiian Island," with the Imperial Hawaiian Singers on the stage contributing vocally and instrumentally simultaneously with the film exhibition. Incidentally, it's a corking scenic, regardless of the stage trimmings, which merely enhance the film.

Jesse Crawford's organ contribution was brief, introducing the overture of Von Flotow's "Martha" with Berlin's "Russian Lullaby."

A departure in house billing for the Paramount are the two extra marquee displays devoted to the Whiteman name on top of the regular marquee incandescents, which, too, are chiefly illuminated with the Whiteman billing. **Abel.**

STRAND

(NEW YORK)

New York, June 5.

An evenly balanced show with Ted Lewis as the stage attraction and "The Tender Hour" (F. N.). An all around pleasing layout possessing a lot of entertainment for 75c.

Lewis did 23 minutes at a Sunday matinee and bowled 'em over. His nine musicians, in addition to which were Bobbie Arnst and Eleanor Brookes, carried on behind the singing tragedian who "sold" his wares in no uncertain manner. Four songs by Lewis and as many purely instrumental numbers, during which the two girls danced, comprised the routine, which was fast and led into an encore.

Lewis prolonged the aftermath somewhat to lessen the thunderous applause which greeted his regular finish, but he got away with it. Using his small town band conception, tied up verbally to Lindbergh, the house orchestra was called in for this finish, which helped build up to make a smash climax. A cye of glittering gold material was behind the Lewis unit, who were garbed in green, with their leader in his conventional clown attire, topped by his ever present stovepipe.

Previously "The Love Letter," a crinoline ballet, was offered by the house corps, paced by Mlle. Klemova, N. Daks and G. Kiddon. The outstanding item here was the stage set. Beautiful lighting of a mammoth bowl which overflowed with large-sized roses was centered against a deep blue sky effect with white picking out the flowers and amber silhouetting one side of the bowl. At first viewed through a black scrim the "picture" drew immediate applause, and well deserved it. The Strand has had no prettier set than this.

Educational's aviation reel followed man's attempt to span the Atlantic and unreel all of the disasters which preceded Lindbergh's successful effort. This took 12 minutes to unwind and was interesting all the way and should be surefire for any house during the next six weeks at the least. Inasmuch as some of this footage was credited to Kinograms, that service was omitted from the routine news reel which gave Pathe three chances and Fox and International two apiece. Views of the Chamberlain-Levine take-off won as much applause at this performance as Lindbergh.

The aviation insert was used to close, the celluloid leader being placed just ahead of it. **Sid.**

MARBRO

(CHICAGO)

Chicago, June 2.

A shortened Aesop Fable film, made for the Marbro and inserted somewhere between newsware and stage show of the theatre's opening bill, ended with the inscription: "2,000 Years Ago Aesop Said, 'There's Nothing New Under the Sun'—But He Didn't Know the Marks Bros."

All Chicago theatres, big or small, good or bad, are pried open in the same manner and on a set routine. Much ballyhoo, much neighborhood spirit, much activity by merchants and loss of sleep for the neighbors.

That the Marbro's beauty is somewhat belittled by previous overdone, most interesting angle created by its opening is the stiffest bit of theatrical warfare conducted

in town for a long while. The Senate (Lubliner & Trinz) is about a mile down the street and plays the same type of show, draws from the same section, and until now has had a monopoly on the latter.

This battle royal has the L. & T. press department attacking in an effort to regain any interest that might have switched to the other side. A stage band conductor has been permanently installed in the Senate and is being exploited along Paul Ash lines. Reports are that shows have improved all around. L. & T. are giving Warner Bros. for slipping a Vitaphone contract to the Marks instead of the Trinzies.

But the Marbro rests its case upon the glamor of newness, promise of Vitaphone for future weeks, a great stage show, and Benny Meroff, one of the sweetest stage band conductors in this or any other city, so far as performing ability is concerned. With those virtues, the Marbro seems to have the edge.

The Senate, being Public-controlled, has the pick of the field. The Marbro will take what it can get, and not often will it get what it wants. Marks Bros. had trouble for a time with their Granada on the same account. Recently pictures at that theatre have attained attractiveness, with business improved.

For its opening film, the Marbro chose "Sunya." Not a bad choice, considering drawing possibility of Gloria Swanson, even though the picture did play the Loop but a month before.

Presentation was a knockout. Surrounding Meroff and his 20-piece band were the peppy Williams Sisters, Lewis, Wells and Ruf, Rector and Cooper, and the house chorus of six. "In a Magic Garden" (Presentations) was adept as a title.

A promised organ number by Albert Brown was not included, as the instrument was not ready for the opening. Brown, transferred from the Granada, is an outstanding exponent of the organ production idea. At the Marbro he will be endowed with a five-manual, one of the three in this country. The other pair are in the Roxy, New York, and the Michigan, Detroit.

Architecturally the Marbro rates number one in Chicago. Its beauty is massive and loud, but beauty nevertheless. It may best be described as a prototype of the Granada, two points excepted. One is a grand staircase at the far end of the gorgeous lobby and the other is seating capacity. With 5,200 seats, the Marbro is the largest theatre in the city.

A lot of seats to fill downtown, let alone in a neighborhood, and the Marbro is neighborhood. It was three-quarters filled at the performance caught. **Loop.**

LOEW'S STATE

(LOS ANGELES)

Los Angeles, June 3.

With the world-wide acclaimed feat of Capt. Charles Lindbergh a major topic, Fanchon and Marco's "Hello Lindbergh" idea was both appropriate and entertaining in its own value. As the flying idea does not come off until the finale, dashes of variety, ranging from a dog act to a bit of musical comedy, preceded and to good returns.

Gene Morgan, musical director, who looks after the risibilities of the house, opened the stage show with the band going into "My Sunday Girl." The number brought into play every department scoring highest by virtue of their instruments being most ostensible in color and baffle.

The Tommy Atkins Sextet, with Joe Niemeyer, proved a well-rounded group of dancers. The six boys were in line, replacing the customary femmes. In more than one respect they showed up the gals. Niemeyer, a hooper of merit, who uses couple of vocal lines, offered an assortment of steps varying in degree of eccentricity. Line formations, with the latter up to the fore, were well constructed. A small stage piano, with Ernie Wehl, the band pianist accompanying, served Morgan with a new gag for a flea bit parody on "Ain't She Sweet." The number was new to Morgan and lacking in proper delivery, but he managed to palm it off and get a few laughs out of it. The absence of his usual foil, Chucky Callahan, was conspicuous, though Ernie Wehl is ably subbing while the latter is away.

Dave Siegel, youthful understudy of Jolson, Cantor, Jessel and several others, went over strong with the "Sunday Girl" number while doing a Cantor. The kid has the makings and can be developed if properly handled. His delivery and salesmanship are evident and aided by a "taking" personality is sure-fire for both the old mob and the young.

Doris Walker, blonde and a looker, with a prize winning figure, copped honors and deservedly. Aside from the eye respect, the gal demonstrated a nice brand of hoofing, a melting singing voice, with a heap of personality thrown in for good measure. Her song and dance with the six boys was a winner, as was a tap number later, that showed plenty of class. Miss Walker is a great let for picture houses in particular and productions in general. An impression by Joe Niemeyer of how they do the black bottom over

in England didn't strike any tense chords due to the hundred and one aspects of this form of gyration already seen.

Melford and Delara, ballroom dancers, were announced as revivalists of Fanchon and Marco, with their routines credited to the latter pair in impression of their dancing some ten years ago. The delineators justified their tutors with two numbers that were smoothly executed. The boy handles his partner in easy fashion, with both appearing well up in their work.

The canine turn, featuring Hector the Dog, got a good share of laughs out of the crowd. The flock of pups cavort around to the tune of their trainer, a glib speller, who has them well in hand. The animals display more than the usual amount of intelligence and are very observant. Two of the dogs, dispatched on expeditions through the house, follow instructions to a T.

The finale held the Lindbergh affair, comprising most of the people in the show. The whole thing was built up to a strong finish, with a lighted prop plane, holding Dave Siegel, in a Lindy song, extended over the footlights of the darkened stage into the audience. A tableaux flash, illustrated in letters and microscopic plane, New York on one side and Paris on the other, with the name Lindbergh in the center, brought the curtain down for a push.

On the screen, Lon Chaney in "The Unknown," M.-G.-M., news events from International Newsreel and Topics of the Day. **Trade very good.**

STATE

(BOSTON)

Boston, June 7.

Phil Spitalny was apparently mistaken for either Lindbergh or Chamberlain on his return engagement with his jazz team last night. The stage was heaped with floral pieces and a parade of 40 autos accompanied him from the East Boston airport with the city traffic held up by the police department. The public thought the popular director came by airplane from Cleveland, as the newspaper photographers snapped him when stepping out of the mail airplane. The reel shown last night gave the final convincing touch of realism to a clever press stunt.

The fact remains that the 5,000-capacity house gave Spitalny an ovation at both evening shows and the box office gross for this week will certainly warm the cockles of the heart of one Marcus Loew.

Spitalny has always been a Boston favorite, but on this engagement he has returned as a full-fledged showman. Opening his act with a film illusion showing the rear of the 20th Century Limited, he followed this with two sets showing Moscow in a snowstorm and in flames as a setting for his popular "1812" overture. He planted Steve Weniger as a member of the orchestra for songs, used "Mickey" as a dancing house usher and as the trumpet ace flashed Marjory Whitney, the black bottom dancer. All are acts carried with his unit. He wound his routine up on the last of a half dozen curtain calls by oiling up his audience with a lyric telling of the joy it gave him to be back in the "City of Culture." Spitalny is a showman, and despite he is expected for the next two months to counteract some weak feature films, there is every probability that he will repeat his previous record grosses.

This week's film, "Lovers," not a heavy factor in the capacity draw, and the only supporting act that made the grade was Sid Gary, a singing single whose imitations went over well. The supporting films comprised a Hal Roach comedy entitled "Jewish Prudence," a news topics and a rather flat Technicolor scenic. Slides for the weekly song plug were a little better than average, and indicated some work by the house staff. The audience was willing to sing, but it sang the old refrains and laid off the new one. **Libbey.**

SAENGER

(NEW ORLEANS)

New Orleans, June 3.

Rather light entertainment at the Saenger this week, with most of the show built around the military comedy "Rookies." The feature proved a laughing ten-strike, standing out as this spring's comedy smash.

It is possible the remainder suffered by contrast. John Hammond's organ medley, consisting of popular war-time melodies, failed to gain the response anticipated, while a quartet employed as an addenda did not add to the impression. Castro Carazo and his musicians rendered some of Friml's popular melodies. Carazo should strive for more novelty in rendition. He is a competent leader and his musicians are proficient, but the large picture houses of the Saenger type require a showmanizing sense that must be attained in aiming for broad public approval. Thus far Carazo has remained painfully straight.

The Public stage show, "Under

PRESENTATIONS

"IN A MAGIC GARDEN" (36) Ben Meroff, Band, Specialties 54 Mins.; Full (Two Stages) Marbro, Chicago

Corking get-away show for the new Marbro. Packed with excellent dancing, it seemed devised mainly as background for the hoofing band conductor, Benny Meroff, and subsequently to entertain. Served both purposes.

Dancing throughout, with enough speed to make the show look like an all-around one, which it wasn't. Novel opening, in "one." Each of the house "ballet" of six girls spoke a little piece and dropped an article of Meroff's apparel into a large box in center-stage. Slipped everything, but his socks and underwear, Benny emerged from the box to smoke powder accompaniment. Then stage full, revealing the special set and the 20-piece band.

A vocal chorus by one of the band's pair of pianists was the sole retarding bit and should have been clipped. The "ballet" stepped nicely between that number and the orchestral "Poet and Peasant." Classic was not expected from the jazz outfit and, being beautifully done, whammed.

Kerenoff and Mareo, adagioists, held first specialty spot with one of the classic routines of its type hereabouts in months. The pair have worked the cafe field this past winter, whereas they should have been playing picture houses. They are refined and were liked. Williams Sisters cleaned up, as usual. Did two numbers and an encore and turned down offers for a second. The girls gave the show its second strongest point, though whether they drew their weight is a question.

Lewis, Wells and Ruf, in the nuttiest kind of a nut turn, cared for the comedy end in a rough house manner. Two burlesque female impersonators, one of tooth-pick dimensions, and a straight hooper. The "dames" are a little rough, but were certain for laughs here. For the intermediates.

Rector and Cooper hoofed a velvety smooth routine to lead up to the finale and Meroff's own dancing. Benny provided impetus that gave the closing number the speed of a steam engine.

A second stage was bared for the flash finale with numerous lights and additional scenery. A girl was hauled up on a wire along the back wall for a butterfly effect. Settings, costumes and general layout near perfect.

Continuation of such presentations as this will insure trade for the Marbro. **Loop.**

The Brooklyn Bridge," is a mere replica of another that played the Saenger several weeks ago and not quite as auspicious, either in point of presentation or the varied equipment of its principals. En tour, these Public shows play to the same people, and it is quite obvious, unless their trend and portent are widely dissimilar, that fact will be keenly noted. A very pretty color novelty, "Isle of June," preceded the presentation.

Shows at the Saenger of recent weeks have been much too conventional. Public should surround the house with a series of box-office cards in an attempt to re-establish at least part of the heavy business that obtained during the theatre's opening weeks. **Samuel.**

CAPITOL

(NEW YORK)

New York, June 5.

Pleasant, entertaining program this week at the Capitol. Nearly all light material, with the feature picture, "Tillie the Toiler," with Marlon Davies, also light, but not so entertaining.

Capitol's show is around the two-hour mark, led off by its splendid pit orchestra, doing a heavy "Rienzi" overture (Wagner). Such a piece brings out the musicianly quality of the orchestra, but it doesn't wildly enthrall an audience, not even at the Capitol, which draws the music lovers of New York week in and week out.

A bright moment of the bill held the Chester Hale Girls, in ballet and other dance work, ending with a novelty bit called "The Lindbergh Special." It had the girls toppling over in close formation across the width of the stage as an air ship speeded across aloft. There were three other brief but swift numbers included.

These Hale Girls are distinguished from others in concert chorus or ballet ensemble work in their grace. They handle themselves so gracefully and with such ease, evidencing thorough training, that they form a charming group, whether in

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"THE GAY 90's" (10)
Musical Skit
20 Mins.; Full (Special)
Broadway (V-P)

Harking back to the puffed sleeves, bustles and tines of those days. And the house liked it. A cast of 10 is evenly divided between women and men, with one of the former as interlocutor. All take turns except one of the men, who builds up a comedy angle by staggering more pronouncedly to the offstage punch bowl on each succeeding trip. The feminine mistress of ceremonies also inserts a couple of giggles.

The butler, under heavy cork, strums the banjo for his bit, the others mainly confining themselves to vocal efforts, although one of the women does a toe dance and another accompanies by playing a violin. He at the piano "doubles" for a song.

It all takes place in a parlor set of the former gas light arrangement and permits the tenor to get in front of the fireplace for a well-acted ballad.

Augmented a bit on production, such as the old-fashioned bicycles crossing the stage in "one" for an opening, and by increasing the quality of the talent here and there, this is an act that could tour the map and entertain at each point if there weren't too much arguing over money.

The act did much better here than might be expected, which is the basis of the idea that additional investment will make it positive. Either way, it's a corking good idea for the picture houses and one that the film theatre managements will probably pounce upon, once they see it. *Sid.*

"SILK AND SATIN" (6)
Songs and Dancing
17 Mins.; Three (Special)
5th Ave. (V-P)

A hodge-podge affair running to old pop production tunes and ordinary dance routines with costuming the high spot. Nothing gorgeous about the dressing but appropriate and giving the act more "sight" value than talent.

The turn is at least five minutes overboard on time. No excuse for this one to use up 17 minutes, particularly as the numbers are all practically familiar and unfreshened by delivery. A boy and five girls, one of the latter confining herself to a piano.

An opening number which introduced each of the four choristers in moderated hoop skirts was so prolonged as to become valueless and a handicap. Later each of the girls solo stepped to light applause. Meanwhile the boy sings various tunes and joins in the dancing.

Intermediate entertainment with room for improvement through rearrangement and cutting. Used to open the 2:20 show at this house and fared none too well. *Sid.*

ZASTRO and WHITE Co (8)
Dancing
13 Mins.; One and Full (Special)
Hippodrome (V-P)

Too long for an opener. Six girls do ordinary chorus stepping. Settings are dull and costumes plain.

Two boys open with a sing-song announcement and later switch to dancing. Have learned one or two good steps but these are smothered in a flock of poor numbers. Only salvation lies in cutting down to the clinchers and getting the girls to learn some fancy strutting as well.

The female comedy toe dancer has the right idea but needs a lot of practice.

HARRIS and PEPPERS
Comedy and Songs
12 Mins.; One (Special)
American Roof (V-P)

Strong comedy team with chatter fast and breezy. Harris affects a Hebe dialect.

Gagging is on sales talk and demonstrations of hostility. Approach of a lady customer with Harris and Peppers taking turns as the lady leads to further effective comedy.

Dress in ordinary street clothes. Can't miss on small time.

JOHNNY HERMAN (1)
Comedy and Songs
12 Mins.; One
American Roof (V-P)

Blackface comedian doing series of pop numbers and then switching into business. Works with a girl planted in a box. The latter finally breaks into song.

Liked at the American and girl encored. Latter sound too high pitched and should try to tone down.

D'ANDREA and WALTERS (8)
Dancing and Music
12 Mins.; Full (Special)
Audubon (V-P)

By way of giving the turn a little different opening the act is set amid a homelike interior, which gives it intimate environment. Six girls are upstage near a window, as though rendering a little parlor entertainment; Miss Walters is seated atop the piano, while Mr. D'Andrea opens stage festivities with a song, going into a double dance with Miss Walters.

There is a series of dances, Miss Walters showing class, skill and grace in the adagio work with her partner, who handles her throughout nicely. The girl band plays the dance accompaniment throughout and also has an inning with music, one girl standing out as the leader and soloing a violin. Instrumentation is drum, piano, bass viol and sax. Their music, for the most part, runs to topicals and is pleasing.

As a whole, the act will get results in the neighborhood houses and certain to hold its own among the picture houses.

The weakest part of the turn is the double song attempt toward the close. *Mark.*

MARGIT HEDEGUS (2)
Musical
Two
5th Ave. (V-P)

In 1922 Variety's New Acts disclose the Hegedus Sisters, appearing No. 2 at the Palace. Both were violinists. The notice of that date called attention to the manner in which the Palace handled a class musical turn in billing and position. Probably bookers never change methods.

Here Margit Hegedus (difference in spelling) plays a violin, with another girl at the piano and a youth who saxes now and then, all getting together for the finale. Did very well at the 5th Ave., No. 4, but little entertainment for time consumed. If there should be any strength developed in this turn for anything better than a 5th Avenue bill, it must come through Miss Hegedus' smiling presence.

It seemed as though the house liked her better than her act. And in vaude that, most often, is what gets over. *Sime.*

ADAMS and RASH
Songs
7 Mins.; One
81st St. (V-P)

Most of the faults and none of the good points of two-men combinations spells flop for this turn.

Alternating between straight ballad singing and unsuccessful bokum the boys total seven minutes and zero as entertainment.

A series of hats planted in the footlight pan accompany each change of song and tempo. While doing some mugging, in which laughs are strained for through purposely singing off key, the unintentional achievements in this department predominate.

A weak act from start to finish and rolled over at this house.

LEROY and ROGERS
Comedy Acrobats
One
5th Ave. (V-P)

A two-man comedy acrobatic turn with its opening the best laugh. To martial music the curtain arises with one man apparently standing before the audience, in comedy make-up. He moves away to reveal another man behind him.

In the comedy acrobatics, grotesque or travesty strength or lift tricks are gone through with. These are not uncommon nowadays. It's the matter of presentation and what's put into them. These boys don't put enough. They may be a new combo. If so they should work it out for top value.

At present they can open as they do here, for this type of house. *Sime.*

RICHARD VINTON REVUE (3)
Dancing and Acrobatic
12 Mins.; Full (Special Set)
Hippodrome (V-P)

A strongly knit and well routinized act that can't miss. Held them in their seats without a murmur in the closing spot for the full twelve minutes and drew applause for an encore with the strong man stuff.

The adagio is expertly executed depending on the lightness of the girl and the ease with which the man catches and carries her for interest.

Scene is in an artist's studio nicely decorated. The straight poses do not add much value to the number.

PALACE
(St. Vaude)

Plenty of entertainment at the K-A ace house this week despite absence of the usual array of names. A packed house Monday night with song pluggers rubbing shoulders with regular customers, and neither he to the other guy's racket, which made things perfect.

The bill ran evenly through a switch in routine after the matinee that sent Royce and Maye from No. 7 to 6 closing intermission, grabbing the spot of Elsie Janis, headlining and spotted 7 switching with Royce and Maye. The switching about sent comedy in abundance to the second division, with the first half practically bare on laugh material.

Five Maxellos opened with fast risley and acrobatics that got over neatly.

Dorothy and Rosetta Ryan followed with some nifty harmonizing and comedy through the efforts of the funmaking proclivities of one of the sisters. The girls clicked as melodists and the comedy of one of the sisters was particularly refreshing in the first part.

Foster's "Vanity Girls" held troy nicely with a dancing ensemble much after the fashion of the units Foster has plentifully produced. All the girls are lookers, shapely, know their footwork and provide a delectable dancing ensemble. Peggy O'Neill, featured in the group of 20, contributes some clever acrobatic dancing on her own account.

Russ Brown and Jean Whitaker, mixed duo, also hit cross-fire and vocalizing. This couple are corking entertainers with plenty of class and an act that is sure fire.

Harry Royce and Billie Maye, back from abroad and scrapping their former production act, registered sure fire with their dancing routine, proving that talent can withstand absence of scenic embellishment, such as has been in order with this dancing duo for the past two seasons. The production stuff was a great flash but in their present turn the dancers are demonstrating they can stand upon their own merits without the former sartorial background and large support.

Freda and Palace, male duo, after intermission held them nicely with wop comedy, vocalizing and instrumentation. The boys went after the mob, grabbed and held them, walking off to one of the genuine hits.

Elsie Janis mopped as show stopper in next place. Recovered from her recent indisposition which took her out of the bill here two weeks ago, Miss Janis did a come-back with a vengeance. The prelim ballad was not exactly in Elsie's back yard, but the follow-up impersonations so far outdistanced the opener that most forgot about it after Miss Janis did a George Chean-Eddie Foy double on "Ain't She Sweet" and a "Black Bottom" a la Ethel.

Miss Janis was accorded a warm reception on the walk-on, bettered on the walkaway when doing a bow out as an unofficial enunciation for Brennan and Rogers. The latter, recent walkouts from Shuberts' "A Night in Spain," are back in vaudeville with pretty much the same routine as before. Stanley Rogers does the titian-haired dame much after the fashion of the late Bert Savoy. The cross-fire gagging by Jay Brennan hit nicely, with the duo going into song finish and copping.

K. T. Kuma, Jap magician, closed with levitation and mystery stuff, and two women assistants. Kuma handled his routine with clever showmanship and held them in. *Edna.*

BROADWAY

(Vaude-Pcts)

Mel Klee and Clara Bow split the billing here this week with neither one liable to boast about it. There was just over a half house present to greet the final Monday performance at 9.09.

The blackface monologist was next to closing with Clara winding up in "Rough House Rosie" (Par). Both did all right but couldn't overcome the importance of the announcement that the Keith-Albee Hippodrome has finally decided that something should be done about the flood down south. Screen announcements herald a "monster" performance at the 6th avenue stadium the middle of this month for the homeless sufferers, who have been homeless since April 10. The N. V. A. benefits were held May 1.

Seven acts besides the picture and a news weekly with Claude and Marion abruptly halting the ma-

SEAMON and HARMON
Comedy Acrobats
8 Mins.; One
American Roof (V-P)

A funny combination. Act easily measures up to big time standards. The pair stopped the show at the American in next to closing.

The supporter sports a powdered mug with his partner acting the boob. The hysterics begin when the smaller man falls into the supporter's trousers, head first.

Laughs from the start and not the slightest easing up until the boys walk off the stage.

chinery No. 4. The rough stuff of the woman and her yodeling were very much to the liking of the crowd so they demanded and got more. Immediately ahead of this team "The Gay Nineties" (New Acts) registered as a vaude production-act that could be made into a standard but now holds only enough power to be consistent in the neighborhoods.

Betty and Jerry Brown deuced it adequately when singing but floundered when conversing with each other. Puns have yet to be tabbed professional comedy, and here's a team that should do something about it. They have appearance and blend nicely as to voice, but if that's as much as they're interested the solution is straight singing and no talk. The punch number is wisely at the finish and helped considerably. Brighter conversation should send this couple deucing it all over the country.

Boyd and Wallin opened moderately, the woman's display of neck strength apparently not being over impressive to the Monday night drop-ins. Working on a slack wire, for one of which the woman serves as the support, the man's fast twirl at the finish woke 'em up a bit. The act worked fast enough, five minutes, but it looked like just one of those times when the applause isn't there. A veteran turn that doesn't have to be sensational at every show.

Berk and Saun lack a climax during any of the 15 minutes they're on. A Dutch number, quiet, opens after which each takes a turn in "one." The girl had the best chance here with an old "blues" number but failed to top it off by anything dynamic after singing the lyric to the conventional slow tempo. Leading into the finish is a comedy toy soldier and baby combination, the "business" at this point being prolonged so that the laugh is handicapped before it arrives. Got some recognition but not what it can secure if at least one, and more, applause points are constructed.

Mel Klee sauntered forth and revealed no variation in style. Some new gags since last seen plus the comic still clipping coupons on a couple of the old ones. Well "over." Five Molays closed. *Sid.*

81ST ST.

(Vaude-Pcts)

Five acts of vaudeville. Starts at 8.23, over at 9.19. Less than an hour. The opening act does 12 minutes. The next to closing act has trouble doing seven.

Looks like spending the evening at a vaudeville show has passed into the limbo. It's now a question of "killing" a little time. A minor amusement for the neighbors when not in the mood for a good game of tiddle-de-winks at home.

John Olms and Co., still palming watches and making Big Bens grow out of Ingersolls, focused attention and so served the useful purpose of getting the audience "set." The Dixie Four, colored song and dance men, breezed on and off within nine minutes, which seemed shorter because they do not leave the stage nor pause during the time they are on. They were liked.

Casey and Warren (New Acts) offer a fluffy trifle that makes a good filler but has no show-building stamina. It's one of the effusions from the immensely prolific William K. Wells. Wells remains one of the busiest of vaude writers in these days when the flip literati are trekking out to the gold fields of Hollywood.

Adams and Rash (New Acts) look like a couple of not-too-good ballad singers who have suddenly taken up characterizations. Whatever their history they belong No. 2. And when two deucers are booked on a five-act bill one of 'em will have to be next to closing and so take the rap for being unequal to the responsibility.

A group of Albertina Rasch Girls billed as "direct from the successful run of 'Lucky,'" closed the bill with the obvious newness of the routines unable to hide from the audience the innate class and smartness of the ensemble.

Laura LaPlante in "The Love Thrill" (U) was the feature.

STATE

(Vaude-Pcts)

Three alleged musical comedy acts on the bill, and it's not even a good small-time show. Jimmie Savo, headliner, was last in "Artists and Models," and even the pantomimic Savo irked through overstaying his welcome. Savo seemed to be taking advantage of the opportunity for the introduction of some new material. Many patrons knew his work, which is a tribute to Savo's draw, but this reporter's neighbors seemed unanimous in their derogatory opinions about some of the new bits.

Joan Franza "straights" for the comedian, who should uniformly confine himself to the pantomime by singing, etc.

Julia Keely still knows how to sing 'em. She, too, is of the musical comedy category, as is Harry Coleman and Co. in one of those he-and-she quarrel spasms. Coleman got heavily dramatic for the getaway, and whether the response

was genuine or a gag, he came back for a banal slushspiel.

Eob and Lucy Gillette were brisk starters with their comedy juggling. Miss Gillette does the tough stuff, her partner contributing the comedy and panto. Gillette was a whale of a comedy dance specialty, which, if he has something else with it, can be developed into a corking single.

Murray and Irwin, conventional Eton boys, fike-songed, whistled "Glow Worm" and the inevitable "Poet and Peasant Overture" with much gusto, and topped it with a double dance. A little of everything and much of little.

A Lew Cantor tab, labeled Cantor's Revels, was a flash in the closing groove.

A community sing in the guise of a Shapiro-Bernstein song plug, labeled A. Joseph Jordan's Minstrels, comprised the overture. *Abel.*

86TH ST.

(Vaude-Pcts)

Heavy placarding of newsreels showing Lindbergh continues around town. In some instances it's the boloney. This is the third theatre visited within four days where the boy wonder is advertised but not shown.

Proctor's new K-A mansion has the edge in furnishings. There's a gent's lounge decorated in such style to make a playboy feel inadequate amid its luxury and what the ladies' quarters must look like is no gentleman's business.

This week's fairly entertaining six acts are getting picture support from "The Yankee Clipper." Although an inharmonious pit orchestra is wont to gum things up at times, the final reaction is pleasing.

George and Jack Dormonde, playing polo on unicycles, walked off to such loud acclaim it looked like another unfortunate instance where the first act would be the hit of the bill. The impression lingered faintly as the Harrington Sisters went through their veteran-published numbers. The girls have such a nice delivery and get along so well with the old numbers it's a wonder they wouldn't get the courage to chance some new in place of the bewhiskered.

"Amateur Night in London" was not on the bill, replaced by Wally Sharples and Co. Sharples continues with his two blackouts and comic opera finale. Very few had seen his act here, and the novelty of it sent Sharples into first rating. The opening skit, having Sharples kill his wife because she didn't serve beans, and the opera rendition of "I Wonder What's Become of Sally" went over big. The other skit, allegedly written by a crazy gent, didn't catch on near as well.

The program says of Sybil Vane: "Welcome home after two years' success in Europe." Miss Vane's present catalog of songs is popular.

Jack McLallen, the comic who finds time to dance atop a table with roller skates, was high among the laughs. He carries Sarah, who straightens it, and a fine goof named Fred (Pansy) Sanborn, who develops as no slouch on the xylophone. The three worked hurriedly for 17 minutes, most of it talk, and clicked with to spare.

Vaness closed with a well-produced revue—the one that was cut down to a price the K-A men thought they could afford. What it must have been before the cut is ultra vaudeville, but it's still excellent stuff for any house. Besides Vaness and her looks and dancing, there are the Gamble Boys, three versatile musicians, and Sonny Hines, who dances with acrobatic instinct. Quite a treat.

5TH AVE.

(Vaude-Pcts)

Keith-Albee seems doomed to be a second-run. After playing second-run acts with second-run pictures, and always behind in innovations, reforms or inspirations, the circuit, according to the glide announcement at the Fifth Avenue Monday night is now going to pull a second-run benefit. That's at the Hippodrome, another Keith-Albee pop vaude theatre, and for the Mississippi flood sufferers. As the date is June 18 and they have been suffering for a couple of months or so, K-A is not late—much.

And speaking of first runs! The Fifth Avenue news reel did not have one shot of the Chamberlin-Levine take-off, or of Chamberlin or of Levine, although it had a Paris view of Lindbergh, shown in New York by Pathe last week.

But the Keith-Albee houses appear to be getting one break against the picture places and their shows; that the people around the K-A theatres think it is more advisable to go to the K-A local houses, where they are certain of seats than to go to the Broadway houses, where they must wait in line. That may be a tip for K-A to build their new ones way out.

A snake-eater a few weeks ago closing the show and this week a mechanical figure might also suggest that there's still room for a dime museum below 42d street with a 10c top and bottom. The figure is an illusion, called "Radiant," first showing at the Hip. It's one of

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PERCY G. WILLIAMS HOME HAS 14 PROFESSIONALS AS GUESTS

Temporary Abode at Englewood, N. J., Can Accommodate 60—Eventually Permanent Home Will Be at Williams' Estate, Islip, L. I.

The Percy G. Williams' Home for aged and infirm professionals, open for several weeks, was formally inspected by the board of trustees Sunday. It is at Englewood, N. J., having been secured by funds provided from the estate of the late Percy Williams. At present there are 14 guests being taken care of. Accommodations can be made for about 60.

Under the original bequest by Mr. Williams his considerable estate at Islip, L. I., is to be converted into a home for infirm and aged actors and actresses. That is to become available, however, only after the death of Mrs. Williams. The conversion of the property and its upkeep would be considerable and the Englewood property is believed to be ample for many years to come, although it is supposed to be the temporary Percy Williams Home.

Room for Each Guest

At Englewood each guest has a private room, the home which was originally built by Stanford White for Hetty Green, having been remodeled for that purpose. Sunday a special show was given after a luncheon.

The guests at Englewood are: Frankie Bailey, Patrick (Patsy) Doyle, Ann Aggleston, John Edward Evans, Max Fehrmann, George Gardiner, George Gaston, Moses B. Harriman, George Hasbrouck, John B. Hollis, Prince Miller, E. W. Root and Mrs. Marie Wellesley Sterling. Major Bernard A. Reinold is superintendent of the Home.

Under the rules the home is open to artists of the legitimate, vaudeville, burlesque and circus. It is an adjunct of the Actors Fund and its business offices are with the Fund's. There are 12 trustees, six from the Fund and six from the Lambs Club. The latter contingent is: A. O. Brown, president of the Home; Tom Wise, Burton Churchill, Edwin Milton Royle, Wilton Lackaye and Priestly Morrison. From the Fund: Daniel Frohman, E. F. Albee, Walter Vincent, Sam A. Scribner, Marc Klaw and I. M. Dittenhoeffer. W. C. Austin is secretary.

Most of the trustees were present Sunday.

BIRDIE CONRAD SUES EDDIE FOR DIVORCE

Alleges Hotel Incident in New York—Wants \$125 as Permanent Weekly Alimony

May 13 last, Eddie Conrad, comedian, is alleged to have taken an unknown woman to the Hotel Claridge, New York, which is the wife of Birdie Conrad starting divorce proceedings against the actor in the New York Supreme Court. A motion came up yesterday (Tuesday) for \$125 weekly alimony and reasonable counsel fees. Decision was reserved.

The Conrads were a private act in vaudeville until their divorce prompted a professional split as well.

Mrs. Conrad retired to take charge of their two children, Arman and Lenore. She alleges her husband has been contributing \$125 weekly alimony and wants that legally extended for her maintenance.

Conrad has since been signed by the Shuberts. He was last teamed with Marion Eddy in vaudeville.

The Conrads were married Oct. 14, 1914.

Following Fashion, 2-Act Now 5-Act

For 15 years Lillian Brown and William De Mont have been a two-act. With the cry for new acts, the Brown and De Mont duo becomes a five-peopled act.

Among those engaged is Albertine Pickens.

FRIARS FOR 10 YEARS AND OVER 70 LIFE MEMBERS

At the annual meeting of the Friars held Friday, a resolution adopted permits a member of the society for 10 years and who is 70 or over to automatically become a life member without further payment of dues.

Several of the present membership of the Friars will immediately benefit.

No Abbot was elected, with the regular ticket going through otherwise without opposition. The Abbot will be appointed by the Board of Governors. Lew Fields had been nominated, but declined the post, owing to press of production work for next season. Willie Collier, the retiring Abbot, could not be persuaded to accept a third term.

It was too late for another candidate to be placed upon the ticket.

MRS. FINNERTY TOO FOND OF THE VILLAGE

Vaude Team Dissolved—Husband in Court for Separation—Couldn't Reclaim Wife

A penchant for Greenwich Village joints and oversleeping rehearsal hours is given as the cause of the professional and marital split of Frank and Margie Finnerty, vaude team.

Above allegations appear in the complaint of Finnerty for a legal separation from his wife and stage partner, filed in the N. Y. Supreme Court, Kings County, last week. Finnerty further alleges that, since Mrs. Finnerty's sojourns in the hoboish center, he has been unable to rely upon her, and in consequence lost any number of bookings.

Since the dissolution, two weeks ago, Mrs. Finnerty has been doubling as hostess-entertainer at the Black Parrot, Greenwich Village.

The court action followed Finnerty's attempt to reclaim her from her Village associates, which resulted in his being assaulted two weeks ago when he entered the cabaret and declared himself, the husband says.

Finnerty is represented by Raymond J. Riley of 44 Court street, Brooklyn. The couple were married in New York in 1924 and have no children.

JAC MACK ENDS SCHOOL

Acrobatic Teacher Attacked by Muscular Nervousness

Jac Mack, vaude acrobat, who for several years has been running an acrobatic school in the Navex building, has been forced to give it up, owing to an attack of muscular nervousness.

Mack is now at 387 South avenue, Bridgeport, Conn., and may be laid up for some time.

His wife, Viola Mae, playing vaude, closed her season last week to be with him.

Kidding Makes Jam; Retter Now Married

Los Angeles, June 7. Counter kidding in a theatrical restaurant got Dezzo Retter, vaudeville actor, seriously reported as about to marry Lucille Tonto, waitress.

Retter is not going to marry anyone as he already has a wife and two children in Brooklyn.

And there's a Mr. Tonto around, too.



BEN BLUE

says: "If that London 'Variety' guy, H. Regensberg, would not bother me for money, I would be very happy here—at the Cafe de Paris."

Personal Direction:
WILLIAM MORRIS OFFICE.

USUAL DIVORCE WEEK—5 CASES

Boasbergs May Settle—3 More Charges Added to Glick Case

Chicago, June 7. Three more charges added to the initial allegation in answer to an appellant's request for removal of previous verdict brightened this town's routine divorce proceedings last week.

Some months ago Louis E. Glick, property man at the Chicago theatre, was awarded a divorce from Jean Glick, burlesque chorister, whom he charged with desertion. During course of action, W. J. Dole, Glick's counsel, died. Mrs. Glick has filed petition to vacate the decree on the ground that the case was ineptly handled and resultant decision was unavoidable.

In answer to his ex-wife's petition, Glick now broaches three additional accusations. Besides desertion he charges her with adultery. (Continued on page 49)

LESTER SHEEHAN HELD

Waived Examination on Drug Possession Charge

Lester Sheehan, 35, dancer, residing at 320 Metropolitan avenue, Brooklyn, N. Y., pleaded not guilty to the charge of possessing a "toy" of heroin before Magistrate Richard F. Kiniry in West Side court. The dancer waived examination, and was held for trial in Special Sessions. Bail of \$500 was furnished.

Sheehan protested his innocence. When searched by the gendarmes, they said, they found the "toy" of contraband on the dancer. Sheehan hasn't stage danced for some time.

MISS PATRICOLA MARRIED

Pat Weds W. A. Morris, Business Man of Canton, Ohio

Washington, June 7. Miss Isabella Patricola, singing violinist on the Keith bill last week, was married May 30 to W. A. Morris, prominent insurance man of Canton, Ohio.

The ceremony was performed by Judge Robert E. Mattingly at his home, with the local papers thus missing the event.

Business took Morris back to Ohio last Thursday. Miss Patricola will join him in July, at which time the honeymoon is scheduled.

Fanny Ward Dodging Palace for London Date

Fanny Ward will not play the Palace, New York, next week as originally booked. Instead she plans to sail for London June 18 to open a two weeks' engagement at the Coliseum July 4.

Miss Ward is at the Palace, Cleveland, this week.

Miss Ward is to do her new "single" abroad, written by Marion Sunshine.

ANOTHER MISTREATMENT CASE IN SOUTH AMERICAN THEATRE

Foreign Chorus Girls Summarily Dismissed—No Legal Redress—S. A. Editor Advises American Professionals to Stay Away

HOPE GIRL DIES, SAYS BOY WHO SHOT HER

Called May La Verne Outside Theatre at Danville, Ill.—Infatuated with Her

Des Moines, June 7. Clarence Leo Tighe, 24, law student at Drake University here, has confessed to shooting Mae LaVerne, 21, vaudeville actress, at Danville, Ill. Tighe is well known and of a good family. He was recently engaged in selling bonds, but since meeting the actress had given up everything to follow her from city to city.

"She ruined me financially and made a mental and physical wreck of me," he said. "I hope she dies, and if she does I will always feel I was perfectly justified in killing her, although I know that legally I did wrong. She is a devil with an angel's face."

Miss LaVerne's real name is May McGhie. Tighe called the girl to the rear of a vaudeville theatre at Danville where she had been playing and talked with her a few minutes before shooting. He was seized immediately by members of the theatre company.

Danville, Ill., June 7. Claiming that he had been ruined mentally and physically by May McGhie, 22, of the Al Leigh stock, Clarence L. Tighe, 24, of Des Moines, (Continued on page 45)

Paul Kelly's Sentence From 1 to 10 Years

Los Angeles, June 7.

Paul Kelly, 27, was sentenced to from one to 10 years in San Quentin prison by Judge Charles S. Burnell for the killing of Ray Raymond, actor, in a bare fist fight over the affections of Dorothy Mackaye, stage actress and Raymond's wife. A motion for a new trial before the sentence was denied Kelly's counsel, who immediately filed notice of appeal and was given 10 days to complete the filing.

At the completion of the 10-day stay of execution, W. I. Gilbert, Kelly's attorney, will ask that Kelly be released on bail pending the ruling of the higher court.

Kelly failed to display any noticeable emotion as sentence was passed and took it standing up. Miss Mackaye was not in court.

Judge Burnell, in summarizing, charged Kelly with stealing Raymond's wife and then beating the musical comedy man to the extent of causing death. The judge also stressed the difference in weight between the two men.

GORDON'S \$30 TAXI BILL

Chauffeur Drove Song Writer to Police Station—Court Dismissed Charge

Thomas Gordon, 29, song writer, was discharged in West Side court on the charge of disorderly conduct by Magistrate Richard F. McKinley. Gordon resides at 6356 Fleet street, Forest Hills, L. I. The song writer was arrested on the charge of failing to pay a taxicab bill amounting to almost \$30.

Louis Gropper, taxi chauffeur, told the court he drove Gordon to many speakeasies, theatres and finally to the N. V. A. clubhouse. The bill was getting higher by the second.

Finally Gordon drove him to the West 47th street station house, where he was placed under arrest by Patrolman John O'Hare. In court, Gropper told the magistrate that Gordon wanted him to drive to Forest Hills. The court felt sympathetic toward Gordon, and on the latter's promise to make good the bill, he freed him.

Buenos Aires, Arg., May 1.

Two American chorus girls, contracted in New York by representatives of Umberto Cairo, proprietor of the Empire theatre here for eight months at \$75 a week, were dismissed after two weeks with passage home and the equivalent of \$20 each as their only remuneration.

The girls, Jeanne Magee and Leo Byrne, signed their contracts in New York March 5 to render services in the chorus or in specialty in Argentina, Uruguay, Chile, and Brazil. Representing Cairo in New York were Ralph Riggs and A. P. Severgnini.

Starting work in a revue here April 13, the girls were dismissed on April 25. Five girls brought over from England also had their contracts cancelled and were sent home. The revue was a flop.

With the dismissal the girls were informed that if they didn't take up their passage immediately and leave the country they would automatically forfeit it. The girls became panicky and left without pressing their legal rights. The high cost of legal enforcement in this country also practically prohibited the girls from presenting their claims.

Critic Intervened. Harry E. Goldflam, dramatic editor of the Buenos Aires "Herald," became interested in the case of the two Americans and attempted to secure better treatment for them. They sailed before any satisfaction could be secured.

Goldflam states there are many similar cases in South America, and that it is almost impossible to secure legal recognition for an ordinary contract signed for this country in the United States or other countries.

Until contracts make the contractor responsible in the country of signature it is advisable that the chorines lay off South America.

Umberto Cairo, the theatre owner involved in this case, was in New York in March trying to secure girls for the revue mentioned. He left without any girls, with these two signing with his representatives later.

Cairo was unable to get the girls because of stories of mistreatment accorded American show girls in South American stands.

MARIE MELLIER SWEARS OUT WARRANT FOR SIS.

Vaude Actress Alleges Diversion of Savings—Sister Took Trip Abroad

Boston, June 7.

Marie C. Mellier, actress, who makes her home at Atlantic, Mass., has sworn out a warrant for the arrest of her sister, Lillian, taken in by the authorities at Washington. It seems that Marie did pretty well while playing a vaudeville turn on a southern swing and sent various large sums of money back to Lillian, who was working in the phone exchange here.

The money was supposed to be invested in phone company stocks, but instead was diverted by Lillian for her own gain, according to her big sister.

Trips to various parts of this country and Europe were taken by Lillian, Marie says, and her suspicions became aroused when she received letters with foreign postmarks. No wonder. That's unusual for hello girls even here.

The knot was tied in Cleveland last December.

REVEAL SECRET MARRIAGE

Washington, June 7.

While here in the home town last week with Ned Wayburn's Revue at Keith's Sunny Lewis and Patti Moore, who heads her own revue in vaudeville, let it be known that for six months their marriage had been kept a secret.

'DUMPS' DUMPED BUT STILL ARE INDE-BOOKED

30 Lemon Stands Find Other Bookers—Pres- entations Stepped In

A process of elimination on stands characterized as "dumps" is on with the better class independent bookers. In a general weeding out recently, 30 houses were dropped, but are still running vaude booked elsewhere by a newer crop of bookers willing to work on small margin.

The turn-back of "the dumps" by recognized bookers previously glad to handle them has been prompted only by many better equipped picture theatres embracing vaude as presentations, and with the latest swingovers numbering far greater than the dropouts.

Bookers partially alibi their relinquishing of bookings to acquiescing to many complaints that the houses had neither stages nor dressing-room facilities. Acts complained time and again, but none passed them up until the picture house presentation craze set in.

The newcomers to the booking field handling the lemon stands are also cashing in on the prior bookers' turn-back and annexing a booking fee of from \$5 to \$10 for supplying the shows, in addition to the usual commission fee from the talent booked.

COLORED MIXED ACTS MARRIED BACK STAGE

Chilton and Thomas Then Do Their Act—Dressing Table Lighted Ceremony

Boston, June 7.
Among the dangling ropes of scenery curtains and sheltered from the curious eyes of stage hands by scenery props, Carol Chilton, 19, daughter of Mr. and Mrs. Thomas Chilton, of Chicago, and Maceo Thomas, 21, son of Dr. and Mrs. Joseph T. Thomas, of Cleveland, both colored, were united in marriage late this afternoon on the back stage of the Scollay Square Olympia here. The setting for the ceremony believed to be one of the most unique of its kind was illuminated by the light of a dressing table.

Clad in their dance costumes, with rouged faces, the couple said yes to a justice of peace. The orchestra was playing an accompaniment for a Lindbergh news feature while the ceremony was being performed.

Following the matrimonial affair, the two went directly on the stage as their act was first on the bill.

The couple make up the act of Chilton and Thomas, singing and dancing, playing at the theatre this week. Traveling in vaudeville for the past two years the pair became engaged six months ago.

The young husband, born in Birmingham, Ala., intends to continue in vaudeville with the same act for a year, at the close of which he will set up a home for his wife, continuing in theatricals alone, he says.

IRISH AND KOSHER

The Commodore, a "kosher"-operated hotel near Ferndale, N. Y., in the Catskill Mountains, has hired Dick Faber, an Irish vaudevillian, to act as master of ceremonies for the summer.

Faber will engineer the festivities and stage entertainments. His wife will act as hostess.

'VARIETY' OVER SUMMER \$1.75 for 3 MONTHS

Enclose remittance with address, to

VARIETY
154 West 46th St., New York City

SITTING ON HIGH

A wire sent from Newark yesterday (Tuesday) stated that Alvin "Shipwreck" Kelly that morning at 10 had alighted on the flapole of the St. Francis Hotel, and expects to remain there for eight days and nights. While waiting for the time to pass, "Shipwreck" won't eat.

Kelly would have done his stuff in New York, the message added, but the police objected, so Newark must stand for it.

Wire was signed by Terry Turner. Mr. Turner is the Loew's press agent. He lately buried a couple of Rajahs for a day or so, one at a time, on water and land, then played them in the Loew theatres.

If they can get Kelly off his perch he may go into Loew's vaude also.

PRO 'CONTEST' WINNER WILL SUE FOR 'TIME'

Mack Herbert, Winner of Moss Amateur Event, Worked 10 Out of Promised 29 Days

The salting of professionals in the so-called "opportunity contests" conducted in the B. S. Moss houses in New York and Brooklyn crops out through the failure of the Moss offices to play the winner of the finals for a tour. The Moss Circuit, via the Harry Shaw amateur department this past winter, worked up the amateur thing.

Mack Herbert, who had played independent vaude houses around here and has signed agency contracts to prove it, was "salted" to win the Coliseum (181st street and Broadway) semi-finals and it was Herbert who later showed up for the finals at the Broadway, another Moss house, and was declared the winner.

Then Herbert, paid for each week that he had been working, fully expected to appear in each of the Moss houses and at a sum much above that he had gotten from the Indies that he had previously worked. Mack worked the Coliseum March 14-15-16, and then followed at the Broadway March 21. The uptown date was for three days and the Broadway for seven, giving Herbert 10 days work on what he expected to be at least a 29-day contract.

At the Broadway he had been specially billed. The same at the Coliseum where as an "extra attraction" he worked assisted by the Ben Bernie orchestra which was there at the time. Then he was billed at the Franklin for an anticipated four-day stand. A one-sheet of Herbert was used, also a trailer, the ballyhoo that he had been the winner of the "opportunity contest" finals. Mack reported to the Franklin and found that he could not appear. His place had been given to a whistler and dancer named Max Schribnick. Herbert, according to the story, was told that his was a dramatic act and unsuited for the Franklin.

Herbert, a character impersonator, has played in and around New York and has appeared for A. & B. Dow at the Gaiety, Trenton, N. J., and for Jack Linder at the Liberty, Irvington, N. J.

Herbert is firmly of the belief that the Moss interests handling the "opportunity contests" and which persuaded him to take part, violated its word and will take legal steps to obtain the amount due him for the unplayed Moss time.

The houses beside the Coliseum and Broadway that Mack expected to play as the "finals winner" were the Regent (three days), Hamilton (four), Franklin (four), Riviera (four), and the Strand, Far Rockaway, L. I.

GOOD DEEDS KEPT QUIET

New Orleans, June 7.
Barbette, injured while playing Loew's State here, causing a lay-off of three days, was paid in full by order of Loew officials in New York.

The Loew executives seemingly do not make a practice of publicizing their payments to artists unable to play because of illness or injury, nor do they indulge in the indelicate practice of publishing letters from artists thanking them for their courtesies.

Investigating Van Auker's Death by Drowning

Syracuse, N. Y., June 7.
Investigation of the death of Albert A. Van Auker, for 12 years manager of the Cahills' Temple theatre here, who was drowned, is being continued by the coroner and district attorney.

Van Auker, shortly to have assumed management of a new Brooklyn house for Universal Chain Theatres, went to his death Friday night, presumably when a fishing boat tipped over. Van Auker's companion, George J. Shane, of this city, saved himself, but his efforts to aid the theatre manager were in vain, according to the version given the authorities.

The body was not recovered until late Saturday afternoon, and was only released to the family after it had been held by the authorities for five hours. The coroner, while intimating that a verdict of accidental drowning would be returned, declared he would continue his investigation.

Van Auker was the dean of local managers at the time he left the Temple.

'AFTERPIECES' ORDERED OUT BY ORPHEUM

More Attention to Big Acts—Units Limited to 4 Next Season

Only four junior units will remain on the Orpheum circuit next season. The production department will devote its entire time to big acts.

It is understood that an order has been issued to all Orpheum house managers to stop making up afterpieces from the regular weekly acts.

Orpheum's production men deny having sent out more than one unit, Val and Ernie Stanton, with an afterpiece. All other afterpieces, it is charged, were made up by the house managers and were, in most cases, as bad as Variety reviewers said they were.

VAUDE TEAM OPPOSISH TO B. & K. IN CHICAGO

Burns and Foran Taken Out of Publix Unit for Chicago Only —Played Other Theatres

Chicago, June 7.
Burns and Foran, team in the Publix unit, "Patches," have been declared opposition by Balaban & Katz and as a result will not be included in the unit during its three weeks in Chicago.

Some time ago the pair played the Granada and Capitol theatres here, opposition to B. & K. Three weeks ago they joined the unit at the Paramount, New York. A. J. Balaban notified the eastern office as to the opposish declaration and requested cancellation of the pair's local engagement.

Syracuse's Contests

Syracuse, June 7.
Summer has brought a flood of contests as a stimulus to business in local houses. Keith's, in conjunction with "The Herald," pulled a perfect form contest to find the city's "Venus" last week.

A letter-writing contest on "The Scarlet Letter" (film), with the Eckel theatre is being followed this week by a hunt for Clara Bow's local double. A cash prize and screen test is the lure.

Frank Sardino's Crescent theatre is holding dance championships for local steppers who have been prepared through free classes conducted by vaudeville hoofers appearing at the house.

Wright-Sablosky Acts
Andy Wright and David R. Sablosky have affiliated for the production of vaude acts.

Wright will move into Sablosky's office this week.

NEW KIND OF VAUDE 'SMALL TIME' IS FOX'S SECONDARY CIRCUIT

Building Up Lightweight Houses of Fox's Vaude Chain Through Independent Agency—Fox's Direct Circuit Looked Upon as Big Time

CANTOR'S GUARANTEE COSTS PRODUCER \$2,180

Verdict for Merle Epton Re- covers Difference in Salary —Girl Went Into Musical

Low Cantor's laxity in rendering managerial services resulted in a \$2,180 verdict in favor of (Miss) Merle Epton, of "Countess Maritza," who sued for the difference in salary earnings that would have accrued under a contract with Cantor.

The agent guaranteed in writing Miss Epton 52 weeks' employment, from Aug. 1, 1925. After often being "out" to her, Cantor finally told the songstress he could not use her services. She joined the "Maritza" show, and brought suit for the difference in her earnings.

The jury discounted Cantor's defense he had written her to report at his office for a production, and brought in a verdict for the full amount in Miss Epton's favor.

Hays, Podell and Sherman acted for the plaintiff.

PUBLIX, 10 MOS. BOOKINGS FROM CHICAGO

A. B. O. Giving 5 Months With Option for 5— Ass'n Agents Booking

Chicago, June 7.
Artists' Booking Offices, formed by Publix for direct booking of presentation talent for west and south territory, will be in a position to give an act five months, with an option on another five, when it begins operating in two weeks.

The tour is completed for the present with the acquisition of the Belmont, Congress, North Center, Belpark and Windsor theatres, Chicago. These theatres, L. & T. owned, are playing combination policies, with vaude booked by independent agencies.

Morris Silvers will be chief booker of the Artists' Office, with A. J. Balaban as general supervisor and connecting link between the office and theatre circuit.

Silvers announces the agency will do business with any local agent. Several Ass'n bookers have revealed intentions of stepping outside to place acts with the picture house agency, despite that the establishment of the office is the finishing touch to the break between Publix and the Association.

Joe Laurie as Master In Publix' Chicago

Joe Laurie, Jr., is the latest name to go over to picture houses. He has been booked by the Morris office to open at the Chicago theatre, Chicago, July 25. Laurie will act as master of ceremonies.

This is in line with the reported policy to brighten up the Publix stage shows with comedy.

Laurie is a big favorite in Chicago, having worked up a large personal following through mixing while playing there with "The Gingham Girl" and "If I Was Rich."

2 TILLER GROUPS, M. P.

Two Tiller troupes of dancing girls open in the picture houses. One will circulate in the east for Stanley and the other opens at the Capitol, Detroit, for B. & K.

With the apparent division of houses on a new booking arrangement by the William Fox vaude department with Jack Allen in the Folly Markus agency, it seems that the small time is still a booking factor in New York.

This Allen-Fox arrangement is said to have been conceived by Joe Leo, of the Fox offices, who has booked in the Fox show for years in Fox's Star, 107th street and Lexington avenue, New York. Leo turned the Star over to Allen and then later had the Folly, Brooklyn, Fox house, and the Elizabeth, N. J., house, handled by Fox, also entrusted to Jack Allen's booking care.

The Star, Folly and the Elizabeth can not pay the show money for the weekly bills listed through the regular Fox vaude department, handled by Edgar Allen, the latter a brother of Jack.

It is believed that the fall season will see other houses added to the Fox "small time" books, enabling the Fox agency to operate a circuit of this type theatres without conflicting with the regular Fox chain.

Nearly all the acts as booked by the Fox regular houses come to the Edgar Allen books via agents, whereas acts are able to book direct through Jack Allen in the Markus office, although the greater quantity of booking is handled in that agency by independent agents.

The great horde of acts that have little chance of ever hitting what is still regarded as "big time," and that word is almost sacred now, owing to the fast diminishing number of theatres heretofore designated "big timers," look upon the proposed small time chain as now running on Jack Allen's books as Heaven-sent.

"PADLOCKS" IN BAD SHAPE—STAYING OUT

People Leaving Show, Includ- ing Orchestra Leader—In Philly to Build Up

Texas Guinan's "Padlocks of 1927" will stay out longer than expected before coming into the Shubert, New York. Following this week at New Haven, the revue goes to Philadelphia for an additional fortnight for break-in purposes. J. C. Huffman is working on the show.

Jans and Whalen have handed in their notice as has Eddie Green, the former team going into the Rosalie Stewart revue. Jay C. Flippen is not joining the revue, Ziegfeld refusing to release him. Ernest Cutting, the musical director, has also turned in his notice.

Principals complain of lack of management on the part of C. William Morganstern and Anton F. Scibilia, nobody knowing what it's all about and resulting in a constant scramble at every performance. That was partially responsible for Cutting bowing out. Given one routine of number sequence, it was switched at the last minute and the score scrambled as a result. Business at the Newark break-in was off, the local sheets rapping the revue and its star, and the provincials not getting excited over either or both.

Daphne Pollard's 2-Reels

Los Angeles, June 7.
Daphne Pollard, English comedienne, and now playing the Orpheum circuit, has been signed by Mack Bennett to star in a series of two-reel comedies.

\$2,000 FOR JIMMY HUSSEY

Jimmy Hussey is picture housing, starting this week at Fox's, Philadelphia, at \$2,000 a week. He will stay two weeks at Fox's. Lyons and Lyons, Inc., booked.

"AND A LITTLE CHILD SHALL LEAD THEM" TO THE BOX-OFFICE!

J. TRAVERS MONTGOMERY

PRESENTS

THE ORIGINAL STAR OF OVER 100 COMEDIES AND SEVEN FEATURES

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"THE DARLING OF THE UNIVERSE"

NEXT WEEK (JUNE 13) LOEW'S STATE, NEWARK, N. J.

in a next-to-closing sensation entitled "PINCHED"

Written by J. T. MONTGOMERY---Special Material, LARRY RICH

DIRECTION, WM. MACK, 160 W. 46th St., N. Y.

I HATE TO SAY GOOD-BYE TO ALL THE WONDERFUL FRIENDS
I HAVE MADE DURING MY STAY IN LONDON
BUT I'LL BE MIGHTY GLAD TO SAY HELLO TO BROADWAY

Just closed a very pleasant and most successful 8 weeks' engagement at the

PICCADILLY REVELS

Acclaimed by Press and Public as the most original American artiste yet seen in London



Happy to announce my new Two Years' Exclusive Contract with the Columbia Phonograph Co., for which I take this opportunity of tendering them my thanks.

Many thanks to Mr. Stanley Jones, Managing Director, Piccadilly Hotel, Mr. Alexander Pantages, Eddie Milne, Abe Lastfogel and the William Morris Office, Harold Gumm, and my dear friend Max Terr (Arranger and Leader of my Orchestra), who has helped to make my own songs a success.

LEE MORSE

Agent: WILLIAM MORRIS

Personal Management: HAROLD GUMM

ACTS SHUT OFF BY ST. VAUDE CONTRACTS

No Extra Money from Radio or Talking Pic- tures

Where there is any possible chance of signing up a standard act regarded as surefire for straight vaude for one, two or three, or even more seasons, at a set figure that is being done in the N. Y. offices, it is being eagerly accepted. An act considered a hit is called into conference via its agent and

asked about a route. When the route is mentioned and a price fixed, one that is invariably a money saver for the bookers, then comes further talk about a longer contractual period, but nary a word about an increased salary for the second or third year and so on.

The act is thus sewed up for a long vaude period, which prevents it from listening to any flattering production or other offers that might come along.

The Keith-Albee contract completely eschews the radio and any prospect of extra money from that source or from talking pictures.

Several acts placed on long term contracts, with the ink barely dry, before one or two fat production offers bobbed up with the acts vainly referring the "buyers" to the K-A offices.

Vita Taking K-A. Acts Into Inde Houses

Independent vaude houses that have been a thorn in the sides of the Keith-Albee offices in and around New York have found a new way to add a little more sting. Vitaphone is going in the indees with the DeWitt at Bayonne, N. Y., independent house, using it as a feature.

On the Vita bills scheduled to come through are many acts that have long been regarded as standard K-A turns.

Baby Peggy for Loew

Loew vaude bookers have copped Baby Peggy, who makes her initial Loew house debut at Loew's State, Newark, next Monday.

An effort is afoot to arrange for Baby Peggy's return to New York, if the youngster is permitted to appear on the stage. Her last Manhattan appearance was two years ago at Keith's Hipp.

Baby Peggy has been playing K-A and Orpheum time, without going to the coast. She winds up her K-A route in Springfield, Ill., this week and jumps east to Newark.

Frank Henson is looking after the tot's personal exploitation.

Loew's Sept. Openings

Loew's will open its new houses in Pittsburgh, Kansas City and Houston in September, the premiere of the Pitt house meaning that the Aldine, a picture house, will switch over to accommodate the Loew vaudeville policy of five acts and a picture.

This Pittsburgh edifice is to be titled Loew's and United Artists' Penn, while the other theatre names are Loew's Midland for Kansas City and Loew's State, Houston, which will be on the southern books of the vaude department.

CHAS. A. BIERBAUER,
1560 Broadway,
New York, N. Y.

Dear Charlie:

Too busy playing golf to write, but we are still booked solid on the Pantages Circuit, and we hope to be back with you in the fall, if Van and Schenck don't carry out their threat of making us play the picture houses.

Yours in one,
Mort and Betty

HARVEY

P. S.—Frank Van Hoven wants us to play England.

NEW HOTEL ANNAPOLIS



Washington, D. C.
R. H. FATT, Mgr
In the Heart of
Theatre District
11-12 and H Sts.

HENN-ORPHEUM TAKES SCALE SLAP SLASH

B. O. Cut in Effect, Maybe Per-
manently—Ran Behind State
All Season—75c. Scale

Minneapolis, June 7.

The Orpheum circuit has dragged out its muchly used household remedy, reduced prices, in an effort to invigorate the Hennepin-Orpheum, local big-time house playing six acts and a feature picture.

Starting this week top will be 75 cents instead of 99 cents which it has been for the past two seasons. The announcement states that this is a "summer price scale," but last summer the top price remained at 99, the same as during the fall and winter, and, with the new 4,200 Publix house scheduled to open next season, it seems a cinch that the Henn-Orpheum never will go back to that 99 again.

About two months ago the Orpheum circuit slashed prices at its other local house, the Seventh Street, booked by the W. V. M. A., cutting from 50 to 40 cents week days. This seems to be the only medicine the Orpheum circuit knows or has available for the failing business affliction from which its two Minneapolis theatres have suffered all season.

Radio Agency as Strong Opposition

Picture house agents are beginning to fear the National Broadcasting Co. in commission competition. It revolves about the N. B. C. having artists signed exclusively.

With this exclusive hold N. B. C. tells this or that agent that unless commissions are split, they will take the attraction to another agent. The latter has no alternative, although the Broadway theatrical agent does all the actual work.

Smaller and Blacker Ledgers for Agents

Plans have been made in the Keith-Albee N. Y. booking offices to attempt full weeks in several eastern stands this fall, previously split weeks.

One is Portland, Me., and the other Lowell, Mass.

Acts routed out of New York that finally reach Toronto and Montreal will hop into Lowell, then go to Portland with the likelihood that the next step be a first half-week in Manchester.

It is almost a certainty that dates will be handed acts for splits between Akron and Youngstown, Canton and Columbus, Toledo and Grand Rapids, Louisville and Dayton, Steubenville and Wheeling and Syracuse and Rochester.

K-A bookers had plenty of trouble last season with their splits and near-splits and the few vanishing full weeks. This fall things look even more befuddled than ever and some of the agents have put in orders for smaller and blacker ledgers.

Bramson With Morris

Chicago, June 7.

Sam Bramson, local agent, has joined the William Morris western office.

The combine adds picture houses in Rockford, Champaign, Clinton and South Bend to the Morris office.

Magicians' 25th Banquet

The 25th annual banquet of the American Society of Magicians was held at the McAlpin last Friday night, with attendance of members from coast to coast. It was reported that the membership, in 1902, 13, is now upward of 1,500 with 18 local branches. Dr. Lionel Hartley was chairman of the banquet committee.

Mrs. Harry Houdini was elected an honorary member. A silent standing prayer was given for her deceased husband, who for nine years had been president of the organization. Adelaide Hermann and Mrs. Howard Thurston were also personally honored.

After the banquet there was a show, mostly amateur magic, and a dance. No speeches except by the president, B. M. L. Ernst, and Dr. Wilson, veteran editor of "The Sphinx," of Kansas City, trade-paper of the magicians.

The present officers, in addition to Mr. Ernst, are: first vice-president, Servais Leroy; second vice-president, Howard Thurston; treasurer, George W. Heller; secretary, Richard Van Dien; sergeants, Edward J. Magner, Jan Hagooort, Francis J. Werner; trustees, William R. Berryman, Leo Rullman; dean, Frederick Eugene Powell; representatives at large, George W. Heller, Carl Rossini, Horace Goldin, Arthur D. Gans.

Affiliated assemblies are: Golden Gate (San Francisco), No. 2, R. Stull, pres.; Chicago, No. 3, W. F. Dornfield, pres.; Philadelphia, No. 4, Walter B. Gibson, pres.; Detroit, No. 5, James Brewer, pres.; Feleiden Trewey, No. 6 (Baltimore), Jos. E. Sainsbury, pres.; Omaha Magic Soc. No. 7, C. S. Bowman, pres.; St. Louis, No. 8, Andrew H. Buel, pres.; Boston, No. 9, Victor Miller, pres.; Cleveland, No. 10, Floyd W. Seymour, pres.; Queen City Mystics (Cln., O.), No. 11, Jos. Schrenck, pres.; Minneapolis, No. 12, Carl Jones, pres.; Dallas Magic Circle, No. 13, A. J. Langford, pres.; Central City (Syracuse), No. 14, Donald D. Austman, pres.; New Haven Magic Soc., No. 15, Latham B. Lambert, pres.; Worcester, No. 16, Willard D. Smith, sec'y; Valley Conjurers' Assoc. (Springfield), No. 17, Fowler W. Wilbur, sec'y.

HONKEY-TONK OPPOSITION

Booker of One-Dayers
Gone 'igh' at

Even bookers of the honkey-tonk one-day stands are assuming the high hat complex and declaring competitors opposition.

The brother of an independent booker recently installed to handle the short time stands turned venomous toward the youth who formerly handled them out of the same office before branching out for himself. He has labeled any act playing for the latter as being unavailable.

The situation is laughable to all since the declarer holds eight against 30 one dayers of the other booker and pays but half the amount the other booker can give acts.

ON L. & L. STAFF

Matty Rosen has joined the Lyons & Lyons, Inc. staff as vaudeville booking assistant to Sam Lyons.

Harry Kuh is another newcomer to the staff, in charge of cabaret bookings.

CARL FREED AND HIS ORCHESTRA



1st SAX, PAT WOLFE

DIRECTION
HARRY ROGERS

Next Week, Brighton Beach Theatre, New York

VAUDEVILLE ACTS Bands—Novelties Break Your Jump East or West

Can Always Use Standard Acts in My Theatres in Buffalo. Write or Wire Open Time to

DEWEY MICHAELS

PALACE THEATRE
BUFFALO, N. Y.

GASTON and ANDREE



Acknowledged the Most Wonderful
Tersichorean Artistes
in the World

Now Playing Orpheum Circuit

THE WORCESTER "EVENING
POST" said:

"Though Worcester vaudeville audiences have never been partial to interpretative dances, yet they found Gaston & Andree so artistic and pleasing in their offerings at the Palace Theatre, as the starred act of the new vaudeville and picture bill, at the opening shows yesterday, that they astonished with their heavy applause."

"This pair whizzes and whirles about the big stage, introducing novelty 'trips' that mean a broken neck if there is a slip, and instantly prove their ability. A number before a special drop, depicting a bit of the skyline of Paris in the revolutionary period, is especially good. Maura Shanley and Dena McKay glide about the stage while Gaston and Andree change costumes."



**GEORGE
McCLENNON**
VERSATILE COMEDIAN

IN

"DR. BLUES"

June 9, 10, 11—Orpheum, Sioux City.
June 13, 14, 15—Palace-Orpheum,
St. Paul.

Direction GREENWALD & WESTON

NIBLO and SPENCER and Co.

In "A Thousand Miles from Nowhere"

By ALLEN SPENCER TENNEY

IN VAUDEVILLE

Management: HENRY BELLIT

AU REVOIR

VAL HARRIS & VERA GRIFFIN

Sailed S. S. New York, June 2—Opening Victoria Palace, London, July 4

American Rep.—MARTY FORKINS

Foreign Rep.—REEVES & LAMPORT

Sailed with Us—EDDIE ALLEN, DORIS CANFIELD and BERT HANLON

FEIST

A Snappy Frenchy Fox Trot Song!

"COLLETTE"

The New

**"HONO
MOO"**

by
*Gus Kahn
and
Abel Baer*

*The
Season's
Biggest Novelty!*

**"SAM,
THE OLD
ACCORDION MAN"**

WALTER DONALDSON'S Sensational Hit!

*The Raging Song Success For Better Class Singers!
The Dance Favorite Of America's Greatest Orchestra Leaders!!*

**"AT
SUNDOWN"**

WALTER DONALDSON'S
MASTERPIECE

*The
Biggest
Waltz Hit
Since "Three
O'clock in the Morning"*

**"IN A LITTLE
SPANISH TOWN"**

(TWAS ON A NIGHT LIKE THIS)

by LEWIS and YOUNG
and MABEL WAYNE

*A "Ho
Fox Trot N*

**"HE'S
LAST"**

Lyric by Gus Kahn

*"You Can't Go Wrong
With Any 'FEIST' Song"*

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**LULU
ON"**

A Fascinating Fox Trot Tune!

**"WISTFUL
and BLUE"**

*The
New Hit Ballad!*

*by
Ruth Etting
and
Julian Davidson*

**"IF YOU SEE
SALLY"**

Words by GUS KAHN and RAY EGAN — Music by WALTER DONALDSON

The Song Tribute to America's King of the Air!

**"LUCKY
LINDY"**

*"Hot"
Novelty!*

*The
Great
Comedy
Mock Ballad!*

The Song They Are Raving About!

*by
L. WOLFE GILBERT
& ABEL BAER*

**"OH! WHAT
A PAL WAS
WHOOZIS"**

**THE
WORD"**

by Gus Kahn & Joe Burke

Music by Walter Donaldson

*Dance
Orchestrations*

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OR DIRECT!

JUDGMENTS

Joseph Lawren; Press Pub. Co.; \$1,402.
Geo. Graham Rice; Park Bingham Mining Co.; \$9,169.
Samuel L. Rothafel; Slawson & Hobbs; \$1,550.
Frazer-Kent, Inc.; N. Y. Tek. Co.; \$84.
Chas. Endor; same; \$288.
Harry Reichenbach; J. Brandt; \$2,268.
N. Y. Music Week Ass'n, Inc.; H. L. Goodwin; \$322.
Lew Cantor; Merle Epton; \$2,270.
Boris Tomashefsky; S. Troy; \$1,830.
Nat. Theatres, Inc.; W. E. J. Col-

No Exceptions to Child Labor Law in Penn.

Harrisburg, Pa., June 7.
The department of labor and industry has no power to make exceptions to the provisions of the child labor law of Pennsylvania so that a child actor may appear if under 14 years of age, the state department of justice has ruled.
A. Walters, secretary of the department, asked for a definite ruling regarding the status of children who work, whether residents or non-residents of Pennsylvania. He was particularly interested in getting the opinion of the attorney general and cited the case of Jane and Katherine Lee, permitted to appear in 1921 in Pittsburgh after a legal fight.

MARRIAGES

Bess London, daughter of the late Jack London, the author, was married on June 4 to Percy DeWitt Fleming, business man, in San Francisco.
Harold Jacobs, assistant manager, Sheridan, Chicago, to Dorothy Lowenthal, daughter of the late attorney, S. L. Rosenthal, in Chicago, June 1.
Miss Patricola, vaudeville single, to W. A. Morris, insurance man of Canton, Ohio, in Washington, D. C., May 30.
Patti Moore to Sammy Lewis, both of vaudeville, in Cleveland, last December.
Peggy Gilligan, soubret, to Charles Burns, assistant manager, Olympic, New York, May 9, in New York.
Dorothy Hathaway to Eddie Gallagher in Minneapolis. Bride formerly in musicals. Groom is head of the Finkelstein & Ruben Minneapolis publicity department.
Joe Rea to Helen Wilson (non-professional) in Philadelphia May 17. Groom heads the California Nighthawks.
Jos. F. Wallace to Edythe Cecilia Barnum, in Albany, N. Y., last week. The groom is manager of Proctor's Grand, Albany; his bride was formerly in the N. Y. Secretary of State's office. The Wallaces will live at 15 Eileen street, Albany.
Murray Smallman of Leblang's agency to Adele Falk in New York, June 5.

Miss Rambeau Liquidating Gov't Claim—May Resume

If arrangements can be made, the \$12,000 that Marjorie Rambeau owes the Federal Government for income tax irregularities will be liquidated by the actress in weekly or monthly payments. Meanwhile the action of the Federal agents has stopped all present stage activity. Miss Rambeau quit at Vancouver when the Government men stepped in with their claim.
This Pantag's booking was made by Abe Feinberg, who is planning to have Miss Rambeau resume her vaude tour when the payment arrangement is consummated.
Miss Rambeau has worked only two of the 10 weeks routed.

ILL AND INJURED

Frank McIntyre, stage doorman, State-Lake, Chicago, is at the Illinois Masonic Hospital.
Hap Ward (Ward and Vokes) recently struck by an automobile, is recovering at his home in South Lynnfield, Mass.
Willard Mack is in the Hartford Hospital, Hartford, Conn., with a fractured ankle. He was found at the foot of the Masonic Hall stairs last week.
Eddie Farrell, assistant treasurer of Wallack's, New York, was stricken with appendicitis last week. He is reported in favorable condition.
Douglas Gilmore, picture actor, fractured right leg when leaping from bed to look for intruder. Confined at the Sylvan Lodge Hospital, Los Angeles.

Radio Winners as Act

Newark, June 7.
Week of June 27, Loew's State will show some of the prize winners of the radio contest held under the auspices of the "Sunday Call" and Imperial Laundry on Thursdays for the last 17 weeks at WGCP.
The winners will be shown under actual studio conditions, the act running about 30 minutes.

Grace Valentine's Act

Grace Valentine will shortly enter vaudeville under direction of Ben Boyar in "Helping Edgar."
Three others will appear in the supporting cast.

SILK'S COLUMBIA SHOW

Frank Silk has been granted a franchise for next season by the Columbia Burlesque Circuit. A former Columbia comedian, he left the circuit to enter vaudeville.
Nat Mortan handled the arrangements which resulted in Silk's return, and the latter will head his own show.

FIELDS-FINK IN VAUDE

Max Fields and Anna Fink have quit burlesque for vaudeville and will open on the Loew Circuit next week.
The duo play the Loew time during the summer and open for Pantages in September.

F. & K.'s Minn. Stock

Minneapolis, June 7.
Stock burlesque will replace Mutual wheel shows at Fox & Kraus' Gaiety here.
Mutual shows will be transferred to the F. & K. Gaiety, St. Paul.

Woods Steering Revue

Joe Woods will manage Kitty Madison's Revue, to be routed over the Mutual Circuit next season.

Wedding Announcement

The engagement is announced of Hermine Hoffman, daughter of Mr. and Mrs. Henri Hoffman of Midwood Manor, L. I., to David Lieberman, young Brooklyn lawyer, associated with his father, Emanuel Lieberman, in the real estate business in Brooklyn. Mr. Hoffman is vice-president of Tiffany Productions, Inc.

PAN'S FRESNO BRANCH

Los Angeles, June 7.

Pantages will build a two-story structure at Fresno, Cal., to house a branch of the circuit. Alexander Pantages, president, announced that construction will begin within two weeks.

Priteka & Sonniksen are the architects, with Earl B. Newcomb, Los Angeles, holding the contract for the building.

40 WEEKS AND DISCS

Galla-Rini and Sister have been routed for 40 weeks next season on the Keith-Albee and Orpheum Circuits, opening at the Coliseum, New York, Aug. 29.
The act has been away from New York since July 5, 1926, opening this season on the Orpheum Circuit after a vacation in California.

They have also signed up to record for Brunswick this summer.

BIRTHS

Mr. and Mrs. Harry A. Kuh, at Richman Sanitarium, New York City, June 6, son. Father is with the Lyons & Lyons agency; mother was professionally known as Marguerite DePass and last with "Iolanthe."

Mr. and Mrs. Lee David, in New York, June 6, daughter.

To Mr. and Mrs. R. E. Griffin, a son in Oklahoma City where father is general manager of the Griffin Bros. Circuit.

Mr. and Mrs. J. Kenn Sisson, New York Nursery and Child's Hospital, June 5, son. Father is a musical arranger and recording artist.

WORKMAN GETS \$17,500

Omaha, June 7.
Steve Lawler, a workman, has been awarded \$17,500 damages from the Orpheum theatre circuit. He was permanently crippled when a beam fell on him while working on the new Orpheum theatre now being constructed. He sued for \$75,000, but settled out of court.

Paterson, Stock, Next Season

Stock burlesque will supplant Columbia wheel shows at the Orpheum, Paterson, N. J., next season.

'HERB' WILLIAMS

"BIG TIME" Reminiscences

This Week Nine Years Ago
DAVIS, PITTSBURGH
(Two-a-Day)

1. DUPREE and DUPREE
2. WALTERS and WALTERS
3. AVON COMEDY FOUR
4. HOOPER and MURPHY
5. "HERB" WILLIAMS and WOLFUS
6. JOSEPHINE VICTOR and Co.
7. AL HERMAN
8. FOUR READINGS

This Week Six Years Ago
PALACE, CHICAGO

1. HURONI
2. BEN HARNEY
3. ANDERSON and GRAVES
4. JANET ADAIR
5. BILL BAILEY and COWAN
6. CLARK and VERDI
7. JACK SORWORTH
8. "HERB" WILLIAMS and WOLFUS

This Week Four Years Ago
NEW BRIGHTON
Brighton Beach

1. THE REUTTERS
2. BEAUMONT SISTERS
3. "FIFTY MILES FROM B'WAY"
4. D. D. H.
5. GRETTA ARDINE
6. EMMA CARUS
7. "HERB" WILLIAMS and WOLFUS
8. COOKE and MORTIMER

NOTE.—At present playing for Williams and Tate in Australia.

GASTON and ANDREE



Acknowledged the Most Wonderful Terpsichorean Artistes in the World

Now Playing Orpheum Circuit

THE BUFFALO "EVENING TIMES" said:

"Hippodrome—Gaston & Andree
"Outstanding artists in vaudeville at the Hippodrome this week are Gaston and Andree, in what is described as the dancing rage of London and Paris. Their exhibition is far above the average. The act, of six numbers, includes the dance of Pygmalion and Galatea, Two French Maids and Dance Macabre, a popular diversion in France during the eighteenth century. Maura Shanley and Edna McKay assist in the presentation."

ACME BOOKING OFFICES, INC.
Booking All Theatres Controlled by
STANLEY COMPANY OF AMERICA
A route of 10 weeks within 90 miles of New York
Artists invited to book direct
J. J. McKEON, Pres.
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A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES. CONSISTENT, EFFICIENT SERVICE SINCE 1913
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PAUL CUNNINGHAM AND FLORENCE BENNETT
HEADLINING PANTAGES CIRCUIT

Thanks to ALEXANDER PANTAGES and EDDIE MILNE
PRODUCING NEW ACTS FOR ALL CIRCUITS NEXT SEASON

JUST FINISHED PLAYING

100

CONSECUTIVE

WEEKS

UNDER THE DIRECTION OF THE MESSRS. SHUBERT

87 WEEKS WITH "ARTISTS AND MODELS"

13 WEEKS WITH "NIGHT IN SPAIN"

J A Y

BRENNAN

AND

STANLEY

ROGERS

NOW (WEEK JUNE 6) KEITH-ALBEE

PALACE
NEW YORK

RIVERSIDE, NEW YORK (JUNE 13)

ALBEE, BROOKLYN (JUNE 20)

Lopez Speaking

WE CLAIM OWNERSHIP TO THREE
OF OUR LATEST BELOW SCHEDULED
FEATURES

...SPIRIT OF ST. LOUIS...

Idea conceived and presented by
Vincent Lopez

Composed and arranged by Einar Swan
Playing at the Palace Theatre Chicago Ill.
for two weeks commencing June 12th 1927.

...OVERTURE 1776...

Introducing midnight Ride of
Paul Revere

THE NEW
NEW YORK

CASA LOPEZ

WILL OPEN IN OCTOBER

ENTRANCE

1111

Idea conceived and presented by
Vincent Lopez

Composed and arranged by Einar Swan
Playing at the Palace Theatre Chicago Ill.
for two weeks commencing July 3rd 1927.

DOUBLING AT THE CONGRESS Hotel
DURING OUR STAY IN CHICAGO ILL.

Vincent Lopez

PHONE:
LACKAWANA
9661
9662

BUSINESSMANAGER
GENE GEIGER
1595 Broadway
NEW YORK CITY

MISS ROBINSON CLEARED ON \$1,000-BILL THEFT

Examination for 2 Days in Police Court—Former Attorney Complainant

After a two-day hearing in West Side Court Magistrate Richard F. McKiniry discharged (Miss) Jean Robinson, said to be a member of a wealthy family and living at 740 Madison avenue. Miss Robinson, reported as an interior decorator, was arrested on the charge of grand larceny on the complaint of Randolph Newman, former attorney, who was disbarred, living at the Ogden Hotel, 50 West 72d street. Newman invited Miss Robinson to his apartment on the afternoon of May 28. She had been there only a short while when "Randy" accused the woman of stealing a thousand-dollar bill from his trousers. Half of a thousand-dollar bill was found in the apartment. The other half was never found.

During the two-day court session, Miss Robinson was in a state of collapse. She continually sobbed and had to be revived by restoratives. In discharging her Magistrate McKiniry stated that there was a wide divergence in the testimony. Several witnesses for the complainant were heard. Their stories varied.

Former Magistrate Frederick Groehl, of Chapman fame, defended the interior decorator. He made a motion for her dismissal after the complainant had put in its case. He stated that the complainant's story was incredible and improbable. "Why would my client, if she had taken the money, retain only half of the alleged stolen bill?" he asked.

Groehl was assisted by Maurice Lynch. The complainant was represented by Jerome Jacobs, Broadway attorney.

Newman stated that he invited Miss Robinson to come to his home to examine some interior decorating work he had done. He met her by appointment at the home of C. Abbott Gardner, 740 Madison avenue. Edward Callahan, who shares an office with the former lawyer at 1819 Broadway, accompanied him.

Searched for Bill

The men were to go on a week-end trip. Callahan left the apartment to pack his belongings. Miss Robinson was alone with Newman. As he accused the woman of stealing his "grand," Bernard Rubel and a woman friend by the name of Miss Pearl came into the apartment. They heard Newman make the theft accusation.

A search was instituted. The bill was not found. Later another search was had and the bill, according to Newman, was found in the bathroom alongside of Miss Robinson. Newman alleged that Rubel seized the money from her hand. This was denied by Rubel. He testified the torn bill was found in the living room near the woman.

At first Rubel suspected the woman but later he testified he felt she was innocent. He offered to bail her out and offered to wager \$25,000 Miss Robinson was guiltless. Just before he started for the police station Detective John Muller quoted Rubel as saying: "How do I know that this woman is not being framed?"

Several large bills were torn in court to show that the portion of the bill indicated by Newman was not a recent tear.

Other witnesses testified.

ACQUITTED OF BOOKMAKING

The lobby of the Pennsylvania Hotel has become apparently a lucrative place for bookmakers. This was indicated when two men who had been arrested in the hotel on separate days were tried in Special Sessions for accepting bets and acquitted. They were Paul Siebert, waiter, of Elmhurst, L. I., and Max Freyer, real estate salesman, of 123 Elliott place.

Officers testified they had observed the two men accept bets from several men in the hotel lobby. The justices decided the evidence was insufficient.

NEW ACTS

"Flaming Youth," three-people comedy act.

Nippon Entertainers, headed by Leonard Sakl.

Al Mack and Helen Martelle have shaved their vaude act and entered Sammy Wright's new 11-people flash.

Mrs. Morse Said Claire Stange After Her Husband

A summons against Claire Stange, 430 East 65th street, was dismissed when the case was called before Magistrate McKiniry in West Side Court.

Mrs. Florence Morse, 31 West 65th street, told the magistrate that the Stange woman had annoyed her constantly and had threatened to shoot her. She said she met the woman in the lobby of the Longacre theatre, where the threat was made.

An attorney representing Mrs. Morse told the magistrate that the trouble was that the Stange woman was infatuated with Mrs. Morse's husband and was harassing her so a divorce would be granted and she could marry him.

Magistrate McKiniry admonished both women to leave each other alone and dismissed the proceedings.

"REVUE PRODUCER" HELD

Sid Marks Got Away With \$23,000 and Tip

Sid Marks, 30, 126 Cannon street, who posed as a revue producer, was held without bail for further hearing when arraigned in Yorkville court on a charge of grand larceny on complaint of Saul Tepper, artist, 939 Eighth avenue.

Tepper charged that he invested \$23,000 with Marks for the purpose of producing a revue to be known as "Spices of 1927," in which Earl Sande, jockey, was to be starred.

The artist said he and his friends, on a tip from Marks, placed bets on a horse in a Louisville race that won at odds that should have brought them close to \$100,000. When it came time to collect Mark is said to have told the artist that the bookmaker could not meet the obligation.

Becoming suspicious, Tepper communicated with the police. When detectives located Marks he was phoning the artist that the bookie would settle for \$40,000. According to the police, Marks has a criminal record. They said he was known as Arthur S. Kaufman and served a term in Sing Sing.

McALLISTER REINSTATED

Off Police for Two Years—"Singing Cop" in Vaude

Bob McAllister, known as the "Flying Cop" and "Dashing Detective" because of his records on the cinder path while a member of the New York police force was jubilant to hear the Court of Appeals had ruled that he should be restored to duty and recover back pay from the police department. McAllister has been out almost two years.

He was tried and acquitted of shooting a chauffeur he had reason to believe was about to commit a crime. His bullet went wild and hit another man. He was acquitted of the charge, but dismissed from the police force. Since that time he has appeared in vaudeville as the "Singing Cop." McAllister has a good tenor voice.

He first got into trouble when he, with other members of the police department, raided the liquor compartment of C. F. Zittel, who runs a roadhouse in Central Park. He and his brother officers were discharged on this complaint. McAllister operated a crosstown bus before going into vaudeville.

Fuller-McGee Serving

Edward M. Fuller and William F. McGee, the latter the husband of Louise Groody, were sent to Sing Sing Prison by Judge Charles C. Nott of General Sessions to serve a term of not less than one year and three months or more than four years, a term imposed on them nearly four years ago when they pleaded guilty to maintaining a bucketshop. The two men, who were personal and business friends of Arnold Rothstein, had succeeded in keeping out of Sing Sing by aiding both the Federal and the State authorities in testifying in several cases for the People.

The two former brokers, whose firm of E. M. Fuller & Co. failed in 1922 for over \$5,000,000, also served 14 months for contempt of court, having been committed by Federal Judge Goddard.

When they were surrendered Monday for sentence by Judge Nott their attorney asked that the sentence be indefinitely stayed, but this was refused.

"VARIETY'S" BROADWAY GUIDE

(Changes Weekly)

For show people, as well as laymen, this Guide to general amusements in New York will be published weekly in response to repeated requests. It may serve the out-of-towner as a time-saver in selection. 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 as a handy reference.

PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the heading: "Shows and Comments."

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 FEATURES WORTH SEEING

"King of Kings" "Camille" "Seventh Heaven" Vitaphone Shows (at Colony and Warner)

BEST NEW FEATURE PICTURES OF WEEK

Capitol—"Tillie, the Toiler" Rivoli—"Clang" (run). Paramount—"Whirlwind of Youth." Roxy—"Heart of Salome." Rialto—"Beau Geste" (return). Strand—"Tender Hour" (Dove).

NIGHT LIFE

With Whiteman's, Club Richman and the Parody closed (farewell night tonight for the latter), not much doing in midtown. The Silver Slipper, Frivolity, Frolics and Everglades are the old standbys, all money makers and deservedly so, right through the season. The Helen Morgan 54th Street spot reopens Friday as the Chateau Madrid. It's an open air roof which may be an attraction for the Times Square habitués. The out-and-out thirsty can take their pick of scores of whisper-lows and hideaways.

Of the "class" rooms, the Lido, Mirador and Montmartre each have dance teams as attractions; all good, with the dance music best at the Montmartre.

The venturesome are recommended to the lesser known Harlem "spots," but should be reviewed in tow of sophisticated colored guides; otherwise the conventional Small's Paradise, Cotton Club and Connie's Inn are recommended and not bad. Small's for hot music on a busy night is colorful, and the Cotton Club is darktown on best behavior with a dressed-up Afro-American floor show—and quite classy in its way.

ROADHOUSES

Warm weather beckons to the roadhouses. Up Pelham way, Woodmansten Inn has installed a floor show to a \$2 covert, which is unusually high for a road place. Pelham Heath Inn and Castilian Royal are elaborating their stuff to meet the competition.

Down the road on the Merrick highway, in and about Lynbrook, the Castilian Gardens and the Pavilion Royal are the legit places; those who know the ropes can get more sawdust atmosphere and excitement in the lesser known stop-offs. Al Shayne tops a smart show at the Castilian Gardens.

RECOMMENDED DISK RECORDS

Victor No. 20609—"The Hit the Deck" song hits in an unusual coupling that should prove exceptionally popular. On one side, Louise Groody and Charles King, of the Broadway company, make their Victor record debut dueting "Sometimes I'm Happy." The other side has the incomparable Revelers harmonizing "Hallelujah."

Harmony No. 408—Gus Mulcahy, from the picture houses, is a virtuoso of the "hot" mouth harp, otherwise the harmonica. That "mouth harp" monicker is quoted from this record label; but, regardless, Mulcahy toots a mean harmonica, and "St. Louis Blues" and "Farewell Blues" are plenty "blue"—and no maybes.

Victor No. 20645—Roger Wolfe Kahn's fox-trot versions of "One Summer Night" and "South Wind" are the last word in melody fox-trots, with a little torrid orchestration in the latter number. Both have vocal refrains.

Banner No. 2153—This is a 35-cent record and is a corking example of what can be done on a cheap disk. Adrian Schubert's Concert Orchestra "canned" the "Rhapsody in Blue," by George Gershwin, on both sides of a 10-inch disk. The composition is, perforce, cut, but Schubert has retained the best features—and a corking product it is.

Edison No. 80880—Sybil Sanderson Pagan, cinema theatre whistler, has made two fetching recordings of "When the 16-Tree Blossoms Again," from "Lucky," and "After I Gave My Heart to You." Miss Pagan and her ensemble includes whistling, piano, violin and celesta.

Brunswick No. 3516—Charley Straight and his orchestra come back after some absence with "Side by Side" and "Nesting Time," popular melody fox-trots. The ever interesting Keller Sisters and Lynch contribute their unique vocal harmonies in the refrains.

RECOMMENDED SHEET MUSIC

"Pick a Rose in Picardy" "I'm in Love Again" "South Wind" "I'm Back in Love Again" "Collette" "Down the Lane"

KATHLEEN MURPHY FREED

Phone Operator Had Been Arrested on Jewelry Theft Charge

Kathleen Murphy, 21, hotel phone operator, of 148 West 77th street, was freed in West Side Court on the charge of grand larceny. She was arrested in connection with the theft of a \$1,200 diamond ring and a gold watch and chain valued at \$300. The property was not found on her.

Miss Murphy was arrested in the apartment of James McGee, said to be a writer from the west. He and some other friends were entertaining the phone operator at the Peter Stuyvesant Hotel, 86th street and Central Park West, in the apartment of McGee.

All had left the party except the phone girl and McGee. The next morning McGee looked for his valuables and they were gone, he said. When McGee failed to prosecute the phone operator, Magistrate McKiniry freed her.

Bud Murray has been called in to take over the stage direction of "Tadlocks of 1927." Murray was formerly Shubert stage manager and last with LeMaire's "Affairs."

Louis Kimball is leading man of the Capitol stock, Albany, N. Y., replacing James Coots.

FRUITLESS RAID

Prisoners Discharged—Alleged Gambling Room on 54th St.

A spectacular raid by Detectives Kennedy, Wepler and others under the direction of Inspector James S. Bolan, in charge of the theatrical district, resulted in the arrest of two men and the seizure of charts, racing slips and a roulette wheel on an upper floor of a studio building at 241 West 54th street, close by the Helen Morgan Club.

The defendants gave their names as Joseph McLaughlin, 28, clerk, of 560 West 144th street, and Daniel Darcy, 26, printer, of 560 West 144th street. They were charged with keeping and maintaining a place for gambling. Arraigned before Magistrate Richard F. McKiniry in West Side Court, they were discharged for lack of evidence.

Detectives stated they had received information that a "book" was being made. They crashed in and found the two defendants at the phones. Detectives testified they "took" several bets over the wire. Telephones were ripped out and a search of the place revealed the charts, slips and roulette wheel. The sleuths said that the defendants told them the place was operated by "Allison." They said they were employed on commission.

Mr. and Mrs. Norman Phillips and their son intend going to the coast in their car, starting early in July.

ASKS FOR SPEAKEASY FOUND POLICE STATION

Patrolman Swoboda's Sound Advice Not Followed by Jobless Civil Engineer

"I want you to direct me to a 'speakeasy.' You have quite a few on your post. I am thirsty and I need a drink," said Edwin Forrest, 30, jobless civil engineer, of 22 East 38th street, to Patrolman George J. Swoboda, of the West 47th street station. Swoboda is a "dry." He advised Forrest to skeddaddle. The civil engineer started away. But he returned. This time he waved his kid gloves in the face of the bluecoat and stamped his cane on the walk. "You must take me to a 'speakeasy,'" reiterated Forrest. Swoboda was tired of advising.

"I certainly will take you to a 'whisperlow,'" said the bluecoat. "Thank you," said the civil engineer. Arm in arm they started. Forrest praising Police Commissioner Warren's patrolmen. "What a grand body of men you are. And what good fellows you happen to be," said Forrest while walking.

They started through 47th street. It was early in the morn. Green lights outside of Captain Edward Lennon's house were doused. Forrest never suspected. As they reached the door of the police station Forrest said, "This is not the place I want." Swoboda advised him to "whisperlow," as he might arouse the lieutenant.

Once inside Lieutenant Barney McGowan "booked" him and Forrest slept until court arraignment. In West Side Court he requested the Magistrate to free him, as he expected to get a job. The court felt sorry for the civil engineer and suspended sentence. On his way out he shook hands with Swoboda.

Bellhop Beat Up Waitress; Held Girl in Room

Thomas P. Sheehan, 25, 148 West 68th street, is a bellhop, but should have been a decorator. In substantiation of this statement all one needed was a glance at the features of Peggy Robbins, 25, 304 West 46th street, waitress.

Sheehan met Peggy at the Hermitage Hotel when he was employed there. She did not meet him again until Decoration Day, which fits into Sheehan's complex.

Peggy made an appointment for the following day and kept it. The two rode around in a cab for a time until Sheehan remembered he had an appointment with some friends at the Woodward Hotel.

He asked Peggy if she would accompany him there and she consented. She waited downstairs in the cab some time. Sheehan finally came out and said his friends were having a little party and asked her to join him. She did and accompanied him to a room where she found two other bellhops.

A bottle of gin was produced and everyone had a drink. About this time the two friends left the room. When Peggy discovered she and Sheehan were alone she announced her intention of going home. "Try and get out," challenged Sheehan.

Peggy tried. Several minutes later both her eyes were closed and her face puffed three times its natural size. When she recovered, her nose was broken and her body ached.

She ran to the hall screaming and aroused other guests. The manager came on the scene and was amazed that Peggy was in the hotel, as she had not been registered.

The waitress was taken to Bellevue Hospital. When relating her story to doctors they notified Detective Stephen Love, West 47th street station. Love interviewed the waitress and learned Sheehan's identity.

Sheehan had been employed at the Manger Hotel. Love went there and waited. When the bellhop appeared he arrested him. Sheehan admitted knowing the woman. He said both were drunk and he did not remember having beaten or kicked her.

In view of Peggy's badly damaged face and body the matter was adjourned to allow her to receive further medical attention and Sheehan was held in \$2,000 bail.

PRESENTATIONS—BILLS

THIS WEEK (June 6)
NEXT WEEK (June 13)

Shows carrying numerals such as (5) or (6) indicate opening this week, on Sunday or Monday, as date may be. For next week (12) or (13) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

GERMANY
(Month of June)

BERLIN
Scala
4 Pucceps
Victoria Tr
Geschwister Eli
Kati Blitter
Jonny Jones
5 Gollners
Rolf Holbein
Noni & Horace
Elsie Lola Pitr
Canova

Kara
Noni's Serenaders
Wintergarten
Dagmar
Arragon
Wolff Bros
Caracas
Amann
12 Pompey Girls
Little Fred
Halsar Sis
Alwin & Kemp
Deblar Tr

PARIS

This Week (June 6)

Ambassadeurs
Johnny Huggins
Bob Stickey
Margie Pinsky
C & E Norris
Miss June
Helen Wheeler
Mable Hill
Christine Marson
George Hale
William Reardon
Jean Marini
Erving Aaronson B
The Admirals
Gus Mulcey
Viva Regor
Darleux Orch
Hoffmann

Casino De Paris
Dolly Sis
Hai Sherman
Zola & Rachel
Ralmu
Ratoucheff Midgeta
Gerlys & Lysia
Pasquall
Lily Scott
Picella
Miss Florence
Charlotte Martens
Devilder

Snowball
Law Tiller Girls
Paul Gason's Orch
Empire
Mutt & Jeff
Walt's Marionettes
Mr. Madrus
Leroux Monkeys
Tarknoff Sis
Suzanne Dubost
Les Ricats
Fitzel

Follies Bergere
Fowler & Tamara
Jack Stanford
Josephine Baker
Alibert
Roger Vincent
Rene Rudeau
Nicola
Caluzac
Carol
Komarova
Skibine & Gretch
Ager Young
Jeanne De Balzac
Jane Fyrc
Castel
Tiller's Girls

LONDON

This Week (June 6)

CHISWICK
Empire
On the Dole Rev

FINSBURY PARK
Empire
Mercenary Mary Rev

HACKNEY
Empire
Chas Austin Co
Madge Kennedy
Doria's Dogs
Glover & Lester
Keith Wilbur
Howard Rogers

LONDON
Alhambra
Herbert Mundin
R W Wiley
Raymond Newell
Talbot O'Farrell
Macari Bros
Farrar & Mayrel

Coliseum
Albert Whelan
Larry Kemble
Nazimova Bros
Fred Duprez
A W Baskcomb

Josie Pearson
Victoria Palace
Flo Smithson
De Groot
Will Hay
Victoria Girls
A C Astor
Victor Moreton
Dawson Bros
Willy Gardener

NEW CROSS
Empire
Too Many Crooks

SHEPHERD'S BUSH
Empire
Roy's Lyricals
Tier & Ross
Alma Barnes
Leslie Weston
Katrina & Joan
3 Balmers

STRAFORD
Empire
Wonder Show Rev

WOOD GREEN
Empire
In Next Room Rev

PROVINCIAL
ENGLAND

ARDWICK GREEN
Empire
Follies Bergere

BIRMINGHAM
Empire
False Alarms Rev
Hello Chelston Rev

BRAIFORD
Alhambra
Top Gear Rev

BRISTOL
Hippodrome
By Request Rev

CHATHAM
Empire
Swift & Sure Rev

CARDIFF
Empire
Safety First Rev

EDINBURGH
Empire
Archie Rev

GLASGOW
Alhambra
The Zoo Rev

HANLEY
Grand
Splinters Rev

HULL
Palace
Punch Bowl Rev

LEEDS
Empire
Glad Eyes Rev

Greater Love Rev

LEICESTER
Palace
The Mirthquake Rev

LIVERPOOL
Empire
Castles in Air Rev

MANCHESTER
Hippodrome
Nerve & Knox
Wilkie Hard
Parks Sis
Poley Pitr
Hert Hughes
Kenneth Mac Rae
2 Sturris

NEWCASTLE
Empire
R S V P Rev

NEWPORT
Empire
Ponk Rev

NOTTINGHAM
Empire
Rose O'Grady Rev

PORTSMOUTH
Royal
Bernard Shaw Play

SALFORD
Palace
King Rags Rev

SHEFFIELD
Empire
Jumbles Rev

SOUTHSEA
Kings
Rose Marie Com

SWANSEA
Empire
Piccadilly Rev

Picture Theatres

NEW YORK CITY
Capitol (4)
Carlo Perrelli
Edgar Fairchild
Ralph Rainger
Chester Hale Girls
Cap Bal Corps
Jane Overton
Joyce Cole
John Tricault
"Tillie the Toiler"

Paramount (4)
Paul Whiteman
Rhapsodyland
Imperial Singers
"Whirlwind of Youth"

Rialto (4)
Marion Green
Paramount 3
"Beau Geste"

Roxy (4)
Maria Gambarelli
Doria Niles
Anna Savina

A & G Blum
Lassiter Bros
Paula Lind
Neal Sis
"Kelly"

BALTIMORE, MD.
Century (6)
Bailey & Barnum
16 Foster Girls
"Lovers"

Garden (6)
Bill Desmond
Wardell & LaCoste
Ben Smith
Ivers & Sills
Manning & Class
"Rich But Honest"

Valencia (6)
Misha Guterson
"Child of Divorce"

BOSTON, MASS.
Metropolitan (4)
Charley Calvert

The Queen of Terpsichore
GABY LESLYE
Extraordinary Dancing
Feature of
CLUB FRANCIS RENAULT
ATLANTIC CITY
SEASON OF 1927
A Find for a Production
Exclusive Management
ALF T. WILTON
1560 Broadway

Pauline Alpert
Charlotte Ayres
George Tapp
"Heart of Salome"

Strand (4)
Mile Klemova
Nikolas Daks
George Kildon
Ted Lewis Bd
Strand Bal Corps
"The Tender Hour"

CHICAGO
Capitol (6)
Vitaphone
Del Delbridge Bd
Joey Ross
Jolly Joyce
Hotsy Totsy
Kurnick Girls
"Cradle Snatchers"

Chicago (6)
H L Spitalny Or
Margery Maxwell
Arch Cannon
Hana Muenzer
Birthstones
"Tillie Toiler"

Granada (6)
Vitaphone
Ben Miroff Bd
Rector & Cooper
3 Whirlwinds
"Beloved Rogue"

Harding (6)
Art Kahn Bd
"Mr. Wu"

Marbro (6)
Chas Kaley Bd
Isikawa Japs
Lewey 2
Kerenoft & Marie
Jazz Richardson
"Cradle Snatchers"

Oriental (6)
Paul Ash
Milt Watson
Burns & Kissen
Brown & Bailey
Paul Small
Honey Bailey
Abbott Dancers
"B'way Nights"

Senate (6)
Mark Fisher Bd
"Kelly"

Sheridan (6)
Verne Buck Bd

Stratford
2d half (9-12)
M Hillbloom Bd
Golet & Hall
Eddie Wallace
Bobby Joyce

Tivoli (6)
Public Anni
Synco Celebration
Borrah Minnevitich
Chas Irwin
Chaz Chase
Novello Bros
Stanley & Lee
Stroed & Morgan
"3 Hours"

Uptown (6)
Bennie Krueger Bd
Bob LaSalle
Earl & Bell
Stanley & Burns
Billy Myers

CHICAGO, N. Y.
Buffalo (5)
Patches
Peggy O'Neil
The Ingenues
Marguerite Miller
"Resurrection"

Great Lakes (6)
Midget Follies
Charlie Hill
Swor Bros
Dance Mania
"Yankee Clipper"

Hippodrome (5)
Elizabeth Price
Frank Kessler
Joe Freed Co
Jarvis & Harrison
Reed & Lucy
"Ritz"

Million Dollar (10)
Leo Forbstein Or
Tabloux
"Rough Riders"

Uptown (3)
Dave Good Orch
Eddie Quillan
Oscar Taylor
Angelus Dave
"Dearie"

Westlake
2d half (8-11)
Cliff English Orch
Cliff Nazaro
"Child of Divorce"

NEWARK, N. J.
Branford (4)
Snookums
B B Fontaine
Hert Frohman
3 Amer Rocketts
Marty Beck's Boys
Wanda Call
Rosella & MacLean
"His First Flame"

Mosque (4)
Waring's Penn Or
"Resurrection"

OAKLAND, CAL.
T and D (4)
Fanchon & M Idea
Pepito
Rosita
W Roesser's Bd

Denver, Col.
Colorado (7)
Scheurman's Bd
Roumanian Singers
Rialto (7)
Don Charmo Bd
Medie DeVictoria

Victory (7)
Chief Eaglefeathers
Ed Wurtzback Bd

WHEN
PLAYING
PHILADELPHIA

DES MOINES
Des Moines (5)
George Warde

DETROIT
State (5)
Eddie Hill
Trado 2
Paul Howard
Gauthier 2

DULUTH
Lycum (5)
Frank McConville

FRISCO, CAL.
Wilson
1st half (12-14)
Fanchon & M Idea
Jay Brower's Bd

HAMMOND, IND.
State (5)
Jerrie
Delano Dell
Chamberlain & H
King & King

LOS ANGELES
Boulevard
2d half (8-11)
Lynn Cowen Orch

OMAHA
Miviera (5)
Dave Schooler Co

PHILADELPHIA
Pay's (4)
T & K Andrews
Clear & Fair
Will Ward Co
Kismet Sis Co
Vitaphone
"H'r F'r'r Sald No"

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN

BEN ROCKE

1632 B'way, at 50th St., N. Y. City

Fanchon & M Idea
Earl Cappe
Hobby & Mildred
Jimmy Mosley Co
Ester Pressman
"Capt. Salvation"

Carthay Circle
(Indef.)
Carl Elinor Bd
Laughlin's Paris
Marletta
B & N Hanson
Octova
Scovell Dancers
Baby Tip
B'way 3
Laurette DuVoll
Don Thrallkill
Steve Savage
"7th Heaven"

Chinese (Indef.)
Stewart Brady
Konoff Dancers
M Morgan Dancers
"King of Kings"

Criterion (Indef.)
Jan Rubini Bd
"Love of Sunya"

Egyptian (10)
Southern Prolog
Luncan Sis
"Topsy & Eva"

Figueras (3)
George Gordon
Gilmore & Frank
Pathe Madrid
Graham & Golden
Flo Gordon Co
"Fighting Love"

Forum (Indef.)
L Gottschalk's Or
Bal of the Hour
Serge Oukransky
"Aftermath"

Loew's State (3)
Gene Morgan Bd
Fanchon & M Idea
Joe Neimeyer
Tommy Atkins &
Melford & Delara
Belcher's Bal
"The Unknown"

Metropolitan (2)
Frank Jenks Bd
"Selling On"

Gogo
Don Carroll
Myrtle Pearce
Martha Vaughn
"World at Her Feet"

ST. LOUIS
Missouri (5)
Peggy Bernier
Stanley & Douglas

SAN FRANCISCO
Warfield (4)
Fanchon & M Idea
S F Beaulieu
Jackson & Murray
Vera Van
Rube Wolf's Bd

San Jose, Cal.
California (4)
Fanchon & M Idea
Ivy Anderson
Ernestine Porter
Marshall & Ford
Bradford's Bd

Washington, D. C.
Metropolitan (5)
Vitaphone
Dan Breckin Sym
"Cradle Snatchers"

Palace (6)
Jazz Week
Adler & Bradford
Rome & Dunn
Dave Harmon Orch
Dick Leibert
Harriman Pres
"Special Delivery"

A Friedland Rev
Dick Leibert
"Kiss in a Taxi"

Rialto (4)
Malinoff & Gray
Rox Rommel
"Love's Mistake"

Rox Rommel Pres
"Fast & Furious"

2d half (16-19)
Prince Tokio Co
Royal 4
Kent & Harrigan
Manley & Baldwin
(One to fill)

Boulevard
1st half (13-15)
Francis & Frank
Michel
Love a la carte
Rice & Newton
Paranmount 5
Lillian Morton
Versatile 3
Freeman & Lynn
G & E Parks
Seamon & Herman
Edith Clasper Co

Delancey St.
1st half (13-15)
3 Woosters
Hicks Bros
Freeman & Lynn
Page & Shaw
Herbert Clifton
Nathano & Sully
2d half (16-19)
Francis & Frank
Janet Winters Co
Johnny Herman Co
Billy Gilbert Co
Mildred Crew-Girls
(One to fill)

Grand
1st half (13-15)
Gaines Bros
Morley & Anger
Lee & Cranston
Cardo & Noll
Al LaVine Bd
2d half (16-19)
L LaQuinlan
Hall & Rogers
Green & Austin
Ryan & Lee
7 Stylsh Steppers

Greeley Sq.
1st half (13-15)
Lunette & Mitchell
Fred Morlon
McCarthy & Sten'd
Helen Ely Co
Billy Gilbert Co
M Crew Girls
2d half (16-19)
Kanazawa Japs
Koler & Lee
Jack Danger
Arthur Ashley Co
Cardo & Noll
Gautier's Dogs

Lincoln Sq.
1st half (13-15)
Francis 3
Janet Winters Co
Carle & Inez
Dave Thursby
Lola Brava Co
2d half (16-19)
Lunette & Mitchell
Bernard Weber Co
Meehan & Shannon
Fields & Fink
Etal Look Hoy Co

National
1st half (13-15)
Rickards
Clifton & Brent
Dillon & Parker
Belle Montrose
Harry LeVoy Co
2d half (16-19)
Meinotte 2
Fein & Tennyson
Johnny Barry Co
Joe Termini
Nathano & Sully

Orpheum
1st half (13-15)
Joe Fanton Co
Farrell & Chadwick
Will Aubrey
McGormack & W
Jimmy Savo
Calm & Gale Rev
2d half (16-19)
Downing & Claridge
Michel
Eva Fay
3 Ritz Bros
Cunningham & C

State (13)
3 Londons
McCarthy Sis
Hayden Man'g & H
Savoy & Mann
Kramer & Boyie
Barney Rapp Co

Victoria
1st half (13-15)
Gautier's Dogs
Bobby Heath Co
Johnny Barry Co
Swartz & Clifford
Parlan 3
2d half (16-19)
Mme Pompadour
Lee & Cranston
Berrens & Piff
5 Harmanians

BROOKLYN
Bedford
1st half (13-15)
B & L Gillette
Murray & Irwin
G & E Parks
Dave Vine
Edith Clasper Co
2d half (16-19)
Pondie's Monkeys
Will Aubrey
Coogan & Casey
Clifton & Brent
Midget Pastimes

Gates
1st half (13-15)

2d half (16-19)
Gaines Bros
McGormack & W
Belle Montrose
Lola Brava Co
Metropolitan (13)
Honey Tr
4 Bellboys
Mahoney & Cecil
Jones & Jones
Lillian Morton
Clinton & Rooney

Palace
1st half (13-15)
Prince Tokio Co
Billy Casey
Bell & Naples
Cunningham & C
(One to fill)

2d half (16-19)
3 Longfields
Dillon & Parker
Marks & Ethel
Brandell Brev
(One to fill)

Premier
1st half (13-15)
Frank Evers Co
Bernard Weber Co
Seamon & Herman
Etal Look Hoy Co
(One to fill)

2d half (16-19)
Francis 3
3 Songsters
McCarthy & Sten'd
Swartz & Clifford
Let's Dance

ATLANTA, GA.
Grand (13)
Joe Mendis 3
Hudson & Schw'tz
G Broadhurst Co
Carr Lynn
Buzington's Bd

BAY RIDGE, N. Y.
Loew
1st half (13-15)
Downey & Claridge
Hall & Rogers
Fein & Tennyson
Jack Joyce
5 Harmanians
2d half (16-19)
Baggett & Sheldon
Sherman & Ryan
Smith & Sawyer
Besser & Balfour
Love a la Carte

BIRMINGHAM, ALA.
Temple (3)
Zelda Bros
3 Keena Girls
Hyams & Evans
Klein Bros
Temptations of '27

BOSTON, MASS.
Orpheum (13)
Lohe & Sterling
Gertrude Moody Co
Kelly & Knox
Jack Goldie Rev
Sam Hearn
Hamid Bey

BUFFALO, N. Y.
State (13)
Toodles & Todd
3 Abbey Sis
Libby & Sparrow
Smith & Allan
White Way Galets

CLEVELAND, O.
State (13)
Togan & Geneva
Fay Milliken
Kelly Jackson Co
Joe Browning
Wilson Sis Rev

DALLAS, TEX.
Melba (13)
Elaine & Marjorie
Cary Ellsworth & M
Ralph Fielder Co
Zuhn & Drels
Holland & DeKrick

EVANSVILLE, IND.
Tivoli
1st half (13-15)
Patty Read Bros
McDonald & Oakes
Teck Murdock Co
Pisano & Landauer
Barbette

HOBOKEN, N. J.
Lyrie
1st half (12-15)
Warren & Whitney
Sherman & McVey
L & B Barlowe
Royal 4
(One to fill)

2d half (16-19)
Wm Williams Rev

JAMAICA, L. I.
Hillside
1st half (13-15)
Powers 2
Jerome & Evelyn
Eva Fay
Coogan & Casey
Robbin's Orch
2d half (16-19)
3 Woosters
Farrell & Chadwick
Meredith & Snoozier
Herbert Clifton
Calm & Gale Rev

LONDON, CAN.
Loew's
1st half (13-15)
Sylvester & Wirth
Evans & Leonard
Russian Art Rev
2d half (16-19)
Delbridge & Grom'r
Sid Lewis
Herbert's Rev

MEMPHIS, TENN.
State (13)
Novelty Clintons
Honest Singers
Flaming Youth
Puck & White
Griffin 2

MONTREAL, CAN.
Loew's (13)
Bordner Boyer Co
Chisholm & Breen
W & N St. Claire
Raymond Fagan

Morris & Campbell
Fridkin & Rhoda
(One to fill)

NEWARK, N. J.
State (13)
Zellias Sis
Ferris & Ellis

JACK L. LIPSHUTZ
TAILOR
908 Walnut St.

ORDER
MONDAY:
FINISH
SATURDAY

Loew

NEW YORK CITY
Americana
1st half (13-15)
Baggett & Sheldon
Mme Pompadour
Green & Austin
Midget Pastimes
Sherman & Ryan
Meredith & Snoozier
Fields & Fink
3 Silvers
2d half (16-19)
Ohlmeyer & Baker

F & V Vardon
Bobby Van Horn
Elda Dancers
Bobby Heath Co
Page & Shaw
Pillard & Hillier
3 Hedleys

Avenue B
1st half (13-15)
3 Songsters
Dell Elwood
Brandell Brevittas
(Two to fill)

2d half (16-19)
Murray & Irwin
Carle & Inez
Jimmy Savo Co
LeVane Co

Melba
1st half (13-15)
Selbin & Albert
Johnny Herman Co
Harry Coleman Co
Joe Termini
Colonial 6
(1 to fill)

2d half (16-19)
Gaines Bros
McGormack & W
Belle Montrose
Lola Brava Co

Metropolitan (13)
Honey Tr
4 Bellboys
Mahoney & Cecil
Jones & Jones
Lillian Morton
Clinton & Rooney

Palace
1st half (13-15)
Prince Tokio Co
Billy Casey
Bell & Naples
Cunningham & C
(One to fill)

2d half (16-19)
3 Longfields
Dillon & Parker
Marks & Ethel
Brandell Brev
(One to fill)

Premier
1st half (13-15)
Frank Evers Co
Bernard Weber Co
Seamon & Herman
Etal Look Hoy Co
(One to fill)

2d half (16-19)
Francis 3
3 Songsters
McCarthy & Sten'd
Swartz & Clifford
Let's Dance

ATLANTA, GA.
Grand (13)
Joe Mendis 3
Hudson & Schw'tz
G Broadhurst Co
Carr Lynn
Buzington's Bd

BAY RIDGE, N. Y.
Loew
1st half (13-15)
Downey & Claridge
Hall & Rogers
Fein & Tennyson
Jack Joyce
5 Harmanians
2d half (16-19)
Baggett & Sheldon
Sherman & Ryan
Smith & Sawyer
Besser & Balfour
Love a la Carte

BIRMINGHAM, ALA.
Temple (3)
Zelda Bros
3 Keena Girls
Hyams & Evans
Klein Bros
Temptations of '27

BOSTON, MASS.
Orpheum (13)
Lohe & Sterling
Gertrude Moody Co
Kelly & Knox
Jack Goldie Rev
Sam Hearn
Hamid Bey

BUFFALO, N. Y.
State (13)
Toodles & Todd
3 Abbey Sis
Libby & Sparrow
Smith & Allan
White Way Galets

CLEVELAND, O.
State (13)
Togan & Geneva
Fay Milliken
Kelly Jackson Co
Joe Browning
Wilson Sis Rev

DALLAS, TEX.
Melba (13)
Elaine & Marjorie
Cary Ellsworth & M
Ralph Fielder Co
Zuhn & Drels
Holland & DeKrick

EVANSVILLE, IND.
Tivoli
1st half (13-15)
Patty Read Bros
McDonald & Oakes
Teck Murdock Co
Pisano & Landauer
Barbette

HOBOKEN, N. J.
Lyrie
1st half (12-15)
Warren & Whitney
Sherman & McVey
L & B Barlowe
Royal 4
(One to fill)

2d half (16-19)
Wm Williams Rev

JAMAICA, L. I.
Hillside
1st half (13-15)
Powers 2
Jerome & Evelyn
Eva Fay
Coogan & Casey
Robbin's Orch
2d half (16-19)
3 Woosters
Farrell & Chadwick
Meredith & Snoozier
Herbert Clifton
Calm & Gale Rev

Harmon & Sands
Baby Peggy
Bill Hamilton Or

NEW ORLEANS
State (13)
Gorgalla 3
Glen Dale
Holland & Oden
Lancaster & L'm'g
Color & Rhythm

NORFOLK, VA.
State (13)
Aussi & Czeck
Maxon & Morris
LaPolletta
Harry Hines
Saraouff Jo
(One to fill)

PSADES PK, N.J.
(13)
Kay Hamlin & K
Helen Bach 3
F & A Smith
(One to fill)

PROVIDENCE, R.I.
Emery (13)
Gordon & Day

FLORIDA CLUB
Pittsburgh, Pa.
PAWN AND JARDON
Bernice Rose

SEE ROEHM & RICHARDS
Strand Theatre Building
B'way & 47th St., N. Y. C.
Lackawanna 8095

Loew Western

CHICAGO
No. Center (11-12)
Duff Daley 3
Versatile 3
Dance Flashes
McGrath Beeds
3 Nitros

Rialto (13)
Joe Allen
Clifton & Kramer
McGrath & Deeds
Stepping Lively Co

BELOIT, WIS.
Majestic
1st half (12-14)
Bertram & Raym'd

DETROIT
Cinderella
1st half (12-14)
Swain's Cats & R
Sonny & Eddie
Howard & Ross
Sherwood & Moher
Wm Sabbot Co

Roosevelt
2d half (15-18)
Swain Cats & Rats
Sonny & Eddie
Howard & Ross
Sherwood & Moher
Wm Sabbot Co

EVANSVILLE, IND.
Victory
1st half (12-14)
Petty Reat & Bros
McDonald & Oakes
Teck Murdock Co
Pisano & Landauer
Barbette

2d half (15-18)
Exceco & Leander

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Calm & Gale Rev

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Loew's
1st half (13-15)
Sylvester & Wirth
Evans & Leonard
Russian Art Rev
2d half (16-19)
Delbridge & Grom'r
Sid Lewis
Herbert's Rev

C & G Keating
Ails & Pullman
Roscoe Ails Bd
(One to fill)

TORONTO, CAN.
Yonge St. (13)
4 Readings
Vic Lauria
M & A Clark
Lou Cameron Co
P Mansfield Co

WOODHAVEN, LL
Willard
1st half (13-15)
Leach LaQuinlan 3
Jack Danger
Allen's Minstrels
Hall & De
Julian Hall Orch
2d half (16-19)
Rickards
4 Teller Shakers
Harry Coleman Co
Jack Joyce
Rosemont Co

FLORIDA CLUB
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2d half (15-18)
Exceco & Leander

DALLAS, TEX.
Melba (13)
Elaine & Marjorie
Cary Ellsworth & M

4 Covans
Barrett & Clayton
Bobbie Hinchshaw
Rev Fantasy
VANCOUVER, B.C.
Pantages (13)
Van Cello & M
Joe Phillips Co
Barbette Sile
(Two to fill)
B'LL'GH'N, WASH.
Pantages (13)
Robin & Hood
Topsy & Eva 3
Raymond Bond Co
Coakley & Van
Bon Hennie Bd
(One to fill)
TACOMA, WASH.
Pantages (13)
Burns 2
Webb & Hall
Stafford & Louise

Harry Howard Co
Mangan Tr
L'G BEACH, CAL.
Pantages (13)
Stanley Bros
Maria
C'ng'm & Bennett
Kemp & Bayard
Dandland
(One to fill)
SALT LAKE CITY
Pantages (13)
Permane & Shelley
Russian Mas Sing
Jane Dillon
Br'water & P'm'ry
Gordon & Pierce
Weldonas
OGDEN, UTAH
Pantages (13)
Alex Gibbon 3
Frale & Putnam
Amac

30, BEND, IND.
Palace
2d half (8-11)
Mason & Mason
Art Henry
Austin Mack Co
(Two to fill)
SPRINGFIELD, MO.
Electric
2d half (8-11)
Andieff 3
LeFan & Bostedo
(One to fill)
SPRINGFIELD, O.
Orpheum
2d half (8-11)
Monte & Carmo
Emma E Harvey
(One to fill)

Interstate

ATLANTA, GA.
Keith-Albee (12)
Pederson Bros
Cronin & Hart
Harry Burns
Maker & Redford
Ross Wyse & Ross
BIRM'GH'N ALA.
Majestic (12)
The Dignitas
Hurst & Vogt
Irene Ricardo
Jean Bedini
Hello Goodbye Co

DALLAS, TEX.
Majestic (12)
The Kirlaloes
Kay & Sayre
Billie Taylor Co
Emil Boreo
The Voyagers
FT. WORTH, TEX.
Majestic (12)
Wills & Homes
Debell & Vine
Fred Leighton Co
Jesley & Abonati
Doe Baker Rev

HOUSTON, TEX.
Majestic (12)
C & B Walsey
Sol Brilliant Co
J C Mack Co
Jean Boydell
The Parisiennes
KANSAS CITY
Pantages (13)
Ziegler
Evans & Leonard
Lambert
Wm Kennedy Co
Sid Lewis
The Petleys

MEMPHIS, TENN.
Pantages (13)
Gordon M Gordon
Chapelle & Cleton
Heras & Wallace
Richy Craig Jr
M & H Murray
(One to fill)
Palace (12)
Vincent Lopez Orch
Walter McNally
Les Kennys
Jack Pearl Co
(Three to fill)

CHICAGO, ILL.
Diversey
1st half (12-14)
Rhea & Santora Co
Haley & MacFallen
Soya & Byrne
Broslus & Brown
(Two to fill)
2d half (15-18)
Thee Roberts Co
Chapelle & Cleton
Heras & Wallace
Richy Craig Jr
M & H Murray
(One to fill)

MILWAUKEE
Palace (12)
Hasoutra
Florence Hedges
Duncan's Colles
Kharum
Harry Wolf
(One to fill)
MINNEAPOLIS
Hennepin (12)
Bobby Adams
4 Aces & a Queen
(Others to fill)
OAKLAND, CAL.
Orpheum (12)
Mascon Bros
Tom Smith
Albert Ames Co
Billy Shone Co
4 Cloverly Girls
Dan Cummings
(One to fill)

ST. LOUIS, MO.
St. Louis (12)
Gus Edwards Rev
Jed Dooley Co
Collegians & Flaps
(Three to fill)
SAN FRANCISCO
Golden Gate (12)
Harden
Naughton & Gold
Dodge 2
Cavanagh & Cooper
(Three to fill)

LOS ANGELES
Hillstreet (12)
Vera Gordon Co
Frank Farron
Norwood & Hall
TOWER
1st half (12-14)
Richy Craig Jr
M & H Murray
Ernest Ball Co
Theo Roberts Co
Chapelle & Cleton
(Two to fill)
2d half (15-18)
Rhea & Santora Co
Haley & MacFallen
Broslus & Brown
Hope Vernon
George Beatty
(Two to fill)

MILWAUKEE
Majestic (5)
Karl & Rovell
Borde & Robinson
Robert Fulgora
Talant & Merit
Barnett & Thomas
Jimmy Lyons
Bird Cabaret
(Two to fill)
MINNEAPOLIS
7th St.
H & M Murray
Harry Cooper Co
Clarence Downey
(Two to fill)
ROCKFORD, ILL.
Palace
2d half (8-11)
Khurum
The Lucky Stuff
B & J Creighton
(Two to fill)

Keith-Western

CLEVELAND, O.
Read's Hipp
1st half (12-14)
Russell & Dublin
Louise Wright
James Coughlan Co
Wilton Sis
Luster Bros
2d half (15-18)
Mary Zoller Co
Currier Roy & McW
On Tour
Lazar & Dale
The Yilerons

DETROIT, MICH.
Gd. Riviera (12)
Hilton & Chesfield
Green Wagner & G
Fenton & Fields
Gordon's Dogs
(One to fill)
ST. LOUIS, MO.
Grand O. H. (5)
Karl & Rovell
Robert Fulgora
Talant & Merit
Barnett & Thomas
Jimmy Lyons
Bird Cabaret
(Two to fill)

ST. PAUL, MINN.
Palace
2d half (8-11)
Villa & Striga
Ross & Gilbert
Elliot & Latour
Florence Hedges Co
(One to fill)
SIOUX CITY, IA.
Orpheum
2d half (8-11)
Clarence Downey
3 Swifts
(Three to fill)

EVANSVILLE, IND.
Grand
2d half (8-11)
Jackie & Wilma
Everett Sanderson
Carl McCollough
Les Klinks
FREMONT, NEB.
Empress
2d half (10-11)
Ergott & Herman
Werner & Mary A
LaPlenty's Fansies
G'D ISLAND, N.B.
Capitol
2d half (8-11)
Broken Toys

U'LE ROCK, ARK.
Majestic
1st half (12-14)
Will Higgle Girls
The Rookie
Nick Lucas
(One to fill)
2d half (15-18)
Clownland Dancers
Ann Francis & W
The Rookie
Nick Lucas
NEW ORLEANS
Orpheum (12)
Marcus Show
OKLAHOMA CITY
Orpheum
1st half (12-14)
Milt Dill & Sis
Goode & Leighton
Toby Wilson Co
Newhoff & Phelps
Radio Fancies
2d half (15-18)
Bender & Snap
Duval & Symonds
(Three to fill)

SAN ANTONIO
Majestic (12)
Belmont Boys & J
4 of Us
Ann Codes
Flo Vernon & Co
Ann Codes Co
TULSA, OKLA.
Orpheum (12)
Fitch's Minstrels

McRea & Clegg
Loney Henry & C
Tuley Lapee Bd
Orpheum (12)
Frisco
H Carroll Rev
Ann Greenway
Ken Murray
Calif Collegians
Burt Shepherd Co
Lee Sis
(One to fill)

MILWAUKEE
Palace (12)
Hasoutra
Florence Hedges
Duncan's Colles
Kharum
Harry Wolf
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LOS ANGELES
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Norwood & Hall
TOWER
1st half (12-14)
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M & H Murray
Ernest Ball Co
Theo Roberts Co
Chapelle & Cleton
(Two to fill)

MILWAUKEE
Majestic (5)
Karl & Rovell
Borde & Robinson
Robert Fulgora
Talant & Merit
Barnett & Thomas
Jimmy Lyons
Bird Cabaret
(Two to fill)

MINNEAPOLIS
7th St.
H & M Murray
Harry Cooper Co
Clarence Downey
(Two to fill)
ROCKFORD, ILL.
Palace
2d half (8-11)
Khurum
The Lucky Stuff
B & J Creighton
(Two to fill)

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MINNEAPOLIS
Hennepin (12)
Bobby Adams
4 Aces & a Queen
(Others to fill)

Keith-Albee

NEW YORK CITY
Broadway (6)
Boyd & Wallen
B & J Brown
The Gay Nineties
Claude & Marion
Berk & Sawa
Mel Klee
(Three to fill)
Colliseum
2d half (9-12)
Murand & Gorton
Siegel & Rice
Tom Howard
Trixie Friganna
Bill Robinson
(One to fill)

51st St. (6)
Adams & Raah
Casey & Warren
Albertina Rasch
John Olms Co
Dixie 4
(One to fill)
56th St. (6)
Sybil Vane
Vanness Co
Harrington Sis
Geo & D'Armond
Nite in London
McLellan & Sarah
8th Ave.
2d half (9-12)
Bud Carlell
Jack Conway Co
Lucille Ballentine
Cole & Snyder
Radkiana

58th St.
2d half (9-12)
Berk & Sawa
Worben Bros
Debols Cir
Cogert & Motto
Thomas Sis & S
Fisher & Hurst
Shadow & McNeil
Fordham
2d half (9-12)
2 Southern Girls
H & G Ellsworth
Roger Imhoff Co
Bob Nelson
Selvia Clark
Dol Ortos

Franklin
2d half (9-12)
Donohue & LaSalle
Ina Lori & Scott
Seymour & Howard
Eva Shirley
Bobby Randall
Watkins Cir
Hamilton
2d half (9-12)
Margaret Hedges
Neil Mack Co
Brems Fittz & M
Baill Lewis Co
(One to fill)

Hippodrome (6)
Zastro & White
Paul Kirkland
Carl Fried Orch
Ray & Harrison
Richard Vintour
(Others to fill)
Ryan Sis
Sherman & Rose C
Moran & Mack
(Others to fill)
Jefferson
2d half (9-12)
Geraldine Miller
Embassy Boys
Royal Gascoyne
Lillian Fitzgerald
Frank Morris & Shaw
Johnny Berkes

125th St.
2d half (9-12)
Walsh Sis
Chris Richards
Columbia Co
Stanley & Quinette
Ronettes
Carney & Jean
Palace (6)
Maxellos
Ryan Sis
Poster Girls
Brown & Whittakr
Elsie Janis
Freda & Palace
Roya & Maye
Brennan & Rogers
K T Kuma
(13)
Dr Rockwell
The Ingenues
Helen Clair Bros
Odala & Coreno
A Robbins
Winnie Lightner
(Three to fill)

Regent
2d half (9-12)
The Martelle
Happy Go Lucky
Slim Timblin Co
Emmonds & Grant
(One to fill)
Riverdale (6)
The Florentia
Grace Doro
Harry Kahne
Harry & Whittage
Shapiro & Mack
Davis & Darnell
Fleurette Jeffrie
Bellocleaire Bros
(One to fill)
Brennan & Rogers
Elsa Earl Orch
R & D Dean
Healy & Cross
Donovan Girls
(Others to fill)

Royal
2d half (9-12)
Murray & Tarlton
Jerome & Ryan
Wayman's Debut
(Two to fill)
CONEY ISLAND
New Brighton (6)
Reed & Duthers
W & J Mandell
Adele Verne
Al K Hall Co
Wayburn's Buds
Vox & Walters
(13)
Carl Freed Orch

Shean & Canter
Harry Holmes Co
Whitney & Burt
Boha & Boho
Cecil Cunningham
Chilton & Thomas
Tilyou
2d half (9-12)
Maxwell & Lee
Tooney Ville 4
W & E Ford
Clifford & Marion
Pleser & Douglas
FAIR ROCKAWAY
Columbia
2d half (9-12)
Small & Mays
Clark & Bergnan
Willie Solar
Harry Shaw & Co
BROOKLYN
Albee (6)
The Seabacks
Castleton & Mack
Lahr & Mercedes
Whitting & Burt
G & P Magley
Bob Hall
J. J. J.
Winnie Lightner
Gen Plano
(13)
Sylvia Clark
Alexander & Peggy
Bully Farver
Charlotte Green'd
Haynes & Kaiser
(Others to fill)

Bushwick
2d half (9-12)
Those Kids
Mickey Feeley
Stanley & Ginger
Linton's Follies
(One to fill)
Flatbush (6)
Dr Rockwell
Mildard & Marlin
White & Tierney
5 Janleys
Watts & Hawley
Hayes Marsh & H
Greenpoint
2d half (9-12)
Melville & Stetson
Dave Chasen
(Three to fill)
Orpheum
2d half (9-12)
Stewart & Nelson
Nash & Grant
McRae & Mott
Rimona & Galla R
(One to fill)

Prospect
2d half (9-12)
Shaw & Leo
Larry Stoutenberg
Oceanic Capers
(Two to fill)
AKRON, O.
Palace
2d half (9-12)
Cannon & Lee
Burke & Durkin
Pais Fashions
Anthony & Rogers
B Eager Redheads
(One to fill)
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Brooks & Rush
Ralph Greenleaf
Mabel Bondell Co
Holt & Weir Co
Rome & Grant
(One to fill)
2d half (16-19)
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NELLIE REVELL IN HOLLYWOOD

By NELLIE REVELL

Spring moving out here in California doesn't stop with loading the bird cage, the piano and the goldfish bowl into a van and taking them to a more expensive and less convenient apartment. Lots of people seem to think it is just as easy to move the whole house. They hire a truck, prop the house up on rollers and haul it to a new location.

Californians may be used to it, but it is somewhat disconcerting to an erstwhile Easterner to go to sleep across from a vacant lot and wake up the next morning to find a ten-room stucco house perched upon the great ex-wide open space. Or to be driving home at night and see a cute Spanish hacienda astride the public street ahead of him. Or to look up a friend at a given address and discover the house is half gone, though there hasn't been a cyclone (which would be called a fire here anyway). Or to call on a friend, return two weeks later and find there isn't a sign of a house there. Then when you get the new address, you drop in and see it is the same house you were in five miles away, with not even a picture shifted out of place on the walls.

If ever there develops a race of American gypsies, it will originate in California, for the world "do move" here and the houses move with it.

*If they just went straight they would go far,
They are strong and brave and true,
But they always tire of the things that are,
And want the strange and the new.*

—Service.

So they come—and so they go! These people drawn to that great magnetic heart of Hollywood—the movies! The trysting place of hopes and dreams!

From every country of the universe—from every rank and station in one game of pitch and toss—gamblers on the vast roulette wheel of Fate—the picture game.

And a few—winning—go on to fame and fortune. But the most of them, dream and drift—play a while, and grow impatient! And folding their tents like the Arabs, they silently steal away!

And we wonder where! And then we forget . . . these "ships that pass in the night!"

Hollywood! The world's vast melting pot—where Prince and pauper alike, work shoulder to shoulder in the interest of one overwhelming ambition—Picture Fame!

The scion of California's oldest and wealthiest families, is fighting his way along with the variegated ranks of Extras and playing a bit where he can get it—Harry Crocker, a San Francisco boy!

And Sylvanus Stokes, Jr., representative of eastern money and position, is out here in the hopes of making his way, with all the others! The lovely home he has taken in Beverly Hills with its stretching gardens, spacious pools and rioting California roses, is the scene of many delightful and much sought after parties. But these are merely secondary interests compared to his burning ambition which is at present centered in a very small part he is playing in the night club sequence of Irene Rich's picture "Dearie."

And now comes the news that the grandnephew of the late Emperor of Austria has succumbed to the lure of the silver sheet. Archduke Leopold has engaged with Eric von Stroheim to play in one picture, entitled "H.I.H.," a dramatic story of the Hapsburgs after the war.

Of such is the kingdom of Hollywood!

Every boy whose high school friends have told him he is handsome or even that he has an interesting face immediately heads for Hollywood to crash the movies. How many of them do is another story. But at my hotel is a houseman, who starts in early in the morning—too early for me—to act as chauffeur for a vacuum cleaner; and he is the handsomest boy I have seen since I hit here. Is he here, trying to carve a niche in picturedom? Not he.

He is going to night school, saving his money and planning to go to New York to study pharmacy. He wouldn't take a movie contract even if they let him play opposite Mary Pickford. In fact, he says there are so many young men trying to get into pictures that it ought to leave a lot of good vacancies in other fields.

The rewards of being an extra or a "bit-person" in the pictures aren't confined entirely to the pay-check at the end of the day. For these people being in the movies is not only their bread-and-butter but, in lots of cases, their clothing also. In the course of a visit to one of the larger studios I happened to admire a dress worn by a little extra girl who was waiting to see the casting director. It was so lovely and expensive a gown that I commented that the girl must be one of those heiresses who would rather work as an extra in the movies than be a star in the social world. My escort assured me that I was mistaken.

"She hasn't a cent other than her pay as an extra and a 'bit-woman.' As for the expensive gown, it actually cost her very little. After every production the property department gathers together all the costumes which are not quite fresh enough for further use and sells them for little or nothing to the extras. And that is how so many of the extras who don't average over \$25 or \$30 a week can dress as though they were making two hundred a week."

Going to the movies in any town within 20 miles of Los Angeles is an experience different from visiting film palaces any other place in the world. For this part of Southern California is the land of pre-views and one is apt to run into the first public showing of anything from a two-reel comedy to a seven-reel feature. The showings are never advertised or billed, so whatever comes is a delightful surprise.

The most interesting part of it, however, is what happens after the picture has been run off. In front of the theatre, usually under an electric light post, the producer, director, production manager, title writers, cutters, scenario writers and gagmen, cameramen and actors gather to hold a post-mortem. Here is decided whether this gag or that must come out, whether this or that sequence must be changed, whether some title is to be rewritten or thrown out entirely. The work may be done the next day but the decisions are made on the spot. Some of the greatest pictures that ever left Hollywood have been rewritten from start to finish on the curb in front of some neighborhood picture house.

Success and sadness came hand in hand to Charlie Farrell with the overwhelming success of "Rough Riders," and Fate decreed that one of the most touching scenes in the picture should be replayed again in real life.

Away from the Kleigs and the grease paint, Farrell's dearest friend was young Charles Mack, and in the screen story they were cast as such. In it is a scene where Mack, supposedly dying from a gun wound, is held in Farrell's arms and crooned to sleep while his friend sings "Rock-a-Bye-Baby." Incidentally, it was Farrell's first crying part on the screen.

A short time after the picture was finished, Charles Mack's promising film career was cut short, when he was fatally injured in an automobile accident. Farrell never left his bedside—and it was in his arms that young Mack died—lulled to sleep by the crooning tones of Farrell's voice singing "Rock-a-Bye-Baby."

GIRLS AND PANTS

Co-eds Aping Men in Underwear in Iowa

Iowa City, Ia., June 7.

And now the girls are after men's pants at Iowa State college!

Clothing stores are reporting a record run on running pants. The recent fashion of two-piece underwear, light jersey and running trunks, has been adopted wholesale by Iowa co-eds.

The co-eds display unusual tastes in colors and broad colored stripes, loud checks and bars are in favor.

FOOLIN' 'ROUND

(IN HOLLYWOOD)

By Miss Exray

Thursday.

Dear Mazie:

When they put on a party out here all the trimmings go with it. Even a few of the newspaper crowd are invited. They are expected to sit on the side lines and watch while they put on the "dog."

A female scribe is in all wrong to their way of thinking. She takes with her an uninvited escort. The host and hostess of these different affairs are beginning to look upon him as excess. In fact I believe the edict is out that she must find some way to park her he-flapper or be ostracized.

A Regular Gone Wrong

Happened on a set the other day where they were "shootin'" some scenes for Lon Chaney's new picture, "The Terror." He works in a quiet unassuming manner.

Got myself all set to watch another actor with large dreamy eyes parade before the camera, but he was seized with a fit of temperamental and made a grand stand play. He wouldn't work while anybody looked.

It doesn't take them long Hon, to get that way. I remember the time when 47th and Broadway was a mighty sweet camping ground and he was considered a regular fellow.

Del Rio's Carmen

Dear Mazie:

Friday.

The other eve I saw "Carmen" at a private showing. You won't see it until the fall and I am sure not quite like I witnessed it.

When I say that Theda Bara at her greatest never equalled Dolores Del Rio as Carmen, I'm telling you something. It sizzles with love from beginning to end. Dolores put over her best scenes with Don Alvarado. Who sure in the most loving guy I ever saw. As for Victor McLaglen, he is there, again. At first I hardly recognized him as the Victor of "What Price Glory."

What a relief it will be when these directors who are looking for the sleek sheiks get the foreign fever out of their system. The American boy seems to have been left at a checking station.

A German producer is going to lose out with an English star, who is typically American in looks. If an English concern which has been working quietly can put over an agreeable transaction, this will make room for another foreign born.

LINDY AND BENEFIT

(Continued from page 1)

theatre for the occasion with the understanding that there is to be no "cut" in the receipts and the full gross shall go to the immediate relatives of Nungesser and his companion, Coll.

Seattle, June 7.

Samuel Horwitz, in charge of organizing the show, is a past president of the Level Club.

It is asserted here by the local Pantages staff that Captain Charles Lindbergh has accepted Alexander Pantages' offer of \$10,000 daily for 365 days. It is not known how Mr. Pantages received the news, but he still lives.

The Will King company here, stock, cabled "a bonafide offer" of \$15,000, it is claimed, for one week with the musical show. A bonafide offer by cable usually goes at deferred rates.

Los Angeles, June 7.

Harry Knight of St. Louis, one of the financial sponsors of Captain

GRAY MATTER

By MOLLIE GRAY
(TOMMY GRAY'S SISTER)

At the Palace

The first of the ladies at the Palace Monday were the Ryan Sisters, Dorothy and Rosetta, billed as "Maid of Mirth and Melody." Melody was there, but the Mirth was principally "making faces." They looked pretty in costumes of white trimmed and flame tipped white ostrich. Coats were satin, the frocks crepe with lace yokes.

The Foster "Vanity Girls," 21, opened in what looked like a convention of Macfadden covers, all white bathing suits. A solo was danced in a red silk blouse and black velvet trunks. Then the girls in yellow crepe de chine with ruffled skirts in a darker shade. These skirts they removed for a wholesale black bottom number. They wore blue ribbons as hair decoration in one number and blue berets in another.

Elsie Janis took possession of the Palace again in a crepe frock of pink made in the Elsie Janis style. But what Elsie wears isn't important; it's what she does, and long may she do it.

Royce and Maye received their usual ovation. Miss Maye appears first in a lovely white costume made similar to her other opening costumes and after a brief appearance as a dainty maid is next seen as a Chinese girl. This green and gold with blue sash was beautiful, with a small parasol to carry out the character.

Fashion Show in Revived "Lombardi"

"Lombardi, Ltd.," with Leo Carillo was well chosen for revival, Leo and "Lombardi" were made for each other. Eunice Hunt as Daisy, who got ideas from the movies, was fine and especially so when considering she had to pretend to love Philip Tonge, the nearest approach to Andy Gump outside the movies. All the girls were perfect mannequins, much harder maybe than being just an actress. If "Lombardi" had only thought of it when his business went broke he could have gotten a fine job tiding pictures when he could create titles for gowns like "Sunshine after the rain," "Dream of romance" and for negligees "Allah's holiday" and "Husband at home."

And the frocks and gowns and furs both in the show and in the fashion show between acts delighted the women. Rita Vale wore a rose patterned green chiffon that had a narrow edge of darker green velvet on the hem and the same around the neck and coming to a deep V at the bottom of the skirt. Helen Deddens had a smart beige frock of crepe. Audrey Ridgwell's metallic blouse and blue velvet skirt with two inverted pleats worn with a black hat and silver fox scarf was as nice as anything she appeared in.

The fashion show included much ermine and mink and broadtail in black and platinum, two skin fox scarves and even sable. Gowns were each more beautiful than the other, of every color and a variety of materials. One green crepe satin was draped in the center of the skirt and the decolletage finished in back with a bow whose ends fell to the edge of the skirt. A navy blue frock and hat had touches of white and a purple crepe had the skirt longer just in the center of the back. Another gown was beige lace and the show ended with a groomless wedding which is as usual as far as the crowd is concerned.

Hurtful Ballyhoo

"Capital Punishment" was made in the days when the agony of a condemned prisoner was such a long drawn out affair of writhings and kissing of the crucifix, but it is a good argument against the practice. An attorney bets \$10,000 he can send an innocent man to the chair—to prove his point that innocent men have been and could be so unjustly treated—and succeeds almost too well. Clara Bow was the victim's sweetheart in the days before she acquired silks and furs and became the lady who was known as "It."

The Tivoli had a dummy in what was meant to be an electric chair outside the theatre. The sound of the current could be heard. If the dummy had looked at all natural it would be gruesome enough to scare people away. As it was they seemed afraid to go in. There's such a thing as too much realism.

Depends What Was Used For Money

Dolores Costello is starred in "A Million Bid" but the baby who got almost as many close-ups to the foot wasn't mentioned. She was almost as sweet and pretty as Dolores and just as much an actress. Dolores was probably just as human as the daughter of such a mother as Betty Blythe made herself could be. Betty's shoulders are broad and her hair was cut close and the result was a head too small for her body. She got drowned early in this picture. Malcolm McGregor was the only natural person in the whole artificial group.

If "Million Bid" cost German marks it could be the worth of the story; if roubles, not worth it.

Laugh With "Cradle Snatchers"

"Cradle Snatchers" caused screams of laughter, the kind that tapers off. The idea of what's sauce for the goose is appallingly for the gander has been reversed before but never to better results. Other women who have admitted their years—certainly there are such women though they are rarer than hen's teeth—may be encouraged to recall their school-girl behavior. Then let the husbands who have been acting their son's age beware.

The "Cradle Snatchers" and snatchees were all fine and the hapless husbands learned about women from them.

A "Graphic" Class Picture

Seeing Alberta Vaughn in "Ain't Love Funny" disclosed the reason for featuring her that was rather a mystery in "Sinews of Steel" seen previously. She can be cute and attractive as a flapper but as a business woman she was so little and frightened and without personality. It may be true that love is funny but no descendant of George Washington could say that about the picture. There were some laughs in the titles by Neal O'Hara but the rest of the production was in the "Graphic" class.

Charles Lindbergh, who flew the Atlantic, is willing to do business with picture producers on behalf of the hero of the day. He requested \$300,000 and a percentage of the profits for one picture from United Artists. He also agreed that Lindbergh would make personal appearances with his picture in all of the larger cities throughout the country. However, he stipulated in his request that St. Louis atmosphere be employed in the making of the picture, feeling that the city which sent Lindbergh across the Atlantic was entitled to the benefit of whatever propaganda would be derived from the making of the film.

"Lindbergh Day" will be celebrated on the radio next Saturday, according to an announcement yesterday by Merlin Hall Aylesworth, presi-

dent of the National Broadcasting Company.

All the N. B. C. lines and associated stations will broadcast the ceremonies at the Capitol, the Washington reception committee having accepted the company's offer to link up the entire country.

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Vol. LXXXVII No. 3

15 YEARS AGO

(From Variety and "Clipper")

Edna Goodrich, former wife of Nat Goodwyn, was about to appear in vaudeville under the sponsorship of Arthur Hopkins.

The Edison people had a new talking-picture device. Vaude people were understood to be interested in exploiting it.

The 7th Avenue Subway route was being mapped out. First plans called for a station at 45th street on the Astor theatre corner.

The system of agents doing business as "representatives" and "managers" under the employment agency law was under test in a suit by Joe Meyers against Walton and Irving. Meyers won a judgment. The Appellate term reversed the verdict and ordered a new trial at which testimony could be presented on the contention that the "manager" status was a subterfuge to avoid commission requirements of the Employment Agency Law of New York.

Pearl White, who had been making pictures in America for Pathe, went to Paris to work for the French firm.

Arthur Buckner was dodging a flock of warrants, one of them charging he sold too many fractions of a cabaret booking business. Lillian Bradley bought a half interest, H. H. Stone bought a half, and then Buckner began to peddle smaller lots, like thirds and quarters, leading to charges of fraud.

50 YEARS AGO

(From "Clipper")

"Clipper" conducted a department called "Amusement Annals," devoted to novel points about show business. This week it discusses the origin of the word "legmania," which is credited to the Girards, Julian, Emil and Russell, dancing act of the early '70s. An English act, the Milijtons, are said to have introduced the dance style to America shortly after the revival of "The Black Crook" in 1870. The Volkas Family, and later the Phoits, helped to popularize the steps.

A new law prohibiting pool-selling seemed to have no effect upon attendance at the opening of the Jerome Park meeting in Westchester. But when the Fleetwood Park trotting meet opened it was observed that the gambling fraternity was absent, being concentrated in the Hoboken poolrooms. On New York tracks the English system of playing stated odds was introduced, but bookies became nervous at the volume of play and closed shop.

"Buffalo Bill" and his melodrama, "Across the Border," was a huge hit in San Francisco, and his engagement was extended from three to six weeks.

Augustin Daly produced "Vesta," tragedy in blank verse, at the Fifth Avenue, New York. In the cast were Mrs. Gilbert, Frederic Warde and Fanny Davenport.

A novelty was proposed for a benefit in New York. Six actresses who had gained fame in "Romeo and Juliet" were to play through a production, each taking a scene in the Juliet role. They were Fanny Davenport, Marie Wainwright, Minnie Cummings, Ava Dyas, Maude Granger and Miss Neilson.

John O'Brien's circus cut its admission to 25 cents during a hot opposition fight with the Van Amburgh shows through New England.

The Parkerson House in Washington, Third street and Pennsylvania avenue, offered show people a rate of \$7 a week for room and board.

PROTECTING THE LEGIT

It's fair to assume that the U. S. District Attorney for New York in investigating the Broadway ticket situation believes he is engaged upon a public service for the protection of the public. So he is, but also is he protecting the legit theatre manager and producer, even if they don't know it.

What Mr. Tuttle has started may become the salvation of the legit theatre and the legit has been pretty wobbly. There are over 75 legit theatres classified as "Broadway houses"; there are less managers or theatre owners and there are more producers of legit shows, yet there are not over five legit owners or producers in the city of New York who have not or will not stand in with ticket agencies, ticket specs, brokers or gyps.

This liaison between the posing guardian of his box office, the manager, and his anxiety for the side money with a hit have slowly but surely repulsed the public from the Broadway theatres until the theatres have had to virtually depend upon the transients in New York for traffic, unless presenting an extraordinary hit. It's but within a few weeks that a producer sending a New York success of fair proportions to Chicago, devoted more time and attention to the "side money" share out there from the ticket agencies than to the exploitation or promotion of the attraction in the Loop. The show flopped in Chicago.

Regardless of the outcome of the Federal inquisition, the New York producers must perceive that their future is dependent upon carrying on their business of show selling in a proper manner; not to gyp their paying public through the gyps and then hide behind the very gyps they are standing in with.

The brokers admit they have gotten excess prices, but there is plenty behind that. What with paying concession money, extra premiums and being forced to buy tickets for shows that are lemons, which means they must take a loss in order to get ducaats for a hit, it may turn out that the agencies are sinned against as much or more than they have sinned.

It may be the Joe Leblang plan that will work it out or it may be some other, but it must be some one thing if Broadway plays at \$3 or more are to survive.

The Leblang plan has its pros and cons, but Mr. Leblang has struck upon the only certain way to keep away from the specs, by keeping them in his own possession. The Leblang scheme of issuing numbered slips, redeemable at the box office at the time of performance, may be bothersome in execution for a while but it is quite apt to stop theatre patrons from buying an unknown quantity from a gyp, for they will not care to pay for a number they know nothing of, with the slip indicating but little more than the name of the theatre and the date.

All Broadway theatres are not under one management. All ticket speculators whether agencies or gyps appear to have obtained the opinion that they have a vested interest in the theatre. That probably comes from custom or long usage. Theatre owners or producers say they should share in the profits of the premiums, as they produce and gamble; that if their tickets box office marked \$4 can command \$9, why should the other \$5 not grease their hands in whole or part?

There is an argument in this in favor of the producer, but not in the stealthy manner he has gone about it. If considering his show worth \$4, that should be the price and if \$9, that \$9 should go on the ticket. Otherwise it's a business of two prices and Americans do not like any business with two prices. The accommodation part of the ticket selling may be in form for that end, but those accommodated comprise but a share of the whole, the same as the theatre owners or producers are aware that no matter how big the crush for the unusual hits, that also wears off, and to their loss.

Legits had best decide to try to wean back their patrons. Their side money is not worth the risk of the legit theatre tumbling. And there must be producers for 70 theatres. Without profit producers will fade away. While the record of the legit show business still stands as always; theatre operators are wealthy while the producers are broke. And now may be added that the ticket specs have plenty of money.

INSIDE STUFF ON LEGIT

"Padlocks of 1927," the Texas Guinan revue, did not open this week in New York as scheduled. Instead, it will play the week in New Haven and follow with a fortnight in Philadelphia before readied for the Shubert. Miss Guinan is said to be "burnt up" by the showing in Newark and determined to put it across. She will stay out of her night club at least three weeks to serve this purpose.

Seldom has such riotous confusion been seen as the premiere week of this freak venture. Sketches were taken out and put in at every show. Many girls quit abruptly and others gave their notices because required to go into the aisles and kiss men and fuss with their hair and undo their neckties. After complaint to Equity, this was adjusted, the girls going out front but not coming in close contact with seat-holders.

Jans and Whalen gave notice after the opening matinee. Ruby Keeler and Mary Lucas, the original Texas "mob" girls, quit abruptly. Bernice Price and Polly Edson left, also. Numerous shifts in casting of blackouts and bits continued through the week.

Miss Guinan is said to have kept her head through it all with startling ad-lib powers in emergencies.

With an extra holiday matinee, the gross in Newark was reported at \$12,500, heavy loss.

William Collier joined "Merry-Go-Round" last Tuesday on four hours' notice and after the final dress rehearsal. At 2 o'clock, while lunching at the Friars, of which he is Abbot, he met Allan Dinehart, who staged the Herndon revue, due to open that night. Dinehart had just finished the dress rehearsal at the Klaw.

Dinehart last year staged "Americana," in which Collier was to open but left before the premiere. Remembering some of Collier's ideas and methods, he popped a proposition that Collier open with the show that night. They walked to the theatre, where one scene was being run over, the opening. That was all of "Merry-Go-Round" that Collier saw in preparation. He phoned his valet to bring his tux, went into a dressing room and ran through the program with Dinehart, tried to ad lib in some wisecracks from description—and opened.

Dinehart made an announcement to the opening audience from the aisle. Collier was handsomely received. He went into several scenes, breaking up some of the routine stuff but interpolating some of his own. The situation was understood and tolerantly interpreted. Since then he has worked more smoothly into the show. He will insert his sketch, "Good-Time Charlie," this week, also.

Through a "business opportunity" advertisement in the New York "Times," Charles Dixon, who never before was in the show business, was sold five per cent of a play, "Johnny Walker," which L. H. Bradshaw and John Barrington were putting out early in the spring. Since then, the play has been taken over by others, and Dixon is trying to

Freak Attractions Come in Crowds

What are known as freak attractions in the show business usually arrive in a rush or crush. The latest are the Atlantic fliers. Others were the Channel swimmers. Then there are the ever-changing champions of something or other.

The Channel swimmers seemed to have their eyes on the stage doom of the theatres while they were swimming. Not so with the aviators. There's a big doubt whether the show business will capture the courageous fliers. They are worth more to the world at large in their aerial profession than as stage exhibits.

With the fliers also there's a grave question if the public wants to see them on the screen. But they would like to hear them talk, and of aviation only. News weeklies will present the photos of the airmen and their pictures as caught by the camera boys are faithful reproductions. Seen over and over again in the weeklies, there will be no novelty in any of the long distance birds appearing in a written script for the screen, whether of aviation or romance.

Just how Clarence D. Chamberlin and Charles A. Levine will descend upon the publicity and popularity of Capt. Charles A. Lindbergh, as far as the show business is commercially interested, no one may now foretell. The two Berlin gainers nearly shoved the Paris flier off the front page immediately, although the Captain will resume his proper place there upon arrival home late this week.

Chamberlin is no stranger to the gate. Some seasons ago he gave flying exhibitions at some fairs. Still, either the Captain or Mr. Chamberlin would be entitled to protect themselves financially in a lecture way, if opportunity, time and proper reward are presented. Mr. Levine is out of the picture as a show subject, although his popularity may yet mount up even higher than it is at present. But he's a business man and unlikely to fall for anything smacking of the box office. He's very wealthy besides. Yet he is the outstanding picturesque figure of the trio through hopping off as he did.

But there is such a wide difference between women channel swimmers or champions and men birds that what the channel group did for themselves or the show business, or the champions who figure their title worth so much on the outside, need never be paralleled for thoughts, desires or hopes of aviators. The margin is like a Ford alongside the locomotive that pulls the 20th Century.

INSIDE STUFF ON VAUDE

Kelo Brothers are going to London, under engagement to Charles B. Cochran, and probably to appear in Cochran's new revue over there. Not to be confused with the Kelso Brothers, the Kelos are a couple of boys who have been appearing in productions. They are acrobats. With an Arab act at one time and in a show, these Americans stood out among the natives of the troupe.

The natives sent an ultimatum to the management that either it permit the troupe to dismiss the two Americans or they would quit. The show's management returned word the Arabs could quit, that the Americans had been retained as a two-act by themselves. They are the Kelo Brothers, now under contract to a London producing manager. Max Hart booked them with Cochran.

Edythe Baker has become a huge favorite in London, in the highest circles, from accounts drifting over here. Miss Baker does a pianolog, singing while she plays.

Many original methods have been adopted by performers for securing music hall engagements in London, but the following easily ranks as unique:

A young English boxer, who has a number of fights with the biggest in the game to his credit, framed a little turn, consisting of a sparring exhibition and a film displaying his prowess. Several agents became interested and promised dates. He called regularly and was given lots of—promises, and has now decided to adopt more stringent measures.

He calls for an engagement, and if he fails to get one, bespeaks the agent in a fistie engagement, with the agent generally coming off a very bad second. So far he has succeeded in "interviewing" three agents and has hopes of "doing" them all. The agents have suggested he should go to the bookers direct. They are even prepared to forfeit their 10 per cent but his reply has always been, "You do the booking, or I'll do the hooking."

locate Bradshaw and Barrington through his attorneys, O'Brien & Cassidy. Dixon was also engaged at \$75 a week as stage manager. The show rehearsed for a few weeks after some difficulty over posting a bond. James S. Royce is the author of "Johnny Walker."

The illness of Albert DeCourville, now in a London sanitarium, is believed in New York to be more serious than the cables reported. Previously to the reports from London and DeCourville's marriage to Edith Kelly-Gould, the English producer was cabling extensively and often incoherently to New York agents, demanding this or that, and then cancelling the instructions. Through DeCourville's standing, his cables were given serious attention until the sanitarium story arrived.

The accident which forced the car of Jeanne Eagels and Ted Coy into a ditch near their home at Ossining, N. Y., Sunday of last week, is now said to have been caused by motor bandits who sought to hold up the star of "Her Cardboard Lover."

At the Empire, New York, when queried over reports of another accident, it was stated that an Ossining motor cycle cop nightly escorts Miss Eagels' car to her home.

When the "Merry-Go-Round" was written, with its script by Howard Dietz, about a year ago, it was aimed for Broadway only. It is said that in Atlantic City where the Herndon show broke in, the Broadway stuff flew over the natives' heads, whereupon that portion was deleted, leaving for Broadway what Atlantic City liked.

Dietz is general publicity man for Metro-Goldwyn-Mayer. It's his second public try as a librettist and he's still got his laugh.

A press story of last week from the producer of "Oh Ernest" to the effect that he was moving from the Chanins Royale to the Earl Carroll to test a clause in the Chanin contract that no attraction playing their houses could depart to open in a larger theatre without closing for eight weeks, landed well all over town. Actually the Carroll is smaller by some 200 seats than the Royale.

The two spring Gilbert and Sullivan revivals, "Ruddigore" and "Patience," produced by Lawrence J. Anhalt and Robert Milton, respectively, were flops and closed Saturday. "Patience" went two weeks and "Ruddigore" two weeks plus a few days.

"Abie's Irish Rose" needs 71 more performances to break the long run world's record of a theatrical performance held by "Chu Chin Chow" with 2,034 consecutive performances. With the objective in sight, Anna Nichols is announcing the last 10 weeks of the run.

B'WAY'S TICKET SOLUTION

ELITA PROCTOR OTIS' LATEST MISFORTUNE

Famous Actress of Other Days Suffers Another Stroke—Fears Poverty

A brave fight by a famous actress to be self-supporting in adversity was revealed by the new hardship visited upon Elita Proctor Otis in her home at Chester Park, Pelham, New York City.

Twelve years ago following a stroke Miss Otis left the stage and has been confined to her bed ever since. With infinite patience and hope and through the devotion of her friend and nurse, Alicia Gauvin, the actress has kept going.

In the 12 years since her misfortune Miss Otis had many things to encounter. William Carpenter Camp, her former husband, stopped sending the small sum of alimony. Poverty has been a constant menace to the invalid's peace of mind.

With the aid of a typewriter given her by Avery Hopwood Miss Otis years ago began the slow painful task of picking out the letters on the machine and gradually restored life to her helpless fingers, until able to handle a needle. It has been needlework performed with unrelenting, unwhimpering industry while in bed that brought her the little revenue. Five years ago inspired by Miss Otis' great fight a group of legitimate managers who knew her from the old days banded together and bought the little house on the outskirts of New York in which she now lives. For the past five years it has been a lot easier for the courageous actress until last week when she suffered another stroke that has left her paralyzed on one side.

The respect held for Miss Otis by the Pelham community is attested by a lengthy article published in the Pelham "Sun" since her latest misfortune.

Carpentier in French Revue in New York

Georges Carpentier, French ring and stage idol, will be the star of the "Folles Bergere" when produced in English on Broadway in the fall. Rene Racover, French-American impresario, who has the American rights to the revue, will present Carpentier in the show.

Louis Lemarchand, author-producer of the "Folles Bergere," is coming over to mount the American production.

Racover also has the American rights to the Moulin Rouge and Casino de Paris revues and will present them in New York in sequence after the Folles.

"Too Many Crooks" Out; Not Enough Dough In

"Too Many Crooks" disbanded in rehearsal last week when Sydney Carlemagne, accredited producer, announced that he had been unable to promote the required capital for opening at the Cherry Lane, Greenwich Village, next week as per schedule.

The cast have no redress for the three weeks time in rehearsal through having signed on a commonwealth arrangement. Carlemagne authored the show as well as figuring as producer.

AGNES YOUNG MARRYING

Schenectady, N. Y., June 7. Local stock closed Saturday after 38 weeks. The Richie Russell Players may return here next fall. Agnes Young, ingenue, is to be married at her home in Port Jervis, N. Y., June 9, to a business man of New York City, name not disclosed.

"No 2" Stock Under Canvas

Chicago, June 7. William Giles is taking out No. 2 Lashaw Players to tour Michigan "under canvas." He opens June 10.

Sunday Shows on East Side for "Rabbi-Priest"

Following difficulty at the Metropolis in the Bronx, "The Rabbi and the Priest" expired on the lower East Side. Trouble with Equity arose over the propensity of giving benefit performances on Sunday. One such showing was questioned by Equity, but it was permitted when it was affirmed that some of the proceeds went to a home for the blind, with 10 per cent paid the Actors' Fund.

There was a claim of \$186 due on salaries when the show moved from the Bronx. A certified check for \$86 was given an Equity representative, and a post-dated check for \$100. After the Sunday specials were barred payment was stopped on the latter check.

Robert E. Sterling and M. D. Waxman had the show.

MARY LYGO, 25, KILLS HERSELF ON COAST

Formerly of "Follies," Known on Screen as Rene Fuller—Had Broken Romance

Los Angeles, June 7.

Mary Lygo, 25, screen actress and former "Follies" girl, known in the Hollywood film colony under the name of Irene Fuller, died June 1 in the Los Angeles Receiving Hospital, where she was taken the preceding day, following her discovery after having taken poison with suicidal intent.

Failure to achieve success in the films and a "hopeless love affair" are attributed as the causes that prompted the girl to end her life. She was practically penniless at the time of her death, and this, too, it is believed by police, may have served as an additional motive.

Considerable mystery marked the first discovery of the girl after she had swallowed the poison at the Hollywood apartment which she shared with Florence Atkinson, also a screen actress. The girl, who had changed her real name of Irene Goodall to Mary Lygo when joining the "Follies" in 1918, had on three different occasions tried to end her life, due mainly to a broken romance with Gordon Thorne, of Chicago, young heir to millions, to whom she became engaged. Later, it is alleged, Thorne's mother broke off the engagement, whereupon Mary Lygo filed suit against Thorne for \$100,000 for breach of promise. The suit was settled out of court, Mary receiving \$25,000. Reports are that half this sum went to her attorney, and with the other half she bought a home for her mother in Akron, O.

Forty-eight hours before her death Mary was found unconscious by her roommate. In a suicide note beside her the girl pleaded that her real identity be not divulged because the name "M. L." meant a whole lot. Later she was identified by Ray Howard, screen actor, who stated she was exceptionally emotional and subject to fits of despondency.

On instructions from the dead girl's brother the remains were shipped to Akron for burial.

MORE WILKES CLAIMS

Los Angeles, June 7.

Arthur S. Wenzel theatrical press agent, filed a claim for non-payment of wages with the Labor Bureau against A. G. Wilkes and Tom Conlin, of the Majestic theatre.

Mrs. Dorothy Thallman, also a press agent, filed a complaint on the same grounds in the same office and against the same people. The Wilkes Productions, Inc., contended that she was part owner of the show.

"Sun-Up" Summer Run

Los Angeles, June 7.

"Sun-Up," with Lucille La Verne, will move to the small Egan on June 12 for a summer run, after closing at the Mason, where it is now lodged.

MANAGERS FAVOR LEBLANG'S PLAN

Joe Leblang's Central Ticket Office Will Handle All Coupons of All Theatres Listed in It—Seats Delivered by Numbered Slips at Theatre's Box Office at Performance Time—No Charge of Over 10% and Tickets Under \$2, No Charge—Calls for Investment of Over Million Dollars, Assumed by Leblang

MANY ANGLES

Joe Leblang's Central Ticket Office for Broadway plays and theatres contemplates the thorough elimination of the gyp spec, and in fact all agencies that do not become branch offices of the Central.

Leblang has worked out his plan of centralizing the sale of legit tickets, currently or in advance, to the satisfaction of most of the New York theatre managers and producers, from all accounts. The plan's first principle is to retain the tickets until performance time, with identification to be a numbered slip issued through the Central agency at time of purchase. To aid the system, the public will be requested to cooperate, until the system shall have been worked out to its utmost point of smoothness.

In this manner of handling the tickets, the gyp spec is seen as a vanishing menace to the theatre, while if the other and present ticket agencies wish to operate through the Central Agency and abide by its conditions, they will have to become part of that organization. That may be accomplished through the Central Agency purchasing such ticket agencies now in operation, taking them in on a stock appraisal, payable in stock of the Central Agency.

\$2,000,000 Capital

It is anticipated that the capitalization of the Central Agency will be at least \$2,000,000. It may reach to a considerable larger amount. Leblang, from accounts, is prepared to invest over one million dollars of his own money, besides a year or more of his time, to put across his pet ticket project.

Branches will be established by the Central Agency in all New York suburbs, with phone and mail orders filled as filed. Charge accounts will be carried.

Each theatre subscribing to the Central Agency's system and rules will deposit with it at all times all of the coupons for that theatre, for every performance. A uniform charge of 10 per cent over the face of the ticket when it is above \$2 will be made by the Central Agency or its branches. Under \$2 (gallery seats) no charge will be made.

A preliminary agreement between Leblang and the subscribing managers is to the effect that 80 per cent of the current Broadway theatres shall be accounted a quorum and sufficient to start the agency. Safeguards will be taken against any claim of discrimination by managers and other safety measures adopted to prevent "plugging" for any one or group of shows or houses when actual selling commences.

It is said that Leblang contemplates a staff of around 200, mostly sellers, in the commodious quarters he will provide through tearing out the orchestra floor of the Cohan theatre at Broadway and 42d street, with most of this force to be recruited from college graduates. No theatre treasurers, it is understood, will be employed by the Central Agency, they continuing to preside over their own box offices.

Reasons for Retention

It is expected that the Central Agency, if consummated, will come (Continued on page 41)

New House for Shuberts, Philly

Philadelphia, June 7.

It has been announced that a theatre is to be built at Walnut and Quine streets (between 11th and 12th) for the Shuberts. Present building there has been demolished and foundations for the new theatre have been started.

The announcement calls for its opening next season, and if work is rushed it looks as if this might come about Jan. 1.

It will be, according to report, a house of nearly 2,000 capacity, suitable for musicals or dramas.

Next season (probably the spring) will also see the opening of the new Stanley theatre (film), of 5,000 seating capacity, at 20th and Market. The plans to build a new Fox house at 17th and Market have been, for the present, dropped.

'GHOST TRAIN' MADE \$70,000 FOR E. E. CLIVE

Original English Script Used in Boston for 23 Weeks—Lasted 7 Weeks in N. Y.

Boston, June 7.

When E. E. Clive approached Archie Selwyn and A. H. Woods for stock rights on "The Ghost Train" to be played for "a couple of weeks" at the Copley, Boston, the general belief was that Clive had gone wrong for once. The New York production had staggered along for seven weeks and then went to the storehouse. The New York version was Americanized from the English original, the train being made a bootlegger's outfit instead of a British silk and narcotic smuggling scheme and the locale was moved into Maine near the Canadian border.

Clive tossed the American version aside and staged "The Ghost Train" word for word as it played in England. The Boston engagement closed Saturday after running for 23 weeks at practically capacity with box office receipts of approximately \$200,000 and a reported profit to Clive of around \$70,000. This breaks every Boston record and occurred during the period when Boston was supposed to be surfeited with stock attractions, including the Jewett Repertory Players, the ill-fated season at the Old Castle Square and the opening of the St. James as a K-A stock house.

Clive attributes the break to the reversion to the original English manuscript and contends that the American public will believe that a ghost train could run through Yorkshire to the bewilderment of the country-folk but that it would be absurd to imagine the same condition existing in our own country.

Publicity was one of the big factors in the 6-month run, however, as the play was broadcast through WEEL on three different occasions, the first time giving only the first act, the second broadcast exciting further interest by giving both the first and second acts, and the final broadcast gave the entire play with a big box office response from people who still come to the show after having heard the entire dialog.

The press publicity by Joe Di Pesa also hung up a new stock record for New England which is probably safe for all time.

CHICAGO CO. FOR STOCK

Chicago, June 7.

The Chicago Play Producing company that participated in the production of "The Ragged Edge" at the Princess last January, where it was a flop, is reported negotiating to install stock in the Playhouse here.

WELLS-HAWKS RECOVERING

While the condition of Wells Hawks is regarded as favorable, it will be some time before he will be able to leave the Polyclinic Hospital, New York, where he was removed following a sudden illness.

Tuesday Mr. Hawks was reported as doing nicely.

SUBSTITUTED SERVICE ON SHUBERTS SET ASIDE

In Damage Action for \$15,000—Statute of Limitations Now

After Peter Schmitt, of Chicago, had been granted permission to serve Lee and J. J. Shubert by substitution in his \$15,000 damage suit, Justice Aaron J. Levy in New York Supreme Court ordered the substituted service set aside. Justice Levy questioned the "due diligence" of Assistant Deputy Sheriffs Horace R. Miller and William Woolf in their attempts to serve the Shuberts.

Schmitt is, meantime, out of luck, as the statute of limitations has caused a considerable period of time to expire.

The cause for action results from serious spinal injuries to Schmitt, who, as a patron of the Auditorium, Chicago, when "Artists and Models" was the attraction, fell over a seat in the theatre.

William Klein and Milton R. Weinberger, Shubert attorneys, refused to accept service on behalf of their clients. The deputy sheriffs could not find the theatrical managers "in" when they called at their homes or offices.

Another justice in the New York Supreme Court ruled the Shuberts be served by substitution, but on the motion to set aside the substituted service, which came up when Justice Levy was sitting in that part of the court, the latter held for Jake and Lee.

Molnar Coming Over With Reinhardt in Fall

Franz Molnar, who refused Morris Gest's offer of several hundred thousand dollars to tour the United States because of his fear of crossing the Atlantic Ocean, is coming to America in the fall with Max Reinhardt.

Molnar's second wife, Lilly Darvas, is to be in the company with which Reinhardt is to appear in New York.

Reinhardt is planning to form a company made up of the best players in each of his three theatres in Berlin and the house in Vienna to play in New York. In such event the problem confronting Reinhardt is how the theatres will get along with the best people gone. He is figuring on getting reasonably good substitutes, but unless this is done he may bring a single stock company from Berlin.

Reinhardt will probably arrange the lecture tour for Molnar which Gest had in mind.

Ethel Fox Prima of New "Bare Facts"

Ethel Fox, who joins the San Carlo Grand Opera Co., is the prima donna of the new "Bare Facts of 1927," intimate revue which Kathleen Kirkwood is mounting. Complete cast includes Byron Tigges, Jeanne and Mary Margaret, Veva Loday, Joseph Battle, Marjorie Rich, Mary Green, Anna Case (not of the opera), Frank Marshall, Gordon Hawthorne, Remon La Jole, Austin Street, Carl Lynn, Pamela Pichon, Dorothy Bennette, Vera Howard.

The revue opens at Miss Kirkwood's Little Triangle playhouse in Greenwich Village but aspires to a Broadway run.

Lon Murray is putting on the dances. John Milton Hagen did the score; Stuart Hamill, sketches; Marian Gillespie and Menlo Mayfield, lyrics.

THEATRE SAFETY-SURVEY

Detroit, June 7.

The Fire Commission has recommended safety changes in at least 10 theatres immediately. In its report the commission demands that the galleries of the New Detroit, Garrick and Avenue theatres be closed.

8-WEEK B'WAY CLAUSE GETS INTO COURT FOR FLOPPING PLAYS

"Ladder" and "Ernest" Guaranteeing Houses—Shuberts and Chanins Ask Injunctions to Stop Shows Moving to Other Houses

For the first time the provision in contracts for Broadway engagements, which stipulate that an attraction shall not play another house in New York (other than the subway circuit) within eight weeks after the termination of the original booking will be tested in court. Two applications for injunctions were simultaneously filed, the Shuberts seeking to enjoin Edgar B. Davis moving "The Ladder" from the Waldorf, which they book, and the Chanins asking the same order against P. T. Rossiter from moving "Oh, Ernest" to the Carroll.

Both attractions are rated financial failures and both have been guaranteeing the theatres, which explains why the Shuberts and the Chanins are desirous of holding the shows in. Heretofore attractions of like rating have moved from one house to another without the eight-week provision invoked. Although both Erlanger and Shubert contracts have been similarly worded in that respect, it is understood the booking offices have not been anxious to have the clause ruled on in court. It has been contended that it is inequitable.

Continuing Steady Losers

Davis has continued the "Ladder" through the season regardless of its steady losses, making the play the biggest flop on record. He moved it to the Cort Monday under a summer rental arrangement calling for \$2,500 weekly to the theatre. When originally moving it from the Mansfield to the Waldorf there was no remonstrance from the Chanins, who served the notice to leave or close.

P. T. Rossiter is said to have invested \$40,000 in "Oh, Ernest," and is willing to go for another \$20,000. He figured a house close to Broadway, such as the Carroll, would give the show a better transient break. The guarantee at the Royale was \$3,500. At the Carroll it is \$3,200, with house and show sharing on the orchestra. It has been grossing under \$4,000 weekly.

One wise cracker said the move was being made in the expectation that "Ernest" might get the overflow from the Roxy, across the street. Rossiter is the son of Philip Rosenwasser, wealthy retired shoe manufacturer.

Davis continues to pile up a fortune outside the theatre. In addition to his oil interests he is reported to have recently made \$2,000,000 in rubber. He figured in the Goodyear Rubber deal that brought the firm of Read, Dillon & Co. into the limelight of Wall Street.

PLENTY LAWSUITS OVER MILTON-FOX DEAL

Robert Milton's tie-up with Fox for the financing of Milton's production has resulted in a series of lawsuits by Milton and Arthur Hornblow, Jr., as individuals; by Milton, Inc., and by Milton solely, all against Fox.

A contract of Oct. 5, 1925, provided that Fox finance Milton for two seasons and share profits after Fox had first deducted its production investment from the first profits. Fox was to acquire the screen rights on all Milton productions.

A number of differences have cropped up. Chadbourne, Stanchfield & Levy, on behalf of the producers, asking \$17,000 in the name of Milton and Hornblow for their share. Milton, Inc., claims another \$12,000 for losses, and Milton individually wants \$6,000 at the rate of \$1,000 compensation for the six productions which he had contracted to stage and produce.

'VARIETY' OVER SUMMER \$1.75 for 3 MONTHS

Enclose remittance with address, to

VARIETY
154 West 46th St., New York City

JOHN DREWS RECOVERY INDEFINITE, SAY DRS.

At Dante Sanatorium, San Francisco—Has Arthritis—"Trelawny" Continues

San Francisco, June 7. John Drew may never act again. Taken ill in Portland, the "Trelawny of the Wells" company was met at the station by Ralph Pincus, manager of the Columbia theatre, and the grand old man of the theatre was rushed to a hotel, where doctors attended him. Their diagnosis was arthritis, a variation of gout.

After a few days in the hotel Mr. Drew was taken to the Dante Sanatorium, where the doctors state that "the patient's recovery will be very slow and he will be confined for an indefinite time."

O. P. Heggie played the Drew role during the San Francisco engagement, and Gerald Rogers took the Heggie role of Mr. Ablett.

This arrangement will continue for the Los Angeles engagement and until the end of the tour, which occurs in six weeks in Denver.

ARSON EVIDENCE

Crown Hotel Blaze Confined to Poolroom in Basement

Providence, June 7. Five members of the Gilbert and Sullivan Opera Company, at the Providence Opera House last week, slept peacefully in their rooms while an attempt was made to burn or to blow up the Crown Hotel at an early hour of the morning Saturday.

The 463 guests were unaware of any danger when a small and apparently inconsequential fire broke out in the poolroom of the basement, operated by Morris Billings, known in boxing circles as "Young Montreal," of this city.

The fire was practically extinguished by automatic sprinklers before the firemen arrived. They discovered every pool and billiard table saturated with gasoline. Long strips of paper were stretched from table to table, apparently designed to act as carriers for the blaze. These centred upon a length of fuse such as is used in blasting operations. This, in turn, led to shelf upon which were found five sticks of 60 per cent dynamite.

Had the flames reached the dynamite the explosion would not have done any great damage, but it would have enabled the flames to reach the street floor of the hotel.

"Young Montreal," a contender for the bantamweight title until a few years ago, underwent a questioning by the police, but was unable to throw any light on the attempt to blow or burn up the hotel. His poolroom was locked at 12:20 that night by Luke McNamara, rack boy, and the windows securely barred. After the fire it was discovered that none of the windows had been disturbed.

"TOM" REVIVAL LOOMS

Universal's Film Version Likely to Boom Old Boy for Stock Revival

"Uncle Tom's Cabin," one of the oldest of road standbys, and now scheduled to hit Broadway as a \$2 Universal picture.

If the film is a success, it is expected stock managers will dig up "Tom," anticipating a cash in on the advertising the film will get.

"Noose" Closes in Loop

Chicago, June 7. "The Noose" at the Selwyn closed Saturday. Management failed in its attempt to cut a three-piece orchestra from the payroll, so the engagement was shortened.

Company had intended to stay until July 2.



BARRIE OLIVER
"LONDON'S BOY FRIEND"
THE LIVERPOOL "ECHO," May 3, 1927, said:

"Two Little Girls in Blue" is a new musical comedy, and its main reason for success last night was due to a young man in black, Barrie Oliver, who danced on a 'capstan' top as he once danced on a table top and was greeted with the same thunderous applause."

FREDERICK JACKSON, Personal Mgr., 22 Carlyle Square, S. W. 3, London, Eng.

'LADY DO' BANKRUPT; RECEIVER TOURING

"Lady Do" closed at the Liberty Saturday and moved to Philadelphia escorted by a Federal Court receiver, Albert T. Newman, appointed by Judge William Bondy to protect the interests of its creditors.

Shepherd and Lawrence Knapp and Herbert B. Leach, three petitioning creditors in an involuntary bankruptcy proceeding, alleged that Paris Rose, Inc., the holding corporation of "Lady Do," is financially insolvent and has \$5,000 in liabilities as against \$1,500 in assets in the form of scenery and costumes.

Karyl Norman, star of "Lady Do," is alleged to be financing the production, which hasn't been showing a profit from the start. Norman, Jerome and Frank L. Teller and Michael Susskind are the moving spirits in Paris Rose, Inc., whose address is 276 West 43d street.

"Lady Do" played the Liberty under a flat rental of \$3,500 weekly. The Knapps and Leach, in setting forth their claims and plea for the appointment of a receiver to protect their interests, allege that they fear the Liberty management might seize whatever assets the musical comedy has. It is also set forth that Norman, who was to pay \$3 a week for the rental of some scenery, owes \$24 for three weeks.

"Lady Do" was originally titled "Paris Rose," from which is derived the corporate title.

Frank L. Teller states that neither he nor his brother Jerome has relinquished interest in "Lady Do," and that a New York closing was necessitated by the cast's refusal to accept a cut.

Because Norman made some arrangement with the cast to accept a cut the star was given the management of the show for so doing. Teller states that he still retains the controlling interest in the corporation.

Guild Changes Plans Owing to Conditions

Because of the same players appearing in the Theatre Guild's alternating play programs and the withdrawal of two of the Guild's six plays at the Guild, Golden and Garrick, some changes in the casts and houses are required.

"Right You Are If You Think You Are" will close at the Garrick Saturday. It has been alternating with "Mr. Pim Passes By." After next week the latter will move to the Golden and alternate with "The Silver Cord."

"Ned McCobb's Daughter" will be switched from the Golden to the Garrick and attempt a summer stay. "The Second Man" similarly holds the Guild boards alone. "Pygmalion" having been withdrawn.

John Cromwell has been engaged to play Alfred Lunt's role in "McCobb's Daughter," and Hortense Alden will do that of Margalo Gilmore's. Both Miss Gilmore and Mr. Lunt are in "The Second Man" and when "Pygmalion" was alternating with that play, appeared in "McCobb's Daughter."

SPEAKING PLAINLY

By J. C. Nugent

Speak plainly. On and off. Then, like De Wolf Hopper, you will be always interesting. Jack Norworth never flopped, because, for one reason, singing or speaking, you could always hear what he said.

Al Jolson is delightful, greatly because you can always "get" him. Julia Marlowe, it has been said, contributed more to her generation than any other American actress, because she was always "illuminatingly articulate."

Meaning, I suppose, that she spoke plainly, first, and "all other graces followed in their proper places."

I used that quotation last week and the type made me say "grades" for "Graces," thus gumming up a great line, even though it was not mine. Also it made me say "act or trade" for "art or trade." Not that it matters, excepting that it aptly illustrates what inarticulate stammering may do, even in print.

Acting, when all the theories about it are reduced to brass tacks, depends on two things.

First, and rarest, **Knowing what you mean.** Second, and almost as rare, **Making the audience know what you mean.** No teaching can do much to help the actor with the first of these. Teaching cannot produce brains where there are no brains.

Direction cannot teach an actor to think when he has no thinker. **Dramatic Intelligence**

It may develop what there is to develop, but it will never change the grade of the actor's intelligence.

This "dramatic intelligence" is not always a purely mental quality. Quite often it is instinctive, but none the less true and unerring.

It is applied intelligence, or it is a gift, existing perfection in people, who on ordinary subjects, are more ordinary.

Some stage and other geniuses do not know how many beans make five. But they are none the less great in that talent which nature has, perhaps as compensation, given them.

But at any rate, they either know what it is that they are trying to convey or they do not.

The next thing is to convey it, and the first step toward conveying it is to speak plainly.

And if you think you speak plainly, Mr. Actor, try to make a "talking picture."

Ruth and I made one for the De Forest Phono Films a few weeks ago. They ran it for us in the De Forest projection room the other day. And were polite enough to say that it was good.

But what a shock it is to hear yourself and to see yourself. On the stage, if the auditor hears 90 per cent of what is said, he is lucky. What with the noises in the audience, the incoming late ones, the overlapping of cues and faulty elocution, he must piece together from what he does hear the sense of what he misses.

But when a mechanical device attempts to reproduce the voice, each slurred and clipped sound hurts like a wound.

"My God! That isn't my voice, is it?"

"Exactly, Daddy! It's your voice so perfectly that I don't know whether you are sitting here in the dark speaking to me or standing up there in the picture speaking at me!"

That's all the comfort I got from Ruth.

But I didn't believe it until she came on in the picture. And from the goblin screen her figure smiled and her voice carressed me in the tones I have known since her babyhood.

It was uncanny.

I glanced from the picture to her with a glow of pride. She was nipping her eyes.

"I don't believe my voice sounds like that," she said.

But we both worked better that night at the Hudson.

Money Losses in Business

I wish I had part of the money that is lost in business each day through inarticulate phone conversations, through stuttering and incoherent salesmen who smile persuasively but have never learned to round out their words when talking to a half deaf and busy buyer, through sloppy typing and illy punctuated longhand.

Then there are stuttering feet and stuttering bodies. The great art of dancing has its principal justification in the fact that it teaches bodies to be expressive. When it does not, dancing has no meaning. But it begins right. It teaches the mechanics of movement first, and the intelligence of expression follows, as in acting, according to the brains of the individual.

The hands can also speak, if with the body, they follow the thought of the brain. Ruth St. Denis, our greatest dance authority, just returned from an oriental tour, came back to see me last night, after the performance.

"You have the most expressive hands, the most articulate body, I have seen on the stage for years," she said.

Of course she has just been in the Orient.

Anyhow, it made me feel good, after a flash at that talking picture. Particularly when applied to an old character part like "Dad Bence."

Miss St. Denis also said something nice about my delivery, but if I have anything in that line, believe me it has been gained by patient toil, inspired, years and years ago, by listening spell bound to a great actor of the great actors, who spoke, first, clearly, and then with heaven-born fire and feelings, as

clear, pure, hard, bright, and one by one like hail stones, short words fell from his lips, fast as the first of a shower! and then "In twofold column, advance, retreat, tramping along," and then

"with a sprightlier springiness, bounding in triplicate syllables as rolled the elastic dactyls in musical cadences on—and then, their great coils intertangling like huge anacondas rolled overwhelmingly onward the sesquipedalian words!"

"I arrived at West Baden on Christmas morning, and the first man I met was a doctor," said Ezra Kendall, years ago.

"What have you got?" he asked.

"Meningitis," I mumbled, being just then half awake.

He said, "Same to you and many of them."

It seems he thought I had said "Merry Christmas."

Gilbert Miller's 1st

Gilbert Miller's first production of the season will be "The Patriot," spotted for the Century, New York, in October. It is a German play.

Miller has booked "Pickwick" into the Empire, his three current successes on Shubert time for next year's tours. By placing "The Patriot" at the Century it practically confirms rumors of the rupture between the Erlanger office and himself, a rupture caused by a disagreement over the Henry Miller theatre, a house left by the late Henry Miller to R. L. Erlanger and his son in equal shares.

Herndon at Klaw

Richard Herndon has installed his own staff in the Klaw theatre, which he recently leased. Walter Campbell is treasurer.

Amateur Chorus a Bust

Syracuse, June 7.

One of the most severe panning ever dealt out to a local stock production was handed by local scribes to the Wilcoxian production of George M. Cohan's "Mary" at the Wieting last week. The dramatic stock troupe announced the piece as one of five musicals during the season.

In the past the company had done not more than two musicals a season, and then with a professional director. This year the dance numbers and ensemble were entrusted to Sonya Marens, local dance instructor, who organized the chorus of 20 from her pupils. The chorus had 10 days' rehearsal and the result was terrible.

N. Y.'S TICKET BROKERS WELCOME INQUIRY AS TO DIVISION OF PREMIUM MONEYS

Federal District Attorney Commencing to Dig in on Entire Situation—More Inside Developments Looked For—No Ticket Man Intends to Attempt Perjury—Belief Gov't Imposition of 50% for Income Tax of All Over Face of Ticket Unconstitutional

After listening to a witness tell of paying theatres or the managers of them premiums of 25 cents to \$2 each for tickets later resold in the agencies, U. S. District Attorney Tuttle, investigating alleged fraudulent tax returns by brokers upon complaint of inspectors from the intelligence section of the Internal Revenue Department, said that half of all those quarters and dollars rightfully belonged to the government.

Monday the hearing before U. S. Commissioner Cotter developed the first direct connection between the agencies and the theatres. From the brokers' viewpoint it was an indication that they were not alone to be blamed for the high prices of tickets to Broadway's hits. Mr. Tuttle has been asking witnesses direct questions concerning the outstanding hits, and it was patent he had been informed about those attractions in particular.

John A. Sullivan, of the Tyson Operating Co., the agency headed by William L. Fallon, and head of the Sullivan Agency, testified to the direct payment of theatre premiums. It was then that the exceptional premium put on "Scandals" tickets went onto the records. A 22-week buy was arranged for the show early last summer. Some agencies refused to handle tickets on the basis outlined. One was Tyson & Co. (known as Tyson's Fifth Avenue, one of the leading agencies). When Mildred Frucht, bookkeeper of the latter firm, was interrogated she stated she did not know why her firm did not sell "Scandals" tickets. Sullivan stated it cost more to handle tickets for Shubert houses than others, explaining that the brokers were forced to take allotments of tickets as "buys" on ordinary attractions in order to secure tickets for a hit.

Brokers Realize

The brokers realize that the investigation might show that the legal percentage on excess premiums was not turned over to the government. They expect to be fined and assessed on the approximate amount withheld, but they are willing to have the conditions which force high prices exposed. Half a dozen managers are reputed to have collected from \$1 to \$2 on front location tickets and their identity will probably be brought out through the prosecutor's questioning. The agency men have taken the clear position not to be entangled in perjury.

They still maintain the 50 per cent. tax law on premiums all over 50 cents is unconstitutional and is, like the nullified New York state law, an attempt at price fixing by law. The government makes a queer claim under the 50 per cent. provision concerning the resale of tickets for hit shows between agencies themselves. Not a little of that goes on, an agency paying another high price in order to satisfy a customer.

An example: Where one agency pays another \$8.80 for a ticket that costs \$5.50 at the box office, the first agency is expected to pay the government half of the excess, the difference between \$6 and \$8.80, or \$1.40. The second agency may sell the ticket for \$9.90 and the government asks \$1.35, contending that the law reads the percentage be governed by the established or box office price of \$5.50. Therefore, if the law were strictly enforced the second agency would be compelled to pay a tax of more than it actually made on the resale, and the government in doubly taxing the two sales would receive \$3.25.

Tuttle's Reported Proposal

Late last week Mr. Tuttle in surveying the situation is reported to have made a proposal to Louis Marshall, retained as special counsel for the agencies, with the idea of carrying a test case to the U. S. Supreme Court. The same coun-

seller argued successfully in voiding the New York State's ticket law. It is said Tuttle expressed a willingness to drop the investigation if the brokers went into a Court of Equity and swore not to sell at more than 50 cents premium. Mr. Marshall refused, from the account, and replied they would take the matter to Washington.

The government does not say it is a crime to charge high prices for tickets but declares itself in on the gravy. Where there is a double resale between agencies the contention of price fixing appears to be pretty well upheld. The law is a provision of the wartime income measure, several times revised but not changed in this respect.

Playwrights Concerned

Two new claimants on a share of the premiums paid to the theatres cropped up Monday. Playwrights demanded a percentage under their basic minimum contract and the state tax commission demanded an examination of the agencies' books to see if they checked up with the state income tax returns.

This has nothing to do with ticket taxes, but solely on the computation of the tax paid the State. The State will probably have to wait, as the books of a number of agencies have been turned over to the federal district attorney and the internal revenue inspectors.

If the government gets half of all money paid the managers and the playwrights get their percentage, there is going to be little left. While heavy premiums have been admittedly paid to theatres for hit tickets, the great majority of tickets are handled by agencies at a premium of from 7 1/2 to 25 cents.

A provision on grosses in the authors' agreement reads: "Gross weekly box office receipts from all sources whatsoever . . . and shall be construed to include any sum over and above regular box office prices of tickets received by the manager or any one in his employ, from speculators, ticket agencies or other persons and any other additional sums whatsoever received by the manager on account of said play."

B. O. Men Left Out

So far box office men have not been involved in the investigation. It is conceded that they receive what are termed as gratuities from the agencies, the sums not being large so far as is known. Most box office men have declared the gratuities on their income tax returns and cannot be implicated. It has been commonly understood that treasurers in Shubert theatres are supposed to turn in half of such gratuities to some one or more persons in the Shubert offices.

The matter of paying concession money for tax the privilege of handling tickets for Shubert theatres was touched on in the investigation Monday. The concession idea has been reported in operation for several years and is in addition to whatever money is paid per ticket by the agencies. That may explain the claim that it costs certain agencies more money to handle tickets for Shubert houses. Attractions have never shared in the concession money nor the premiums.

Last week when Mr. Tuttle warned witnesses to be careful in their answers the appearance of Assistant U. S. District Attorney Owen M. S. Tierney aroused interest, since he is handling perjury cases.

Clubs Declared In

During last week's sessions it was brought out that some of the clubs which have been charged high prices from agencies, are declared in on the agency sales for from two to three per cent. of the club sales. In one instance of a sale to a club for tickets, the cost was twice the box office price and the excess price entered on the agency books as a service charge. It is the claim that the government cannot tax service charges under the law but the matter of excessive charges in that respect opens the matter wider. One manager, known not to have

participated in premiums from agencies, stated that not more than half a dozen in New York have not done so. Another manager stated that a friend had paid \$15 per ticket over the box office price of a certain hit and on investigation found the tickets had passed through the hands of five different brokers. Still another manager is reputed to have said that he was offered a bonus of \$5,000 from a box office man for the job of treasurer of his theatre. With a success on hand the treasurer might make from \$1,000 upward a week, he thought.

The bookkeeper for Tyson & Co. said the firm paid an income tax of \$197.93 for the four years ending with 1925, explaining the agency lost money the three preceding years. This had nothing to do with the monthly admissions tax returns. She also testified that during the month of January last \$6,492.55 was paid to 83 theatres in New York for commissions in excess of the box office price of tickets purchased.

Among the theatres which received commission during that month, the peak period of the season were the Vanderbilt, \$199; Ambassador, \$191; Knickerbocker, \$190.54; Lyric, \$177.25; Broadhurst, \$280; Imperial, \$314.14; Empire, \$636.60; Selwyn, \$256.38; Miller, \$239.20; Amsterdam, \$578; Music Box, \$227.45 and Fulton, \$265.50. Madison Square Garden's share of the commissions paid by Tyson & Co. in January was \$214.75, the records showed.

TAX EVASION MAY NEXT HIT CHICAGO

Dept. Justice Directing Moves from U. S. Att'y-General's Office

Washington, June 7.

The Department of Justice is directing the action against the hotels, clubs and ticket agencies in New York for alleged violations on the income tax laws on premiums above the 50 cents advance. Col. William J. Donovan, assistant to the Attorney General, is directing the entire proceedings from his office here.

Learning of this direct contact in contrast to the usual method of turning a case over to a federal investigator on the ground, Variety questioned Colonel Donovan on the latest Nathan D. Perlman, counsel for the 11 agencies, contention that the law was unconstitutional.

Other than to remark that Mr. Perlman was evidently arguing from the recent U. S. Supreme Court decision voiding the New York state scalpers' law, Col. Donovan declined to comment. He did, however, state that District Attorney Tuttle would be ready for an interview on that question shortly.

Chicago may expect a like move in the near future if reports brought back here by officials attending the recent conference on flood relief have the same effect as the reported gouging of just such officials which resulted in the New York case.

One official back from Chicago has given the department two tickets with the name of the agency only stamped on the back. The amount charged for the tickets is omitted. This violates the provisions of the federal income tax laws.

L. A. PLAYHOUSE LEASED

Los Angeles, June 7.

The Playhouse, on Figueroa street, has been leased by L. C. Wiswell and Homer Curran, San Francisco theatre owner, for a year beginning June 19. No definite policy has been decided upon as yet, though it is probable that Curran may play some of the attractions slated for his Frisco house at the new one.

The new lessees are also contemplating several new productions.

B'WAY TICKET SOLUTION

(Continued from page 39)

mence operations by Nov. 1, next.

The objective of the retention of tickets in the Central Agency and returned to the theatre shortly before the time of the performance, for distribution, is to prevent actual coupons from falling into other hands than those purchasing. The holder will be identified by the numbered slip issued by the Central Agency, either for current or advance performances, with an educational publicity plan through the dailies to apprise the public of the system in all particulars. The numbered slip will carry no information beyond the name of theatre and date of performance.

It is not known the nature of the final agreement Leblang expects to enter into with the managers. Some surprise has been expressed at the 10 per cent. only premium. Leblang is reported to have informed the managers the 10 per cent premium idea is the only one to gain the complete confidence of the public, since it would be uniform in percentage and allow the purchaser to know exactly what should be paid.

In the Central Agency all box office prices will be made plain, with the 10 per cent to be computed and added by the purchaser. Tickets may continue to be bought through the box office, also to be looked upon as a branch of the Central, but with the exception that a box office buyer will save the 10 per cent premium charge. Box offices will also deliver a redemption slip.

From accounts yesterday nearly all of the New York managers had acceded to the Central Agency plan, with the exception of A. L. Erlanger. Erlanger, it was said, has delegated Flo Ziegfeld, owing to illness, as his representative.

The Central Agency system is about the same skeleton outline now as was broached by Leblang a year ago. It simmered then and out. Presently with the expose of the ticket selling on Broadway by the authorities, it came up again with the managers greatly favoring it as the only solution of the legit ticket problem.

It is conceded that the gouging for tickets has harmed the legit business in New York. Uniformity of the Central Agency as outlined is expected to offset the stigma the legit has been unable to bear up under and restore confidence.

Not Entirely Approved

The Leblang plan does not meet with entire approval along Broadway. There are a number of reasons why, some ticket experts say, the plan will not work out. In some points they agree that the idea has some points that might be an improvement upon the present system, but, on the whole, it is considered a theory that will not fully work out in practice.

One terse criticism is that patrons who pay top box office prices could not be expected to stand in line in a theatre lobby to redeem the slips issued by the central office. It would entail a double operation, that of the first buying the slip at the central office or box office and later "cashing in the slip."

Patrons of the orchestra floors want possession of tickets and are counted on to shy at mingling with crowds at the last minute. Critics of the Leblang idea believe the centralized system would chase people away from the theatre instead of drawing them in.

Among the theatre element the same objection, voiced when the original central ticket office plan was mentioned still goes. Certain managers have declared they would never hand over control of their tickets in the manner outlined. The suspicion still exists that it is a case of the Shuberts and their affiliates versus the Erlanger group. Indications are that the latter are wary of the plan because of possible control which may be switched later on.

Issuing Stock

It is understood that Leblang proposes to issue preferred and common stock for the central agency, and that common stock will be issued to theatres, such stock to pass with the lease should there be change in ownership or leasehold. The question arises whether voting power goes with the common stock. If so it is figured that the Shuberts would have more shares than any other single firm in New York and that they could with the aid of a

few allied managers eventually vote the control as they wish. That is with the proviso that Leblang will not so arrange his contracts to prevent the business being taken away from him.

Ticket men declare they do not think it would be possible to oper-

6 ACTIONS PENDING THROUGH 'THE SPIDER'

To date are six law suits aimed at "The Spider," the outstanding dramatic success of the spring. The general basis of the actions is that of plagiarism, other writers claiming originality.

One of the suits was automatically disposed of last week, when Albert Lewis and Sam H. Harris, "The Spider's" producers, bought "Triple Crossed." They are continuing the show in New York for a time, but will keep it off the road to protect "The Spider." Both plays have the same idea of audience participation.

Another suit was dropped. Edgar Allan Woolf claimed infringement on his one-act playlet "The Merton Mystery," but later discovered no similarity. Pending are the actions by the authors of "The Radio Murder," "The Gray Phantom," "The Eye Witness" and "The Evil Hour," the latter having entered the field last week as a complainant.

Upon investigation, Lewis traced the idea of contact between the stage and the audience back to the 17th century in the writings of Beaumont and Fletcher.

"The Spider" moved to the Music Box last week and in nine performances bettered \$22,000.

"Blondes" for Stock

Many shows that have and are still playing Broadway and the road have been released for stock, but under restrictions.

"Gertie," still current at the Bayes, is now a release with provisions.

"Gentlemen Prefer Blondes," which will take to the road next season, is another of the late releases.

"The Little Spitfire," formerly on Broadway and which just closed eight weeks at the Cort, Chicago; "The Green Hat," "Set a Thief," "Pigs," "That Donovan Affair" and "The Butter and Egg Man" are also being offered stock producers.

"Cradle Snatchers," just released as a picture and also with a road season ahead, is marked for all territory except the western coast.

STOCK ENGAGEMENTS

American Theatrical Agency, Chicago, made the following placements last week: Tom Sargent and Edwin Bailey, M. T. Jones, Kokomo, Ind.; Wallace Norman, Ralph Menzies, Jess Hall, Arthur Gale Stock Company, Galesburg, Ill.; Robert Blackerby and Kermit Rowe, Al Jackson, Madison, Wis.; Lucille Charles, Bob Burton, Racine, Wis.; Jay Collins, E. G. Gifford, Duluth, Minn.

Milt Schuster made the following placements last week: Lynton Brant, Allan and Betty Walters, Martin Sisters, June Rose, Orpha Schatts, Danny Galloway, with Hal C. Worth, Aztec, San Antonio, Texas; Violet Faust, Billy Ireland, Star, Rockford, Ill.; Fred Wilson and wife, Harvey Orr's Million Dollar Baby Company, Waterloo, Iowa; J. C. Murphy and wife, Billy Wilson Company, Waterloo, Iowa; Jessie Francis and Mickey Wiley, Bert Wilson and wife, Ed. F. Galloway, Lincoln Square, Indianapolis, Ind.; Charles Carr, McCall-Bridge Players, Miller, Milwaukee, Wis.; Stanley Montfort, McCall-Bridge Players, Lyric, Duluth, Minn.

ate on a 10 per cent basis to profit, especially if charge accounts are to be carried. If the central office becomes an actuality there is no doubt that a number of the smaller agencies will disappear. The more representative brokers seem confident that a certain group of well known producers will not subscribe to the Leblang plan and if the central office does start operating, these brokers intend curtailing their offices, handling only the successes presented by the group expected to remain outside the central office.

Cut Rates Remain

The central office is not designed to do away with cut rates and it is to be expected that just as many bargain shows will be on sale there as heretofore.

There is no question about Leblang's sincerity or his willingness to make a large investment. He owns the Kaiser-Keller building on 42d street and has been offered a high rental for it. However, he has held off, waiting for the central ticket office plan to materialize. An arcade is to be built through into the Colan theatre which itself extends into 43d street.

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 (264th week) (C-901-\$2.75). Started advertising last 10 weeks and late summer may see termination of world's record breaking comedy; last week about \$7,000.

"A Very Wise Virgin," Bijou (2nd week) (C-605-\$3.30). Unusual for straight play to come in at this time; opened June 2; unfavorable notices.

"Broadway," Broadhurst (38th week) (CD-1,113-\$3.85). Cinch for all summer and should go well into new season as rating calls for more than year here; business not capacity but making plenty with last week over \$19,000.

"Crime," Times Square (16th week) (D-1,057-\$3.85). With summer crop slim this good meller should hold to profitable takings until new season; getting over \$10,000.

"Countess Maritza," Shubert (39th week) (O-1,395-\$5.50). Slated to

close Saturday but with "Padlocks" set back, operetta held over indefinitely according to present plans; \$16,000.

"Gertie," Bayes (30th week) (C-680-\$3.30). Made run of it to profit though light gross show; not over \$4,000 lately, but date indefinite.

"Grand Street Follies," Little (2nd week) (R-530-\$3.30). Moved up town for first time in three summers of similar revues at Neighborhood Playhouse; started at Little June 2 with capacity claimed on subsequent evenings; can get \$11,000 if selling out.

"Her Cardboard Lover," Empire (12th week) (CD-1,099-\$3.85). Class draw; chances of going through summer not positive, though still making money at over \$12,000.

"Hit the Deck," Belasco (7th week) (M-1,000-\$5.50). Capacity for first

musical comedy ever in Belasco; scale no handicap because of limited first floor \$26,000 and more weekly.

"Honeymoon Lane," Knickerbocker (38th week) (M-1,412-\$3.85). Should have little chance standing up to good trade until new season rolls around; scarcity of new musicals favorable for the holdovers; around \$20,000 claimed.

"Merry-Go-Round," Klaw (2nd week) (R-830-\$3.85). Opened raggedly; William Collier added at last moment; notices indicated revue might do if weeded out; business away off first week.

"Night in Spain," 44th St. (6th week) (R-1,326-\$5.50). Changes since opening on tour did not indicate much strength, but had proven real draw with strong agency demand; over \$29,000.

"Oh, Ernest," Carroll (5th week) (M-998-\$3.85). Moved here from Royale Tuesday evening; also guaranteeing; new location expected to catch transients; low among the musicals at \$4,000.

"Oh, Kay," Imperial (31st week) (M-1,446-\$5.50). Like other holdovers this one stands great chance through summer, however week of hot weather might cause change in plans; that goes for others; very good at \$25,000 last week.

"Peggy-Ann," Vanderbilt (24th week) (M-771-\$4.40). Bright intimate musical comedy rightly spotted and can go right along,

pooling with house if necessary; \$14,000 with cut rates.

"Queen High," Ambassador (40th week) (M-1,168-\$4.40). Rent period off and with house and show under same management can make money around \$12,000; should have no trouble holding that pace.

"Rio Rita," Ziegfeld (19th week) (M-1,750-\$5.50). Class of musical field; nothing in sight to contend for list leadership and indications still point to year's run; over \$46,000 every week; extra matinee last week sent takings over \$49,500.

"Right You Are If You Think You Are" (7th week) and "Mr. Pim Passes By," Garrick (6th week) (C-537-\$3.30). "Right You Are" will close Saturday although making money; "Ned McCobb's Daughter" to move here from Golden for summer with "Mr. Pim," moving to Golden and alternating with "The Silver Cord" at the latter house.

"Road to Rome," Playhouse (19th week) (D-870-\$3.85). One of season's stand-out dramatic attractions; virtual capacity since start, and may go into new season; close to \$17,000.

"Saturday's Children," Booth (20th week) (D-708-\$3.30). Another success; capacity first four months and still making money at approximately \$10,000 weekly.

"Scandals," Apollo (52nd week) (R-1,168-\$5.50). Final week announced; may hold over longer through last-minute change; completes solid year's run Saturday; big money maker and still profitable; \$24,000 last week.

"Spread Eagle," Martin Beck (10th week) (CD-1,189-\$3.85). Week to week; further drop might see shutters any Saturday; attracted attention, but business ordinary except first weeks; about \$8,000; cut rating.

"Tales of Rigo," Lyric (M-1,400-\$3.30). Taken off Saturday at end of first week; panned and got very little money; revival of "The Woman in Bronze" next week.

"The Barker," Biltmore (21st week) (CD-951-\$3.85). Between \$8,000 and \$9,000, cut rating for final weeks; may close July 2, with possible reopening for four weeks prior to touring.

"The Circus Princess," Winter Garden (7th week) (O-1,492-\$5.50). In another house would be better; around \$28,000.

"The Constant Wife," Maxine Elliott (28th week) (CD-924-\$3.85). Looks nearly through; steadily dropping, with last week about \$10,500; season of excellent business to credit and should be natural on tour.

"The Desert Song," Casino (28th week) (O-1,447-\$5.50). Eased off more than expected, but with few musicals for summer, should hold its own to paying trade; \$18,000.

"The Ladder," Cort (34th week) (D-1,043-\$3.30). Moved Monday from Waldorf and in for summer on guarantee; backer may be still hopeful, but no one else; \$4,000 and less weekly; no Saturday performances during summer.

"The Mystery Ship," Comedy (13th week) (D-682-\$3.30). Management claims show will go through summer, but indications are it will not; around \$3,500, with two for ones and over cut rates.

"The Play's the Thing," Henry Miller (32nd week) (CD-946-\$3.85). Saturday matinee dropped, switched over to Wednesday (regular matinee here Thursday); may go through July; over \$10,000.

"The Second Man," Guild (5th week) (D-914-\$3.30). With "Pygmalion" off, this late entry will continue indefinitely; sparkling comedy drawing excellent trade; \$15,000 and more.

"The Silver Cord" (13th week) and "Ned McCobb's Daughter" (17th week) (CD-900-\$3.30). Latter show given last week, with the takings around \$8,500; profitable, but cast change required for lead and will move to Garrick for expected summer run.

"The Spider," Music Box (12th week) (D-1,000-\$3.85). Extra matinee last week and in nine performances gross nearly \$23,000; that means capacity for lower floor and nearly so in balcony.

"The Squall," 48th St. (31st week) (D-969-\$3.30). By pooling summer continuance expected; average weekly takings of late quoted around \$6,000.

"The Thief," Elitz (8th week) (D-945-\$3.30). Revival planned to stick into July, but hardly figures to linger if warm weather arrives; over \$10,000 claimed.

"Triple Crossed," Wallack's (6th week) (D-770-\$3.30). Light gross mystery play, with players reputed guaranteed flat salary on summer basis; \$3,500 last week; not profitable and week-to-week notice posted.

"Tommy," Eltinge (22nd week) (C-892-\$3.30). Show pooling with house; somewhat better last week with over \$6,500 grossed and fair profit both ways.

"Two Girls Wanted," Longacre (40th week) (C-1,019-\$3.30). Another two or three weeks, as "Vocafilm," new talking picture, will be presented here; "Girls" over \$8,500, with cut rates counting heavily.

"Wooden Kimono," Fulton (24th week) (D-913-\$3.30). Making a much better run than anticipated;

COOL WEATHER NOT AIDING PHILLY'S LEGITS

But Season Prolonged—Broad and Shubert Dark for Summer

Philadelphia, June 7.

Continued cool weather, although it failed to have any particularly helpful effect on last week's business, seems to have determined the theatrical powers to prolong the local season.

Hence the unusual situation has arisen calling for several belated June bookings after everything pointed to mothballs. The Garrick booked in "Lady Do" for this week and will keep this musical comedy as long as possible. Chestnut figured to end its season with "Cherry Blossoms," which ends Saturday, but has now shoved in Texas Guinan's "Padlocks" for two weeks. There is a good chance of another show to follow, inasmuch as "Hold 'Em, Helen," the new Schwab and Mandel musical, is set for Aug. 8.

The Walnut was definitely scheduled to quit last Saturday with the closing of "An American Tragedy," but, after dark a week, will reopen Monday with a new musical tryout. Two possibilities have been mentioned, but there is nothing official yet.

The Broad will close Saturday for the summer, but this and the Shubert, already dark some time, are the only two of the seven legit that have called it a season.

Business was off at the beginning of the week, likely due to the natural quiet after a three-day holiday. The two dramatic attractions, "On Approval" and "An American Tragedy," were hard hit.

The other two musicals weren't so hot. "Cherry Blossoms," which opened to \$20,000 at the Chestnut and dropped almost \$5,000 the second week, was down to around \$12,000 last week, hence the announcement for closing this Saturday. "Talk About Girls" was pretty bad at the Garrick. Last week's gross was probably not more than \$10,000, if that.

Estimates for Last Week
"On Approval" (Broad, 2d week). Well liked still, but return engagement came too late in season to mean real money. Probably under \$8,000. Final week.

"Lady Do" (Garrick, 1st week). Karyl Norman musical comedy in for indefinite stay. "Talk About Girls" weak in final week, not over \$10,000.

"Cherry Blossoms" (Chestnut, 4th week). Kept in little too long. Started big, but last week down to \$12,000. "Padlocks" next Monday.

"Yes, Yes, Yvette" (Adelphi, 2d week). Claimed profit at between \$13,500 and \$14,000.

"My Maryland" (Lyric, 20th week). Operetta still going along. (Copyright, 1927, by Variety, Inc.)

Operatic Revivals, \$14,500

Providence, June 7.

Gilbert and Sullivan's operettas made a hit here last week at the Providence Opera House despite local picture houses suffering a slump. "The Pirates of Penzance" and "Iolanthe," alternating, were well received.

The Opera House reopened for the week and drew \$14,500. (Copyright, 1927, by Variety, Inc.)

not big money getter, but profitable right along; \$6,000 estimated.

Special Attractions

All-star cast in revival of "Julius Caesar," presented by the Players' Club at the New Amsterdam this week only.

"Namiko San," drama with music, opened at the Selwyn Monday, with Mmo. Tamaki Miura in the lead; adapted from the Japanese in English.

"Baby Mine" revival, with Roscoe Arbuckle in cast; presented June 9 (Thursday) at Chanin's 46th Street by John Tuerk.

"Lombardi, Ltd." revival, with Leo Carrillo in original role; presented Monday at the Cohan.

"Ruddigore," revival, taken off at Cosmopolitan last Saturday; a failure.

"Patience," revival, taken off at the Masque last Saturday; a failure.

"Kempy," revival, current at the Hudson.

"In Abraham's Bosom," Provincetown Playhouse.

"Caponsacchi," Walter Hampden's, one week more.

"One for All," which recently closed at the Greenwich Village, now offered at the Princess.

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"Variety's" 3rd Annual INTERNATIONAL NUMBER

will be issued in mid-summer

"Variety's" International Number has been accepted by international show business as a once-yearly worth while medium for all hemispheres and nations, comprising the show business of the world and linked by the picture screen.

"Variety," an American show weekly trade paper, has established itself throughout the universe as an organ of all theatres, in every country where there is an importation of or exchange of pictures or attractions.

"Variety's" International Number

is a special edition created by this paper in 1925, and is entitled to consideration for domestic and international announcements.

Advertising rates unchanged for that number.

Announcement copy may be sent direct to "Variety's" main office.

154 WEST 46th STREET, NEW YORK CITY, U.S.A.

THEATRE TRADE BACKWARD DESPITE GOOD SHOW WEATHER

"Rio Rita" Remains Far Out in Front at Nearly \$50,000 Weekly—"Spider" Reached Almost \$23,000 Last Week on Broadway

While Broadway is seemingly engrossed in the ticket investigation and the proposed central ticket office, business continues to wane. The weather has remained cool thus far and that explains why a dozen or more of the lower gross attractions are able to hold on. It is predicted for a speedy change to heat.

Pooling is general along the rialto. It seems that most theatres set June 1 as the end of the rent period. That money having been charged off, by combining both production and theatre shares of the takings a profit may be made at comparatively moderate grosses. Last week started off with a clear Memorial Day. Extra matinees were scheduled by a number of attractions which gambled on the possibility of rain. Dramas got little trade, but the musicals all did well. An extra matinee on that day gave "Rio Rita" a gross of nearly \$50,000.

In point of demand "Hit the Deck" is still almost on a par with "Rio," "Deck" getting \$26,000 and more right along in a limited capacity house (Belasco); "Oh Kay" got around \$25,000, with "Scandals" nearly as much, but the latter show is advertised to close this week; "Honey Moon Lane" holds around \$20,000, and should go well along; "Desert Song" about \$19,000; "Peggy Ann," \$14,000; "Queen High," \$12,000, and "Oh, Ernest," low at \$4,000.

New Small Money Shows
Last week saw several small money shows ushered in. "A Very Wise Virgin" does not appear to have a chance at the Bijou; "Merry-Go-Round," an intimate revue, got a bad start at the Klaw; "Tales of Rigo" lasted just the week at the Lyric. However, "Grand Street Follies" moved uptown to the Little and approximated capacity. At \$3.30 scale the show can get \$11,000 if a sellout.

"The Spider" again topped the non-musicals, getting between \$22,000 and \$23,000 in nine performances at the Music Box where it was moved; "Broadway" also inserted an extra matinee, bettering \$19,000; "The Road to Rome," capacity since the start, is one of the smash dramas and is an easy third at \$16,500; "The Second Man" holds to excellent trade too, over \$15,000; earlier hits are all off, but probably making some money; "Her Cardboard Lover," \$12,000; "The Constant Wife," "The Play's the Thing," "Saturday's Children," "The Thief" and "Crime" credited with over \$10,000; "Ned McCobb's Daughter" over \$8,000; "The Barker" over \$9,000; "Two Girls Wanted" went over \$8,000 with strong cut rate support; "The Squall" and "Wooden Kimona" again around \$6,000; "Triple Crossed," "Gertie," "The Mystery Ship" low at \$3,500.

In addition to "Scandals," one other show is marked to close this week, it being "Right You Are If You Think You Are" at the Garrick. "Ruddiger" closed Saturday at the Cosmopolitan and on the same day "Patience" stopped at the Lyric. The latter house will get a revival of "The Woman in Bronze" next week, when "Talk About Girls," postponed, is due at the Waldorf.

Same 10 Buys
There was no change in the number of agency buys, 10 in all. One added to the list, "Merry Go Round," was limited. In the premium offices the buys list in addition to "regulars" is: "Scandals" (Apollo), "Hit the Deck" (Belasco), "The Constant Wife" (Elliot), "Her Cardboard Lover" (Empire), "A Night in Spain" (44th Street), "Merry Go Round" (Klaw), "The Spider" (Music Box), "The Road to Rome" (Playhouse), "Circus Princess" (Winter Garden), "Rio Rita" (Ziegfeld).

24 Cuts
The cut rate list remains high, there being 24 attractions listed Tuesday. Included were several new shows which arrived last week: "Queen High" (Ambassador), "Gertie" (Bayes), "A Very Wise Virgin" (Bijou), "The Barker" (Biltmore), "Oh, Ernest" (Earl Carroll), "Lombard, Ltd." revival (Cohan), "The Mystery Ship" (Comedy), "Tommy" (Eltinge), "The Squall" (48th Street), "Wooden Kimona" (Fulton), "Right You Are" (Garrick), "The Silver Cord" (Golden), "Kempy" revival (Hudson), "Merry Go Round" (Klaw), "Honey Moon Lane" (Knickerbocker), "Two Girls Wanted" (Longacre), "Spread Eagle" (Beck), "One For All" (Princess), "Abie's Irish Rose" (Republic), "The Thief" revival (Ritz), "Namiko-San" (Selwyn), "Countess Maritza" (Shubert), "Crime" (Times Square), "Peggy Ann" (Vanderbilt), "Triple Crossed" (Wallack's).

L. A. GROSSES

Los Angeles, June 7.
Al Jolson held up to his first week by drawing another \$34,000 in the second week of "Big Boy" at the Biltmore. He played to almost three times the gross of his nearest competitor, Otis Skinner, who got an estimated \$12,000 at the Playhouse with "The Honor of the Family," second and final week. "The Creaking Chair," in its first week at \$1.25 top got a record figure of \$8,350 at the Morosco. "The Barker," fourth and final week at the Belasco, did approximately \$6,000. "An American Tragedy," in the last week at the Vine Street hung up about \$5,000, while "The Little Spitfire" played to \$6,500 at the Hollywood Playhouse.

Billed at the Belmont for one week only "The Devil Within" slid under \$3,000. The Mason and Hollywood Music Box were dark. "The Naked Truth," picture, at 50c. hardly hit \$2,000 at the Orange Grove.

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T. P. R. ELECTION

Edward E. Pigeon was elected president of the Theatrical Press Representatives of America at its annual election June 3 in New York. Only the regular ticket was voted for, with all officers to serve one year.

Others were vice presidents, with S. I. Conner for New York; Estelle Karn, woman; Randolph Harrelly, traveling; George A. Kingsbury, Chicago; Thomas Labrun, Philadelphia; Henry Taylor, Boston; Lewis Hasse, southern; Frank Whitebeck (San Francisco), Pacific Coast; William B. McCurdy (Seattle), Pacific Coast; Bert Lang, Canadian.

And Helen Hoerle, recording secretary; Francis E. Reid, corresponding secretary; S. M. Weller, treasurer.

Board of governors (8 voted for): Mark Luescher, Willard D. Coxey, Arthur Ryan, Dixie Hines, Cepha Day (Mrs. Bob Sisk), Frank T. Kintzing, Willard Holcomb and Elliot S. Foreman.

Representatives on Board of International Theatrical Association: Messrs. Pidgeon and Holcomb; alternates (2 voted for), S. I. Conner, A. P. Waxman.

Membership of the T. P. R. now approximates 375. It was erroneously reported in Variety last week that Eddie Pidgeon is leaving the publicity for the Deck, the Belasco's musical hit. Mr. Pidgeon will remain at that post.

FIRST LADY STOCK FAN

Washington, June 7.
Not only did Mrs. Calvin Coolidge, the first lady of the land, again attend the Wednesday matinee last week of Steve Cochran's stock at the National, but sent for Cochran to commend him for the "series of clean, nice-plays" he was offering and to add how much she was enjoying them. This visit to see "The Ghost Train" marked the third within the four weeks of the current season of the stock.

Incidentally the piece smashed every preceding record, weather helping, getting above the \$10,000 mark. This at \$1 top.

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"Abie" Coming Back to L. A.

Los Angeles, June 7.
Six years ago "Abie's Irish Rose" had its world premier here at the Morosco, where it hung up its first record of better than half a year stay.

Now it is coming back, announced to reopen at the Playhouse June 19 under the direction of Homer Curran and L. C. Wiswell.

The company comes here from the Curran in San Francisco.

bert, "Crime" (Times Square), "Peggy Ann" (Vanderbilt), "Triple Crossed" (Wallack's).

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DREW'S ABSENCE COST 'TRELAWNY' \$1,000 DAY

Did \$30,000 Last Week in Frisco, With \$14,000 in Advance Mail Orders

San Francisco, June 7.

The absence of John Drew from "Trelawny of the Wells" at the Columbia dropped the gross almost \$1,000 a day, total on the week running close to \$30,000. With the mail orders before the opening of the regular sale totaling almost \$14,000, the final gross was considered disappointing.

"Shanghai" at the Curran held up well for the third week with \$15,800.

With James Gleason out of "Is Zat So?" at the Wilkes and Robert Armstrong featured, \$4,300 topped. Louis R. Lurie, who took the house back from Wilkes, is arranging to change the name to "The Lurie."

"Abie's Irish Rose," though handicapped with too high a gate, ran along well to \$9,700. Two more weeks, then heading for Los Angeles.

"The Duffy stock houses, Alcazar with "The Patsy" and President with "Laff That Off," doing nicely and grossing each around \$6,000. It is remarkable that but a couple hundred dollars stand between the grosses at the end of the week.

The company that Duffy sent to Australia a year and a half ago, headed by Pauline Lord and William Macaulay, are aboard ship bound for San Francisco.

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AHEAD AND BACK

Bernard Sobel is again press agent for Flo Ziegfeld. Leon Friedman, who had the berth, is in Europe on vacation.

Shows in Rehearsal

"Kiss Me" (J. Levenson).
"Bare Facts of 1927" (Kathleen Kirkwood).
"Never Again" (William A. Brady).
"Baby Mine" (John Tuerk).
"Strike Up the Band" (Edgar Selwyn).

Martha Hedman Draws \$5,700 in Familiar Play

Minneapolis, June 7.

The first week of Martha Hedman as a guest star with the Bainbridge Players (dramatic stock) at the Shubert brought about \$5,700 into the box office. Miss Hedman's "Outcast" had been here on several occasions. This week she is playing in another old-timer, "The Boomerang," in which she appeared under Belasco's management. Her third and final will be "Bride of the Lamb," new to Minneapolis.

Miss Hedman will be followed at the Shubert by Blanche Ring, who will wind up the season in "Cradle Snatchers." The theatre now has the legitimate field all to itself with other houses closed for the summer. Cool weather helped last week. Three matinees were capacity at 50c top, but the nights at \$1.25 could have been better.

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"Rain" by Colored Troupe

For the first time in its history, "Rain" is being played by a colored company, the Alhambra stock, New York, this week.

Evelyn Ellis is playing the Sadie Thompson role. The company is also playing a midnight show on Friday night.

LOOP'S LEGITS HAVE WOBBLY TIME OF IT

"Noose" Out—Others Going—Twins Dark—"Barker" Best

Chicago, June 7.

Sudden closing of "The Noose" (decision reached Thursday) gave emphasis to the general wobbly condition of Chi's legit calendar.

"The Barker" drew the best luck of the holiday at the Blackstone with a special matinee that figured \$1,600 gross.

"The Wild Westcotts" landed notices that should have easily grabbed a \$11,000 gross week, but despite them, final tabulation was around \$8,000. Here was another good example of the backwardness of Chi's legit sales.

"Different Women" perked up Friday when Eugene Walter inserted a prolog. "Women" is doing the heaviest advertising as John S. Woody's bankroll has confidence in the piece and the house is satisfied, inasmuch as it has a splendid summer contract with the attraction.

"The Barker" is running ahead of the non-musical field with "Tenth Avenue" now having no chance to catch up because of the cancellation of the Saturday matinee and the tossing in of cut rates for balcony seats. "Tenth Avenue" has also a slight salary cut which makes figuring of grosses between \$8,000 and \$9,000 as right to hold the Adelphi open.

"Twinkle Twinkle" leaves this (Continued on page 46)

LAST 3 WEEKS
Performances now at Box Office
GEORGE WHITE'S
NEXT MATINEE
AT 2:30
GEORGE WHITE'S
SCANDALS
EARL CARROLL
VANITIES
MORAN & MACK

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Eddie Dowling
HONEYMOON LANE

ZIEGFELD THEATRE
4th Ave. & 54th St.
Mon. Thurs. & Sat.
AMERICA'S PERFECT THEATRE
RIO RITA
ZIEGFELD FOLLIES
Pirates of Penzance
KITTY'S KISSES
GLOBE
NO, NO, NANETTE
OH, KA
BETS
VANDERBILT
HELEN FORD
PEGGY ANN
AMERICAN
BELMONT
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TIP-TOES
TWINKLE
TWINKLE
FRED STONE
QUEEN
CRIME
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PLAYS ON BROADWAY

JULIUS CAESAR

The Players (Club) present a revival of William Shakespeare's five act tragedy; directed by John Craig, scenery and settings by Norman-Bel Geddes; production under auspices Daniel Frohman, William Harris, Jr., Patterson, McNutt, Oliver Jones, at the New Amsterdam theatre Monday, June 6, 1927.

Julius Caesar.....William Courtleigh
Octavius Caesar.....Frederick Worlock
Marcus Antonius.....James Rennie
Flavius.....Harry Davenport
Marrullus.....Lawrence Cecil
Marcus Brutus.....Tyrone Power
Cassius.....Basil Rathbone
Caeca.....Herbert Ranson
Thebonius.....Joseph Kilgour
Cinna.....David Glassford
Decius Brutus.....Pedro De Cordoba
Metellus Cimber.....Roland Bottomley
Popilius Lena.....Frazier Coulter
Tullius.....Kenneth Hunter
Pudarus.....Doan Borup
A Soothsayer.....Ivan Simpson
A Cobbler.....James T. Powers
Servilius.....Edgar Kent
Caesar's Servant.....Harry Forsman
First Citizen.....Thomas Chalmers
Second Citizen.....Edwin T. Emory
Third Citizen.....Laura Hart
Lucius.....Mary Eaton
Calpurnia.....Marion Coakley
Portia.....Mary Young
Ensemble of 100

The annual labor of love by the Players, this being the sixth, has brought forth with all-star casts and under most reverent and intelligent auspices "The Rivals," "School for Scandal," "She Stoops to Conquer," "Trelawney of the Wells," "Henry IV" and now "Julius Caesar."

The last of these is indeed a tribute to tradition and to sentiment, for Edwin Booth and Lawrence Barrett, founders of the Players, attained immortality in this noble Shakespearean tragedy. And let no man scoff at this claim of "all-star" in this day and age, even remembering that with Booth as Cassius, Barrett as Antony, E. L. Davenport as Brutus and John McCullough as Caesar—with Fanny Davenport as Portia—this mighty drama was played in this same city.

This is no age of Booths and Barretts. There is little encouragement for their development. With so little demand, it is most worthy and commendable that the club founded by those deathless artists should recall their lofty works with the best actors of the day, transmuted as nearly as possible from the material of the 1927 stage to the shades of the geniuses of 1861.

The cast set above this report is what today would pass for an unusual assemblage of names and notables. That they render a performance of the reverent "Julius Caesar," Shakespeare's sexless masterpiece which called upon the last drop of artistry and the final fiber of virility less aptly, less ringingly and less eloquently than did

those supermen of those days may be explained away by the differing standards, the differing trainings—if not the different breeds—of this generation.

Shakespearean acting is a specific lifework, requiring peculiar gifts and constant service. Mere versatility, mere capability cannot make of even the foremost player a Shakespearean reader, interpreter or personifier. Now and then comes a Barrymore or a Cowl to do the miraculous. But the average prosperous actor in good standing today is no more capable of playing Shakespeare with credit than is the average author capable of writing Shakespeare.

This presentation in playing is hard and bookish, elocutionary and super-studied. Many of the roles are off key woefully. But the effort is an honest and sincere one, and the miss is sanctified by the intent.

Young James Rennie, as Marc Antony, approached it as nearly as any of his confederates. In the burial speech he was at times superb—at other moments he stilled. Mary Young, as Portia, perhaps came nearest to the Shakespearean personality and delivery. Tyrone Power, a classical actor of old, did Brutus with strength and conviction, almost quite up to the "old school." The other performances were as modern as shiny Buicks draped in ancient robes.

The settings by Norman-Bel Geddes were of his customary method, huge and impressive draperies punctuated here and there with a column, a throne or a set of massive steps. The Bard would have rubbed his eyes to behold them—but they, at least, would not have turned him over, groaning in the grave at Avon. They were ultra-modernistic, but not inappropriate, and congruous to the spirit.

The opening night audience was neither extremely smart nor numerous. Whole boxes and many rows gaped in ghastly disrespect of the greatest playwright the world has ever known and dishonored.

Coming at this time, when private schools are letting out and public schools soon will, this should be patronized as an educational course for students. It may not be expected that New York, en masse, will come to it with substantial patronage. New York has long since silently told its estimate of Shakespeare as "entertainment," especially his historical and non-necking scripts.

This not being a profit-seeking venture, with its span at the costly New Amsterdam limited in advance, it is not sportsmanlike to set an approximate on its potential tenacity or its probable "gross." One week is the modest announcement, and

there will scarcely be any "popular demand" to justify more than a second at most.

MERRY-GO-ROUND

Richard Herndon presents an intimate revue. Book and lyrics by Morrie Ryskind and Howard Dietz, music by Henry Souvain and Jay Gorney, ballets and pantomime by Walt Kuhn, dances by Ray Midgely, production staged by Allan Dinehart.

Principals—William Collier, Evelyn Bennett, Clifford Walker, Arthur Lipson, Marie Cahill, Tom Burton, Francis Pierlot, William Liebbling, John Picorri, Philip Loeb, Pan-American Quartet, Blanche Fleming, Dorothy Doeder, Eileen Gizardot, Hal Murray, Daniel Higgins, Libby Holman, Louise Richardson, Mary Stilla, George F. Fitzgerald, Marjory Dale, Doris Vinton, Rose Wenzel, Margaret Byers.

At the Klaw theatre, May 31.

Last year Richard Herndon presented "Americana," by the Pottersmolder, J. P. McEvoy. It was a considerable success at the little Belmont. On the road it buckled up.

This season, sans McEvoy, and in his more spacious and capacious Klaw, Mr. Herndon invites the lightning to strike twice in two different places with "Merry-Go-Round."

His second intimate revue is a sprightly affair with youth, pep, all the speed that should go with its title—and little else. McEvoy made "Americana," though not single-handed. But all the other hands don't seem to get very far with "Merry-Go-Round" without him. Last year's concentrated follies had satire—so local and indigenous to Manhattan that the show meant nothing across any of its rivers. This year's is general to any big town, so will mean little to any big town.

It comes hard to say so, too, because this is a sweet outfit. It has about everything except that theatrical necessity, which can be attained by any of a thousand effects but must have one of them or go under—"importance." This show is cute, swift and nifty, but it is never at any time nor is it when the whole thing is summed up, important.

Therefore it is scarcely a candidate for the big money.

It scatters its shots. There is no central motif and no thread or spine. It is invertebrate like a jellyfish—and a jellyfish can sparkle, sting and keep afloat, but is not nourishing and is not edifying.

Herndon has gathered a flock of youthful talent, presided over by that sage and seer of wise stage-schooling, Abbot William Collier. He joined at the last moment and helped at the opening, but was unprepared and did not blend in. It was amazing that he accomplished what he did on four hours' notice and never having even seen the major part of the show in rehearsal.

By now he has probably perfected a Collier routine that should help, if any one or anything can, to give the revue something central about which to form. Collier is no plot, score or system. He is only one person, slick comedian and show-tinkerer that he is. He should be a help, but he, alone, cannot be a savior.

The opening is long and not up to the speed of what follows. It is an Ellis Island burlesque, in numerous chapters. Follows a good burlesque on two Micks getting stewed on soft drinks. Marie Cahill comes on and gets over. It is long since Miss Cahill has been counted a draw on Broadway. Her style of comedy is passe. That is too bad. In this show she stands out, gets over and is cheered—at least she was at the opening. Whether she will "sell" is one of those inestimable quantities constantly upset by the changing times and appetites of whimsical publics.

A foursome that satirizes lawyers is splendid, cannily done and smartly written. It is the sharpest number in the show. Then come rapidly changing scenes that snip fun at Park avenue, childhood, spirituals, busses, sentimental ballads, college days, love, melodrama, bathrooms, Florida, spring, the sidewalks of New York, Hogan's Alley (the best tune in this show and a jazz hit, sure), gyp checkrooms, and a meaningless but colorful little Act 1 finale following an ingenious black-art silhouette effect.

There are laughs galore and the dancing is breathless and endless. Songs come thick and some of them are thick in themselves. There are practically no spoken-only sketches and backouts are abjured with one or two exceptions. The conceptions and the lines are as a rule bright, though not brilliant because they seldom touch on more substance than their own gag values.

Evelyn Bennett, the promising comic of "Americana," goes on toward the payment of that promise. William Liebbling, Arthur Lipson, John Picorri and Philip Loeb are fine comedians, all remarkably poised and unctuous for their years and their vehicle.

Almost the entire chorus, which is a mixture of well-known revue faces and forms and new youngsters, get principal work to do now and then. There is not an amateurish performance in the whole works. Dinehart and Midgely have done a sweet and skillful piece of staging. Herndon has produced what he took on with taste, distinctiveness and a

happy flavor.

It all is just on the brink of a success, having so many assets. But it still is all a jellyfish without the one spine—for not only is the spine the instrument which holds a body in shape and together, but at one end of it is the biggest factor in any undertaking, including a show—brains!

"Merry-Go-Round" is without that something that an audience takes out of a theatre and makes it make other people go there—not that it is itself brainless, but it does not react on others' brains in any definite emotion or sensation.

With Mr. Herndon the lessee of the Klaw and a show that is far from bad, he should be able to cut-rate it along for a while. Collier may improve it more than seems possible. In any event, if it sees Labor Day in New York, it will be an example of some mighty managerial legerdemain.

Lait.

NAMIKO SAN

So-called drama with music. Translated by Leo Duran from a play of old Japan. Words and music by Aldo Franchetti, who also conducted. Is a vehicle for Tamaki Miura, the Japanese opera star. Presented by Florence M. P. Van Kirk at the Selwyn, June 6.

Namiko San.....Tamaki Miura
Jiro Yanyemon.....Graham Maer
Yasui, the itinerant monk.....Julian Oliver
Sato, an old gardener.....Felice de Gregorio
Kojiro, assistant gardener.....Joseph Cavatore
Town-San.....Hazel Cavatore
An Ashigaru, a soldier.....Fausto Bozza
The Lovers.....Jolanda Rinaldi and
Wood Spirits, Samurai, Attendants of the Daymio, etc.

Opera in two acts, preceded by dancing specialties.

During the week of April 4, this piece, "Namiko San," was first presented at the Brooklyn Academy of Music, announced as the new vehicle for Mme. Miura, that Japanese singer, who had so long been held down to the solitary role of Cio-Cio-San in Puccini's "Madame Butterfly." This part she had sung many

times with the Chicago and the San Carlo companies in this country. It was deemed time for her to take on a new role.

Ergo, this short opera labeled "Namiko San," a generally deficient musical excursion, full of bombast, high notes and diction of so atrocious a nature that you'd never guess the plot by just looking at the show, was provided.

The plot, as near as can be judged, is about the true love which naughty little Namiko San holds for an itinerant priest, who wears white kimonos and gives her the go-by when she offers her all, or whatever it is operative maidens offer.

Comes then a stern and haughty man about to cut off the neck of a poor old woman. Lots of singing about this. Namiko San says he mustn't do it. He doesn't. Then he asks Namiko San to dance, so that his passions may get stirred up. He takes off her outer kimono and leaves her garbed in one just as revealing. She then goes into a dance which has three shakes to the port side coupled with two to starboard, a passionate motif if ever there was one, but the great and stern man professed to be greatly moved, and that's where the hot stuff came in.

The nearest thing to real melody was in a first act duet between Namiko and her priest-friend, but even this marked no radical moment in the upward course of opera. For the composer, Signor Franchetti, has stuck to the familiar Italian strains, but it seems that in this opus they are robbed of their beauty and mangled through an insufficient orchestration. This, perhaps, is the kindest way to explain it.

Preceding the opera was a flock of dances, in turn preceded by an orchestral rendition of the Schubert Unfinished Symphony. The prelude dances were staged by Julia Hudak and Serge Sergeiff, both of whom were uncertain concerning their own

(Continued on page 45)

PLAYERS IN LEGITIMATE DIRECTORY

EDWARD ALLAN

in
"HIT THE DECK"
BELASCO, NEW YORK

BETH BERI

Direction
JENNIE WAGNER
142 West 44th St., New York
Phone Bryant 3995

LESTER W. COLE

LEADING MAN
with
"PEGGY-ANN"
VANDERBILT, NEW YORK

EWING EATON

Doing Single Act in Vaudeville
KEITH-ALBEE and ORPHEUM
CIRCUITS
Direction HARRY WARD

ADA MAY

IN
"RIO RITA"
ZIEGFELD, NEW YORK

NATALIE & DARNELE

Feature Dancers with
"LADY DO"
GARRICK, PHILADELPHIA

MARIE SAXON

VARIETY, New York

JACK THOMPSON

in
"PEGGY-ANN"
VANDERBILT, NEW YORK

NANCY WELFORD

LEADING LADY
in
"TWINKLE TWINKLE"
ERLANGER, CHICAGO

BILLY ARLINGTON

Featured in
"LIDO LADY"
GAIETY, LONDON

VIOLET CARLSON

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Week of June 6

THE SILVER CORD

Week of June 13

NED McCOBB'S DAUGHTER

John Golden Th. 58th St. W. of R'y Circle
Mats. Thurs. & Sat. 1:50

AS TO EARL CARROLL! OPINION THIS WEEK

Washington, June 7.

But one question is to be considered by the Department of Justice—will serving the sentence of a year and a day for perjury in connection with the bathtub party mean Earl Carroll's death.

This was learned at the department and is believed to be the first definite word secured as to the attorney general's attitude toward the appeal of the producer for executive clemency.

That this is the only equation under consideration was further indicated when it was emphatically stated by Variety's informant that should the physician's report indicate Carroll would live out of the sentence, or the required portion of it, he will serve.

The report referred to has been received. It went direct to the attorney general's desk upon receipt and was there awaiting his return yesterday. Mr. Sargent did not arrive until late in the afternoon from a visit to Vermont.

This will mean a lapse of several days for studying the physician's statement with an announcement expected toward the end of the week, possibly earlier.

2 Musicals Postponed

Two summer musicals due on Broadway this week have been postponed. Dates for both have been put back for a second time.

"Talk About Girls," due into the Waldorf Monday and set for Thursday, has not been scheduled for next week.

"Padlocks of 1927" listed for the Shubert will not come in next week. "Padlocks" is going to Philadelphia for the next two weeks.

Cast Changes

Nancy Welford replacing Ona Munson in "Twinkle Twinkle," Chicago.

William Lee and Frank Sherman, replacing Jack McBryde and Garth Rogers, with Pierre Watkin stock at Sioux City, Ia.

LOOP'S LEGITS WOBBLY

(Continued from page 43)

week, which closes every Erlanger-Powers house with the exception of the Blackstone. "Mitzel's" lower floor is o. k. but again the balcony wall is heard at the Olympic.

The Shuberts may switch "Gay Paree" to Four Cohans and bring in another musical to the Garrick. Efforts for this attempt were under way as early as last Friday night.

"Americans All," while small in gross, tosses a coin every midweek to decide whether or not to continue. The engagement is now a certainty for another week. It's a week-to-week basis with much talk around the Playhouse about the possibility of forming a stock company following "Americans All" actual departure. Only some good inside press agenting is keeping "Americans All" from utter starvation.

One of the features this week is the darkened Twins. It's been the first time since the dedication of the Selwyn-Harris in 1922 that a complete dark-out has taken place at Lake and Dearborn street. Neither house has a show in sight until the fall opening. "Spider" at the Harris and "Broadway" at the Selwyn in September.

Estimates For Last Week
"The Wild Westcotts" (Cort, 2nd week). If down-staters who come to Chicago in June-July read notices business should pick up. Holds chance to register \$10,000 gross. Little better than \$8,000 initial week.

"Americans All" (Playhouse, 6th week). Reported \$4,200 and since all goes into and out of same pocket, rent was paid. House management produced play.

"Madcap," (Olympic, 5th week). Satisfactory lower floor to race toward \$16,000, but balcony trade hurts. Should continue running along moderately.

"Tenth Avenue" (Adelphi, 5th week). With cut rates in balcony and some form of special ticket in portions of orchestra, hard to figure gross but probably around \$8,500, or little better.

"Different Women" (Woods, 3rd week). Forcing attempt to reach success. Cut rates mentioned for this week. Approached \$9,000.

"The Barker" (Blackstone, 7th week). Holiday matinee gross pushed week's gross up to around \$14,000. Considered \$12,000 average under present lineup.

"Twinkle, Twinkle" (Erlanger, 8th and final week). Got everything possible out of salary cut and cut rates, leaving at proper time. When cut rates slowed up, gross tumbled.

"Gay Paree" (Garrick, 3rd week). In line for forcible sales with departure of "Sunny." Around \$28,000. Probability of being moved to Four Cohans.

(Copyright, 1927, by Variety, Inc.)

"Bonnie" at Boston, Aug. 8

"Bye Bye Bonnie" reopens Aug. 8 at the Wilbur, Boston. The same New York cast will rejoin the show for the road tour.

2D WEEK FOR CRITICS

Oppenheimers Prefer Public First Judge "Hell Cat"

J. and J. Oppenheimer, lessees of the Lyric, New York, have several productions scheduled for next season. Among them is Guy Bragden's "The Hell Cat," which will be presented in another house and accompanied by an unusual stunt so far as reviewing is concerned.

The critics will not be invited until the second week, provided that the "Cat" remains that long. The Oppenheimers say that they will let the public be the first judge, with the press held out. Their object is not exactly clear, and it will probably be up to the press agent to explain to the boys.

HOPE SHE DIES

(Continued from page 23)

Moines, law student at Drake University there, called the girl into an alleyway back of the Central Theatre a week ago and shot her. The bullet entered just below the heart, went through her liver and tore a large hole in her back. The girl is still alive at St. Elizabeth's Hospital and Tighe is under \$10,000 bond on charge of assault with intent to murder.

Miss McGhie, whose home is in Frankfort, Ky., has denied Tighe's story. She said she knew Tighe three years, but that he was not a "one-woman" man and had played around with several girl friends. He became ill and in her sympathy she loaned him money, financed trips to Hot Springs and when he followed her to Sioux City she gave him more money. He objected to her meeting other men, although the girl denied that there was anything in their relationship which gave him right to dictate her choice of companions.

Members of the Leigh stock sustain the girl's story and described her as a "nice, quiet and well-mannered girl."

The climax came when the girl sent money to her father, who had suffered a stroke of paralysis a few days before at his home in Frankfort, and had none to give Tighe, she claimed.

Members of the stock company caught Tighe after the shooting and turned him over to the authorities. He admitted the shooting, but said he was mad.

CORT'S JAMAICA HOUSE

A theatre in Jamaica, L. I., nearing completion is one John Cort is erecting for legit attractions. It's a 2,000-seater in the Hollis section of Queens, on Jamaica avenue and 175th street.

It will serve as a break-in and dog stand theatre.

Laurence L. Cassidy of O'Brien & Cassidy, lawyers, sails with his wife on the Duilio for Italy June 4. They will vacation until Sept. 1.

5 SHOWS OUT

Two attractions are scheduled to close this week, while three others slipped out Saturday without announcement.

"Scandals," presented by George White at the Apollo, is advertised in the last week, the revue having played a solid year Saturday. It was one of the season's outstanding hits, leading the list for months with weekly takings of \$43,000 and

"SCANDALS"

Opened June 14, 1926. Reviewers gave it laudatory notices. Variety (Abel) said: "a wow of an entertainment and worth the \$5."

over. During holiday weeks with extra performances the takings bettered \$50,000. Recently, the pace dropped around \$20,000, but jumped upward and, without revue opposition, was figured to last through the summer. An extension of the engagement may be announced later in the week.

"Right You Are, If You Think You Are," presented by the Theatre Guild, will close at the Garrick

"RIGHT YOU ARE IF YOU THINK YOU ARE"

Opened Feb. 23. Atkinson ("Times") said "delightful." Hammond ("Herald") declared it a "profound and amusing rignarole," while Mantle ("News") termed it a "mystery."

Saturday, after seven weeks. It started as a special matinee attraction and has been alternating with "Mr. Pim Passes By." Takings were high at \$7,500. With the pace over \$5,000, a profit was claimed right along.

"Ruddigore," revived at Cosmopolitan, stopped there last Saturday after playing three weeks to small pickings.

"Patience," another Gilbert and Sullivan operetta, revived at the Masque, stopped last Saturday, playing a little over two weeks. It got \$6,000 the previous week, there-after dropping away off.

"Tales of Rigo," presented at the

FUTURE PLAYS

"Sunrise," by Willard Mack, has been secured for production by George Miller. Cast now being engaged, with rehearsals scheduled for next week.

"A Woman of Bronze," revival, featuring Margaret Anglin, to be presented by Murray Phillips for a limited engagement as the third offering of the Murray Phillips Repertory company. The show is set for a \$2 top and will open about June 20.

"We's Rigin," a new play by Leigh Whipper and Porter Grainger, colored writers, is scheduled for an early production by C. W. Morganstern.

NAMIKO SAN

(Continued from page 44)

steps and missed often, achieving nothing aside from school routines. The four girls who danced between their solos were galloping gazelles who did tender aesthetic routines of an artistic insignificance which was over the heads of the fine crowd which attended the opening.

The show is in at \$3.30 top under social auspices. With or without the four galloping gazelles it has little chance. The main item, the opera itself, is tiresome and not melodious enough to halt what turned out to be a general desertion at the end of act one.

Doubtful if it will serve Mme. Miura on her next tour, chances being that she'll be grateful once more for the fine arias and melodies of "Butterfly," which, hackneyed though it may be and as familiar as the Democratic platform, is like music from Valhalla in comparison to "Namiko San."

Lyric, was taken off after one week. It drew a general panning and no trade.

"TALES OF RIGO"

Opened May 30. Unanimously panned. Mantle ("News") said "likely to end any night." Atkinson ("Times") rated it "boreome."

Variety (Lait) declared "in cold storage before the curtain went up."

BEN HOLMES

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GUY ROBERTSON

whose brilliant singing in "THE CIRCUS PRINCESS" at the WINTER GARDEN, NEW YORK, has been unanimously praised by the New York critics

"The applause that greeted him at the end of the second act (in which he proves himself a fine actor as well as a fine singer) reminded one of the receptions accorded the late lamented Caruso at the Metropolitan Opera House."—KELCEY ALLEN.

"Guy Robertson's magnificent singing. . . . His voice is the finest heard on the light opera stage since John Charles Thomas deserted it for the concert halls."—GEO. GOLDSMITH in HERALD TRIBUNE.

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GUY ROBERTSON

KANGAROOS LOSE INTEREST

Australian Gov't Seeks Change in Air Programs

Washington, June 7.

Popularity of broadcasting in Australia has fallen off to such a degree that the postmaster general, under whose jurisdiction it falls, has ordered a survey to check up on the programs.

Licenses for sets are constantly decreasing with renewals slow in coming through, if at all.

Though controlled, states the report to the Department of Commerce, by the government, the stations are privately owned. When the other programs first were sent out Australia jumped to fourth place among the English speaking countries in the development of service.

Heller Leaves Warners

Herman Heller, orchestra director in charge of musical synchronizations for Vitaphone, has severed his connection with the latter corporation owing to studio disputes.

HARRY HART

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"DREAMY AMAZON"

"WHO DO YOU LOVE?"

"TRAIL OF DREAMS"

"I'LL ALWAYS REMEMBER
YOU"

Ethel Murray Sez:

May 14, 1927.

My Dear Miss Pond:

This is to let you know I hereby publicly state that I have taken dancing and Acrobatic lessons exclusively in your studio and only from you personally for the past one and one-half years.

I also want to thank you for your kind attentions and hard work in my behalf.

Cordially yours,

(Notary's Seal) (Signed) ETHEL MURRAY

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INSIDE STUFF

On Music

The "Menlo Mayfield" collaborating with Marian Gillespie on the lyrics of the new "Bare Facts of 1927" revue, slated for the Triangle, is John Milton Hagen. Under his own name Hagen is composing the score for the revue but in co-authoring the lyrics he is using a nm-de-plume.

Foundation of "Winding Trail"

Fritz Kreisler's "Old Refrain," virtuoso's arrangement of a traditional Viennese melody, is the theme foundation of "The Winding Trail," pop fox-trot which Sherman, Clay & Co. on the coast is publishing. George Howard (Hulten) and George Hayden (otherwise George Gibson Davis) are using pseudonyms as co-authors of the song. Kreisler is also "in" for a royalty.

Sherman-Clay and Carl Fischer, Inc., in the east are jointly handling the number and sharing the profits, the latter publishing Kreisler's compositions.

6c Royalty; 50% of Profit

An unusual rate of royalty on "The Doll Dance," sensational west coast hit, is being paid Nacio Herb Brown, sole author. He is getting six cents per copy and 50 per cent of the profits, the number being originally in the flop "Music Box Revue" production, and stepping out on its own as an exceptional seller.

Forced Into National Popularity

Maurice Gunsby was for 24 years a practical printer and manager of a large San Francisco print shop until the radio exploited the singer into a national favorite. Gunsby's sympathetic tenor reacted well with the sentimental ballads.

While in the printing business, Gunsby wrote songs. He only took to radio to exploit his song material when the commercial broadcasters thrust a number of flattering contracts at the printer's ink disciple, forcing him to give up a lifelong occupation.

Gunsby was east last week on a transcontinental trip visiting the Victor dealers on behalf of his Victor recordings, and also broadcasting in each city.

Roxy Surprises Orchestra

S. L. Rothafel (Roxy) is a constant surprise to his musicians. When taking the baton, Roxy who admittedly is no musician, evidence an electrifying showman's knack of building up crescendos and effects that are startling. He exacts certain modulations via his baton which are not scored or marked in, or musically correct, but the orchestra follows him blindly knowing that he is striving for some effect which, when it eventuates, sustains the musical license.

Incidentally, a criticism of Roxy that dates back to his Rialto, Rivoli and more noticeably the Capitol days no longer applies as regards his "slave driving." While as indefatigable, Roxy seems cognizant that he invited censure through permitting over-enthusiasm ruling common sense; if anything, it is remarked his control of situations warrants but little eruption.

Recording Lew White From Theatre

The Brunswick is recording Lew White's organ solos from the Roxy theatre through a unique radio method. White plays in the Roxy while being recorded by microphonic pick-up in the Brunswick laboratories some distance away. The WJZ "mike" is utilized from the Roxy theatre's radio studio for the picking up of White's organ numbers, and they are transmitted by WJZ via a loud-speaker in the Brunswick studios.

It is but a matter of time that an orchestra or a singer may be able to play or sing in public and have their efforts recorded at the same time miles away through placing a recording machine in front of the radio receiver's loud-speaker. Experiments have been conducted whereby a St. Louis or New Orleans broadcasting dance band has been picked up in New York and Chicago and impressed onto the wax after being transmitted hundreds of miles via the ether.

If new developments are perfected as expected, it will avoid considerable expense for recording trips from city to city.

Apropos of White's Brunswick recordings, the phonograph company and the recording artist are doing something new in the line of organ disks, through turning out records that can be danced to as well as for concert purposes.

Warings' Version of "Sigma Chi"

The demand for "Sweetheart of Sigma Chi," the national collegiate fraternity's official song, has resulted in Waring's Pennsylvanians making a new Victor record of the waltz. Jan Garber previously "canned" it for Victor. Waring's version is under the electrical process. Paul Whiteman is also commissioned to make another "Rhapsodie in Blue" recording under the electrical process.

EDDIE PEABODY IN N. Y.

Eddie Peabody and his wife were in New York this week on a brief vacation and also to confer with Sam Katz of Public. Peabody closed his run at the Metropolitan, Los Angeles, and cut his vacation short to open at Seattle, with the same policy.

Peabody also recorded a flock of numbers for the Plaza Music Co. On the coast the picture house entertainer made his debut as a Victor record artist and also "canned" a Vitaphone.

TRAIN KILLS MUSICIAN

Los Angeles, June 7. Clarence M. Collier, 39, musician, formerly of Dallas, Tex., was instantly killed when the car he was driving collided with a La Habra-Los Angeles train at Miles and Randolph streets, Huntington Park. The only identification clue was a card indicating he was a member of a Masonic lodge in Dallas.

WMAL's Appeal Allowed

Washington, June 7.

Backed by the Loew interests, which put the station on the radio map with a Tuesday night "club" as a plug for the Palace, WMAL has won its appeal to the Federal Radio Commission.

Not only does the station get back into the desired band, but is even granted more by the commission than requested. Effective June 15, provided that date is adhered to as the general switch in wave lengths, the station will broadcast on 302.8 meters instead of the present 293.9 meters and the 228.9 meters, where it was assigned under the re-allocation of all stations. It was claimed that under the low set-up, the station could not be heard even locally.

Ray's Operations

Cincinnati, June 7.

Joey Ray, singer and master of ceremonies, is visiting relatives in Cinoy while undergoing surgical treatment. Last week a local specialist removed Ray's tonsils, and this week another expert carver is separating him from some excess nasal bone.

The young Californian soon will be back in harness, probably at one of the eastern shores for the summer.

Joe. Kosloff Now Band

Leader at Senate

Chicago, June 7.

Joseph Kosloff, first violinist for Paul Ash at the Oriental, will succeed Art Kahn as stage band conductor at the Harding, Lubliner & Trinz picture-presentation house. Kahn's voluntary two weeks' notice expires next Monday.

Kahn is said to have resigned because of excess publicity given his running mate, Mark Fisher, at the Senate theatre.

Kosloff is 22 and has been with Ash for about a year.

Lindy's, Chicago, has reopened, with the place remodeled and now holding double the capacity of the original.

51 "COMING OUTS"

Bert Lowe's Outside Band Did It This Season

Boston, June 7.

Bert Lowe's "outside" band business, other than his Hotel Statler, Boston, berth, rates the largest in New England. This marks Lowe's return to his former high rating.

Lowe played 51 out of a total of 63 "coming-out" parties in Boston this past winter, as well as the cream of the Statler hotel's grand ballroom functions.

The Statler berth is one of the two best jobs in town.

Diamond With Robbins

Jack Diamond has taken over the Robbins Music Corp. midwest management. He will headquarter in Chicago.

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CONN.

ZENITH WAVE LENGTH REFUSAL MAY BRING INJUNCTION FIGHT

**Federal Radio Commission Turns Down Pleas of
Three Stations—May Jump Ether Areas—Possi-
ble Losses by Newark Station**

Washington, June 7.

Following a series of public hearings the Federal Radio Commission without special comment denied the appeal of the Zenith Radio Corp., station WJAZ, for a higher wave length. This denial also was handed to WGL, of New York City, and WDW, of Newark.

Under this ruling these stations will be required to operate on the wave lengths given under the general re-assignment to become effective June 15.

That WJAZ will lead the others in seeking an injunction against the commission is now practically conceded. It was this station that brought about the adverse court decision on the previous Department of Commerce control. The station is owned by Paul E. Klugh, legislative expert for the broadcasters, and Eugene McDonald.

Many expected that in its decision some mention would be made by the commission in reference to WJAZ jumping a Canadian wave length. It was ignored.

WDWM Claims Losses

D. W. May, owner of the Newark station, stated that an investment of \$50,000 would be impaired and that the now gross weekly business of \$1,000 would be lost if a more desirable channel was not given WDW. This argument failed to effect the commission. This being also true of the statement of attorneys for Klugh and McDonald that should their plea be denied they would carry the fight to the courts.

Members of the commission are now seemingly resolved to grant no further postponements of the effective date of June 15. Actions are expected in the courts, it was stated, but it is not anticipated that these will be of such a scope as to tangle up the entire new line-up.

Confusion and Protests

Concerted action on the 10 stations protesting from New York City is seen here to indicate considerable confusion ahead in that particular region should the courts grant the stations the right to proceed on their present wave lengths pending final disposition of the cases.

Senator Royal S. Copeland appeared as a witness during the hearing granted WGL. He stated that though he had high regard for this station he could not recommend that it be given preference over WOR. In this connection the decision adverse to the New York station was apparently based on the fact that it was comparatively new while WOR had been operating for several years.

Padlocks

Harry Kahn and Agnes and Louis Biggam's apartment at 133 West 72d street has come under Federal surveillance as a speakeasy and a padlock suit has been started.

White's Newspaper Club, Inc., 266 West 41st street, and alleged to be actually a reporters' and newspaper club, is also on the padlock list; ditto the entire building housing Janssen's Hofbrau-Haus at 32d street and Broadway.

Another Plugger Abroad

The second American song plugger to go abroad and inject American song exploitation methods into the British song business is Jimmie McHugh, professional manager for Jack Mills, Inc., and a partner in the firm.

McHugh sails June 11 on the "Leviathan" to headquarters with Lawrence Wright, the British agent for Mills, Inc. McHugh will conduct a special four weeks' campaign on two Mills, Inc. songs, "I Can't Believe That You're In Love With Me" and "I Don't Mind Being All Alone."

Propaganda Song on Coral Gables Starts Arguments

Legal proceedings may result between Charles A. Bayha, author of a song called "When the Moon Shines in Coral Gables," and Irving Berlin, Inc., the latter the publishers of the propaganda song. The number is distinguished by the fact the Coral Gables real estate promoters paid Berlin, Inc., for the publication and for the exploitation thereof, it is said.

The cause for complaint in the argument that is brewing at the moment, is that Berlin, Inc., neglected to exploit the song, and that singers, musicians and other performing artists were allegedly unable to secure copies of the song at the Berlin, Inc., offices, it is claimed.

Bayha is the former band and orchestra manager for Shapiro, Bernstein & Co., and also a songwriter. He left music to ally with the Florida real estate business. The "Moon Shines in Coral Gables" number was a freak propaganda song and a tin pan alley form of publicity for the Florida real estate development.

The song never really got started, another state song, "Florida," without any private hookups, stepping out at the time as an impartial song plug for the entire state. "Florida" was endorsed by a number of Florida city Chambers of Commerce, whereas "Coral Gables" was restricted solely to that locality for appeal.

Bayha now has "I'd Rather Be In Miami" which a local firm will publish.

Wedding March by Radio

Washington, June 7.

From WEAF, in New York City, through WRC here, B. A. Rolfe and orchestra supplied music for the wedding of William E. Larcombe and Mae Carrell. This even to the wedding march.

Through a tie-up said to have been made by the uncle of the bride, Nat E. Bateman, an attorney connected with the New York Veterans' Bureau office, Rolfe timed in perfectly with "Because I Love You," "Truly I Do," and then the wedding march from "Lohengrin."

Huston Ray's Trade Mark

Washington, June 7.

Huston Ray has trade marked the title "Music Healer" to cover phonographs and records as well as automatic pianos and organs. The name is also to apply to the rolls for the latter.

Ray makes no claim to the word "music" with the Official Gazette of the Patent Office setting forth that the pianist has made use of the name since Jan. 15, 1923.

USELESS MUSICIANS

A strange sight confronts the patrons of the Branford, Newark, N. J., this week. Four musicians sit in the pit without playing a note while the stage jazz band is punishing the instruments.

With the inauguration of the Paul Ash policy at the Branford, the management asked to have the pit orchestra, under Jack Rittenbaum, taken away. Union officials ruled that at least four musicians must be retained. The latter are not asked to play, and cannot be used on the stage either, owing to union regulations.

Jim Thomas, organist at the Branford, remains in the pit.

First Lindy Disk With Okeh "Effects"

Okeh issued a special Lindy disk last week, the first to make an appearance. It is also believed to be the first regularly released mechanical with "effects."

On one side of the disk was the "Lucky Lindy" song (Feist) and on the other, "Lindbergh, Eagle of the U. S. A." (Shapiro-Bernstein).

The "effects" were on the "Lucky Lindy" number. As the record started, shouts could be heard of "Here he comes," admist cheers, with the disk going into the song and concluding with voices calling: "Here he is!" "Here he is! HE DID IT!" with more cheers and much noise.

Friedland Out of Night Life

With the Club Anatole under a Governmental padlock, not expiring until September, Anatole Friedland is taking the night club veil for good and will not return to the cafe in the fall. Instead Friedland and his revue will go to pictures and vaudeville.

Lou Schwartz, Harry Richman's business associate, has been interested in taking over the Anatole with Bee Palmer mentioned as a possible opening attraction.

The Anatole Club on West 54th street rates as one of the prettiest nite spots in New York.

Int'l Week Heads Drop Costly Radio Tests

Los Angeles, June 7.

According to Lawrence A. Nixon, executive secretary, International Radio Week committee, the international radio broadcast tests which were a feature last year will be eliminated this year.

Nixon pointed out that broadcasters of the United States sacrifice over \$50,000 in commercial time, with little benefit resulting to them, even when the tests proved successful. Nixon also quoted from the final official report of the I. R. W. G., now dissolved, and showed where more than 1,000,000 lines of paid newspaper advertising were printed as a result of the test.

HERE AND THERE

Charles Fry and his orchestra, who are local fixtures, open their ninth consecutive season at Young's Million Dollar Pier, Atlantic City, on Friday. Fry has been given a year's Victor recording contract.

A new St. Louis music publishing house is the Mid-West Songs Co., whose first release is "Sighing."

The three Mayhew Brothers, join Paul Whiteman's orchestra at the Paramount, New York, next week. Two play saxophones and the other trombone. The Mayhews replace nobody, augmenting the 32 men to 35, and giving Whiteman an unusual combination of seven saxophones, four trombones, eight violins, three pianos, etc.

"BLIND" BOONE RETIRES

Virden, Ill., June 7.

"Blind" Boone, who for 47 years has been a small town attraction as a concert pianist, ended his career here last week at his final public appearance. Boone is 63 years old. He was born in a Federal Civil War camp near Miami, Mo., and lost his sight when he was six months old. His father was a drum major in Co. I, Seventh Missouri Infantry.

Prominent citizens provided for his entrance to the State School for the Blind at St. Louis and he studied piano, learning to play by ear when a boy.

John Lanz, Boone's manager for 26 years, died a few months ago, and it is said this largely influenced the pianist's decision to retire.

FAREWELL DINNER FOR BOYS

Parody Club, New York, management is giving "these three boys," Jimmie Durante, Lou Clayton and Eddie Jackson, a dinner at the Hotel Almarc tomorrow (Thursday) night. The trio closes tonight at the Parody which will be the occasion for a special farewell.

RADIO RAMBLINGS

Waring's Pennsylvanians made their radio debut Friday from WEAF and network and auspiciously introduced themselves to the radio public. If the Warrings are not striving for a radio commercial, they should, although that deduction is likely in view of their Broadway opening with the new Ray Dooley "East Side-West Side" show which Eddie Dowling is producing with his wife starred.

If that is not the Warrings' plan WEAF could and should sell them along those lines. This versatile aggregation includes everything ever done before on the radio. Their showmanship, an experience of many seasons picture house touring, evidences itself from the start on the ether, and where can apt showmanship fit in better than in radio with its hit-and-miss routines?

Marsh McCurdy, one of the best organist-showmen in the field, is making himself felt in New York even though he isn't spotted on Broadway. McCurdy is the Leew's Lexington console specialist and has been heard from WHN as a plugging medium on behalf of the smart East Side theatre.

The Welte-Mignon organ manufacturers think enough of him to feature McCurdy on their regular Sunday night hour from WJZ. There is plenty of everything else on the air but good organists and McCurdy rates with the best.

The prolific Nat Shilkret and his orchestra are among the best of the commercial orchestra features. Between Shilkret who is the Victor recording expert, and Walter G. Haenschen, who holds a similar post with Brunswick and who also heads a radio-casting orchestra, these two have the cream of the field sewed up between them.

Shilkret was caught conducting the Maxwell Coffee Hour, and from the program, the almost all-Shilkret program also introduces the bandmaster as a prolific composer of distinctive compositions.

Hugo Mariani, conducting a concert ensemble, is coming to the fore on WJZ. On Sunday evenings his concert programs are in keeping with the Sabbath and still do not sound steeped in misty atmosphere. Later in the week Mariani wields the baton in front of The Mediterraneans, assisted by the Keystone Duo (Steele Jamieson and Earl Bethman, tenor and baritone).

One of the poorest but most elaborate commercial radio entries is the new Coca Cola hour. There is so much talk, talk, talk, and it's questionable if commanding attention. The Coca Cola Company is conducting a huge prize contest via radio, in cooperation with a number of national publications, and no doubt the contestants are faithful listeners-in, but the adventures of that pseudo-couple do not brook ready dialing in from the average fans.

Syd Wolf, song pluggeress, was on with the Royal Flush orchestra from WMCA, and that announcer in splicing about the songstress putting it on so thick is listened as if he were giving the "line" for her benefit. Sounded too much like wanting to "make" the girl.

Julie Wintz and his orchestra are the new Janssen's midtown Hofbrau orchestra, and very good. Wintz contributes vocally on occasion and the entire program evidences thought and care.

Plenty of night clubs still on the air, although the roadhouses are getting some attention. Arthur Gordon is to be heard plugging the Pelham Heath Inn, while some shore dinner place at Sheepshead Bay was vying with it for attention.

The Prolie and the Silver Slipper are regular midnight entries and, of the dance halls, Roseland via WHN and Arcadia ballroom from two stations are regular numbers. George Hall and Arcadians travel down to WJZ for a real broadcast and WGBS runs a wire into the Arcadia to pick up Frank Wingar's music.

Rosaline Greene is now heading her Players from WOR. Miss Greene for long was a WGY, Schenectady, favorite, and should build a following around New York.

Everett Dietz, jazz pianist from WMSG, came through nicely. . . . B. A. Rolfe's profile programs weekly ever-popular. . . . Eddie Elkins from the Roosevelt clicks. . . . Ditto the RCA Radiotrons with the Revellers making their farewell. . . . Abel.

BETTY DAVIS HELD UP

Chaufeur Charged With Robbing
Night Club Hostess

Betty Davis, 25, hostess in a night club, living at 243 West 48th street, was choked and robbed in her apartment as she returned from her place of employment. The screams of Miss Davis attracted tenants who gave chase after a youth, captured by Detectives James Sweeney and David Mullee of the West 47th street station.

The prisoner gave his name as George McGuire, 23, chauffeur, of 232 West 48th street. A handbag, owned by Miss Davis, containing \$28 was found near McGuire. He was arraigned in West Side Court before Magistrate Richard P. McKinry on the charge of suspicion of robbery and held in \$2,500 bail.

Miss Davis had just entered her apartment on the second floor. She alleged McGuire followed her into her flat and struck her, throwing her across the bed and choking her to stiffler cries. Seizing her handbag, she averred, he fled from the apartment.

Tenants and the girl gave chase after McGuire. On the corner were the two detectives. They saw the chase and pursued McGuire. He fled west on 49th street. The sluths fired two shots at him that brought him to a halt. The money was found intact in the bag that McGuire is alleged to have thrown away.

BOOZE CHARGES DISMISSED

Chicago, June 7.

Liquor violation charges against the Deauville cafe and its owner, Ike Bloom, were dismissed in U. S. Commissioner's court.

Violation charges were lodged after a raid three weeks ago, in which a bottle of liquor was said to have been found in the dressing rooms.

Speciale at Woodmansten

Mike Speciale and orchestra are at Woodmansten Inn, Pelham, N. Y. Speciale succeeded Sammy Stolt, songwriters' dance orchestra.

Jerry Vogel Settles

Song Suit for \$900

Jerry Vogel settled his \$1,400 lawsuit against Denton & Haskins, Inc., music publishers, yesterday for \$900. Vogel, who is the sheet music executive of the Plaza Music Co., jobbing concern, sued on a royalty arrangement whereby he was to be compensated for his services in reviving and exploiting "Somebody Stole My Gal."

The "Gal" song is almost 10 years old, and a couple of years ago its popularity was renewed through, according to his claim, Vogel's interests on its behalf.

After a day's trial, Justice Valente, in the New York Supreme Court yesterday (Tuesday) afternoon advised a settlement, and both litigants agreed on \$900.

Vogel is an acknowledged expert in music conditions, and it was his co-operation on "Marcheta" when the song was unknown, that later made it a sensational hit.

Vogel had an arrangement with the Franklin Music Co., and after being paid over \$10,000 on "Marcheta," he was also compelled to sue for a further accounting.

Rose-Taylor Up the Road

The Vincent Rose-Jackie Taylor orchestra opens this week at the Pelham Heath Inn on Pelham Parkway.

The crack western aggregation has been at the Blossom Heath Inn and Addison hotel, Detroit, the past year.

The same roadhouse may close with Penny Davis as master of ceremonies, replacing Arthur Gordon.

**'VARIETY' OVER SUMMER
\$1.75 for 3 MONTHS**

Enclose remittance with address, to

VARIETY

154 West 46th St., New York City

TIPSTER MUST APPEAR AND EXPLAIN TIPS

Shoe Salesman Obtains Summons Against Mat Gordon

Declaring that he had been fleeced out of \$100 by playing "winners" furnished to him by Mat Gordon, of 147 West 42d street, Thomas Martin, young shoe salesman, of 1644 Madison avenue obtained a summons in West Side Court for the appearance of Gordon to explain why the "winners" never came in.

According to Martin he read an advertisement in the "Daily Running Horse" under the name of "R. T. Graves, 147 West 42d street" who would give the winners of horse races at various tracks. Martin told reporters that he gave Gordon about \$100 in several payments.

He stated that he was interviewed by Gordon, he said, to whom he paid the money. Martin was given a slip of paper with the name of two horses that Gordon told him would win the race. He won once or twice, he averred.

Martin informed Assistant District Attorney Wassner who will prosecute the case, that other betters received slips of paper bearing the names of other horses that "Graves" stated would win. Martin suspected that it was a question of supplying all the names of the horses in the race and that somebody was sure to win, he said.

Always the following day, Martin stated to newspapermen, the "Graves" ad would publish the winners that according to their "ad," he said, they selected the day prior. He said he soon learned that they published the winners after the races were over.

Martin said he had been swindled by a fraudulent advertisement and went to West Side Court, stating his case. He obtained the summons calling for the appearance of Gordon in court. The hearing has been adjourned several times.

Magistrate Angry

Magistrate Richard F. McKiniry was informed by a representative of Gordon's that the latter was out of town. The Magistrate visibly chagrined told the representative that Gordon would have to be in court on the day of the hearing or that he would issue a warrant for his arrest.

The court, much interested in the shoe salesman's story, stated that if the story told by Martin was true that in his opinion it was a cheap and mean swindle. Magistrate Henry Goodman is presiding in West Side Court and will probably hear the facts. Martin told reporters that he believed the same outfit was using an ad in another paper under a different name. However, he said he never bought "winners" from the other paper.

JOLSON'S BIG GROSS

(Continued from page 1)

est, \$18,000 at Atlantic City. The total gross of \$1,419,000 is believed to be the largest amount ever secured by a stage attraction in this country, playing the road only and for a consecutive route of this length.

Jolson's show's sharing terms with the theatres have been as a rule 75/25, although under the Shuberts booking of their own show, terms may have gone in spots where the Shuberts did not wholly operate the theatres, to 80/20.

"Big Boy" came in here from Denver with 103 people on a special train.

Dewey D. Bloom, associated in the publicity office of Sawyer and Lubin when they released the Barbara La Marr pictures through First National, sails June 14 for London. He will engage in motion picture work there.

Buelah Bendi has secured a release from her contract with the Elitch Gardens stock, Denver, to continue with "Saturday's Children" at the Booth, New York.

M. P. LEAGUE

Warner Bros. baseball team will go against the undefeated Pathé nine this Saturday at a field to be selected. Rain prevented the playing last Saturday of their scheduled match with the upholders of the Metro-Goldwyn-Mayer name.

Standings and percentages in the Motion Picture League to date are:

Won.	Lost.	Percent.	
Pathé	2	0	1.000
Fox	2	0	1.000
Warner	1	1	.500
First National	1	1	.500
United Artists	0	2	.000
M-G-M	0	2	.000

RING PROMOTION DEFICIT

Jim Mullen, the Chicago fight promoter, list \$15,000 on his first outdoor show, a bout between "Spug" Myers and "Mushy" Callahan.

Cash and Carry 'Round

St. Louis, June 7.

C. C. (Cash and Carry) Pyle was hereabouts the past week trying to horn in on the Lindbergh management.

Pyle approached the St. Louis Chamber of Commerce.

H. D. Brown is the promoter of a new race track to be opened at Arlington Heights, Chicago, by the coming September.

The first dog track to be opened within the city limits is Lawndale Greyhound Park. It opened this week.

TWO OUTDOOR FIGHTS DRAW LIGHT GROSSES

Polo Grounds and Queensboro —Dundee Wins Welter Title

By JACK PULASKI

Last week two outdoor boxing shows were lucky if they broke even and a loss was indicated both at the Polo Grounds, when the world's welterweight championship passed from Pete Latzo to Joe Dundee, and at the Queensboro, where Ace Hudkins pounded Al Mello.

The Dundee-Latzo affair went the limit, 15 rounds, with little of the sensationalism that usually attends a title contest. Dundee was confident and as usual was in the pink. Latzo was reported having trouble making the weight and gave a mediocre exhibition of boxing.

In Baltimore there were plenty of insiders who did not think highly of Joe's chances, principally because they knew his manager has always looked for an edge in arranging matches for Dundee. But although the Baltimorean is no knock-out he has a long record of successes and has stopped some of the toughest men in the division.

(Continued on page 54)

Better Places Chance; Gyp Joints About Done

Improvement in the nite club field is looked to in the fall, with the substantial dine-and-dance places "doped" for the money takings.

There will always be room for a handful of high spots where elaborate nocturnal entertainments to a reasonable covert will get the play, but for the main the public is fed up on the nite club gyp and take.

Coney's Dance Hall Sheikh Got Ring and Trouble

Bruno Catalano, 24, tailor, 73 Beale street, Brooklyn, is conceded by his friends to be the "Sheik of Coney Island Dance Halls." Because of Bruno's "taking" ways, he landed in West Side Court on a charge of petty larceny. He was held for Special Sessions.

Catalano, dapper and good-looking chap, was gliding around a Coney Island dance floor when Gerol Deniris, 22, dress operator, 90 Grand avenue, Astoria, came within his range of vision.

Gerol is attractive, and Bruno decided they should dance. They had several, and made an appointment for last Monday night. On the way over from Long Island City, the girl said, Bruno admired a diamond ring she wore and asked to see it.

The "sheik" must have had a lapse of memory, for he did not return it, and employing his best Chesterfieldian manners, he decided her purse was too heavy for her to carry and took it. When they arrived at Broadway and 42nd street en route to the Capitol theatre, Bruno asked his girl friend to wait while he phoned.

Gerol waited, she says. About 10 minutes later she entered the store and found her Lothario was not there. She opened her purse, which he had handed her just before he entered, and she discovered \$11 gone.

With the aid of cops she searched the neighborhood, and then it dawned on her that Bruno had stepped out through one of several doors in the store. She notified Detective Mullee, West 47th street station. Mullee, knowing the habits of such "sheiks," advised her to return to Coney Island, where he would have detectives meet her and tour the dance halls. Gerol returned, and in one of the dance emporiums saw Bruno with a dashing blonde.

She pointed him out to police and caused his arrest. Bruno produced the ring and \$10 of the \$11. He said he had lost her in the crowd on Broadway and then returned home. He said he returned to Coney Island to try and find her.

Magistrate McKiniry was not satisfied regarding his exit from the store where he went to phone, and held him in \$150 bail for Special Sessions.

Open Air Nite Club

Helen Morgan's 54th St. Club becomes the Chateau Madrid, with the roof glassed in, when it opens this week. The Club Richman show, with the latter place closed for the season, moves into the Madrid, including Al B. White, Yvette Rugel, Grace Wells and Dave Bernie's band.

Natacha Nattova is taking to the picture houses, opening at the Academy, New York, and Nate Leipsig returns to vaudeville.

Helen Morgan is in Europe.

Salt Lake Changes

Salt Lake, U., June 7. Salt Lake's one cabaret, the Louvre, has closed for the summer. Manager Stewart has opened a new place a short distance from the city, with an outdoor dancehall as an added attraction. Dick Forscutt's orchestra is featured.

TEX GUINAN'S "DEFY" ACCEPTED BY NITE CLUB

Didn't Like Club's Dismissal of Girl—May Reopen Another Night Place

Texas Guinan and her night club, silent partners, "French," et al., are understood to have come to a parting of the ways revolving about the dismissal of one of Tex's "kids." This may result in her concentrating her efforts on the "Paddocks of 1927" revue.

The cafe hostess asked the Guinan Club management what they meant by dismissing the girl and that she "defied" them, etc. Tex got back a per answer that "we accept your defy." She may open another club under her name.

Tex has been getting about \$1,000 a week at the cafe. She is guaranteed \$3,500 a week in the revue.

"Paddocks" is in New Haven this week, then going to Philadelphia for two weeks.

Chink Place Bankrupt

It hasn't been merry for every Broadway Chinese restaurateur, despite the Palais D'Or's 30 per cent. dividend last month. The China View Restaurant, 209 West 51st street, formerly Monte Carlo Restaurant, has gone bankrupt as a result of its failure to click.

Thomas Chin two months ago took over the Monte Carlo from William J. Gallagher, night club owner, who had operated this spot for many years until forced to forego the Monte Carlo because of cafe depression on Main Street.

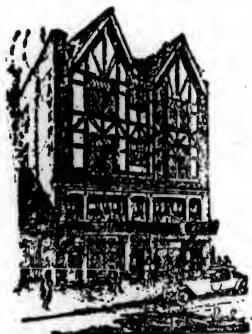
Chin has not estimated his assets and liabilities.

Ted Husing at WBET

Washington, June 7.

Ted Husing, who went from WRO here to WEAH in New York, is now managing WBET in Boston.

Harry W. Beatty, technical director, and E. H. Moore, chief electrician, of the Chicago Opera, have gone to Europe to give European opera houses the once over and incorporate new ideas for their proposed local \$16,000,000 home of the company.



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The "Natural" Harmony Number

"SIGHING"

(Fox Trot Ballad)

New Special Dance Arrangement By

F. HENRI KLOCKMANN, 40c

Mid-West Songs Company

902 Liberty Central Bldg.

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by the writer of

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"When Twilight Comes," Etc.

W. A. QUINCKE & CO.

430 So. B'way, Los Angeles, Cal.

SEND FOR LATEST CATALOG

CABARET BILLS

NEW YORK

Billy Cain's Club Marcelo Pinkard Ry Bee Foote Louis Colea Mary Straine Sunny Greer Roy Banks Duke Ellington's Bd Castilian Gardens Al Shayne Bee Jackson Bellhops' Orch	Helen Johnson Bunny Neldon Rev Milt Spielman Or Everglades Bunny Weldon Rev Jack Irving Mignon Laird Jack Edwards Mary Gleason Madelyn White Mae Wynn Veloz & Yolanda Billy Luetig Or	Mazie Davis Byron Sis Phil Arnold Jack Carroll Geo Silver's Bd Knickerbocker Grill Mike Landau Bd Mirador Head & Hugo Meyer Davis Bd McAlpin Hotel Ernie Golden Orch	Silver Slipper George Thora Dan Healy Beryl Halley Jack White Ruby Keeler Eddie Edwards Bd Small's Paradise Brown & Tan Rev Johnson's Bd Strand Roof Godfrey Rev Frank Libuse Dave Mallen Buddy Kennedy Ole Olsen Bd Texas Guinan's 48th St. Club Texas Guinan Guinan Rev Twin Oaks Max Fisher Bd Waldorf-Astoria Harold Leonard Woodmanstein Inn Frank Farnum Joey Ray Jean La Marr Betty Rees Vercelle Sis Edna Sedley Mike Speciale
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CHICAGO

Alamo H & L Swan Le Fevres Lowell Gordon Lester & Clarke Henri Gendron Bd Cafe Bagdad Margaret White Keronoft & Maree 8 Bedouines Karola Aleneva Phyllis Rae McCune Sis Ernie Young Rev Walter Ford Bd Chez-Pierre Pierret Nuyten Ry Earl Hoffman's Or Colosimos Jimmie Hawkins Ruth Olson Betty Abbott Jean Fogarty Bob Dandera Pete DeQuarto Bd Davis Hotel Rich & Snyder Jack Housh Soph Kassimer Harry Glynn Al Handler Bd Deauville Elna Burton	Bill Adams Irene Taylor Virginia Jones Louis Salamone Or Frolics Jack Waldron Madelon McKenzie Julia Gerity Williams Sis Alice Boulden Robby Joyce Ralph Williams Bd Granada Lee Sis Trixie Rose Ruth Schneider Paul Dunsnoor Bd Green Mill Joe Lewis Jimmy Ray Adele Walker Shirley Mallette Jean Marx Betty Lascott Freda Leonard Murray & Wagner Jack Higgins Sol Wagner's Or Hollywood Bar Elscherson & Hw's Patricia Salmon Ann & Jean Mary Colburn Duncan & Tracy Stewart & Allen	Frank Sherman M Brunnies Bd Jeffery Tavern Del Estes Helen Savage Evelyn Hoffman Betty Bane Mary Williams Delores Sherman Hugh Swift Bd Kit Kat Club Bee Johanson Gene Gedes Lucille Frye Lucille Pioner Paullette La Pierre E Caldwell Orch Parody Club George De Costa Al Gault Harry Harris Jules Novit Bd Rendezvous Babe Kane Eddie Clifford Frank Shaw Lou King Ben Pollack Bd Rainbo Gardens Ferne Rogers Sylvia St Dorothy Wilkins	Katz & Kittens Samovar Francis Alyse Carroll & Gorman Fred Walde Bd Terrace Garden Gert Clauss Mary Colburn Alan Dacey Gus Edwards' Bd Valentine Deloris Sherman Salerno Bros Margaret Williams Clay Orch Vanity Fair Buddy Fisher Vierra Hawaiians Marie Higen Pauline Gaslin Leo Wiley Vanity Fair Bd Venetian Room (Southmore Hotel) Art Cassell Bd White City Cluney & Huber Francis Alyse Carmen Staley Lew Jenkins Hazel Homaine Chas Suchler's Bd
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PHILADELPHIA

Club Alhamb Nightingale Rev Dixie Knights Doc Hyder Orch Cotton Club Frank Montgomery	Syncopeation Rev Flo McClain Madrid Leon & Bebe Maria Kearns Bernard Lockwood Eleanor Brooks	Jerry Blanchard Earl Richard Piedadilly Eddie Cox Sylvia St Dorothy Wilkins	Sue Baxter Lydia Hamilton Swanee Club Dixie Dandies Doc Wiley Cotton Pickers' Or
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WASHINGTON

Jardin Lido Dick Leibert Pauline Losia Lido Orch Le Paradis Himber Ent	Jack Golden Meyer Davis Orch Mayflower Sidneys Orch Mirador M Harmon Orch	Spanish Village J O'Donnell Orch St. Mark's I Boernstein Orch Toll House Tavern Gorman & Abby	W Spence Tappan I Boernstein Or Villa Roma Moo Haer Orch Wardman Park I Boernstein Orch
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MAHON and SCOTT

You Should See Our "Black Bottom"

OPENING JUNE 13

CAFE MADRID - - - HOUSTON, TEXAS

COOK & COLE CIRCUS, 14 CARS, STRANDED—10 ATTACHMENTS

Lee E. Cook, Arthur Hoffman and R. M. Harvey, Promoters—Finish Came at Fairmont, Minn., in 2d Week Out—No Salaries Had Been Paid

Minneapolis, June 7. Ten days after they started from Omaha, the Cook & Cole three-ring circus, a 14-car outfit running largely to trained animals, stranded last week in Fairmont, Minn., 60 miles south of here.

Ten attachments were served on the circus upon its arrival in Fairmont and no performance was given. A relief campaign among townspeople netted \$25 with which to feed the performers and animals. Included among the latter were four elephants, a lion, two buffalo, 100 horses, camels, dogs and 26 ponies.

The circus originally was the Fred J. Tayler Shows. The present owners are Lee E. Cook, New York; Arthur Hoffman, North Carolina, and R. M. Harvey, Chicago. Cook blamed the poor weather and general bad luck experienced by the show since it began its season May 21. It only has had three sunny days. The rest of the time, he says, the weather was cold and rainy and the circus was lucky to get 100 people into the tent.

No salaries had been paid. After several days in Fairmont, Cook finally succeeded in raising sufficient money to move the cars to Omaha. He estimated his loss at \$40,000.

Vogue for Zoos

Canton, O., June 7.

Eastern Ohio amusement parks got away to a good start, with record over Memorial Day business, after several days of the most unfavorable weather of the spring.

Probably the most interesting feature in the Eastern Ohio parks is the zoos which have been installed. Some have gone into this feature on a modest scale, while others have spent upwards to \$50,000 for a permanent zoo buildings and animals.

Wife Saves Husband's Life By Beating Off Lion

Los Angeles, June 7.

Charles Gay, lion trainer and owner of the Gay lion farm, which supplies trained animals to nearly every picture studio in Hollywood, was seriously wounded and narrowly escaped death when he was attacked by a three-year-old lion.

Gay was exhibiting the animals to visitors when the lion grabbed him. The trainer struggled to subdue the animal with a whip, but had to be rescued by his wife who bravely beat off the animal while her husband made his escape.

Gay is recovering in the Hollywood hospital from a badly lacerated leg.

MAY WIRTH BACK

May Wirth, the equestrienne star who broke two bones in her left foot when the Ringling outfit took to canvas in Brooklyn, N. Y., has returned to the circus. Her recovery was so speedy that it amazed her physician. When the cast was removed late last week X-ray pictures showed that the bones had completely knitted and there was no trace of irritation.

The doctor declared she could start work immediately. While at her home in Forest Hills, Miss Wirth exercised daily on her hands to keep in condition.

IT'S A HABIT

Milwaukee, June 7.

Vernon Newcombe, pageant director, nabbed here for passing bad checks and who was released after his mother had paid the bills, has been rearrested on an Illinois warrant charging irregularities in checks.

Syracuse Fair Wants Lindy

Syracuse, June 7.

Capt. Charles Lindbergh will be invited to be the honor guest on Syracuse Day, the opening of the 1927 New York State Fair, it is announced.

Outdoor's Weather Break

Washington, June 7.

Chief forecaster Mitchell of the Weather Bureau reports that outdoor show business is due for a good turn with the breaking up of the cool spell in the northeastern section of the country. Warmer weather is also coming on for the Northwest, recently covered by snow storms.

The South has been exceptionally warm throughout the entire period of lowered temperature in the Northwest and Northeast and though outdoor men are getting a late start a long season will compensate them, it was stated.

CARNIVALS

A. B. C. Attractions, Pasadena, Cal.

Anderson-Srader, Brighton, Colo.

Barlow's Big City, Urbana, Ill.

Macey Barhart, Rice Lake, Wis.

Bernardi Expo., 20, Missoula, Mont.

Bernardi Greater, Mt. Carmel, Pa.

Blue Ribbon Shows, International Falls, Minn.

Curtis L. Bockus, Rumford, Me.; 16, Livermore Falls; 24, Gardener.

Bunts Am. Co., Morgantown, W. Va.

California Shows, Worcester, Mass.

Centanni Greater, 6-18, Newark, N. J.

Clark & Dyer, Ozark, Ark.

Clark's Greater, Susanville, Cal.

Coleman Bros., Putnam, Conn.

Craft's Greater, Roseville, Cal.

A. F. Crounse, Cortland, N. Y.

De Kreko Bros., Spring Valley, Ill.

Dodson's World's Fair, Winona, Minn.

Fairlyland, Kansas City, Mo.

Mad Cody Fleming, Miamisburg, Ohio.

W. A. Gibbs, Kaw City, Okla.

Gold Medal, Nevada, Mo.

Gulf States Shows, Burnside, Ky.

Hall & Wilson, Rico, Colo.

Henke's Attractions, Milwaukee, Wis.

Howard Bros., Dover, O.

Isler Greater, Leavenworth, Kan.

Johnny J. Jones, Ft. Wayne, Ind.; 13, Elgin, Ill.

Joyland Expo., Fowler, Colo.

K. F. Ketchum's, Elm Grove, W. Va.

Krause Greater Shows, Maysville, Ky.; 13, Cynthia, Ky.

C. R. Leggett, Miami, Okla.

Levitt-Brown-Higgins, Portland, Ore.

Michael Bros., Detroit, Mich.; 13, Windsor, Ont.

Miller's Midway, Stamps, Ark.

Ralph R. Miller's, No. 1, Longview, Tex.

Ralph R. Miller's, No. 2, Kirbyville, Tex.

Morris & Castle, Decatur, Ill.; 13, Madison, Wis.; 20, Green Bay.

D. D. Murphy, Kalamazoo, Mich.

F. J. Murphy, Greenpoint, Brooklyn, N. Y.

Pacific States, Bend, Ore.

Page & Wilson, Christiansburg, Va.

Rock City Shows, Lawrenceburg, Ky.

Rubin & Cherry, Dubuque, Ia.

Walter Savidge Am. Co., Cody, Neb.; 13, Rushville; 20, Sidney.

Schwable & Wallick, Garnett, Kan.; 13, Ada, Okla.

George T. Scott Greater Shows, 21, Lamar, Colo.

Slebrand Shows, Moorehead, Minn.

Smith Shows, Wallens Creek, Ky.

Sam E. Spencer, Altoona, Pa.

Strayer Am. Co., Attica, Ind.

W. T. Stone, Frederick, Md.

United Am. Co., Erie, Pa.

David A. Wise, Paintsville, Ky.

Zeldman & Pollie, Bradford, Pa.

MONTREAL'S BIG EXPO.

Montreal, June 7.

The City Council by the narrow majority of one vote authorized the holding of an exhibition by the "Produced in Canada Association (Quebec) Inc.", in commemoration of the 60th anniversary of Canadian Confederation, Aug. 6-21 next in a park in the northeast end of the city.

This settles so far the question of a big show here under the direction of Col. John S. Berger, whose last fair exploit was at St. Louis, where the secretary of the City Hall in that city has replied to inquiries from the Montreal civic authorities that Berger's effort there showed a loss. However, it is claimed that other cities in the United States where Berger has operated fairs have shown handsome profits, so it looks as though Montreal is going to take a chance.

The promoters say they expect 750,000 people to visit the exposition in the two weeks it runs but nothing so far has been heard of the payment of a license tax to the city which is what our theatre proprietors are mainly interested in. In any case it doesn't look as though it were going to help our theatre grosses any.

BERNARDI LOT GAMBLING?

Three Arrests Made in Harrisburg and 14 Concessions Closed

Harrisburg, June 7.

Fourteen concessions of the Bernardi Shows, which opened here last week, were ordered closed by the police because of alleged gambling.

Captain Hyde Speece, of the city detective force while investigating conditions at the carnival, arrested three men charged with aiding in the game of chance.

GOLF COURSE CIRCUS LOT

Massillon, O., June 7.

The Hagenbeck-Wallace Circus, covering its usual Ohio route, will exhibit here Saturday, June 11. The advance car covered this territory, including Canton and nearby towns. It will be the first in of the season, and the show will play the golf links lot.

Urichsville and other Eastern Ohio spots are to be played on this swing through the Buckeye State.

USUAL DIVORCE WEEK

(Continued from page 23)

tery, drunkenness and contributing serious illness.

Incidentally, this was the first case to reach the late Charles Erbstein's office after the death of the prominent attorney and radio operator last week. The case reverts to Ben Ehrlich, Erbstein's nephew, who is defending the husband.

Four other marital suits rounded out an average week.

Loretta LaMonte, "Gay Paree," entered suit against George LaMonte, actor. They married in 1922 and have been separated for three years, or since LaMonte's desertion. According to Mrs. LaMonte, the present whereabouts of her husband is not known. William F. Ader represents the complainant.

Fred Walters, company manager for Mutual shows, filed action against Stella Manierre, burlesque soubrette. He charges desertion.

Cruelty is the basis of action by Evelyn Connors against Walter Boyden. Miss Connors is employed in the show at the local Cafe Bagdad. Her husband, she says, is a Montreal cabaret man, without giving the name of the cabaret.

Husband Gets Children Clifford Gadsden, known in vaudeville as Cliff Dixon and currently the lead in "Wigginsville," a standard act, was awarded a divorce and custody of three children, aged 12, 15 and 16. Dickson claimed he has not heard from his wife since 1912, when she deserted him. At that time Mrs. Dickson was in show business.

Though in a different vein, new developments in the situation between Mr. and Mrs. Al Boasberg are being handled in this city so are included in this department. When Boasberg announced he would start suit for divorce against his wife, Rosadel, in California, recently, he caused quite a stir. The divorce idea has simmered down and the proceedings have been transferred to Ehrlich as a means of bringing about settlement, if any. Whether the proposed settlement will include separation or any other details has not been revealed.

Park May Close With Dance License Refused

Minneapolis, June 7.

Nearly 350 residents of Columbia Heights, a suburb of this city, have signed petitions asking the city council to grant licenses to S. H. Kahm to operate a picture theatre and dance hall in Forest Park, outdoor amusement park there. The council recently had refused the licenses, and Kahm had appealed in vain to the District Court. The court ruled that the matter was optional with the council.

If he does not obtain the licenses, Kahm says he will have to close the park, as the dance hall and theatre are its only paying concessions.

IOWA FAIR FORECLOSED

Carroll Co. Taken Over by Bank on Defaulted Interest Payment

Carroll, Iowa, June 7.

The Carroll county fair received its death blow when the Carroll County State bank took over all the holdings of the Carroll County Fair and Driving Park association, in foreclosure proceedings, for \$11,200.

The fair association, which has existed for about 40 years, in the last few years has found difficulty in meeting its obligations and failed to meet its interest payments, forcing J. P. Hess, president of the bank, to foreclose in order to protect his own interests. Mr. Hess was treasurer of the fair association. It is thought that a reorganization will be attempted.

BILLS NEXT WEEK

(Continued from page 35)

Fern & Marie Martin & Martin

SARATOGA SP'GS Congress

2d half (9-12)

Sternards

Will J. Ward

(Three to fill)

SCRANTON, PA. Fall

2d half (9-12)

Marty Dupree

(Others to fill)

SOHN'NDY, N. Y. Proctors

2d half (9-12)

Bobby Johnson

Kola & Sylvia

Knox & Steison

O'Connor & Wilson

Baldwin Blair

S. NORWALK, CT. Palace

2d half (9-12)

Jack Fairbanks

Carr Bros. & Betty

Cardini

Hewitt & Hall

(One to fill)

SPRINGFIELD, MASS. Palace

2d half (9-12)

Kelso & Demond

Bonnie & Young

Phil Bennett

Nan Halperin

Black & Small

SYRACUSE, N. Y. Capitol

2d half (9-12)

Modern Marionettes

Howard & Bennett

Ray Wilbur Co

Red Peppers

Frank Fay

J. Rubie Clifford

TOLEDO, O. Keith

2d half (9-12)

Mitkus 3

Iris Green

Frank Mullane

McCall K. Trer Co

Barto & Mann

Garden of Melody

TORONTO, ONT. Hippodrome (6)

Nick Hufford

Conlin & Glass

Hyde & Hurrell

Woodland Rev

(One to fill)

TRENTON, N. J. Capitol

2d half (9-12)

Ann Gold

Hamilton & Barnes

Jack Janis

Elio & Herman

(One to fill)

TROY, N. Y. Proctor's

2d half (9-12)

Lee & Cranston

Morlin & Mason

Camilla's Birds

John O'Brien

(One to fill)

UNION CITY, N. J. State

2d half (9-12)

Tyler Mason

Jeanne Granese

Elton Rich Girls

(Two to fill)

UTICA, N. Y. Gaiety

2d half (9-12)

Lynch & Lockwood

Enos Frasers

Van & Bell

Foster & Peggy

Riker & McDougall

Mildred Force

WASHINGTON, D. C. Earle (5)

Billy Beard

Lynn Overman Co

Stan Stanley

Dave Harris Co

Cooper & Rodella

(12)

Ervel & Dahl

LeMue & Young

Tommy Reilly

West & McInty

(One to fill)

Keith's (5)

T & B Waters

Pat Henning Co

Elsa Earl Orch

Ann Suter

Shean & Cantor

Allen Stanley

3 Sailors

Torino (12)

2 Taketas

T & A Waldman

Franklin Ardell

Jerome & Gray

Days & Apollon Co

Sen Murphy

Rae Samuels

Lee Ghezze

WATERBURY, CT. Palace

2d half (9-12)

Spotlight Rev

Jason & Harrigan

Emil Knut

(Two to fill)

WILKES-BARRE Palace

2d half (9-12)

Marion & Ford

Tom Reilly

Ramsco Co

Florida LaVere

OBITUARY

ROBERT C. HILLIARD

Robert Cochran Hilliard, 70, one of America's best known actors, died June 6 at his home in New York of heart failure. Mr. Hilliard for the past six years had been suffering of diabetes, being bed-ridden for the past 11 weeks.

Arrangements for his funeral late Tuesday had not been completed, awaiting the arrival in New York of Mr. Hilliard's son, Lieut. Commander Robert Bell Hilliard from the Boston Navy Yard. It was reported that Mr. Hilliard's illness had of late made the actor almost totally blind.

Besides the only son, the widow, the former Olga Everhard, daughter of the late James Everhard, New York attorney, also survives. Mrs. Hilliard inherited an estate of several millions when her father died.

Bob Hilliard was considered not only the handsomest actor of his day but one of the most popular, due to both his offstage wit and his characterization of leading man roles on the stage. He earned his first great fame under the management of David Belasco, perhaps his greatest play under the latter being "The Girl of the Golden West." Among other successes were "A Fool There Was," "The Argyle Case" and "The Pride of Race."

He retired for several years only to return in 1921 when he entered vaudeville in the sketch, "The Littlest Girl." Mr. Hilliard was a native of New York where he was educated in private schools, his parents being wealthy. His stage debut was in "False Shame" in 1885 at the old Criterion theatre in Brooklyn. He was in Wall Street at the time and decided to give up that business for the stage. His first real success came when he succeeded Maurice Barrymore, the father of John, Lionel and Ethel, as leading man in Lily Langtry's company.

LUCY EMERSON

Lucy Emerson, of the old time vaudeville act of Emmonds, Emerson and Emmonds, died in Washington, D. C., June 3 after a six week illness, due to a heart affection.

Mrs. Emerson was 70 years old and had been for the past several years in the employ of the Kelth house in the capital city. She retired from vaudeville with her husband at the time of the death of their son, who appeared with the couple in 1914.

Prior to retirement the act was a standard one. They headlined the Hyde and Behman Star Vaudeville Co. in its world tour. This company included the Four Cohans, Ellnor Sisters, Irene Franklin and others.

When settling in Washington the husband, Mort Emmonds, was employed at the Gayety, and though solely dependent upon their meager combined earnings professionals in Washington were impressed with their complete accord and happiness. This until the death of the husband in 1919.

Mrs. Emerson is survived by a daughter, Mrs. Emanuel Ward, of New York City, known professionally as May Ward. She was at her mother's bedside during her last illness.

Requiem mass, sung by Father Francis J. Hurney of the Washington Catholic Actors' Guild at St. Patrick's Church, with burial in Mt. Olivet, in Washington, on Saturday last.

JOSIE CLAFFIN

Josie Claffin, 53, vaudeville and legitimate actress, died June 6 in Mount Sinai Hospital, New York, of acute nephritis. Miss Claffin was a sister of Sadie and Francis Claffey, and 35 years ago she and her sister, Sadie, entered vaudeville as the Claffin Sisters.

In 1898 illness forced Sadie Claffin to quit the stage and Josie turned her attention to the legitimate field. She was with the Irish actor, Joseph Murphy, in "Kerry Gow" and "Shaun Rhue." Miss Claffin toured several seasons with the Murphy company and then joined Chauncey

Olcott's troupe as comedienne. She remained with Mr. Olcott for about five seasons.

Miss Claffin was best identified with Irish role delineations and among some of the shows in which she appeared as a principal were "Nearly Married" (Richard Bennett), "Twin Pads" (Madge Kennedy), "Victor Herbert's opera, "Eileen," her last engagement being in 1923-24 with Eddie Dowling's "Sally, Irene and Mary."

EDWARD LEWERS

Edward Lewers, 51, for years prominent in Shakespearean roles and identified in the support of the stage's most famous tragedians, died June 6 of blood poisoning.

Mr. Lewers is survived by his widow, Violet Lewers, who at one time appeared in the same companies with her husband.

Mr. Lewers was born in England and came to America in 1902 with Sir John Martin Harvey. At times he was with Richard Mansfield, Mme. Modjeska, Sir Henry Beer-bohm Tree and Robert Mantell.

He was with Mantell 17 years and was starred in "Grumpy" on the Canadian tour.

The funeral will be held tomorrow (Thursday) at two p. m. from Campbell's Funeral Church, New York, with interment in Kensico Cemetery.

FRANCIS GRIERSON

Francis Grierson, 79, author and musician, whose career dates back to the Civil War, when he was a page for General Fremont, died of starvation and a pauper in Los Angeles, May 29. He was born in England.

Mr. Grierson was a student in literature in Paris under Alexandre Dumas. One of his recitals was given before Czar Alexander II of Russia. Death came while he was

IN MEMORIAM

BUD HEIM

June 10, 1924

HELEN LOCKWOOD

playing one of his own compositions, and two days before the Assistance League, learning of his condition, arrived and found him dead. Included in the works of Mr. Grierson are "The Invincible Alliance," "The Celtic Temperament," "Parisian Portraits," "Modern Mysticism," "The Humor of the Underman," "The Valley of the Shadows" and a "Life of Lincoln."

The remains were removed to the Los Angeles crematory for cremation.

ROBERT M'KIM

Robert McKim, picture and vaude actor, died at the Hollywood Hospital, California, June 2, from a cerebral hemorrhage. He was stricken with paralysis about three weeks ago in Salt Lake City while playing the Pantages circuit in a sketch.

McKim was born in San Francisco in 1887 and as a stage juvenile toured northern California. Later he played the Orpheum Circuit and appeared with Mrs. Langtry for three seasons. His initial screen acting was done with the old Triangle and Ince companies.

He was married to Dorcas Matthews, stage actress, in 1910, who later appeared in supporting roles in some of his pictures. There are two boys, five and seven years of age. McKim's mother died shortly before last Christmas.

WILLIAM BURROUGHS

William Burroughs, 52, veteran circus ticket seller and an uncle of Lillian Litzel, aerialist, died June 3 at his New York home.

Mr. Burroughs for more than 20 years was with the Ringling Bros., Barnum & Bailey shows as ticket seller, but for the last two years was in the same capacity with the Tex Rickard interests at the New Madison Square Garden.

Besides the widow, and the niece

Miss Litzel, an uncle and aunt in Yarmouth, Nova Scotia, survive.

Miss Litzel was with the Ringling show in Wilkes-Barre when notified of her uncle's death. She hurried at once to this city to await the arrival of Mrs. Tina Burroughs, who arrives today (Wednesday) from a vacation trip in England.

The funeral will be held this evening from the Campbell Funeral Church, New York, with interment in Woodlawn, Thursday morning.

JAMES RACHFORD

James Rachford, 49, manager, Busby Bros. Poster Advertising Co., Marshalltown, Ia., died May 30 of apoplexy. Mr. Rachford had been in failing health since an auto accident a year ago.

Mr. Rachford was born in Brandenburg, Ky., and 23 years ago entered the employ of the Busby Bros. at Waterloo, where for a time he was treasurer of the Waterloo theatre. Later he went to Marshalltown to manage the Odeon there, but quit that connection four years ago to remain with the Busbys when they retired from theatricals.

A brother and a sister, both of Beaumont, Texas, survive. Interment in the Elks' Rest, at Riverside.

JULIA HURLEY

Mrs. Julia Hurley, 80, actress, died in the Roosevelt Hospital, New York City, June 4. Mrs. Hurley had appeared in many shows during her long stage career, her last appearance being in the revival of "The Two Orphans."

Until recently she had been living at the Edwin Forrest Home, Holmesburg, Pa. Prior to that time she had been cared for by the Actors' Fund at different periods.

The funeral was held June 6, with interment in the Actors' Fund plot in Kensico Cemetery.

WILLIAM K. ZIEGFELD

William K. Ziegfeld, 54, brother of Florenz Ziegfeld, died June 6 in the Howard A. Kelly hospital, Baltimore, following an operation a few weeks ago in France.

Mr. Ziegfeld was very well known in Chicago, having been prominent both in picture producing and music. Some years ago he was associated with his father in the Chicago Musical College.

Surviving are his wife and two sons, William K. Ziegfeld, Jr., and Robert Ziegfeld.

Flo Ziegfeld hurried from New York upon word his brother's condition was critical and was at his bedside when he died.

C. E. BEARD

C. E. Beard, for a dozen years auditor for the Mid-West Enterprise Theatre Company at Oklahoma City, Oklahoma, died May 26. He leaves a wife and several children. Mr. Beard was auditor for the Empress, Folly, Liberty and Orpheum theatres at Oklahoma City.

A. M. FABIAN

A. M. Fabian, 31, son of Jacob Fabian, founder of the Fabian chain of theatres through New Jersey, committed suicide by gas asphyxiation June 1. More details of his death appear elsewhere in this issue.

MARY LYGO

Mary Lygo, screen actress and former "Follies" girl, also known professionally as Irene Fuller, ended her own life by taking poison in Los Angeles, June 1. Details appear elsewhere in this issue.

The father of Francis Ford, screen actor, died suddenly of heart trouble near the Portland (Me.) Union Station.

The father, 90, of Eva Van Osten Harris died May 7 at the Wiswell home, 685 Wilmer street, Los Angeles.

The father of Rubey Cowan died May 28 in New York City.

The mother of Ford Crouch (Crouch and Moore) died May 31.

DEATHS ABROAD

Paris, May 31.

Louise Breslau, 70, Swiss painter, died at Neuilly, near Paris, where she had lived for many years.

Paul Bru, director of Bicetre asylum, near Paris, was formerly a popular song writer and novelist. Madame Sandrini, first dancer of the corps de ballet at the Paris Opera, died May 31.

The mother of Frances Gray and Arthur Romaine died recently.

NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and the Pacific Coast. Variety takes no credit for these news items: each has been rewritten from a daily paper.

NEW YORK

A checkup at Coney Island court following the Memorial Day overflow at the resort revealed that more than 100 persons had been fined from \$2 to \$5 for various offenses, mostly violations of bathing beach restrictions.

Victor I. Clark, musical director of theatrical productions, was adjudged in contempt of court for failure to pay \$7,875 in accrued alimony to his divorced wife, Ethel May Clark. He was directed to pay off the arrears in \$75 weekly installments, and to continue paying \$15 a week as specified in her decree obtained March 1, 1917.

Mrs. Catherine Wadson, 69, died of heart disease after being stricken in Proctor's 23d Street theatre.

George B. Hoffman, concession lessee with the Ringling-Barnum circus, was fatally injured near the circus grounds in Elizabeth, N. J., when an automobile struck him. The driver was arrested.

Irene Harris, whom the "New York American" identifies as an actress, and Raymond Hauger, called a novelist by the same paper, left the city on foot for an intended hike around the world. Hauger says he has written an act and that Miss Harris can dance, which he believes will take care of expenses on the trip. He figures the journey will take about two years.

A large picture theatre is part of a \$4,000,000 building project at Broadway and Canal streets. The D & D Land and Improvement Co. made the 63-year property lease to the Oltarsh-Broadway Co., of which Major David M. Oltarsh is president.

Dolores Farris, dancer, is asking \$100,000 of the Columbia Amusement Co. for alleged bilking of her picture by that company to make it appear she was playing in burlesque for them. She claims she never appeared in burlesque, is strictly musical comedy, and is being made a laughing stock of Broadway by the billboard.

Miriam Hopkins, leading lady of the Lyceum Players summer stock at Rochester, has been out of the cast two weeks convalescing from an operation to remove a chicken bone from her throat.

Eddie Foy, James Dunn and William Rhodes, midget, attracted attention in an early morning stroll along Beechmont Lake, New Rochelle, while cooling off after an evening party. Police were notified and found Rhodes swimming around in the lake to cheers from his companions. All three were taken to headquarters, Rhodes being charged with intoxication and then taken to New Rochelle hospital to recuperate from his swim and things.

Jack Conway, trapeze performer, has been added to the cast of "The Circus Princess."

David Binney Putnam and Deric Nussbaum, both 14-year-old authors, are members of the expedition leaving Rye, N. Y., June 12 for a cruise of the Baffin Island waters. David is the son of George Putnam, publisher and director of the expedition. Deric is the son of the superintendent of Mesa Verde National Park, Colo. Both boys have had books published.

Beach Arcade, two-story frame building housing concessions at Asbury Park, N. J., was destroyed by fire. Loss was estimated at \$300,000. Arthur Pryor and his band were to have opened a summer engagement in the Arcade within a few weeks.

Complaining Lindbergh was hogging the front pages so much that life wasn't worth living any more, Joseph Barton, 18, jumped into the Bay at Pier A, Battery, New York. Finding the water rather cold, he climbed out and was taken to the psychopathic ward at Bellevue hospital.

Frank Tinney's former \$50,000 home in Baldwin, L. I., recently sold at a sheriff's sale to satisfy an alimony judgment obtained by Mrs. Tinney, was destroyed by fire. Firemen said the interior had been sprinkled with kerosene or gasoline. No one was in the house.

Lawrence O'Keefe, manager and treasurer of the Broadhurst theatre, New York, is accused of misconduct with Margaret Devony in a

suit for divorce filed by his wife, Alma.

Services for Sam Bernard were held in Temple Emanu-El, Sunday, with Rabbi Nathan Krass delivering the eulogy. The remains later were removed to the family mausoleum in Cypress Hills. The gathering, some 2,000 or more, was representative of the entire show business. Honorary pall bearers to the number of 26 occupied a forward section of the church.

The Hotel Lincoln, now under construction at Eighth avenue and 45th street and held for \$9,000,000, was sold by its builder, the Chasmin Construction Co., to Irving Lewine, Inc., and the United Cigar Stores Co. Simultaneously with the closing of the contract was the leasing of the hotel for 63 years by the new owners to a hotel operating company controlled by the Chanins. The hotel is to be 30 stories high, with 1,400 rooms. It will be ready for occupancy in November. This is part of the land acquired last year by the Theatre Zone Realty Co. and since improved with three theatres.

LOS ANGELES

Irene Fuller, 22, said to be an actress and a former member of the "Miracle," attempted suicide by swallowing poison in her home at 637 North Bronson avenue. At the receiving hospital the girl was reported to be in a dying condition. Police failed to ascertain any motive for the attempt to end her life.

Eldred Brunstrup, pianist, known as Bert Fiske, was placed on probation by Superior Judge Fletcher Bowron, with the alternative of paying off back alimony to his wife at the rate of \$35 a week or go to jail for contempt of court. Brunstrup's former wife is Mrs. Freda Brunstrup, who had him in court on charges of delinquency in alimony payments.

The death of Leon Ward, 20, picture player, who was shot during the staging of a sham battle in the filming of "Nevada," Par. in Cedar City, Utah, is being investigated by studio officials and police of that city.

The boy was killed from a shot by a gun supposed to have contained blank cartridge.

Louis Mann, previously announced as folding up "Americans All," has extended his engagement indefinitely.

"Broadway" is scheduled to open at the Selwyn theatre Sept. 18.

The "Spider," instead of "Chicago," is reported as opening the Harris theatre Labor Day.

Norma Shearer denied she will be married to Irving Thalberg. Actress labeled report absurd, with Thalberg silent.

Richard V. Green, film stunt aviator, was granted a divorce from Elizabeth Lorraine Green by Judge Walter Guerin on grounds of cruelty and unreasonable jealousy. Green appeared in court with his head and neck in a brace through a broken neck he suffered several months ago in a motion picture accident.

Jeanne Lundine, usheret in a downtown picture theatre, was struck on the head with a blunt instrument by an unidentified man, causing scalp injuries. According to police, the girl stated that she was followed by the man after getting off from a street car in front of 1817 12th street, when he leaped at her and struck her. Her screams frightened the attacker away.

Loss of his moral responsibilities cost William Brown, colored picture extra, \$100 in fine or 20 days in jail; the alternative his own. Brown pleaded guilty before Municipal Judge Turney to a charge of possessing liquor. The cause of his deficiency in the code of moral ethics was attributed by the colored boy to the cut-throat pirate parts he has had in the movies.

Officer Perkins, who caused Brown's appearance in court, indorsed the pirate business, particularly where vocabulary was concerned. It was part of the pirate language hurled at him by Brown as the latter was passing in his car that jailed the colored man, quoted the officer.

Robert Hale, 24, actor, was arrested and booked at the county

(Continued on page 55)

RIVERSIDE MEMORIAL CHAPEL

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CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

The locally established following of Dennis King carried a fair house to the Palace Sunday afternoon, not capacity or anywhere near it, but sizeable in view of vaudeville's standing in Chicago. As to this week's bill, it is a two-man affair and a very bad one. Considering that both King and Jack Pearl are temporary recruits from legit, there isn't a high class vaude act in the show. That the current condition of straight vaude, most expressive in this city through the Palace having banked on a legit "name" every week of the past season without exception.

For Chicago, the two-a-day moguls couldn't have picked a better legit "name" draw than Dennis King. He created a large number of admirers, mostly feminine, in the recent "Vagabond King" engagement. A very chatty lad Sunday, King announced Russell Janney has forbidden the use of any and all "Vagabond King" material in vaude, and he therefore had to omit his ace in the hole. Anyway, and with the gimmick, King kept the flaps in a googie-eyed state, selling himself on a pleasing personality, a couple of old gags, and a good baritone voice.

The same goes for Pearl, though Jack didn't alibi for being in vaude until a short curtain speech. The dire lack of talent in the show is mirrored in Pearl's occupancy of two of the bill's eight spots. In neither try does Pearl show more than his funny broad accent and in neither did he succeed beyond fairly well. In his opening spot, fifth, and closing the first part, Jack, with Harry O'Neil and Lucian La Rivera in support, Dutched around with a bit called "The Interpreter." It has Pearl buying an auto from a Frenchman, who cannot make clear

the name of the car, calling for the presence of an interpreter. It is funny in spots but weak in substance and never attains any more ability than an everyday blackout. Pearl's second attempt, more futile than the first, was a revival of the shell game, done to death in burlesque before grandpa was a boy. Pearl exhibited nothing that hasn't been done for years and even reverted to the basket trick. How Pearl's current engagement will help vaude or Pearl is not apparent.

Chappelle and Carlton, man and woman, acrobats, opened. Audience was highly responsive to this pair of smooth workers. A special stair set is carried to permit the hand-over-hand stunt, new here as done up the steps. Bobby Adams, away from the show business for over a year, returns this week to duce and flop. In her mightiest moment, Miss Adams never rated more than intermediate time. She is "big time" now, unfortunately. Four songs, talky, and vain attempts at comedy were received as coldly as rendered.

Jean Adair and Co. (4) in Tom Barry's "The Old Aristocrat," followed. The skit is an out and out sob-milker, but entertaining. King and Pearl followed in succession to complete the half, and Hector and Holbrook opened after intermission. This dance turn still packs a certain amount of "class" and did very well Sunday. The act, without any routine change, is a perfect picture house fit.

Came Pearl's second rhapsody, and The Thrillers, roller skaters, who fall short of their title, closed.

The Tower, 63d and Stoney Island, plays a feature picture and five acts. One of the five is usually an Orpheum Circuit standard, the others small and intermediate timers. Nevertheless the shows are combined under the billing, "Orpheum Circuit Vaudeville."

The Orpheum act in last week's last half show was Zella Santley. In straight vaude Miss Santley is a deuce, no better, no less. At the Tower she headlines. That's the difference between Tower vaude and the vaude it misadventures. That no one is fooled is mirrored in regular anemic business.

Six Musical Clowns opened. This is about the closest approach to Tom Brown's Saxotette yet seen. The prominent character is in blackface and attempts comedy according to the exact Brown idea but fails to attain his model's success. The five others are dressed as clowns, play straight sax and have one bright moment in the triple-tongued solo of the tenor player. The music is about as pleasing as pipe music can be and the turn is a nice show opener, besides an outlet for six of the much gaged about hungry saxophone players. Eddie Dale and Co. (8) is another of currently popular flash and blackout combination turns that provides labor for idle burlesquers. Dale, a Dutch comic, minus makeup, of the extreme school, is supplemented by a straight man, juvenile dancer, ingenue and four girls. The act starts in the perfectly formal "in one" manner, having Dale, the straight and the girls in a whiskered flirtation bit. Neither new nor good. The balance has a blackout here, a specialty there and a chorus number elsewhere.

Miss Santley followed to hit with her "Impressions," featuring a cry number. Two openers are type recitations, nicely timed, and personal imitations follow. But the tear drop bit is the comcon. Miss Santley talks a pop song and produces real tears to sell the last chorus and herself. A gent pianist is carried. McCarthy and Moore followed this

sadness with an amount of gladness that made them more than welcome. The boys are not comics primarily and hoofers in moments, but rely on the comedy, and favorably so. They were badly needed here and scored heavily. Les Klieks, the beautifully electrified manikin turn, as familiar here as elsewhere, closed admirably. "Vanity" (P. D. C.), the picture. A trailer announcing future attractions had Dainty Marie wiggle her right arm muscle to get more laughs than the rest of the show combined.

The first four acts at the Majestic Sunday noon didn't have a chance. The house opens at 11:45; the orchestra plays an overture at 12; then a newsreel is shown until 12:15, when the vaude starts. Up to this point there are a very few people in the house, and as few applaud,

terfield" girls who do some stepping that satisfies. Primrose Semon followed and knocked 'em silly. Miss Semon does slapstick comedy, sings after a fashion, and dishes out her stuff in a sophisticated manner.

An unusually good quartet, the Hi-Lo Quartette (male) did some good singing, aided by a young lady who is in the act solely for her appearance. Raymond Wylie and Skeet Mayo followed but didn't get a rise out of the audience until their blackout finish. They open with a jail scene, a la 1950, with all modern improvements. Wylie has been doing this act with various partners for several years.

"Cycle of Color" good. Nice coloring work here, with several comely young ladies in different poses. An electric sign changes after each scene and announces the title of the next pose. Music scored to in-

door playhouse in Forest park last night with "Robin Hood" as the initial offering of the ninth season and with imploring prayers for a cessation of the terrible rains.

The Garden theatre's outdoor dramatic season opened tonight with the Goodman Players, from Chicago, in "As You Like It," and Eula Guy in the title role.

The Lindbergh films arrived Wednesday from Paris and gave a much-needed stimulus, being held over in spots for the early part of this week. They relieved a terrible situation in which organists at the big motion picture houses tried to put over bad verse songs on the screen about the St. Louis airman while "atills" of Lindbergh and foreign notables were barnumed.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.
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one can draw his own conclusions. At the end of the first show the house was loaded on the main floor, fair on the shelf and not so good in the balcony. One sees the same faces every Sunday noon, showing the house still has some following of the old Majestic when it was a two-a-day.

Austin Mack and Century Serenaders were the feature attraction. These boys are well known about town, having worked some choice spots. The act relies on the individual members of the band for entertainment and clicks nicely. Alphonse and Co. opened with their mannikin act. Edwin August, movie luminary of many years ago, followed, but did not score. His mistakes were the only high spots of an otherwise dull act. They show himself as the leading man in a number of pictures with Mary Pickford. An unbilled man with this act attempted comedy, which fell flat.

Wylie and Mayo okay with their jail scene. Nothing sensational, but okeh for third place. Arthur Astill and Co. scored, even though the Majestic audiences must be tired of bird imitations by now. His ventriloquism is clever and different, his personality good. The co. consists of one woman. Warren and Brockway next. This act is a two-man turn which opened with the usual gags, but closed with some fair trombone and cornet work by the duo.

Eddie Dale and Co., with an act comprised almost entirely of blackouts, followed. The whole act is just burlesque, with the inevitable Dutch comedian officiating. The girls with this act are great, both as eye-fillers and dancers. Blanche and Jimmie Creighton were the "next to closing" and deserved it. Their hick turn is good. The chatter is up to snuff, with appearance and personality plus.

Austin Mack and Band closed.

The Randolph theatre, now operated by Carl Laemmle with the underlying lessees Jones, Linick & Schaefer, has been leased by the Randolph Movie Co., Inc., for 11 years, with an approximate annual rental of \$91,000, to start in August.

Balaban & Katz are contemplating the converting of their Roosevelt into a commercial structure, reason being prohibitive rent of \$5,000 weekly for its small capacity.

The daughters of Mark Fisher, leader of Music Master at the Senate, and A. J. Kauffman, general film booker for L. & T., appeared at the Goodman theatre June 3.

Rollo Timponi, manager of the Illinois theatre, which closes this week, leaves for a fishing trip at Eagle River, Wis.

Folks got their money's worth at the Diversey last half, though no headliners were included. Attendance good, acts worked hard and the audience was satisfied. This house gives the acts plenty of assistance from the orchestra pit, with Lee Striker officiating. "Carnival Capers" opened; three males who sing, play "ukes" and "kazoes" to the accompaniment of drumming with two spoons on a washboard, and three young "Ches-

terpet the various moods of the scenes. Everything okay.

Feature picture "Evening Clothes" (Par.). Picture ran an hour, vaude the same, making show just the right length.

The new Belpark theatre, operated by L. & T., discontinues vaudeville and goes into straight pictures.

Frank Gladden, local agent, left for New York on a talent hunt. Harry Santley in charge here.

Ascher's Metropolitan, for colored people, will celebrate its 10th anniversary June 13.

United Artists and Balaban & Katz will pool their interests in the Apollo and McVickers next season.

The Adelphi theatre starts curtaining this week.

ST. LOUIS

By TOM BASHAW

Ambassador — "Rough House Rosie"; "Memory of Garden," stage show.

Garden—Goodman Players in "As You Like It."

Grand Central—"Broadway After Dark"; Paul Sporleder's band.

Grand Opera House—Vaudeville and feature film.

Loew's State—"Tillie the Toiler."

Missouri—"The Telephone Girl"; Brooke Johns revue.

Municipal theatre (Forest park)—"Robin Hood," with Myrtle Schaaf, Alla Rogers, etc.

St. Louis—Belle Baker, Kitty Doner (in person); "Slaves of Beauty."

The Municipal theatre's twelve-week season opened in the big out-

OKLAHOMA CITY

The East Texas Theatres, Inc., has applied for a charter for a \$100,000 corporation to start the nucleus of a chain of houses to be located in East Texas and with houses at Nacogdoches and Lufkin.

The new officers are Sol E. Garden, president; J. C. Clemmons, vice-president and general manager; E. L. Kurth, chairman of the board; J. H. Kurth, Jr., treasurer, and T. R. Clemmons, secretary.

A new 1,500-seat theatre is being built by Griffith Bros. at Maud, Okla.

The Vendome Theatre at Paul's Valley, Okla., has been purchased by L. E. Brewer.

A new moving studio for making two-reel comedies is being built by Abe Wagner and associates at Houston, Texas. A factory site for 17 factories will be included in the development.

Ned Pedige at Guthrie, Okla., has again sold out, this time his Pedigo house being sold to A. B. Momand of Shawnee, who also owns the Guthrie theatre.

Fred Pickrel and associates have purchased their fourth theatre in Ponca City, Okla., the Ritz, owned by Montgomery & Houston.

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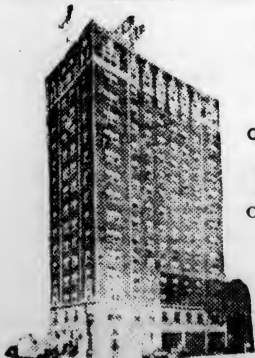
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That fellow Frank W. Vincent sure is a great guy and a handy one, too, for the Orpheum circuit. Possibly if it had not been for him Mr. Gordon, who guides the destiny of the Orpheum circuit so far as entertainment is concerned, would sure had an awful headache that might have carried over Decoration Day and spoiled a great golf game. But this Vincent guy, who stands pretty good with the folks who can do things for the stage, even though they are members of the picture colony, sort of stepped to the front and made it possible to get three picture names to bolster up things and round out an eight-act bill for the Orpheum last week. These three acts possibly meant as much in drawing them in, as did the headliner, Lenore Ulric. That was best illustrated at the opening Sunday night show by the applause they received on their entrance and what was accorded to "Lulu Belle." They, too, did more than merit the applause, as they were the outstanding factors of practically a mediocre bill.

The Orpheum circuit, with the name they have established for 33 or more anniversaries, do not worry much about the type of shows sent here. They know that if anyone has \$1.65 to spend for a stage entertainment they must come to their houses or go without.

Last week the program read that Harry Weber was presenting Miss Ulric by arrangement with David Belasco. However, looks as though Harry figured that for second week he should pull out from under, as the act did not click as he thought it would. So the second week the "Harry" was changed to "Henry." The turn is just one of those obvious ones, presented without effort or enthusiasm by a star and supporting cast, and is undoubtedly figured not to mean much to either Harry or Henry Weber outside of the weekly pay envelope.

John T. Murray and Vivian Oakland, who preceded Miss Ulric in the fourth groove, stole the cake for that portion of the bill. Their comedy song numbers and satire got over great. Would be good idea, with the screen experience and rep of this couple, to take them east if they choose to go, and cash in on both screen reputation and stage ability. Opening the show were the four Cloverly Girls, a fast quartet of club jugglers. Then came Charles Althoff, subbing for Harry Norwood and Alpha Hall. Althoff still doing his rural comedy turn with the fiddle, though not considered so great for the Orpheum a few years ago, was found just to fit, however, when the disappointment came. Althoff was between pictures, and even though he has done this same turn for more than a decade, he managed to goad those \$1.65 buyers better than he had done for years to the Pantage 65c. customers. Just shows that Pan knows good talent when he gets it.

Bert Errol, offering his "Modes and Melodies of 1927," has a rather hard struggle in the trey spot. Really deserved attention, as Bert is good at entertaining. Robert Ames, the third picture name, was next, in a condensed sketch, "Kelly's Vacation," aided by Harry Hanlon. This sure-fire comedy skit was a pushover with the gang out front. Next to closing came Norman Prescott, with his mind-reading or "Signs of the Zodiac," as the program says. He used Murray to give

the answers in comedy way, and provided a most uninteresting 14 minutes with the turn.

Closing were the Aerial Smiths, man and woman on the flying trapeze. They had plenty of thrills, but the audience was headed for the exits.

Only five acts at the Pantages last week, covering a bill that headlined "Danceland," with Gomez and Winona and also featuring the Six Dancing Rockets. Of the quintet the dance revue rated first, Kemper and Bayard, two men comedy team, second, and Cunningham and Bennett Revue third. After that it didn't make any difference. Trade was not so good Decoration Day matinee.

J. J. Collins, juggler, in full stage, opened with some delft manipulations of daggers, cues, chandelier and other paraphernalia. He misused on the cue bit but managed to cover up and go on. Nothing out of the ordinary. Alexander and Elmore, mixed hokum comedy team, followed. They call it "comedy as it should be" in the billing. After a good deal of chatter, coming fast, thick and furious, is discounted, there is nothing in this number two turn to distinguish it from a couple of hundred others. All of the patter and gags, most of which was out at the elbows, went for a clean miss with the mob out front.

Things broke better for Cunningham and Bennett. Though the same act the couple have been doing for quite a stretch, it is still staple and saleable. Cunningham's act in the hole, as ever, was Kipling's "The Ladies." The two other numbers, Dutch and rube, didn't do so well for the pair. Cunningham's pipes are still as strong and good as of yore, with Miss Bennett taking care of her share. Girl and boy hoofs fill in but show nothing above average. Kemper and Bayard were liked. The comic, affecting a nance collegiate type, wowed 'em from the start. The straight man was not bad but had to step fast to keep up with his partner. The act is a push-over for vaude fans.

The "Danceland" revue closed to appreciable returns. For a flash act this turn is way ahead and measures up strong in material. Picture houses could use all or part of it to advantage. The opening Dutch doll number gets a good start and holds 'em tight from then on. Gomez and Winona, dance team, hold the spot all the way with some excellent interpretative work and bang-up terpsichore. The six girls are an aggregation of steppers that did themselves proud. The Indian number was the best for both the girls and the team. The former executed some perfect steps in a union that brought attention, while the latter held everything with an Indian adagio that showed up the couple individually and collectively. A black bottom by a boy filled in between the two numbers. Man and woman singers assist the dancers and work in blackouts preceding the finale. A few of the skits are okay but should be cut in number. A spring idea, utilizing a good-looking set, was strong enough for a closer, with the dance team again to the fore. A nifty radium flash finale is effective for the curtain.

"No Man's Law" (Pathe) on screen.

State Labor Bureau's ruling, through its attorney, Charles F. Lowy, that it could not operate without an employment license, forced the Screen Library Service, Inc., of 5751 Hollywood boulevard, to comply with the order. The Screen Library Service became entangled with the Labor Commission through its testimony in the Hollywood Cinema Test School cases, which came up for a hearing several weeks ago. Attorney Lowy at that time found insufficient evidence for criminal prosecution against the "Test" school, but ordered an investigation into the facts of the Library Service. Lowy found that the organization was publishing a catalog of names, address and photos of people, which they submitted to producers and casting directors in the motion picture studios for the purpose of securing their work. According to law that constitutes

an employment agency, stated the attorney. Brooks B. Harding is president and general manager of Screen Library Service, Inc.

Jack Axelrod, newsboy accused of peddling a San Diego sheet containing objectionable matter in reference to the exploits of Alcee Semple McPherson, evangelist show-woman, was placed on probation for two years by Municipal Judge Fredrickson, after suspending an imposed fine of \$100. The boy, through his attorney, Nathan O. Freedman, waived his previously demanded jury trial and pleaded guilty. Other vendors of the paper, arrested with Axelrod several months ago while selling it on the streets here, were convicted after trials.

Charles H. Wuerz, in charge of the theatres in Pasadena for West Coast Theatre, Inc., to stimulate trade during June, July and August, is offering five prizes of two tickets each at the Monday night performances to his patrons, which will entitle them to round-trip tickets to Catalina Island. The tickets are good at any time. Business at the Colorado Monday nights has picked up since this innovation.

Mrs. Mildred Davis Lloyd, wife of Harold Lloyd, screen comedian, is recovering from a two weeks' illness of bronchitis, which narrowly escaped turning into pneumonia. Mrs. Lloyd suffered a relapse when she got up against the doctor's orders to participate in her three-year-old daughter's birthday party. She will be confined for another week at least, according to the attending physician.

"A Man's Man," by Patrick Kearney, with Charles Ray, Patsy Ruth Miller, Ralph Ince, Lucila Mendez, Carmelita Craghty and Harry Crocker, will be presented at Gamut Club, starting June 12, for a six-day run, by the Little Theatre of Los Angeles, formerly the Potboilers.

American Theatrical Hospital Association's 14th annual election was held with Judge Joseph Sabath re-elected president for a fifth term; Ralph Kettering, vice-president; U. J. ("Sport") Herrmann, 2nd vice-president; Aaron Jones, treasurer; and William G. Thomas, assistant secretary.

A new contract with the American Hospital has the association guarantee \$11,000 annually for four years for free medical and surgical service for members of the profession. Dr. Max Thorek will be head surgeon for the four-year period.

Furthering of the Little Theatre movement in Santa Paula, Cal., was decided upon at a meeting of 50 persons at the woman's clubhouse there, with the organization of the Santa Paula Community Players. Committees will be named to handle play reading, casting, production, publicity, ticket selling, etc. Membership fee to active members will be \$1.

William H. Crane is recovering here from a ruptured blood vessel in his foot. The accident occurred at the Metropolitan Opera House in New York, where Crane was taking part in the annual Lamb's Gambol.

"The Great Necker," by Elmer Harris, opened June 7 at the Belasco with the following cast: Nat Carr, Allen Conner, Jane Worthington, Clare DuBrey, James Donlan, Alma Powell, Hope Brown, Frank Dawson and John Wagner. Taylor Holmes has the lead.

Christian Kiessling, secretary to State's Attorney Robert Crowe, has temporarily gone back to show business by taking the management of "Twinkle, Twinkle." Kiessling, before he went to the State's Attorney's office 17 years ago, was with the old Grand Opera House. Charley Vion, manager, "Twinkle Twinkle," left for Boston where the show goes next, leaving Kiessling in his place.

Phoebe Storry, secretary to Milton Weil, was awarded \$2,000 damages against Young's Beauty Shop for burns received while undergoing a permanent wave. Municipal Judge Gentzel made the award.

With "The Little Spitfire" not being a hit at the Hollywood Playhouse, arrangements are on hand now to follow it with "If I Was Rich."

Carrell Springfield is now booking the Strand, Agency, Ill.

Honore Sistare opened the National Theatre June 5 with summer stock. He also has stock in Waukegan.

Raymond Hitchcock, at the Palace, leaves for Hollywood at the termination of his engagement to

fulfill a three weeks' movie contract.

Stewart Delang, former manager, Star theatre, now managing the Karlo.

Charley Leroy, director, State and Congress burlesque house, married Angelus Lee, soubrette from the show.

Stanley Price closed his stock at the Temple, Hammond, after thirty weeks.

Jack Devereaux, son-in-law of John Drew, passed through Chicago on his way to San Francisco, to bring Mr. Drew, who is ill, back to New York.

There is talk of stock going into the Playhouse here.

"The Shanghai Gesture" (Florence Reed), opens at the Biltmore, June 13.

Louis Gottschalk, musical director at the Forum, will direct the music for "Robin Hood" in Hollywood Bowl June 14, 16, 18.

OAKLAND, CALIF.

By WOOD SOANES

Rumors are again current that Henry Duffy, San Francisco stock producer, plans an invasion of the local territory offering opposition to George Ebey's Fulton stock in a new theatre to be constructed on Seventeenth street between San Pablo and Telegraph.

Should the advent of Duffy materialize it will result in an interesting stock war. Ebey has weathered several oppositions since the remote days when he left the house management of the local Orpheum to start in business for himself at the old Macdonough.

This week (June 5) Ebey will put in "Alias the Deacon," with Berton Churchill, Frances Slosson Underwood and several other of the originals who have been in Hollywood for a season. He will fill out the troupe with his stock company, giving the others their vacations. The orchestra price will be tilted from \$1 to \$1.25 at the evening performances during the run.

Lucile Webster has just finished two weeks in "The Butter and Egg Man," success being fair, but nothing phenomenal, as it was withdrawn after two weeks instead of continuing a third, when "Alias the Deacon" was scheduled to have started. The Fulton has been doing a big business all season, "The Patsy" going 13 weeks.

Horace Heidt, for some time dance master at the Athens Athletic club, moves his orchestra to the American next Saturday, replacing John Wharry Lewis, who is going to New York to be assigned a Public post. Heidt recently made a Victor record and the matter is being stressed in the publicity.

Will Walsh, pioneer California newspaper man and father of Walter Walsh, electrician at the State musical tab, died last week following a stroke of apoplexy.

SEATTLE

By DAVE TREPP

Metropolitan—Dark.
Fifth Avenue—"Knockout Riley."
Pantages—"Cradle Snatchers" and vaude.

Moore—"Little Miss Blue Beard" (musical comedy).

Coliseum—"Captain Salvation."

Blue Mouse—"The Brute" (2d week).

United Artists—"Convoy."

Columbia—"The Claw."

Palace Hip—"The Rise to Fame" and musicale.

Embassy—"Don't Marry for Money."

Strand—"Shadows."

John Hamrick, owner of string of houses in this state, and Vitaphone magnate in Seattle and Portland, is back from trip to New York, where he went to personally view and se-

lect short subjects and Vita acts for his houses. He is delighted with reception accorded Vita here. His Blue Mouse seems well adapted, getting excellent tonal effects.

Jensen & Von Herberg opened their most pretentious neighborhood theatre in Seattle last week in Ballard, when the Arabian, in the new Eagles home, started its career. "Venus of Venice" was the feature.

Manager Muller at Palace Hip is again using lots of printers ink in the dailies, with Slade and Taylor's musical company having the call. This show is in its eighth big week.

The California Collegians were at the Egyptian the past week with "McFadden's Flats" and a dozen vaude acts. It was a record show at four bits.

Casper Fisher, head of Washington Theatres, Inc., now building the new 3,180 seater at Seventh and Olive streets, states house is already leased to Grauman, according to report.

Big combine of theatres has been made at Bellingham, the Pacific Northwest Theatres, Inc., buying four of five houses at stated \$250,000. The company recently opened its Mount Baker theatre there. A price war followed. Announced same prices will prevail and none of houses will be closed.

OMAHA

By ARCHIE J. BALEY

The Clement-Walsh Players close at the Brandeis this week for the summer. It is their 49th week since opening last summer. William C. Walsh, managing director, has renewed his lease for another year and reopens with the same company in September.

Harry David, general manager, A. H. Blank-Public houses, pulled a fast one by hopping from Sioux City, Ia., to Omaha last week in an airplane.

The Sun (movie) and World (Pantages and movie), both owned by the World Realty Company, have made a special Sunday matinee price of 35c. until 2 p. m. The Riviera (Public) has a 40c. price until that time, the regular toll being 60c.

Babe Ruth struck out in Omaha. Although aided by excellent publicity and a tie-up with the municipal amateur baseball association, his picture, "Babe Comes Home," was a flop at the Rialto on a four-day stand.

DENVER

Broadway—Dark until "Trelawney of the Wells," June 16.

Denham—"No More Women" (stock) closes season June 11.

Orpheum—Dark.

Aladdin—"Great K. & A. Train Robbery"—Vita.

America—"Resurrection."

Colorado—"White Gold."

Rialto—"Frisco Sally Levy."

Victory—"Captain Salvation."

State—"That Model From Paris."

Frank Woollen, local P. A. for the Public houses for the past year, is leaving for the B. & K. houses in Chicago. He is succeeded by R. A. Wiegand who came in from New York last week.

The local U. house, America, is opening its first week without the assistance of the stage band with the U. A. feature "Resurrection." They hope to have the organists carry the house through the summer.

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MONTREAL

Inquiry into the Laurier Palace disaster of last January by the Royal Commission continues, although thought to conclude early last week. Ameeu Lawand, proprietor of the ill-fated theatre, was in the witness box and told the court that several police officers in his district had passed for their families. This was confirmed by J. E. Bowie, manager of the house, who added that the police had asked for these family passes and that he could not refuse them. There was no particular reason—such as special services—for the issuance of these passes. Camille Bazy, former ticket-taker at the Laurier Palace, told the court that when a city hall inspector was coming, he was tipped off in time and warned not to sell tickets to children under age. It was, he said, Lawand who had been informed from the inspector's office.

Count Raoul de Roussy de Sales, head of the Quebec Censorship Bureau, said that the picture being shown at the time of the disaster, "Get Them Young," was not specially classed for children.

Both Lawand and Bazy who are out on bail on a charge of manslaughter were given protection by the court. Mainly, the evidence before the court was by parents who had lost children in the fire. In one case a father had given his sons permission to go out that January afternoon because they told him they were going to see a baseball game, and most of them claimed they did not know their children were going to the theatre.

BUFFALO

By SIDNEY BURTON

Buffalo—"Resurrection," Patches, The Ingenues.
Hipp—"Ritzy" and vaude.
Loew's—"Frisco Sally Levy" and vaude.

Lafayette—"Wolf's Clothing"—Vita and vaude.
Great Lakes—"Yankee Clipper" and vaude.
Court Street—"Cradle Snatchers" (McGarry Players).

A first run picture theatre seating 3,000 at Main and Utica streets, may be built by the Schine interests. It built it will offer competition to the Regent, directly across the street.

The performance of Leon Blanc (Yiddish) at Shea's Court Street Sunday night grossed under \$900.

The Olympic in Lafayette Square will be razed June 10. The house, formerly under lease to Universal, is now owned by the Marine Trust Company.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"Apple Sauce" (stock).
Keith-Albee Temple—Vaude.
Fay's—Vaude and Vitaphone.
Victoria—Vaude.
Eastman—"Rough House Rosie."
Piccadilly—"Matinee Ladies."
Regent—"Blind Alleys."

Miriam Hopkins, leading woman of Lyceum Players, has been out of the stock here for the removal of a chicken bone that had caught in her throat. She is at her home in New York but returns to Rochester in two weeks.

Concessionaires along the lake so far have fared badly owing to almost constant rains with consequent low attendance at the resorts.

One new angle to the advent of "wet" Ontario is the attempt being made by two local promoters to finance a fleet of small power boats to carry parties across the lake. The boats each would carry a party

of twenty-five persons and could make the trip in an hour and a half. The boats, according to the promoters, would put into Coburg or Prescott, Ont.

The Piccadilly (film) inaugurates a new summer policy of two first run features. The presentation of double feature bills comprising only first run pictures is a real departure in picture entertainment here.

Three day opening of the new Rustic Gardens, in the Terminal Building, featuring Leonard Campbell's Gardinians, ended Saturday night with a bill headed by Tommy Weir, tenor, Miller and Hawkins, novelty pair, the Rustic Garden Revue (S). The Gardens are broadcasting through WOKT.

PORTLAND, ME.

By HAL CRAM

Jefferson (Musical Stock)—"The Fly."

"Keith's" (Stock) — "Square Crooks."

Strand—"Babe Comes Home," "Rough House Rosie."

Empire—First half, "Three Hours," "Salvation Jane"; 2d half, "Long Pants," "Price of Honor."

Colonial—"Desert Gold," "Dancing Mothers"; 2d half, "Hidden Loot," "The Sap."

Portland—First half, "Brand of Cowardice," "Fighting Love"; 2d half, "The Scorchers," "Sparrows."

Elm—First half, "Flaming Frontier," "Lost at Sea"; 2d half, "The Red Mill," "The Monkey Talks."

Edith Thayer is to be the visiting star this week in the Jefferson theatre musical stock's production of "The Fire-Fly." Attendance at the opening week light.

The 101 Ranch Wild West plays two performances here on June 20. Sells Bros. Circus will play here the following week.

BRONX, N. Y. C.

Joseph J. Scholer, formerly of Fox's, Philadelphia, is managing Mount Eden theatre, pictures, J. Paul has returned as manager of the Forum. Both of the Consolidated chain.

Nils T. Granlund (N. T. G.) broke one of his own records for personal appearances last week, when he conducted three beauty contests in as many Loew houses—Boulevard, Elmsmere and Grand—on one night. They were semi-final events for district representatives in the beauty contest which is part of the Bronx Borough Day parade, this Saturday. The winner will represent the borough in the next Atlantic City pageant.

Sam B. Flaschnick, manager of the New 125th Street theatre, has organized a production agency with Jack Unger. Flaschnick will continue in charge of the New 125th Street.

NEWARK

By C. R. AUSTIN

Proctor's—Vaudeville—"Quarantined Rivals."

Loew's State—Vaudeville—"The Magic Garden."

Newark—Vaudeville—"The Little Adventurers."

Mosque—"Resurrection"—Vaudeville.

Brantford—"His First Flame"—Vaudeville.

Fox Terminal—"Is Zat So?"—"Say It with Diamonds."

Rialto—"The Yankee Clipper"—Vitaphone.

Capitol—"Exploits of U-35"—"See You in Jail."

Goodwin—"The Tender Hour."

Orpheum—"Creole Follies"—Pictures.

Vice-Chancellor Backes has issued an order directing stockholders and creditors of the bankrupt Essex Kennel Club to show cause why an offer of \$260,000 for the club's tract of 11½ acres should not be accepted. The offer is made by A. H. Springer of Chicago, and it is supposed that Springer intends to resume whippet racing at the track. A mortgage of \$210,000 on the grounds is held by Dr. Edward Weston.

Ringling Brothers-Barnum & Bailey circus reported having had very bad business on the road due to bad weather. On Decoration Day in Newark, however, they turned them away, and on the following Tuesday over 10,000 were inside the big top at night. The show was rushed and closed at 10:10.

Some of the Stanley-Fabian residential houses have given up continuous performances and are running three shows daily for the summer.

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By HARDIE MEAKIN

Belasco (Shubert)—Dark.
National (Rapley)—Steve Cochran stock. This week, "Butter and Egg Man"; next, "Pollyanna."
Poli's (Shubert)—Dark.
Earle (Stanley Co.)—Vaude-acts.
Keith's (K-A)—Vaude.
Strand (Linkins)—Dark.
Gayety (Columbia)—Dark.
Mutual (Mutual)—Dark.
Wardman Park (Theatre Guild)—Pets.

Pictures

Columbia—"Mr. Wu"; next, "World at Her Feet."
Little—"Living Dead Man" next, "Broken Blossoms" (revival).
Metropolitan—"Cradle Snatchers"; next, "Getting Gertie's Garter."
Palace—"Special Delivery" and stage attractions; next, "Kiss in a Taxi" and Anatole Friedland's Revue.
Rialto—"Love's Greatest Mistake" and stage attraction; next, "Fast and Furious."

Since Otto F. Beck ironed out his differences with the Stanley-Crandall company here and returned to the organ at the Tivoli he is being heavily featured. A solo is contributed, with the stage utilized for scenic effects to enhance the number.

Father Hurney, head of the local Catholic Actors' Guild, officiated at the funeral of Julia Mitchell, 70, who died here last week. Miss Mitchell was a former vaudeville headliner.

A. E. Lichtman, white owner of the colored Howard, who recently took over the Lincoln from the Stanley-Crandall chain, has added another, the Royal, at 1329 Pennsylvania avenue. This three-link chain of colored houses, two devoted to pictures, are all doing well. Lichtman proposes to book some of the attractions from the Howard into the Royal.

The Columbia is spreading on the advertising for Lon Chaney's "Mr. Wu." Space even exceeds the Palace, the other Loew house, a new departure.

A grind picture house on 9th street (Leader), running of the Lindbergh flight, caught fire. John Dawson, operator, called the fire apparatus and helped in extinguishing the blaze. Over 100 patrons were in the house, owned by Sidney Lust. They remained seated.

SYRACUSE, N. Y.

By CHESTER B. BOHM

Wieting—"The Little Spiffire" (Frank Wilcox Co.).

Temple—"New Brooms" (Temple Players).

Savoy—"Sweet Sweeties" (Cress Hillary Co.).

B. F. Keith's—Vaudeville-pictures.

Strand—"Resurrection" and Vitaphone ("Song of the Volga Boatmen," Will Oakland and Miller-Morrissey Revue).

Empire—"Matinee Ladies."

New Eckel—"Rough House Rosie."

Harvard—"Ladies at Play."

Palace—"Casey at the Bat."

Regent—"The Lady in Ermine."

Sawyer—"The Eagle of the Sea."

Rivoli—"The Cruise of the Jasper B."

The Thespian Dramatic Society of Elmira College produced "The Tempest" in the outdoor theatre on Monday and Tuesday evenings. Direction of Geraldine Morrow.

The Little Theatre at Ithaca closed its season with the Cornell play, "The Piper," poetic drama. Dean Rollo A. Talcott directed.

Benjamin Friedman, song plugger, is appearing at the Empire this week, singing two numbers as part of Paul H. Forster's organ novelty.

"Spanish Moon," operetta written by Kenneth E. Kostenbader and produced by Tambourine and Bones, musical comedy society, of Syracuse University, this spring, has been purchased by the Rogers Producing Co., which specializes in staging amateur musicals.

Edward O'Connor, stage manager, Wilcoxians, has resigned, it is reported. O'Connor is said to be dissatisfied with his local berth.

The Silver Eagle Picture Co., which has a studio in the Southern Tier, is due in Geneva shortly to shoot exteriors in the Finger Lakes region.

Fire in the projection booth of the Valley theatre, Afton, resulted in a near-panic. Children in the audience were uneasy when the flames broke out, but were escorted safely through side exits.

Syracuse draws a total of three sawdust shows this summer. Sells-Floto, the first in, will be followed next week (June 15) by Ringling-Barnum & Bailey's, while the 161 Ranch is announced for mid-July.

This is the largest outdoor program here in years.

"The Herald" will quit the South Warren street newspaper row with the completion of a new plant, Franklin and Noxon streets. It is within easy access to the new Syracuse postoffice and the site generally favored for the new Central depot. The plant will be devoted wholly to the production of the paper. The dramatic department will be taken out of the news room proper and housed in a separate office, permitting a concentrating of files, morgue, etc.

MILWAUKEE

By HERB ISRAEL

Davidson—"Cradle Snatchers" (McCoy stock).

Miller—"Gingham Girl" (McCall-Bridge stock).

Gayety—Burlesque stock.

Alhambra—"Winning of Barbara Worth."

Garden—"The Magic Garden."

Majestic—"The Overland Stage"—Vaude.

Merrill—"Music Master."

Palace—"Heart Thief"—Vaude.

Strand—"Whirlwind of Youth."

Wisconsin—"Tillie the Toiler."

Magda Schmidt, Milwaukee concert violinist, just returned from a six-year tour of Germany, is featured in the Wisconsin stage bill this week.

Eddie Harris, burlesque comic in stock here, has been signed at the Alhambra for a dance presentation under the name of "Frozen Face" Harrigan.

The Empress burlesque stock, which closed May 31, has been playing one-nighters in Janesville, about 30 miles from here.

A stiff shake-up in the detective forces here gives Milwaukee a new morals squad to supervise theatres.

For many years the theatres were supervised by Detectives Bert Stout and Joseph Malone. A few months ago Stout was replaced by Gerald Young, who, with Malone, supervised the houses, the burlesque theatres particularly getting the eagle-eye several times a week.

That the city officials were not satisfied with the work of Malone and Stout became evident when two policemen were assigned to the burlesque houses and subsequently arrested two shimmy dancers.

Immediately following the arrests, Malone and Young stopped making the rounds and the policemen were assigned the censoring duty. Now the detective chiefs announce that the police women have been ordered off the work and hereafter five detectives, Gerald Young, John Dega, Arthur Grundman, Vance Chamberlain and Frank Beer will be the morals squad. The latter four have just shed their uniforms and been added to the detective squad, while Young has been a plainclothesman about a half year.

MINNEAPOLIS

Shubert—"The Boomerang" (Bainbridge stock).

State—"The World at Her Feet."

Strand—"Babe Comes Home."

Lyric—"See You in Jail."

Grand—Revelal week.

Hennepin-Orpheum—Vaudeville-Pictures.

Pantages—Vaudeville-Pictures.

Seventh Street—Vaudeville-Pictures.

After each current State show an interior scene of "Pleasure Pirates" is shot. This is the Minneapolis written and acted movie which Berkova Productions are producing for F. & R. with David Smith as director. The Minneapolis "Journal," local daily and Sunday publication, gave F. & R. the greatest tie-up for the stunt in local history.

Pictures presented during the current semi-annual revival week at the Grand are "The Sea Beast," "The Volga Boatman," "Phantom of the Opera," "Broken Blossoms," "The Four Horsemen" and "Across the Continent." Change of bill nightly.

With singers from the Metropolitan and Chicago grand opera companies an outdoor performance of "Carmen" was given by the University of Minnesota in its 55,000-seat stadium this week.

"Buzz" Bainbridge has booked Blanche Ring in "Cradle Snatchers" to follow Martha Redman at the Shubert June 19. It will prolong the season of the Bainbridge Players several weeks.

CINCINNATI

By JOE KOLLING

Grand—"Charley."
Cox—"The Donovan Affair."
Palace—"Ritzy" and K-A vaude.
Empress—Stock burlesque (Mutual).
Capitol—Vitaphone and "Don Juan."
Lyric—"Rough House Rosie."
Walnut—"Getting Gertie's Garter."
Strand—"Fighting Love."
Keith's—"Nobody's Widow."

Cool and rainy weather for fortnight boosted theatre and cafe patronage, but cut into outdoor business.

Woodward's stock ends 40 weeks at the Cox, which will remain dark until Labor day.

The Zoo has Wheelock's Indian band this week. The ice show with pro skaters is again operated by Manager Charles Miller. The jitney dancant has Charles McClure's orchestra for the eighth successive season. At the clubhouse is Alvin Roehr's dance band.

Green Mill, dancant in the summer camp colony of the Little Miami River, with Cliff Burns' orchestra, is in sway for the outdoor season. The Land of Dance, open air floor at Peebles corner, has Alex Jackson's Plantation orchestra.

Castle Farm is featuring Jean Goldkette's orchestra and floor acts. At Swiss Garden, the other leading local suburban cafe, Sissle and Blake are filling their third engagement, with Ross Gorman's Virginians as the dance band.

"Charley," three-act comedy by Cliff Goldsmith and J. C. and Elliott Nugent, is having its premiere by the Walker stock. "The Poor Nut," comedy by the Nugents, which had its premiere here in 1926 by the Walker Players, was repeated last week at the Grand with Elliott Nugent in the title role. He is starring in the new piece with Norma Lee, Larry Fletcher and Aldrich Bowker.

PITTSBURGH

By JACK A. SIMONS

Pitt—"Bluebeard's Eighth Wife" (2d week).

Academy—"Red Hot" (Mutual).

Duquesne Garden—"The Gingerbread Man."

Davis—"Senorita" and vaudeville.

Aldine—"Lovers" and Benny Rubin.

Grand—"The Tender Hour."

Olympic—"Better 'Ole"—Vita.

Harris—"Prairie King"—vaude.

Liberty—"Tender Hour."

Regent—"The Better 'Ole" and Vitaphone.

State—"Cabaret."

Cameo—"Monte Cristo."

Everything was Chinese at Loew's Aldine last week with the exception of \$26,800 in good American coin that rolled in at the box office in one of the best weeks the house has had in a long time. "Mr. Wu" was the picture, Benny Rubin and Ralph Harrison's Midnite Sons the entertainers, and Harry Greenman, the manager, who provided everything else Chinese. Extra night shows. To top the whole thing off some unscrupulous person stole Greenman's nice big sedan. What made it the tougher is the fact that Greenman has just moved from a downtown hotel out into the suburbs.

After five weeks "Kongo" closed Saturday at the Gayety (Columbia), and the house is dark.

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CAPITOL, N. Y.

(Continued from page 21)

small or large numbers. Probably present again, eight of them, backing up for atmosphere in the "Neapolitan Love Song," pleasingly sung by Carlo Ferretti.

Another musical turn had Edgar Fairchild and Ralph Ralinger opposite each other, at the extreme ends of two grand pianos backed against one another. The pianists were permitted the longest time of any turn. Jane Overton broke it in the center, to the accompaniment of the pianos, to do a step dance. It wasn't what Miss Overton did; it was how she had been staged. On an elevated platform above the stage considerably, and in an oval set. The girl was over before she started. It's a tap dance on high. Remarkable how these picture houses can stage the most ordinary of acts and make them stand up like feature turns. The piano bit as a whole did well, with the pianists using likeable numbers of current popularity.

The news weekly held a mixed collection of views, the Columbia take-off among them, also Lindbergh views, the latter drawing applause, with but a scant smattering for the Chamberlin-Levine departure.

In "Pageantry of India," scenic, there are so many elephants that those seeing it and having viewed "Chang" will immediately suspect the mammoth elephant herd of "Chang" was an assembled one. This short will do "Chang" no good, before or after, but was probably made before "Chang" was or at least with no knowledge of the other picture's big kick.

The feature film closed the show, to near capacity at the end of the second performance. The orchestra was light when that performance started Sunday afternoon. While it was going on, a sudden thunder shower came out of a clear sky, raining briefly, but sufficiently to drive 'em in. Sime.

CAPITOL

(CHICAGO)

Chicago, June 3. Everything fine from the box-office angle at this house this week, but not so good in entertainment. Pictures and Vitaphone okay, but stage presentation, nix.

Feature picture was "Mr. Wu" (M-G-M). With a picture of Oriental horrors, the house might have offered a comedy stage show to stand it off, but it didn't. The only laughs in the Vitaphone program were when Joe Brown did his "The Reformer" sketch. Brown has played it around for quite a while, but it seemed to be new to this audience. Included in the Vita program are Vivienne Segal and John Charles Thomas singing the "Sweetheart Song" from "Maytime," and Johnny Marvin singing songs ac-

companied by his three jazz maniacs.

Newsreel and a couple of shorts. As this house does a 45-minute jazz presentation, no overture nor organ solo. This week's presentation, entitled "Over There," with Del Delbridge and band. This stunt supplied the patriotic angle so necessary to a Decoration Day show, and gave everyone a chance to applaud vociferously when the usual patriotic tableau was shown. The band was dressed in regulation army uniforms (ill-fitting, but nevertheless regulation), and gave a stirring rendition of one of Sousa's marches.

Business was good. This house is the prettiest in town, and though the stage presentations are not the best, they are at least fair, and, with the Vitaphone as additional drawing card, Cooney Brothers have a winning combination.

PALACE

(WASHINGTON, D. C.)

Washington, June 7.

At 35-50c, the current line-up at this Loew house is a real buy. Lou Sidney has sent down some fine material, excellently dressed, routine and sold in such a manner as to justify a rave.

House staff, with Colby Harri-man at its head, has dressed that stage on a \$3 production scale and lighted it, too. This had a lot to do with putting the show over. One set utilizing a revolving stage for the entrance of the adagio dancers, Adler and Bradford, was a pip.

Tom Gannon's orchestra does a "Moonlight Nocturne"—medley of moonlight numbers, finishing with William Raymond and Pauline Healy vocalizing the final number. Here, too, was some more worthwhile utilization of lights that enhanced not only the overture, but Raymond's solo rendition of the number and Miss Healy's voice obligato.

Topics was in for the first time in several weeks in place of the Fables which prepared the way for Rome and Dunn. International with shots of Chamberlain's take-off and more of Lindbergh in Paris was again first in the town with the spot news material.

Dick Leibert and Tom Gannon did a musical "argument" as to which was best liked, the organ or the orchestra, with special slides, that actually stopped the show. Their names were used in the slides and the personal stuff clicked.

Dave Harmon and his orchestra were next with a couple of numbers, giving way to Adler and Bradford, whose adagio work brought gasps and much applause. Following this Rome and Dunn were brought back to again click, with Harmon's group following with a comedy number on "Sally" and then a hot tune that topped everything off well. To follow in as many bands as Harmon had to in coming in here the response speaks well for his particular brand of music.

There is some tough opposition ahead for the Palace. Let the house hold to this standard of entertainment and it will more than get its share.

Though the afternoon was slightly off, the night business Sunday came back with a tremendous rush. "Special Delivery" was the feature rounding out what is billed as the summer edition of Jazz Week. Meakin.

MARK STRAND

(BROOKLYN)

Brooklyn, N. Y., June 5.

"Resurrection" (LaRocca-Del Rio—U. A.), is the big attraction this week. The Brooklynites must have heard plenty about this feature and the week-end business portends a possible holdover for the film. This is a radical departure for the Brooklyn Strand considering that its features are second-run in Greater New York, the Manhattan Strand having first call on the film product. If "Resurrection" holds over for a second week, it will be remarkable in view of the film's preceding three weeks in New York.

The debut of Art Landry and his Victor recording orchestra with a Paul Ash policy was intended for last week instead of this when the film carried everything. However, the same holdover switch of "Resurrection" at the New York Strand

necessitated shifting Ted Lewis and Band into the Brooklyn Strand.

Landry makes the third "name" band in the metropolitan district to officiate as the musical backbone of the presentation programs. Paul Whiteman at the Paramount and the Jazzmanians at the Roxy, like Landry, are in for runs. The Brooklyn Strand's bandman is slated indeef, with four weeks' programs mapped out in advance.

With the picture predominating, the band did not show up to best advantage. They are a nice-looking bunch, well schooled, but didn't develop the fast pace expected, seemingly working under wraps because of the nature of the feature. "Russian Lullaby" was baritone by Walter Smith in keeping with the Tolstoy film subject. Farley Sisters also contributed with a dance double. The clashing blonde and brunet personalities and their obvious dissimilar appearances suggests the Farleys assume another billing of two separate surnames, whether the relationship is genuine or not.

Landry's stuff will not be gone into because of the apparently handicapped program. The heralded "Jazz carnival" for next week suggests a better opportunity for judgment. Abel.

STATE

(NEW ORLEANS)

New Orleans, June 2.

Loew's State is dependent upon its feature picture—Milton Sills in "The Sea Tiger"—for any business it hoped to achieve this week. The vaudeville end was somewhat remiss minus anything especially catchy or that appealed particularly. Just a quintet of acts, most fortunate to be playing. Not a box-office name to whet the variety section, either, so that it became necessary for the Sills film to catch the pennies. Business above the average, which might be construed two ways—Sills, or the end of the flood scare.

Eileen and Marjorie were in the opening niche. Ran to tumbling mostly, and approved in the main. The more abbreviated member was voted the more competent, coming in for greater acclaim than her gymnastic sister, although the latter received attention through striking personal appeal. Some variance in routine is needed. Carey, Ellsworth and Marr skidded the works, people in front paying little heed to their leaden endeavors. Sans talent or even an approach to talent, the three merely gabbed and sang, cluttering the stage for a space.

Ralph Fielder and Girls, with Eddie Heff, occupied the stellar position rather pleasantly. The girls of the revue were liked immensely, while Heff proved a "straight" of parts, about the best noted around in months. Laughter evolved from the burlesque hits. Fielder should "punch up" the finish and cut his "money changing" scene about two minutes. A neat little number in its way, but rather light weight for headlining.

Zuhni and Dreis were treated in negligent manner. Same costuming, patter and reference to "your old man and my old man," ad infinitum. Summarizing, Zuhni and Dreis yelled, but the crowd did not. Holland Dockrill Co. were in the closing spot.

OUTDOOR FIGHTS

(Continued from page 48)

Including Mickey Walker, former welter king.

Won With Body Blows

As always Dundee was slow in starting. The early rounds were in Latzo's favor. From the fourth round on, however, Pete had a busy time stopping Joe's slams to his lower ribs. Countless times did Dundee sink his right into Latzo's left side. Pete became sore and weary. He attempted to rally. Several times he landed with a right cross to Dundee's jaw but the sting was out of the punches for Joe took them without flinching. More often Latzo's attempts to land were fended off by Dundee's up-raised arms. Latzo never thought of uppercutting, in fact his repertory of socks seemed limited.

There was some difference of opinion about the decision, but it was greeted with a cheer and perhaps 90 per cent. of those present agreed that it was just. If Latzo was weakened in making the weight he should fight in the middleweight class.

Dundee earned the right for the title shot. He has been beaten only by Eddie Roberts, the Coast boy who knocked him out in the first round in Frisco. Later they met at the Garden where Joe was nicked on the chin again and took a count, only to get up and beat his man. They say that Roberts is really a middleweight but it is conceded that Dundee is a natural welter.

Hudkins a Contender

Next in line for the welter crown is the savage, untiring Ace Hudkins. The "wildcat" from Nebraska pounded Al Mello, of Boston, badly at the Queensboro earlier in the week. Mello, a southpaw, came on

with a record for knocking 'em cold with his left. Hudkins kept him so busy stopping punches from all angles that Mello didn't have much chance to show his wares. Towards the close Al was weary and nearly all in. He did land on Ace's chin a couple of times, but Hudkins can take it. For how long will be decided in the future.

The semi-final at the Polo Grounds was a flivver. George Courtney and K. O. Phil Kaplan started a socking match in which the latter was getting the worst of it. In the second round Kaplan deliberately hit Courtney in the groin and lost on the foul. Last summer the pair met here and the same thing happened, only that time it was Courtney who committed the foul.

NEW ORLEANS

By O. M. SAMUEL

Saenger Theatres, Inc., has taken over the Tudor in toto, the Schiros having gladly turned over their share in the house, after a net loss of over \$20,000. They are local show merchants who took a flyer in pictures. Very wealthy, they're not worrying over their loss and have charged off their film alliance to "experience." Nice little money loser, the Tudor. The house was a "lemon" when Gene Pearce sold it to Schiro. Just a store show fading into oblivion, along with thousands of others.

The St. Charles has closed after an indifferent season with stock. The company on view during the season was the poorest of the several that have appeared locally in many years.

Will Rogers' single performance for the flood sufferers, given at the Saenger last week, grosses close to \$40,000 in box office sales and contributions. Rogers remained here for several days and then traveled over the flooded district in order to fully acquaint himself with conditions. Only Lindbergh landing in Paris received greater hurrahs than the mayor of Beverly Hills.

T. L. McDermott of the dramatic department of the New Orleans "States," has recovered from a serious operation. McDermott is one of the best beloved chaps along the Rialto.

Jean Bedini of the sainted Willie Hammerstein days when the Victoria was the crossroads of the vaudeville world, proved an attraction par excellence at the Orpheum last week, presenting his own conception of what a variety unit should encompass. Individual introduction a la Al Reeves. Then acts in one in snatches of their usual offerings killing wails between scenes, while those working in full stage were backed by a company serving to lend musical comedy atmosphere. Some of the scenes were a trifle racy for vaudeville, but put over nicely.

Irene Ricardo shone as a broad comedienne here; ditto Hurst and Vogt, the clowning bringing uproarious returns, while Hurst earned his share of local fame as a politely, impolite juvenile. In between the Di Gitanos got heavy applause for light dancing, and the immaculate Bedini, with his comedy assistant, went through their familiar juggling routine. And, oh yes, there was a chorus, nice looking girls in nice looking costumes. The Interstate can thank Bedini for this effort, a different idea at a time when vaudeville needs ideas—among other things!

DETROIT, MICH.

By JACOB SMITH

Lafayette—"Thirteenth Chair." Bonstelle—"Dear Brutus." Cadillac—"Night Owls." Garrick—"Broadway" (8th week). Shubert-Detroit—"False Shame." Michigan—"Framed." State—"Wedding Bills." Adams—"Annie Laurie" (2nd week). Next, "Chang." Madison—"Tillie the Toiler." Capitol—"The Unknown." Broadway-Strand—"Cohens and the Kellys."

Jimmy Hodges may play summer stock at the Shubert-Detroit if present negotiations are consummated.

The Michigan theatre continues to get big crowds, grossing around \$50,000 every week, but generally the picture houses have not had good business for the past month.

A new theatre is to be erected in Muskegon, Mich., seating 2,000, leased to W. S. Butterfield when completed.

A fifth annual summer tour of New England and Long Island will be inaugurated by the Jitney Players at New Haven, June 13. This is the troupe that yearly has toured these sections with their automobile stage.

KANSAS CITY

By Will R. Hughes

Royal—"Rookies." Newman—"The World at Her Feet"—"The Old Album" (Public unit). Mainstreet—Vaudeville-pictures, Pantages—Vaudeville-pictures, Liberty—Pictures.

Logan Smith, two seasons director for Kansas City theatre, local little theatre organization, has resigned.

The thirteen members of the Cordsen-Mack orchestra, a fixture at the Kansas City Club, have purchased a 71 acre farm 20 miles from the city and will convert it into a private club.

William K. Watson, formerly of Bay City, Mich., will manage the new Missouri, St. Joseph, for Public. The house, seating 1,800, is ready for opening but no date set. William Jacobs, publicity director of the Newman and Royal here, is plugging the opening.

Fred Spear, publicity director, Orpheum, has just recovered from a severe operation. St. Hess, of the Mainstreet, recently had his tonsils removed and Lawrence Lehman, manager, Orpheum, is in the hospital for an operation.

Will and Nugent Flynn are installing the Vitaphone in their Globe theatre.

Work on the new Loew-Midland theatre, seating 4,000, is progressing rapidly.

NEW ENGLAND

When the new theatre is built on the ruins of the old Middlesex theatre, Middletown, Conn., constructed by the Middlesex Theatre, Inc., of Middletown, Conn., it will be operated by Brattled and Polla, Newark, who have acquired a 21-year lease. The house will seat 1,600. The old Grand is to be remodeled and opened in September by Manager Kearney.

Winchester Square, Springfield, Mass., which now has one theatre, the Strand, is to have a new 1,200 seater by next fall.

Claiming that while attending a performance in the Capitol theatre here last August she was struck in the ear by an apple hurled by some unknown person who was trying to throw to the stage, Hattie Spetzer of Hartford, stenographer, has brought suit against the Walter T. Murphy Amusement Co. of New London, Conn. She claims damages of \$3,500.

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Two blocks from all Downtown Theatres.
Griswold St. at Grand River Ave.

5th AVE.

(Continued from page 22)

those impossible things that exposes itself. The speller speaks with a foreign accent, with an enlarged woman's wooden head and bust on top of an oblong box, containing visible mechanism, doing various things with hands. They are proclaimed to be inanimate, and that being so, the speller should tell the young lady or midket not to reach for the razors or the towel or the powder puff. She's not supposed to reach, being inanimate. And it's not so nice to say the dummy hands are of human flesh. It's not so nice an way.

That was okay 20 years ago when vaude was much dumber than it is now, but it is apt to turn just as dumb if only the people who will stand for the kind of shows the Fifth Avenue gives will continue to patronize the chase 'em bills.

In the vaude was "Any Family," a repeat sketch with a fair company of five for the salary. It delighted the crowd, much more so than Wayne and Warren, who are entertainers, while Margit Hedegus with a company of two other musicians in nearly all straight music almost stopped the show. That should be enough for all of them to lay off on the light heavy split time, until getting a full week. The time is light in salary and heavy in work.

Leroy and Rogers, comedy acrobatic team (New Acts) opened well enough, and Ed and Morton Beck were No. 2, a noise in the spot. The Mortons' voices are worth a lot and their ideas are good. It should require but little in the vaude way to shove them into the next to closing. They could use the material and advice of a seasoned vaude author, although some of the present material, especially the opening song is very good.

"Tiptoes," the Paramount-released picture, finally foisted on to the K-A houses after thought it never would be released over here. K-A might have fallen through the Will Rogers name, that being a second run also on a film and cheap! Surprising they billed the picture's title—why not only Will Rogers?

Time.

HIPPODROME

(Vaude-Pacts)

One of the best combination programs here in months. Vaude lineup actually contained an act capable of stopping the show, Carl Fred and his orchestra, and did. As a 50-cent house the Hip can build with bills similar to this week's.

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Freed is there for the first laughs of the evening and the heavy applause in third. He is preceded by Paul Kirkland, who has a surefire gag act with the balancing of a cone-shaped paper bag in his ears and eyes. Kirkland was placed second, following on the heels of an 8-people flash opening turn, which is not exactly the right spot for Kirkland.

Ray and Harrison, the stout woman and the little man, found it a bit difficult to follow Freed but got into the swing with the heavy burlesquing on the adagio and finished strong.

Richard Vinton Revue (New Acts), dancing and acrobatics, closed with a polished routine. Zastro and White Co. (New Acts) opened.

The feature film was "Slaves of Beauty," Fox production.

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Hansen Ben
Hertz Lillian
Hogan & Stanley
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Howard Tom
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Jahn Joan
June Onolette
Karnine George
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Lange Howard
Lamarchina Ant
Larry's Ent Bob
Layton Marie
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Sullivan Gene
Sully Wm T
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Thomas Violet
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Mack Neen
Malley Jack
Marshall George
Maxfield Harry
Morrow Maybelle
Morton Dorothy
Naucke Charles
Nelson Anabel
O'Hare Husk
Oliver Belle
Owens Garry
Page Anna
Pagliarini Seg
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Riley Joseph
Rome & Dunn
Rothechild Irv
Runyon Glenn
Santos Don
Scholly William
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Sherman Tex
Sherry Edith
Smith Billy
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Stine Maxine
Swift Billy
Tanchetta Laura L
Vega R
Vignani Larry
Voltaire Harry
Wallace Alan
Weston Gertha
Wetman Frank
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White Bob
White Pierre
Whiting Charlotte
Wright George
Wynn Ray
Yoga Mrs
Zuker Dave

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Pymmi F & P

Reed & Lucey

Riley Joseph

Rome & Dunn

Rothechild Irv

Runyon Glenn

Santos Don

Scholly William

Sheriff Ernest

Sherman Tex

Sherry Edith

Smith Billy

Steinbeck Bruno

Stine Maxine

Swift Billy

Tanchetta Laura L

Vega R

Vignani Larry

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NEWS OF DAILIES

(Continued on page 50)

jail on suspicion of a statutory offense. He gave his occupation as an assistant picture director, while the city directory showed him as an actor.

Speaking in session at the First Congregational Church at the Southern California Summer School of Missions, Helen L. Wilcox of New York, writer, teacher and director of religious pageants, outlined a co-operative plan for the churches and theatres in this country to unite in a campaign for the uplifting of modern moral standards.

The movement is being sponsored by the Federal Council of Churches of Christ in America, Miss Wilcox said. Also, that many of the leading playwrights, producers and others associated with the theatre showed willingness to co-operate in the experiment.

The Palomar Tennis Club will hold a picture tournament on June 12, 19 and 26. Many of the picture people in Hollywood will be entrants. Among those listed to vie for honors are Patsy Ruth Miller, Monte Blue, Charlie Ray, Fred Niblo and Bessie Love.

Hedwiga Hurst, known on the screen as Hedda Nova, granted a decree of divorce from Paul C. Hurst, film director, by Superior Judge Summerfield. The actress made a number of charges of cruelty. They were married Nov. 3, 1919, and separated May 17, last.

Russell Simpson added to "The Trail of '95."

Thelma Todd opposite Gary Cooper in "Nevada," John Waters directing. Par.

Trial of Ben B. White, film studio carpenter, for the murder of John E. Eryth, studio prop man, beaten to death following a poker game March 7. Is on before Superior Judge Charles Tamm. Witnesses for both the state and the defendant are being called to testify.

Robert Hale, film actor, arrested on suspicion of a statutory offense against Mary Snyder, dance-hall

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SPECIAL PROFESSIONAL RATE

hostess, was released from custody because of insufficient evidence.

Fidel La Barba, world's flyweight champ, will marry Esther Garcia, picture actress, some time next month. The announcement was made by Miss Garcia at Santa Anna, where she is on location.

La Barba, now in Chicago, is due out here soon and will quit the ring after the marriage, according to the actress.

BALTIMORE

By BRAWBROOK

Auditorium—"What Every Woman Knows," Patricia Collinge—Knopf Players.

Maryland—Vaudeville.

Gayety—"Girls From Happyland."

The Vagabonders staged "Tea For Three" as their post-season production at their little theatre last week. Mrs. H. Findlay French, John Skinner and Chester F. Morrow were the leads.

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Slowly and with expression

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NEW YORK CITY, WEDNESDAY, JUNE 15, 1927

56 PAGES

LINDY LOST TO SHOW BIZ

MEXICO BARRING FILM MAKERS SHOWING MEXICANS AS VILLAINS

Germany Also Objected to Picture with Hindenburg's Picture on Spy's Table—Five Completed Pictures Held Up Through Foreign Relations

Five completed pictures are on the shelf and will not be released owing to the viewpoint of the Mexican government on films in which even one character is a Mexican villain.

If the pictures are not shown anywhere near Mexico and the attention of the latter is fixed through a report submitted by a Mexican ambassador or some other public official, the company producing the film will be barred from Mexico and films made afterwards by the director of the offensive picture will never be allowed into the country. The rule governing the director remains though the director should go to work for another company.

The attitude of foreign countries on American made films is intricate and results in considerable worry for the producers. One of the most serious cases resulted when the table of a German spy was shown decorated with a photograph of Hindenburg. The producer apparently forgot that Hindenburg is now president of the German Republic and that his photograph in the hangout of a despicable personage like a spy would aggravate the German Government grievously.

All films made by the producer of that picture suffered for a considerable period following the showing of the film.

The New Show Business As Orpheum Does It

Chicago, June 14. A sandwich man is traversing the streets of Chicago, telling the world ahead and to the rear that the Orpheum's Circuit's Majestic theatre has "The Only Real Vaudeville in Chicago."

The Majestic is known among the actors as the Orpheum's "ace out house," sorta inferring an act will play there three or four times daily on a sliced salary.

Another Orpheum vaude theatre here is the Palace, twice daily at \$2 top. Perhaps picking his own beat, the Majestic's sandwich is patrolling in front of the Rialto, a stock burlesque grind. For a time killing companion in between, he has hooked up with the announcer of the world's best matched pants shop.

"GIGOLOS" ON COAST; ADVERTISE SERVICES

Paid Dance Floor Escorts
Quoting Rates—\$5 After-
noons, \$10 Evenings

Los Angeles, June 14.

The professional "Gigolo" has at last reached Hollywood. A team of ballroom dancers (man and wife) are carrying an advertisement in the classified columns of a local newspaper announcing themselves as the "Los Angeles Gigolo Society," offering to furnish escorts and professional ballroom dance partners, either male or female, at \$5 for afternoon and \$10 for evening.

So far there has been little demand for the services of these "paid" escorts hereabouts, but the promoters of the scheme are confident they will shortly be required to enlarge their quarters.

GOOD SCOTCH AT \$78 BATH TUB BOOZE, \$35

Latest report giving liquor quotations state that a good Scotch from Scotland and not younger than three years, guaranteed, is at \$78 a case to dealers.

Another Scotch made in the bath-tubs on the lower East Side, New York, with an extract of malt as the nearest approach to the real thing, is being sold on order at \$35 a case.

Grange's Candy Income

Harold "Red" Grange, who burned up the sport pages not long ago, derived more cash from a candy bar named after him than from any single picture engagement or pro football game. Grange has received approximately \$100,000 to date on a 50 per cent. split.

The Grange candy bar is not sold in New York but has a hearty and continuous list of appetites in the west.

SHOWMEN KNOW HE CAN'T BE HAD

President Coolidge Ruined
Last Chance When Plac-
ing Colonel with Im-
mortals—Not Even Lec-
ture Tour Anticipated for
Long While—Acknowl-
edged Greatest B. O. At-
traction Ever Known

CHAMBERLIN-L E V I N E

When President Coolidge, in his welcoming address Saturday in Washington, placed Col. Chas. Lindbergh among the Immortals, all show business abandoned final hope of securing the greatest attraction ever known for any gate or box-office.

As time flew onward after Lindbergh flew to Paris, the chance of the world's idol going under show management grew dimmer and dimmer. High hopes and big offers had been held for the opportunity, but as the pioneer flier reached the Capitol the last gasp for the show business occurred.

This was agreed to immediately by all showmen interested.

It is also believed that Lindbergh will not venture on a lecture tour within a year, if ever; that it would be impossible for him to enter any city at present without becoming its guest of honor, spoiling that remote gleam for the showmen.

Beyond Control

Stories in New York say the situation also appears to have gone beyond the control of the small coterie of St. Louis public spirited citizens who contributed the wherewithal for the Colonel to attempt his flight. While that contribution of around \$25,000 was raised mainly for publicity for the city of St. Louis, after which the ship was named, it was thought after the record flight had been accomplished that the same group would "steer" the young man in his business movements.

At present no one appears to have the minutest information as to Lindbergh's future plans, and it is said the flier has none himself.

(Continued on page 35)

"ROSE-MARIE" IN COLOR

Los Angeles, June 14.

The screen version of "Rose-Marie" will be made entirely in technicolor.

Renee Adoree and Owen Moore have been chosen for the leads in this picture, which is to be directed by William Nigh for M-G-M.

N. Y. DAILIES GIVE REMARKABLE SPACE TO LINDBERGH'S ARRIVAL

Avalanche of Type and Pictures—"Times" Devoted
15 Pages Tuesday Morning—Tabs Went Wild—
"Mirror," 23 Pages in 40-Page Paper

ADAPTING FILM TALES FOR STORY BOOKS

Film Producers Think of Form-
ing Publishing Concern—
Authors Participate

Los Angeles, June 14.

If pictures adapted from novels can give those same novels a new lease on life, original stories which are filmed and get over should have some value in book form. That's the dope of the big producers out here.

Efforts are being made to organize a publishing company to handle these screen yarns in print. The studio manufacturers are about unanimous on the point that good originals have far more screen value than plays which have been successful.

The scheme is to have film companies, which feel they have a box-office bet in an "original," instruct the author of the story to whip it into novel form so that it may be turned over to the publishing company for both cloth and paper cover editions. It is figured to sell the former at \$1 and the paper bound at 50 cents.

Writers of celluloid tales eventually novelized will, of course, secure additional royalty.

NON-STOP ONION EATER

Another Champ—Got Away With
52 Bermudas

Minneapolis, June 14.

A new non-stop onion eating champ is Claude Kinsella of Crookston, Minn.

Claude in casting around for fame hit upon onions, figuring he would have no opposition.

On the first try Claude hid 52 onions inside of himself and claimed the world's smelling championship without contest.

Now Claude is asking if when vaudeville claims him, will it list onions as perishable props and furnish as many as 20¢ a day for him—grated or gratis.

The morning after the day before, Lindy's Day in New York, the morning dailies gave remarkable space allotments to the boy, his mother and the celebration.

In space measurements the following number of pages, type and pictures, were devoted to the event by the following:

"Times"	15 pages
"American"	10 pages
"Herald Tribune" ..	9 pages
"World"	8 pages
"Mirror" (tab)	23 pages
"News" (tab)	16 pages

The tabloid "Mirror" (Hearst) ran a total of 40 pages in its issue, giving over one-half of that to Lindbergh. "The News," also a tabloid sheet, ran 48 pages.

Of the 10 pages in the "American" five were in type and the other five pictorial.

N. Y. Censors Reject 'Is Your Daughter Safe?'

The New York censorship board has refused to pass the film, "Is Your Daughter Safe?" with which Hurlig & Seamon intended to keep their Harlem playhouse of that name, on 125th Street, open for the summer.

As a result the house is dark, following the recent closing of the burlesque stock.

The film is playing an engagement in California.

It's the same picture Variety recently reported from Los Angeles as an old negative, newly titled with the suggestive name.

First High School Film

Los Angeles, June 14.

"Merrill of L. A.," a film produced, directed, titled and written by students of the Los Angeles high school, was shown at the school auditorium June 9.

This is probably the first film to be made by students of any high school.

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JOYS AND GLOOMS OF BROADWAY

By N. T. G.

Met Harry Richman a few night ago. He was going the rounds and looking over the other cafes. Never had a chance while his own was open. We talked over old days, when he first leaped into fame via WHN radio, while playing at the Wigwam, of our week at Loew's State and playing benefits with Sir Jos. Ginzberg. Looking back we see that Richman's meteoric rise to quick fame and money was psychological, after he had spent 10 years on Broadway. Radio did it, but after radio had served its purpose Richman made good for an audience which perhaps had never heard him on radio.

Radio can make a performer but radio can't keep him up there. That depends on the individual. Richman had the stuff and made good after he got his chance.

After radio became commercialized the Richman Club paid for radio broadcasting. Before that Harry was with us on WHN almost every night for months, establishing himself. He neither paid nor was paid. A few days ago he refused an offer of \$1,500 for 15 minutes from one of the big commercial firms broadcasting through WEA. Thus has Richman advanced with radio in two years.

Radio developed Harry as an ad lib entertainer, in our opinion the best type of entertainment. Up to the time he joined us on the radio he rarely spoke any but routine lines. Today he never learns a line but depends on ad lib. A peculiar mental attitude of the public is seen in the fact that Richman was practically insulted into fame and popularity. We never praised him on radio. Nothing but insults. Half the audience never knew we were kidding and our "battles" and razzing each other before the microphone brought us floods of letters. Mine told me what a terrible guy Harry Richman was, and his said the same about me. When we appeared together on the stage the radio mob flocked in expecting a fight. It's a peculiar psychology but rushed Richman into fame.

We had heard that Harry's contract with Georgie White has made further cafe work impossible for three years. Says it isn't so. Will reopen in September at the Richman Club. Also told me he had bought out his partners, the Schwartz Brothers, and would go it alone hereafter. Schwartz boys in the meantime have the Anatole and will also open in September.

Tex Sticking

Everyone predicted that Texas Guinan wouldn't stick to her show, "Padlocks," because she couldn't stand the work. Tex surprised even her friends by her enthusiasm for the thing. She is determined to put it over. Tex's going to stick to the finish, she says, even at the expense of the temporary loss of business in her club. Understand that the Shuberts have a percentage in "Padlocks" and will have the show fixed up before it comes in. It has good comedy and great dance numbers to start with, and only needs cohesion and welding. We predict Tex's cafe scene will wow 'em. It's the maddest, wildest, noisiest thing ever put into a theatre.

Met Dorothy McNulty, the acrobatic dancing marvel, in Mother Child's. Dorothy is studying singing. Here's a little girl who is star material.

"London's Great," Says Conrad

Con Conrad drifted into the Frivolity Club with a big party the other evening. Con is just back from London. Says that if a few of Broadway's boys and girls would flit over to the other side they'd clean up. Says Ben Blue is a sensation over there. Con went over for a month and stayed a year.

"London a Bust," Says Raft

George Raft just got back from London. It's a terrible bust, if you ask George.

"There's nothing to do over there," complained Georgia. "No place to go all day. All they do is drink tea. Knock off work to drink tea. Chick Endor and I went to the races. You don't even know there's a race going on. We started to yell and they shushed us. Night clubs are like morgues. I worked in the most exclusive place in London, Florida Club, and there they'd yell occasionally. My colored boy was a flop. They didn't like him. I went over all right, but I can't stand the country. One day I went to a ball game, and the score was 400 to 2, or something."

Someone suggested he should have gone over to Paris while he was at it. But George, who dances, says he'll stick to Times Square.

The Night Before

Bee Palmer was at our house for dinner a few days ago. Talked of old times, when we played benefits together during the war. One night we played Camp Mills. We noticed that the soldiers marched in with complete equipment, packs, guns, etc., which they stacked around the big hall as they entered. As soon as the show was over snappy sergeants began barking commands, and the boys shouldered their packs. As we sat in our car we saw them march off in the darkness. Someone said it was a practice hike at night.

A few weeks ago a friend reminded us of that night and what a sensation Bee Palmer was. Then he told us that immediately after the show the whole company hiked to Nyack, N. Y., about 18 miles away, boarded a ferry boat, and were brought to a steamer which sailed before dawn for France.

Off the Bobbins

We conducted beauty contests at several Loew Bronx theatres last week and couldn't help notice that girls with long hair got the applause. Fully three-fourths of the winners had long curls.

Hotsy Totsy Goes With the Money

Hotsy Totsy, the flaming torch of Broadway, blues singer extraordinary, has gone to Chicago to play picture theatres. We discovered that kid in a chorus and believe she'll some day be one of our real stars. She couldn't get over \$75 a week around here, but gets \$250 in a Chicago picture theatre.

Signaling Failure

Jay Flippen was talking about an actor who wasn't going over so well at the Winter Garden.

"You could see the flop sweat start out all over him," said Jay.

Met Harry Tierney in one of the night clubs. The composer says he has just been engaged by Ziegfeld to turn out the score for "Six Cylinder Love."

Collier's Crack

Incidentally, Willie Collier, in "The Merry Go Round," refers to Lindy as a "Fly By Night."

Con's Conning

Apologies of Lindy songs, Con Conrad says he will write a song to Levine, entitled "The Eagle of the Jew S. A."

The Boys Using Their Heads

"Skeets" Gallagher and Rudolph Cameron, two of Broadway's best, started for California in an automobile. At the last minute Elliott Dexter joined them. They want to reach L. A. at night as they heard it's warm there in the afternoon when the train gets in.

AUTHORS' ROME CONGRESS

John Emerson, America's Delegate—
Anita Loos III

Rome, June 5.

Conducted mainly in French, the International Congress of Dramatic Authors and Composers was held in the Palazzo Doria here, Robert de Flers presiding.

The revision of the Berne convention was the chief item of discussion, as this question is to be raised in Rome next October at a special meeting of diplomats. It is anticipated the American government will approve the Berne convention and adhere to it. At present the United States is the only important nation not bound by the Berne copyright convention, despite the petitions of American authors' organizations for several years past.

John Emerson was the American delegate at the congress, being accompanied by his wife, Anita Loos, the latter having since been obliged to remain in Rome on account of illness.

The convention next year will probably be held in Budapest, albeit some delegates favor Madrid.

2 NIGHTLY LEGIT POLICY IN PARIS

Paris, June 5.

A twice nightly legit show policy is in effect here at the unfortunate Theatre Buffalo in the Montparnasse quarter.

Ireneau Mauget, lessee of the Theatre Albert I, which house now holds the English Players, is sponsoring the novel schedule which comprises short plays with a prominent vaude act at half time.

Dora Stroeva stars for the first fortnight.

"Abie" and "Broadway" In Vienna Next Fall

Vienna, June 5.

The first Central European opening of "Abie's Irish Rose" will be presented by Anne Nichols and Alexander Ince, in co-operation with Dr. Rudolph Behr, at the Raymond theatre here Sept. 30.

Several German players have been engaged while Felix Salten, German playwright, has made the adaptation.

And the Kammerspiele theatre has been leased for the production of "Broadway" next fall. Otto Klement has adapted the play.

Five of the six chorus girls to be in the local version of the piece are English, speaking German.

PARIS

Paris, June 5.

Lorraine Sisters, after six months in the Casino de Paris revue, just withdrawn, will dance at Deauville till July 12, and then open, July 25, at Lido, Venice (Italy). After this they are listed for the Admirals Palace, Berlin.

Harry Baur has been re-elected president of the French Union des Artistes. One of the reforms demanded by this actors' association is the creation of a "license" to be granted only to professional performers, without which they cannot appear on a public stage.

Lewis Hardcastle's construction of a negro village, billed as Charleston City, with Garland's troupe of dancers, is one of the side shows in the fair grounds of the Jardin d'Acclimatation, Bois de Boulogne.

Rosita and Ramon have been retained at the Perroquet during June. They return to New York in October to open at Roger Kahn's Perroquet. They are listed for Lido, Venice (Italy) in July.

Charles Sabin and Edwina St. Clair, after appearing at two special galas at Armenonville (Bois de Boulogne), are to leave for an engagement at the May Fair, London. This is to be followed in July and August by Deauville, Lido, Aix-les-Bains and Biarritz, with the Paris Perroquet to inaugurate the new season in September.

SAILINGS

July 2 (New York to Paris), Leo Beers, Jay Brennan (La France).
June 25 (New York to London), Mr. and Mrs. Charles Mack (Majestic).

June 18 (New York to London), Mack & Leonard, Gertrude Grandy (Celtic).

June 16 (London to New York), Mrs. Francis Mangan (President Roosevelt).

June 11 (San Francisco to Japan), B. P. Schulberg and family (President Grant).

June 9 (London to New York), Eddie Nelson (President Harding).

June 11 (London to New York), Hugh Ford (Aquitania).

AUSTRALIA

By ERIC H. GORRICK

Sydney, May 21.

Winter season finds majority of theatres grossing big business, with the movie houses playing capacity nights. Williamson-Tait presented "Tip Toes" for the first time here two weeks ago. Show looks like developing into hit and should stay about 15 weeks. Olsen and Johnson were given the comedy leads on account of their big success in vaudeville. At present the boys are working along lines similar to that used in the two-a-day. When tending down a little and realizing they are in a legitimate house they should do better. As it is, Olsen and Johnson can be credited with a success. Elizabeth Morgan did nicely in the name role and scored with some natty dancing. Gus Bluet is not quite in his element as the juvenile lead. This man is a corking comedy musical man, and the producer erred in giving him a straight role.

Settings are nothing to rave about, but quite suitable, with dressings classy. Gerardo and Adair gave one of the finest exhibitions of acrobatic dancing seen here in many a moon. Ballet quite a lot of good workers and nifty steppers. Harry Burcher produced.

"Frasquita" is doing well at the Royal for Williamson-Tait. "Getting Gertie's Garter" is in for a run at the Opera House. Played by stock company under direction of Frank Neil.

"Six Cylinder Love" will finish this week at the Palace after a good run. Followed by revival of "Is Zat So?" by same company, for one week. W-T.

"The Cradle Snatchers" looks like running up a comedy hit here. Will transfer to Palace shortly to allow "The Ghost Train" into the Criterion. Latter will be handled by W-T by arrangement with the Carrolls.

"Sunny" is still doing great business at the Empire for Rufe Naylor. Second edition listed for next week, with several of the principals in new numbers. Special choir boys will be used in the wedding scene, with Van Lowe and Beatrice Kay doing new numbers and Fred Heider using new comedy numbers. The low prices charged at this theatre has been a big factor in its success. A fellow can take his girl to the best seats and treat her to a supper afterward, all for the cost of \$4.50.

Business is still very big at Fuller's, with the Stuffy and Mo burlesque show. Takes up the full program.

2-a-Day

Business good at the Tivoli with two-a-day vaudeville. Herbert Williams is the featured act here and doing well. Williams is working hard to find out just what the Australians like and is adding new bits each day. He was forced to a speech on his opening, and that said he had clicked right. Williams caught them with his piano playing.

Les Athenas started the bill with some neat hand work. Gloria Dawn, songs at piano, weak. Jack Musgrove must have been at lunch when act was booked. Christine and Duroy gave nifty display of burlesque dancing. Sid Beck went over big with comedy numbers. Armand Bros. closed intermission with their acrobatics. Mabs Howarth did nicely with several songs well done. Tom Kelly liked with Irish songs and stories. Flaccorles closed the show with aerial offering.

"Don Juan" finishes this week at the Prince Edward after a good season. "Old Ironsides" next.

"Volga Boatman" still main attraction at Crystal Palace.

"It" at the Lyceum this week and pulling capacity. Henri French is the featured act.

Lyric has "Better 'Ole" and "Hidden Loot." Former picture was in for run at downtown house for several weeks.

"The Great Gatsby" and "It" at Haymarket this week. Syd. Burchell on stage.

Hoyt's has "Johnny Get Your Hair Cut" and "McFadden's Flats." Jones and Raine, act.

"The Blue Lagoon" is in for run at Arcadia, independently controlled house.

"The Big Parade" moves out of St. James this week.

Melbourne

"Rose-Marie" still big noise at His Majesty's for W-T.

Maurice Moscovitch in "The Ringer" at Royal for W-T. Judith Anderson is finishing her season with "The Green Hat" at the King's.

Carrolls are presenting "The Unfair Sex" at Athenaeum.

Muriel Starr is at the Princess in "Cornered."

"Possum Paddock," Australian comedy, in for run at Palace.

Tivoli this week has Alexander Carr, Gallenos, Vaughn, Evans and

Perez, D'Arcy Trio, Belmont Canary Opera, Jarro, and the Jovers.
Bijou: Arthur Buckley, Cathy Bros., Harry North, George Ward revue.

Paderewski at Auditorium under W-T management.

Pictures

Capitol screening "College Days" and "The Son of the Sheik"; Paramount featuring "The Last Trail" and "Great Gatsby"; Majestic has "Little Irish Girl" and "Butterflies in the Rain."

All States

Reported that Alexander Carr will do the "Music Master" for Williamson-Tait on finish of vaudeville tour. Carr only played two weeks in Sydney, management figuring to take him off early and use him later in legits.

Dick Henderson has been engaged for the Tivoli time and will open in Sydney next week.

Carter, magician, will come into the St. James next week for a short season. Will be followed by "Lady Be Good." St. James recently went over to pictures but will return to legitimate with "Lady."

Harold Bowden, American representative for Williamson-Tait, will return to States shortly after a brief holiday here.

Williamson-Tait have sent a complete company to Western Australia to present a season of Gilbert and Sullivan operas. The company did remarkable business in Sydney.

"Madame Pompadour" will have its first showing in Brisbane shortly for Williamson-Tait. Beppy de Vries and Frank Webster will be featured.

"Ben-Hur" will have its first Australian showing in Melbourne at the Capitol. The big feature will follow the run of "Son of the Sheik."

Trust Quiz

The commission that has been hearing evidence in connection with the film industry in this country will meet in Melbourne next month when a complete inquiry will be made into the whole of the film industry and the alleged statements that American interests are combining to tie up the business in their own interests and to exclude the showing of British pictures in Australia.

Already much evidence has been given by high officials in film circles and contradiction has been given about American interests controlling the industry in Australia.

It is reported that there are 18 British pictures about ready for release here. It is well known that British pictures have always found a market in this country. Unfortunately it can be stated Australian picturegoers as a whole are not keenly interested in British pictures. In the past some of them have been decided flops.

Prince Edward, the big movie house of Sydney, figures on wet weather service to its patrons. Should it be raining when a session finishes the patron may hire an umbrella for 12 cents, with \$1 deposit charge returnable when patron returns the umbrella. This stunt is the first of its kind attempted in Australia and is the idea of the house manager, Reggie Pollard.

Norman Dawn, producer for Union Theatres, is in the tropics shooting scenes for the second Australian-made feature called "Conn of the Coral Seas." Artists from America will be used in the picture.

Hoyt's Theatres, Ltd., is still buying up suburban theatres. It recently closed a deal for quarter of million dollars with Szarka and Bots by buying 10 theatres controlled by that firm. Hoyts are a Melbourne concern operating for some years. It plays in opposition to Union Theatres, Ltd., and run first release pictures.

Fullers' Buy "Sunny" Rufe Naylor says he has sold his interest in "Sunny" to the Fullers in conjunction with Ernest Rolls. (Continued on page 47)

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Director, Mrs. John Tiller

THOUGH LINDBERGH NOT FOR THE SHOW BUSINESS, SHOWMEN AID IN RECEPTIONS

Washington's Press Club Reception Directed by Roxy With William Fox Financing—52-Station Radio Hook-Up—Insistence "Lucky Lindy" Be Altered to "Plucky Lindy"—Solicitous Over Presents

Washington, June 14. Though Colonel Charles A. Lindbergh, in his talk at the National Press Club reception, clearly indicated he was not for show business that same business played quite a part in the aforementioned reception.

William Fox, who is to have the theatre in the club's new building, footed the bill, even to transportation and hotels, for the major portion of the entertainment sending down Roxy and a group of his best entertainers, plus a musical director, Pilzer, to conduct a 36-piece symphony that was recruited here by Meyer Goldman, a local leader, on 24 hours' notice.

Mr. Fox, with Saul E. Rogers and John Zant, vice-presidents of Fox, were on hand occupying a box.

Atwater Kent sent down the only other entertainer, Ronald Werrin-rath, baritone.

Due to the uncertainties of Lindbergh's arriving time Roxy missed a scheduled attendance at the Minnesota Society reception. Set for 9:30, when a 52-station hook-up from coast to coast would pick up the press club program from the 6,000 seat Auditorium, the affair actually got on the air at 8:45. To be in readiness Roxy was pulled out of a tub and rushed to the building.

Lady P. A.

Another "sufferer" was the lady press representative for Leo Feist, music publisher. Roxy had requested to broadcast the Feist "Lucky Lindy" number. With granting of permission publicity "spreads" were made. The Lady P. A. journeyed to Washington and with everything set was told that all "Lucky" song numbers were out. A long search for the giver of that order resulted in her mind being relieved shortly before the broadcast. Out of deference to Lindbergh's request she only change being made was to insert "Plucky" for "Lucky."

The broadcast was the largest yet attempted. Practically every event during Lindbergh's stay here was picked up on the 52-station chain hook-up even to the description of the parade.

Graham McNamee doubled from the Navy Yard to the stand where President Coolidge presented the Distinguished Flying Cross. Philips Carlin was in the top of the Washington Monument while John B. Daniel, local WRC announcer, reported the parade up the Avenue from a station on the steps of the Treasury building.

Milton Cross reported the press club reception.

Another radio feature was the sending up in a Ford plane of several newspapermen who sent out a running account, later published through the various news services, of the trip up the river of the "Memphis."

This was picked up by the Bureau of Standards station and re-broadcast through WRC here.

Still another phase was the first appearance of the new Fox Movie-tone news reel for a national event. The parade and other features were "shot" along with the talking end of it. Phonofilm also recorded President Coolidge's greeting.

An insight as to just what has made Lindbergh a "hero that is a hero" as well, as has been stated "a natural ace for show business," aside from the publicity angle, was not only his speech at the club's reception, which from the point of delivery, outshaded everyone's, was his concern as to the presents given him.

Got the Cops

These included watches, the first air plane stamps to be struck off

Subbing Ballet Musicians Stopped by Agreement

London, June 14.

The extraordinary system under which theatre and concert musicians are allowed to send deputies (substitutes) when otherwise engaged has caused a stringent rule as regards the Russian Ballet this season.

The Ballet has 70 men in its orchestra, costing \$4,500 weekly. Last year, when a symphony concert was on elsewhere, 50 per cent. of the Ballet orchestra sent substitutes who had never before seen the score. A new arrangement entered into between the dancing troupe, Covent Garden and British Broadcasting Corp., is that any musician sending a deputy shall not be engaged by either of the other two factions.

"The Cat," a new ballet arranged for the opening night, attracted a fashionable audience but at the last moment this program item had to be postponed because the Southern Railway couldn't find a truck large enough to bring a piece of scenery measuring 15x10.

Expenses of the Ballet are \$17,000 weekly.

Hylton's Band Goes Into Picture House

London, June 14.

Jack Hylton's band opens at the Plaza (cinema) July 4 to do three shows daily for 10 weeks at a salary of \$2,375.

Following this engagement, Hylton and his unit will be featured in a big production opening in Glasgow in September, and then come into the West End.

Several American acts are to be in the cast, with the show sponsored by Francis Mangan and Hylton.

MELLER HAS EVERYTHING

London, June 14.

A blood curdling melodrama containing every situation known to professional theatregoers is likely to attain success here in the form of "The Silent House." It opened at the Comedy.

The first night's reception was splendid and the average unteachable theatre patron will probably "go" for it.

for a living man, a book of press accounts of his flight, etc., the receipt of which caused much good humor as he received and placed each on a table to his left.

Guided to his machine by this reporter, who had the job of stage manager, Lindbergh asked about those presents. Informed that they would be cared for and delivered after the program was completed, John Hays Hammond, chairman of the local reception committee, suggested they be brought up to the temporary White House by the aforementioned reporter right away.

This was done and for the first time a Variety reporter was given an escort of police to accompany him through the traffic and ropes direct to the White House.

Hardie Meakin is Variety's representative in Washington. Mr. Meakin might have been frank enough to have stated that his was the first time a Variety reporter had ever been given an escort of any kind—sober.

In this instance too it's quite probable the cops only wanted to see the presents.

WEST END CHANGES; "ANNE 100" IN GLOBE

Gillespie and Ephraim May Secure Daly's Under Lease — "Wild Cat Hetty" Due

London, June 14.

More West End changes name "Wildcat Hetty" as succeeding "Anne 100" at the Savoy, June 20. "Black Birds" closing at the Strand June 25 and "The Blue Mazurka" quitting at Daly's this Saturday, June 18.

"Anne 100" transfers to the Globe June 20.

It is rumored that the Ephraim-Gillespie syndicate may take over Daly's for two years, the organization to include Louis Dreyfuss (T. B. Harms Co., New York).

Other departures listed for this Saturday are "And So to Bed," at the Globe, and "Chauve Souris" at the Vaudeville.

Enid Taylor, English Maybe With "Follies"

London, June 14.

On behalf of Ziegfeld, Walter Batchelor made Enid Taylor, English revue beauty, an offer to open in the next "Follies."

Miss Taylor cannot leave at once because of appearing in a British film titled "Land of Hope and Glory," under the direction of Harry Knowles. However, she should be in New York some time next month for rehearsals.

Internat'l Booking Deal Takes in 4 in 3 Cities

London, June 14.

An international booking arrangement with local and interchange bookings of attractions, acts and plays has been completed by Walter Batchelor, who is on this side.

The agencies in the deal are the M. S. Bentham agency in New York, Henry Sherek's, London, with Billy Arnold and Henry Carson of Paris.

"B'way" Falling Off; Company Won't Cut

London, June 14.

"Broadway" is undergoing a slump and the management requested the company to relinquish salary for the two weekly matinees. However, the cast has insisted on fulfillment of their Equity contracts.

The show will close at the end of July.

"White Birds" Postponed

London, June 14.

The revised edition of "White Birds," due tonight, has been postponed pending negotiations for another American star.

About 10 people of the original cast have been given their notice, which will materially reduce expenses at His Majesty's.

Low Leslie is still in charge.

Helen Morgan Cleans Up

London, June 14.

At the Cafe Anglais, formerly the Cavour restaurant, Helen Morgan cleaned up and doubles into the Coliseum (vaudeville) next week.

NORWEGIAN DEFICIT

Oslo, June 4.

The National Theatre here (capital of Norway) reveals a loss of over 400,000 kroner during the past fiscal year. The government pays no subvention though the theatre is classed as the State playhouse.

Rjorson, son of the Norwegian poet, has tendered his resignation as manager, which has not been accepted.

ANNA PAVLOWA DECORATED

Copenhagen, June 14.

Mme. Pavlova, who has been dancing in Denmark the past week, was decorated here by the Danish King, who personally handed her the emblem of the Order in Gold.



WORLD-WIDE COMMENT

"Kimberly and Page pick up the show and by the time the extremely blonde and bedimpled feminine half of the team has flashed her eyes, swished her skirt and pranced wingward for the last time, you realize that one of the most pleasing vaudeville acts of the season has just finished the final patter."

The International Artists

LEON HELEN KIMBERLY and PAGE
The World is Our Market

PLAY ABOUT LUNACY

Paris Cold to Theme of Madness In Three-Act Drama at Oeuvre

Paris, June 14.

"L'Homme Seul," a three-act drama dealing with a highly intelligent man who goes gradually mad, realizing conclusively at the Maison de l'Oeuvre, where it was produced by Harry Baur.

Originally scheduled for the Theatre Albert, it was transferred at the last minute to the house given over to efforts by the stage society. Louise Malapert played the feature role in place of Robert Guichard, originally designated for the role. Others were Delaire, Mme. Andree Mery and Richel.

3 HEADLINERS ON ALL-AMERICAN BILLS

London, June 14.

The three headliners named for the all-American bill at the Victoria Palace week of July 4 are Nan Halperin, Buster West and Kimberly and Page.

American Acts to Play In London This Summer

London, June 15.

Usual influx of American acts playing London this summer. They at present include Jack Norworth, Val and Ernie Stanton, Helen Trix and Les Copeland, Helen Morgan, Gerald Griffin, Nan Halperin, Trahan and Wallace, Kimberly and Page, Val Harris and Vera Griffin, Mary Marlow, Venita Gould, Ellen and Canfield, Ann Souter, Hamilton Sisters and Fordyce.

Dancers Beat Injunction

London, June 14.

Rosera and Cappella opened at the Savoy hotel last night, despite an attempt by Mrs. Albert deCourville (Edith Kelly) to secure an injunction against the team.

The defense was that the dancers had no contract with Mrs. deCourville and that the contract with her husband was signed on a Sunday.

SHAVITCH IN PARIS

Paris, June 14.

Valdimir Shavitch, former conductor of the Syracuse Symphony Orchestra, has arrived here, after leading the Orquesta Filarmónica in Madrid, and conducted the Conservatoire de Musique Orchestra at a special concert for the Beethoven memorial monument to be erected in the French capital.

Elsa de Lutz-Lussandre, Brazilian soprano, and Joseph Lampkin, young American violinist, assisted at this affair.

Anna Chandler's Permit O. K.

London, June 14.

Ann Chandler has overcome her labor permit difficulties and opens at the Holborn Empire June 23.

Art Fowler Doubling

London, June 14.

Art Fowler, from Cochran's revue, is doubling at the Park Lane (hotel) cabaret and breezing by favorably.

PARIS THEATRE TAKES INTERNATIONAL ASPECT

Danish Troup in Champs Elysees and British Company at Comedy for June

Paris, June 14.

The Paris theatre has taken on something of an international complexion for the early summer season. Two foreign troupes have taken over prominent theatres for brief engagements.

Johannes Poulsen, the Danish actor heading the Royal Theatre troupe from Copenhagen, inaugurated an engagement Friday at the Theatre Champs Elysees, starting with Ludvig Holberg's farce called "Erasmus Montanus," which was cordially received. The company will next do Hinsen's drama "Scaramouche."

A British organization including Colin Keith Johnston, William Stack and Gwen Davies, takes possession this week of the Comedie Champs Elysees, playing Roland Leigh's English translation of Le-normand's gloomy drama, "Les Rates."

SUCCESSFUL OPENINGS

London, June 14.

Helen Trix and Les Copeland were nicely received at the Palladium yesterday with a splendid welcome for Miss Trix on her return to England.

On the same bill Hamilton Sisters and Fordyce drew a favorable reception, while the Yacht Club Boys won vociferous acclaim and are now firmly established here.

At the Victoria Palace other vaudeville openings tabulated Haig and Howland as getting away splendidly, but would do even better if act were cut from 20 to 15 minutes.

At the Holborn Empire Nonie Nace, of Daly and Nace, made her debut as a single and did four numbers well enough to elicit a demand for a fifth in front of the tabs.

Ella Shields, headlined here, was unable to appear due to illness, with Hamilton Sisters and Fordyce doubling over from the Palladium as the replacement.

FRANCES DAY MARRIED

London, June 14.

Beaumont Alexander married Frances Victoria Schenck, professionally known as Frances Day, June 3.

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"Request Only" Is Paramount's President's Reported Way of Putting It, Setting Himself Down First for Slice—Large Salaries Paid Office Heads—Decrease May Mean Saving \$1,000,000 Annually—Followed General Conference of Leading Picture Men to "Cut Overhead"

Paramount's Extra \$2

At yesterday's (Tuesday) meeting of Paramount-Pamous-Lasky directors in New York it was voted to declare an extra dividend of \$2 per share on the common stock, payable, in common stock, Sept. 20, 1927, to holders of record on July 28. The directors also declared the quarterly preferred stock dividend, \$2 per share, payable Aug. 1 on preferred stock to holders of record July 15.

Adolph Zukor, president of Paramount, is said to have requested all of the heads of Paramount-Pamous-Lasky's executive staff in the New York office to accept a salary cut of 25 percent, regardless of contracts, at a meeting called by him late last week. Zukor is reported to have stated at the same time he wanted to head the list of acceptances.

Such a saving in salary if effected will, it is claimed, reduce the Paramount's New York office overhead by \$1,000,000 annually.

Present yearly salaries, under contract, of Paramount's five highest paid executives are reported as:

Adolph Zukor	\$250,000
Jesse L. Lasky	250,000
Sidney Kent	200,000
E. V. Ludwigh	150,000
Walter Wanger	150,000

Paramount is acknowledged within the trade to have the costliest office overhead by far of any firm in the picture business. Any number of its office men are under contracted salaries that run into five figures, and several, not including the above, reach six-figure sums.

The latest increases in Paramount's office salaries were those for Wanger and Kent. About four months ago Wanger received a five-year contract with Paramount at \$3,000 weekly, amounting in total to \$780,000. This was shortly followed from the accounts by a new contract issued to Kent, calling for \$4,000 a week.

Wanger is in charge of the story department of Paramount's with other duties. Kent is acknowledged the crack picture sales manager of the country. Ludwigh is the corporation's general counsel.

Zukor is said to have made it clear to his assembled associates that the request for a salary deduction was a "request only." It is expected that his "suggestion" will be adopted among the higher salaried men of the institution.

It followed the general meeting of the leading picture men, reported elsewhere in this issue, looking toward a better control of the picture situation, with subsequent economies, including all salaries in the producing and distributing divisions.

Hollywood Replica at Nice

Societe des Narbonnaises, French film producing concern, intends to erect a studio at Nice as a Continental counterpart of Hollywood. The society holds that Nice's climatic, atmospheric and sunlight conditions are even superior to the Californian film center for production purposes.

The society will operate its studios as a leasing proposition to European and American concerns.

Lindbergh's for Amateurs

Lindbergh's take-off and Paris arrival are now available to amateur picture fans for home projection on 16 millimeter film. Standard size film is known as 35 mm.

This Lindbergh 250-foot reel, equivalent to 1,000 feet of standard film, is selling for \$10. A 100 16 mm. reel is selling for \$7.50.

'NEIGHBORHOOD' WILL TRY RUNS

1st N. Y. Inde to Do It at 58th and 8th—"Irish Destiny" 50-75c

For the first time in the history of independent "neighborhood" picture theatre operation in New York one of its houses is jumping into the "run" category. This is the Columbus, 58th street and eighth avenue.

The Columbus, one of the string of "neighborhoods" operated by the Consolidated Amusement Co., will launch its new policy June 19 when "Irish Destiny" goes in there for an anticipated "run" at 50 and 75 cents. "Destiny" played at Daly's, legit house on 63rd street, for a short run early in the spring.

The Columbus has played to the usual low neighborhood scale but its proximity to Broadway is considered sufficient to warrant the attempt to pull a "run" at advanced prices.

The Columbus hasn't a large seating capacity but the bunching of performances is expected to bring in satisfactory revenue.

New York theatre men who have independent houses close to Broadway will watch the Columbus attempt to establish it as a "run" house and if it turns the trick may also follow suit.

2 MORE "POINTERS"

P. D. C. With Boyd—M-G-M With Haines at Academy

Los Angeles, June 14.

Cecil B. DeMille will do a West Point picture under that title, with William Boyd in the central role.

Donald Crisp is to direct the story by two officers detailed to the Academy, Majors Glassbaum and Chilton.

Edwin Sedgwick will leave for New York with William Haines July 1 to begin work on the West Point story, in which M-G-M is starring the latter.

All preliminary arrangements at the Academy were made by R. L. Schrock, who also wrote the story.

M-G. Asks for Franklin; Look at 'Quality St.' Did It

Los Angeles, June 14.

Metro-Goldwyn-Mayer is endeavoring to get Joseph M. Schenck to release Sidney Franklin from his contract with the latter's organization.

M-G-M seems pleased with Franklin's production of "Quality Street," in which Marion Davies was starred, with the result it has asked Schenck to release the director from making three more pictures provided for in his contract with United Artists.

Charlot's 1st Unit

Tex Morrissey ("Hank the Mule"), all season at the Strand Roof, New York, will be the features of Andre Charlot's Public unit "The Peddler." The presentation opens July 2 at the Metropolitan, Boston.

Greta Nissen in "Tempest"

Los Angeles, June 14. Greta Nissen will play the feminine lead opposite John Barrymore in "The Tempest," going into production next week.

Frank Lloyd is directing.

Two News Talkers

A surprise came with the DeForest talking news reel at the Capitol Sunday, holding the President and Lindbergh's addresses.

Fox's Movietone news reel of the same event was at the Roxy.

It's said that Loew's suggested to Phonofilm that it get into the news reel end of the talkers, something it was thought Fox had to himself.

A report is about that Phonofilm may receive a bid to buy from Paramount or Metro-Goldwyn-Mayer for either of their new news service.

COLLEEN MOORE MAY MAKE FILMS ABROAD

First National Reported Having Started Injunction Proceedings—U. A. Proposal

Colleen Moore may make pictures on the other side, if deciding to leave the U. S. and thereby settle the matter of her contract for four more pictures with First National.

It is reported without confirmation that attorneys for First National served this week an application for an injunction order upon Miss Moore, who is with her husband, John McCormick, at the Ritz-Carlton Hotel.

McCormick is reported having an offer from United Artists for Miss Moore and himself, with a condition included that Miss Moore will be able to go to U. A. for picture making purposes free of any encumbrance through the First National contract.

Negotiations were reported to have been started with McCormick by Pathe, but in an abstract manner that left no certainty. Any other approaches for the film star by producers she would listen to were likely stopped through the meeting of the producers in New York last week when the subject of the Moore-F. N. contract is reported to have come up. A report to Variety from Los Angeles stated that no producer out there will bid for Miss Moore until the First National matter has been straightened. Reported in this issue of Variety is the British National, an English producer, tendering the foreign offer for the star, but whether as individually or collectively, within the group B. N. is trying to gather isn't mentioned. It's said that McCormick feels no hesitancy over American distribution of foreign made films by his wife.

The McCormicks were to have sailed last Saturday, but deferred the trip pending the outcome of the entanglement.

Tiller Girls Playing

The 8 Tiller Cocktails from "Sunny" open for a B. & K. picture house tour next week.

They are currently at the Capitol, Detroit, booked by Max Hart.

CURSES, NUDITY AND "OFF" TITLES ORDERED OUT OF A. M. P. P. FILMS

Los Angeles, June 14.

The Association of Motion Picture Producers, at a special meeting held last week, passed a resolution whereby no members of this organization will permit any scenes containing nudity or any situations which might cause audiences to believe profanity has been uttered. Also any titles containing curses are declared "out" for their productions.

This was decided upon following a report made by Col. Jason Joy, head of the public relations division



ROSCOE AILS

says: "Ruth Snyder laments future public sneers and insults little Lorraine must endure. Environment is fate's character mould. The custody of Lorraine to Ruth's mother or the late Mr. Snyder's brother is folly. Lorraine's mind is in the tender embryonic stage. She should migrate far from the closet wherein dangles the skeleton of family hatreds. Visualize a little diocese adjacent the soft rumbling, mysterious sea; two venerable, loving, old, tolerant faces. He and she Lorraine's guardians. They teach Lorraine humility, sacred purity. Proper environment hath power to metamorphose little Lorraine from an unfortunate into an angel."

Headlined Solid Through Messrs. LUBIN and SCHENCK

\$1,500,000 STOCK ISSUE FOR W.C. STOCKHOLDERS

Chicago, June 14.

Harold B. Franklin and John Dillon are here to meet with Richard Hoyt. They will confer over a proposed stock issue of \$1,500,000 for the reorganized West Coast, Inc., circuit.

It is said that whatever stock may be issued will not be immediately offered for public sale, but will be withheld for purchase by present stockholders of West Coast.

Franklin is president of West Coast. Hoyt heads the banking house of Hayden, Stone and Company, with Dillon its banking-picture representative. Messrs. Franklin and Dillon came here from San Francisco, they having completed a northwest inspection tour of the West Coast circuit.

Franklin left for the coast tonight.

"MOON OF ISRAEL" TAKEN BY F. B. O.

F. B. O. has bought the American and Canadian rights to "Moon of Israel," a Sacha (German) production made a few years ago. Its first showing will be at the Roxy week of June 25. The picture is just short of seven reels in length.

It is believed this is the German production for which S. R. Kent bought the rights in order to shelve it in favor of Cecil DeMille's "Ten Commandments" at the time the latter film was about to be released. It may be the foreign film which was made entirely within a Zeppelin hangar in Germany, turned into a studio, the tremendous space permitting all mob "exteriors" and sets to be made within the structure.

Michael Cortiz, now with Warner Brothers, directed "Moon of Israel" with Marie Corda at the head of an all foreign cast.

2-WOMEN TEAM FOR COMEDIES

Marie Dressler and Polly Moran—Metro

M-G-M is tacking on a new angle to the advent of two-men comedy teams for pictures in lining up a feminine twosome, starting as a team and retain that relation if their first one gets over. The women named are Marie Dressler and Polly Moran, the latter sometimes known as "Sheriff Nell."

The comedienne are slated to turn out full length comedies, the project the result of their work in "The Callahans and the Murphys," a forthcoming M-G-M release.

NEW BIG PUBLIX ON NEW YORK'S SITE?

More Property to Rear Needed—New York One of Marcus Loew's Most Profitable

It's reported that the site of the huge theatre Publix contemplates for Times Square, to be the largest in the universe, may be placed upon the site of the New York Theatre, Broadway, fronting between 44th and 45th streets.

It is also reported that that will not immediately occur, although believed it is to eventually happen.

The New York Theatre building is owned by the Paramount and valued at over \$8,000,000. For a theatre the size of the proposed Publix, more footage in the rear would be required. To the rear of the New York, the property is principally owned by Jesse L. Lasky, it is said.

Marcus Loew has the New York, downstairs and roof, playing a one-day picture grind under a percentage arrangement with Paramount, the same arrangement existing when Loew similarly operated the house with Klaw & Erlanger as his partner. Some accounts claim Loew has no lease on the theatre, with the agreement agreeably terminating at the pleasure of either party, while others say there is a lease, shortly expiring.

At the other end of the building is the Criterion Theatre, operated by Paramount for special film releases.

Consistent-Exclusive Patrons

Under the Loew management the New York is reported as one of the most profitable theatres on the Loew chain. Its steady grind downstairs brings a steady gross, with the roof section at night another mint. The New York pays no more than \$50 for a picture for one day, and seldom that amount, while its rental on double features day descends as low as \$7.50 or nothing at all. It plays nine different pictures weekly and the theatre is said to have the most consistent patronage of any picture house in America. Any number of its patrons walk in daily without looking at the outside boards, indicating they frequent no other picture house.

Marcus Loew is much pleased over the patronage of the New York Theatre. Many of the best people of the Times Square section taking in the side streets are steady goers, with the downstairs house always holding a sedate, orderly gathering. The site is but one block from Publix's Paramount at 43d street, on the other side of Broadway.

MARION DAVIES CAN'T SAIL

Los Angeles, June 14.

Marion Davies is due back in Culver City next week to begin preparations on the "Fair Co-ed" for M-G-M.

It was originally figured when Miss Davies went east that she was going to Europe.

'VARIETY' OVER SUMMER

\$1.75 for 3 MONTHS

Enclose remittance with address, to

VARIETY

154 West 46th St., New York City

REGULATING HOLLYWOOD

CRITICS GIVE ARBUCKLE A BREAK

Liked Him in 'Baby Mine' but Not Show—New York for Fatty

All the dramatic critics not summing in Europe turned out last Thursday night to see Roscoe Arbuckle make his debut at the 46th Street in a revival of "Baby Mine." The critics vied with one another in giving the former picture star a heart-warming send off, although the 17-year old farce was panned in itself.

The attitude of the critics and New York was "give the guy a break." Walter Winchell ("Graphic") referred to the opening night ovation as "the most sincere and profound demonstration ever given an entertainer in New York." Frank Vreeland ("Telegram") commended Fatty as an actor saying he was "about the only film star who seems worth salvaging for the footlights." Vreeland was surprised to find a movie actor with "a fluent pleasant speaking voice."

Percy Hammond ("Herald-Tribune") said: "Mr. Arbuckle, it seems, has been forgiven for his romantic misdeeds in California and as he begins his life anew has the encouragement of the public."

New York always has been partial to Arbuckle. It is often heard when he is the subject of conversation that "those Arbuckle pictures were funny."

A showman speaking of Arbuckle's opening in "Baby Mine," said:

"I hope the report is true that Fatty is going to again make pictures. I never refused the children permission to go to a picture house in the old days when they said they wanted to see Fatty Arbuckle, and I never saw an Arbuckle picture that held anything but clean, wholesome fun."

Schenck Gives G. O. P. Presidential Slogan

Los Angeles, June 14. Joseph M. Schenck, southern division chairman of the Republican State Convention, formally launched the 1928 Presidential campaign in California last week with the completion of plans for the unification of all factions of the party.

Schenck issued a statement in which he maintained that the California G. O. P. slogan for 1928 would be, "Maintain the nation in normalcy and prosperity."

The official state Republican organization will not sponsor any particular Presidential or Congressional candidate in the forthcoming election, merely working unitedly for Republican success.

Chi's "Society" House

Chicago, June 14. Following precedent of the Fifth Avenue Playhouse, New York, the local Playhouse (legit) will go into straight pictures in September in an attempt to tap the shekels of "society." Intended policy is similar to that in the New York house. Mike Mindlin will step in as manager.

The Playhouse has been a money losing legit stand the past season. It is situated on hot-sy-totsy Michigan boulevard.

Knoles' Super

London, June 14. Harley Knoles puts "The Land of Hope and Glory" into production June 20.

It will be a British "super" costing \$250,000.

HUBBY INTERFERENCE FORCES 'EDEN' REMAKE

Hobart Henley Gives Up Corinne Griffith Film to Be Scrapped and Recast

Los Angeles, June 14. United Artists has decided to scrap and remake "The Garden of Eden," Corinne Griffith's first for that organization.

Hobart Henley was directing the picture but found that Walter Morosco, husband of Miss Griffith, was endeavoring to function as co-director and general production manager. Interference of Morosco in the picture was so obvious that when "rushes" were seen by Joseph M. Schenck, head of United Artists, and other production officials, they called the matter to the attention of Henley. Henley informed them, it is said, that Morosco had his own ideas on the interpretation of every scene and would not permit him to follow the script. Morosco, it is said, did everything else but actually take the megaphone away from Henley.

This kept up for 10 days, with the result that the executives finally decided to continue no longer. Meanwhile Henley asked that he be released from his directorial position in the matter, due to the interference. Schenck, according to the story, informed Henley that he had no fault to find with his work.

It is understood that Lewis Milestone will be given the directorial reins over this picture; a few slight revisions will be made in the story, and M. C. Levee, general studio executive, and John W. Considine, Jr., general production manager for the Feature Productions organization, will supervise production. It is believed that the entire cast has been dismissed and that the picture will be recast.

Morosco, some time ago, was around working at a scenario writer and then obtained a position with Warner Brothers as a director. He was assigned to make a picture entitled "When London Sleeps," starring Rin Tin Tin. When completed, this picture is supposed to have been sent to the New York office, where it was ordered back for remaking.

The prevalent idea is that at the time Morosco was given the directorial position by Warners it was figured he would be influential with his wife to the extent of getting her to join that producing organization when she concluded her contract with First National.

Brown Leaving M.-G.-M.; No Increase; Will Produce

Los Angeles, June 14. Clarence Brown has not resigned but will probably leave Metro-Goldwyn-Mayer in September.

Brown is now getting \$3,500 a week. It is understood M.-G.-M. executives are opposed to exercising the option on his services at a salary increase of \$1,000 more a week.

It is likely the director will turn producer and have United Artists finance him in the making of two pictures a year.

Young Hays' Pony

Los Angeles, June 14. Will Hays, Jr., was presented with a pony by Tom Mix at an impromptu rodeo given in honor of himself and his father, Will Hays, at the Mix ranch.

The pony is to be shipped this week to Sullivan, Ind., when young Hays goes to school.

"WINGS" SPECIAL SEQUEL

Los Angeles, June 14. John Monk Saunders has written a companion story to "Wings" which will be produced as a special Paramount. The new story is entitled "The Legion of the Condemned" and will reach the screen at a cost of around \$1,000,000.

It will be put into production early in October.

FILM HEADS MEET SECRETLY IN N. Y.

Leading Companies Represented—'Overhead' Principal Topic—General Opinion Rabid Measures Required to Stabilize Industry in Production, Operation and Morale—Belief Producers and Distributors Only Can Do It

MUTUAL AGREEMENTS?

Picture men are taking hold of the operation of the picture business in no uncertain way, to protect it in every conceivable manner, from the report of a secret meeting held in New York last Thursday afternoon. Representatives of the largest picture firms attended. A lengthy discussion was mostly on the subject of "the overhead of picture making at present."

Among those there, around 20 men in all, were Zukor, Lasky and Kent, Paramount; Schenck and Rubin, Metro; Fox and Sheehan, Fox; Cochran, Universal; Murdock, Pathe, and McGuirk and Rowland, First National.

It was the conclusion of the conference that Jesse L. Lasky should convey the message of the meeting to the Hollywood producers upon his arrival on the coast. Following, a joint committee of east and west should map out a general working plan to really stabilize the film industry in its production and distribution.

In New York it is said that the two main subjects of the Thursday conference were salaries and bidding.

From accounts salaries as included did not aim at only those of actors and directors, but referred as well to executives, and all staff men of high pay.

Bidding took in producers bidding against each other for the services of anyone in an open market.

Profitable Solution

It is reported that it was decided by a few leaders of the picture business, perhaps encouraged by banking interests, that the only profitable solution of the picture trade is for the big men of it to take hold, rabidly; institute re-

(Continued on page 8)

DE MILLE TRIED TO HOLD HUMAN NATURE IN CHECK FOR 7 YEARS

Los Angeles, June 14. Perhaps the first instance on record in the history of films where a producer has sought by means of a contract to regulate the private life of a star under contract, has come to light through the bringing of a suit for divorce by Dorothy Cumming, who plays the Madonna in "The Kings of Kings" (DeMille), against her husband, Frank Elliott Dakin, English actor, and founder of the exclusive "Sixty Club" of Hollywood, and "The 300 Club."

Through a contract entered into with Cecil B. DeMille last August, at the time she was signed for the Christ Mother role in the DeMille spectacle, Miss Cumming bound herself for a period of seven years to so regulate her personal life that not the slightest reflection might be cast upon her character, thereby to prevent any degrading or besmirching of the character she was about to interpret.

This contract, unique in legal an-

DEMBOW AS VICE-PRES. IN FRANKLIN'S PLACE

Publix Appointment Not Officially Announced Yet—Chadkin to Book Features

Sam Katz has not yet definitely decided to announce that Sam Dembow, booking feature pictures into the Publix houses, has been appointed to fill the position left vacant by Harold B. Franklin.

Dembow has been on the new job for some time past, although the title of vice-president of Publix, held by Franklin, has not been officially transferred to him.

G. Chadkin, formerly booker of short subjects and news reels, has been promoted to fill Dembow's position.

UNDERWORLD IS NEWEST VOGUE

Here They Come in Row Paramount Leads

Los Angeles, June 14. The new vogue in productions in Hollywood is going to be under-world stories with Paramount having turned out recently what it considers a corking good picture in "Underworld" written by Ben Hecht and directed by Joseph Von Sternberg.

It has commissioned Jules and Charles Furthman to write "First Degree Murder" as the next for Thomas Meighan. Jules Furthman is writing the continuity on the story. This production will start June 20 and is to be directed as the final picture for Paramount by James Cruze.

Marietta Milner has been chosen to play opposite Meighan.

An underworld tale on a large scale is reported for De Mille. The latter is said to have abandoned his proposed all-colored picture.

Neilan Doing Tragedy?

Los Angeles, June 14. Marshall Neilan is negotiating with Paramount-Famous-Lasky to direct the screen version of "An American Tragedy." This picture is to be put into production about July 1. It is figured that Neilan will turn this one out in time so that he can commence work on his United Artists contract Aug. 15.

WEST COAST, INC. MUST DEFEND TRADE CASE

Trial Counsel for Comm. Now West After Witnesses

Washington, June 14. Departing secretly for the west coast G. E. Rowland, trial counsel of the Federal Trade Commission, is interviewing possible witnesses in the government's case against West Coast Theatres, Inc.

This was admitted at the commission's questioning in reference to the Federal official on the coast as reported from Los Angeles last week in Variety.

Mr. Rowland will probably consume the next 10 days in lining up witnesses for the government.

Though the charges of the commission against West Coast had practically been settled by stipulations between counsel the commission refused to approve these and ordered the case tried.

Writers Off Payroll

Los Angeles, June 14. When their contracts expire this month the following writers will be missing from the Paramount payroll, Jessie Burns, Bernard Vorhaus, Dixie Willson, Pierre Collings and Ben Hecht, all scenarists, and Ted Shane, title writer.

Among the players on whom options for future services will not be exercised this month are Edward Gunboat Smith, Tom Kennedy and Ginette Maddio.

Exhibs Agree on Quota Bill

London, June 14. Yesterday afternoon the exhibitors agreed with the Government to rush through the film bill.

The quota agreed upon is 5 per cent to start with blockbooking to cease nine months from Oct. 1.

"Glory"—"Parade" Did Not Meet in Opposish

Sydney, May 20. No opposition will arise in Australia between Metro's "Big Parade" and Fox's "What Price Glory." The two supers were to have opposed each other in this city. Fox's exchange could not see the good judgment of possibly cutting grosses in halves for each, so deferred "Glory," since "The Parade" had gotten in first.

"Old Ironsides" (Par.) opens next week (May 23) at the Prince Edward. Following its stay, "Glory" will start in that house.

Big Stock Issue

London, June 14. British Incorporated Pictures, purchasers of Wembley, is securing exhibitor backing by members of the Cinematograph Exhibitors' Association.

A \$5,000,000 public issue is probable within the next six weeks which may be the basis of a British First National.

Will Page's Inside Story

Los Angeles, June 14. Will A. Page has arrived here and is planning to do an inside story on Hollywood and picture characters for a national magazine.

COSTUMES FOR HIRE

PRODUCTIONS EXPLOITATIONS PRESENTATIONS

BROOKS COSTUMES 143 W. 40th St. N.Y.C.

(Continued on page 34)

'CHANG' AND 'FOR WOMEN ONLY'

FILM CHI'S BEST; \$17,000—\$14,000

Jungle Picture Looks Good for Run—"The Naked Truth" Breaks Randolph's Record—Gen'l Quality of Films Off—Chicago \$38,000 with "Tillie"

Chicago, June 14.

The standard hot weather "out" would have held weather last week were it not for a far better reason for the low grosses—weak films. Only one truly first rate picture in town, and that one asserted its strength.

Though two spots went well over their usual receipts, the Loop's total was pretty bad. The exceptions were "Chang" and Sam Cummins' "The Naked Truth," both classed as "freak" flickers.

"T. N. T." is one of the real surprises of the season. The sex play was here two years ago for 10 weeks at the LaSalle and sundry neighborhood dates. In the little Randolph last week, through special arrangement with Universal, it cleaned up. Showing "for women only" the piece drew \$14,000 to break the house record. A publicity campaign helped considerably. Display ads carried the lines "Actual Scenes" and "Shows Everything." Guessing what "everything" means has caused some anxiety on the parts of the town's married gentlemen. Cummins and the house figure the feminine draw good for about three weeks, at the end of which the lads will be admitted.

"Chang," at the Roosevelt, equalled expectations. Backed by reviewers' raves, the jungle film got off to a head start and held its pace all week. Much talk around about "Chang," all favorable. McVicker's, the Roosevelt's running mate, stood firm with a third week of "The Night of Love," U. censorship condemnation continuing to mean plenty.

Oriental, with "Broadway Nights," slumped slightly but gathered enough to top the street. The house is surefire with its steady clientele. Chicago, playing "Tillie, the Toiler," fell under \$40,000 for the first time in months. After effects of the previous week's excellent show was one probable cause. Marion Davies means nothing in Chi in spite of consistent plugging via the two Hearst sheets.

"The Missing Link" and Vitaphone bill at the Orpheum sailed in at good money. Two weeks of the combo have been exceptionally profitable and the h. o. prevails this week. The local following of Syd Chaplin, established by "The Better 'Ole," has become sizeable.

"The Rough Riders" closed a four weeks' unsuccessful stay at the Auditorium Sunday night. Last week's \$9,500 brought the month's total to about \$38,750, or under the actual running expenses. The immensity of the Auditorium and location were against the picture, which was never rated as a "special" in the first place. The house is dark this week and most likely will remain so until the opera season next in autumn, unless something unusually strong crops up.

Orpheum circuit's State-Lake, continuing at a dime take-off in scale, went low on the week. "The Black Diamond Express," produced by Warners and seemingly not wanted by the Warners themselves, was representative of the type of film the combination house has been palming off all season. A good vaude layout might have helped.

Estimates for Last Week
Auditorium (Ind.)—"Rough Riders" (Par.) (3,000; 50-75-50). Fourth and final week, \$9,500; failed to click at any time, with several things against it; about \$38,750 for month.

Chicago (Publix)—"Tillie, the Toiler" (M-G) (4,100; 50-75). A \$7,000 drop from previous week at \$38,000; reduction also in value of stage show; "Tillie" not so good.

McVicker's (Publix)—"Night of Love" (U. A.) (2,400; 50-75). Another dip but still good for a third week's \$16,000; "Resurrection" current and drawing.

Monroe (Fox)—"Slaves of Beauty" (Fox) (975; 50). At \$3,600 just fair; Sue Carol, local girl, in film and credited with part of the draw; reissue of "Monte Cristo," after profitable trio of weeks at Randolph less than month ago, now occupying house.

Oriental (Publix)—"Broadway Nights" (F. N.) (2,900; 35-60-75). Up on top with ordinary picture and Paul Ash; \$42,000.

Orpheum (Warners)—"Missing Link" (Vita. (W. B.) (776; 50). Powerful combo and an \$11,627 week; held over.

Randolph (U)—"Naked Truth" (Cummins) (650; 50). For women only but got enough of them to do \$14,000, house record; in for month or more on agreement with another of Cummins' to follow.

Roosevelt (Publix)—"Chang" (Par.) (1,400; 50). Comparatively the biggest thing in town last week; re-

'RILEY'S,' SEATTLE, DOES

\$12,000; PAN, \$8,900

"Capt. Salvation," \$6,600—
"Convoy," \$4,900—Will
King Gets \$13,000

Seattle, June 14.

(Drawing Population, 450,000)

Hot weather hit, and hit 'er right after long months of rain. Result, show business sagged a little, with auto trips to nearby resorts in vogue.

The Fifth Avenue held up fairly with "Knockout Reilly" and a colorful, classy Fanchon & Marco revue. Some heavy advance advertising being done for "Tillie, the Toiler," next week.

"Captain Salvation" staged a pick-up for the Coliseum. At the Columbia business was fair with "The Claw." At this house music is a feature, Francesco Longo, pianist, directing the orchestra and showing class. United Artists recovered from the previous week, "Convoy" being the vehicle used.

Pantages put "Cradle Snatchers" into electric lights, featuring it over the vaude. A few months ago the play was shown in Seattle and it caused a furore of talk. This helped the picture draw.

Will King Company continued o. k. at the Moore, while the Blue Mouse went into a second week of "The Brute," John Hamrick now advertising "A Million Bid" to open next.

Estimates for Last Week
Fifth Avenue (N. A.) (2,700; 25-40-65)—"Knockout Reilly" (Par.). Sports picture liked; Fanchon-Marco revue very good, with Edna Covey starred; only 13 people, but it clicked; did about \$12,000.

United Artists (N. A.—U. A.) (1,600; 25-35-50)—"Convoy" (F. N.). Picture strong as whole but weak in several spots; heroine dazed and hazy at all times but thrills were liked; business picked up a little at \$4,900.

Columbia (U) (1,000; 25-35-50)—"The Claw" (U). Virility of feature got over; business, however, just fair after good start; about \$4,500.

Coliseum (N. A.) (2,100; 25-50)—"Captain Salvation" (M-G). Biz up as picture up; Gene Dennis held over for first three days; exclusive women's mat took in kale, Miss Dennis giving long demonstration; around \$6,600.

Blue Mouse (Hamrick) (950; 25-50-75)—"The Brute" and Vita. (W. B.). Second week showed gross running well for small house; \$7,600.

Pantages (1,500; 40-50-60)—"Cradle Snatchers" (Fox). With just average vaude, picture depended upon as chief draw; \$8,900.

Moore (2,005; 25-50-75)—"Little Miss Blue Beard" (Will King Musical Comedy Co.). Second week in town and hot weather cut somewhat; totaled \$13,000.

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News Week for New News

Metro-Goldwyn-Mayer will exploit a National News Week to help send off its newsreel, due to make its screen bow Aug. 15.

Paramount's new news reel is reported slated for initial issue July 28.

LOWE'S STARRING 4

Los Angeles, June 14.

Edmund Lowe has been signed to a new contract by Fox, under which he is to star in four pictures for that concern.

"Come to My House," by Arthur Somers Roche, will be his first, with Mary Duncan, legit actress, now playing with Florence Reed in "The Shanghai Gesture," opposite Frank Borzage will direct.

taining coin tempo this week and looks in for run; \$17,000.

State-Lake (Orpheum)—"Black Diamond Express" (W. B.) (2,800; 50-65). Wild and woolly title but picture a tomato; vaude as weak as screen feature; \$16,800, low.

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SMART CAMPAIGN SELLS

WARFIELD TO \$26,000

Fanchon-Marco Personally at
Granada—W. C. T. Band
Leaders Switch

San Francisco, June 14.

(Drawing Population, 615,000)

While West Coast Theatres has not officially, nor publicly, taken over the Publix theatres on Market street, nevertheless the W. C. T. band of stage entertainment went into the Granada June 11 when Fanchon and Marco sent their first stage show, "Hoops M' Dear," with their ace director, Gene Morgan, into this house. It's the first W. C. T. effort to pull this theatre out of the "red." On the Saturday and Sunday shows, the biggest in many months, Fanchon and Marco made a personal appearance, their first in this town since the days when O'Farrell street was wet and the "top o' Tails" was good for a morning after and Fanchon and Marco were the rage of the town.

Circus and iron listed methods are needed at the Granada, and other Publix houses for the Warfield again ran away from the field with a show that, on paper, looked like a bust. The only thing that saved it was a smart gag to call it "Anniversary Week" and with more flags on the marquee than when the 91st marched home from war, an ordinary entertainment ran into big dough. "Slide, Kelly, Slide," even though it had a pip of an exploitation campaign, didn't get past first base.

A general switch of orchestra leaders is set for the northern houses of West Coast Theatres starting this week. Gene Morgan replaced Ben Black at the Granada; Gino Severi, coming over from the Grand Lake in Oakland, replaced Laraia at the California; Don Wilkens goes into the Grand Lake; Walt Roemer moves from the T. and D., Oakland, to fill Rube Wolf's place at the Warfield. Rube going to the Metropolitan in Los Angeles to succeed Eddie Peabody, who goes to the Fifth Avenue, Seattle; Max Bradford, from the California in San Jose, goes to the West Coast in Long Beach; Al Lyons comes from the California, San Diego, to the T. and D., Oakland, and Jay Brower moves from the Wilson, Fresno, to the San Jose berth.

Estimates for Last Week
Warfield—"Tender Hour" (1st N.) (2,630; 35-50-65-90). The only thing to rave about in the show was the come-back of the San Francisco beauties, as the Fanchon and Marco stage act; this, and smart showmanship with the flight picture bookings, plus the front-of-the-house decorations, ran gross well over \$26,000.

Granada—"Fast and Furious" (U) (2,785; 35-50-65-90). Even this standby, Reg Denny, couldn't start 'em coming; with the Jack Partington "Recreation Revue" slipped back to \$19,000.

St. Francis—"Slide, Kelly, Slide" (M-G) (1,375; 35-65-90). In for two weeks, but by the looks of trade seven days would have been enough; \$12,000; "Better 'Ole" to follow June 18.

California—"Million Bid" (W. B.) (2,200; 25-50-75). Just usual trade; house seems to hold it without gaining; netted around \$10,100.

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Loew's \$12,000; 'Rosie's'

\$11,500 Montreal's Best

Montreal, June 14.

(Drawing Population, 600,000)

Good pictures, composite films of the Atlantic flights and well advertised ventilation of the houses during the hot spell at the end of the week helped grosses.

Loew's and the Capitol ran neck and neck and the Palace was also better, but the summer has small indication of bringing about betterment in the general condition of things.

Both His Majesty's and the Princess were dark and will likely remain so now until the end of the summer. There is no burlesque, and stock at the Orpheum and a two-day visit of the Spark's Circus to the city made little if any impression on picture house receipts.

Estimates for Last Week
Capitol (2,700; 60-85)—"Rough House Rosie" (Par.). Everybody liked this one and gross mounted; \$11,500.

Palace (2,700; 55-85)—"Tillie, the Toiler" (M-G-M). Acceptable to the fans who took this in to fair extent; \$9,000.

Loew's (3,200; 45-75)—"The Sensation Seeker" (F. N.). Better than usual picture and attractive vaude bill; \$12,000.

Imperial (1,900; 30-85)—"The Night Bride" (P. D. C.). Nearly as

BUFFALO STILL OFF

"Yankee Clipper" at New Great
Lakes Did \$14,000—Buffalo Got
\$21,430

Buffalo, June 14.

Last week brought no improvement to the local film grosses.

It is not admitted here that the new Great Lakes theatre, open a couple of weeks, could have affected business in the other houses, since the Great Lakes last week with "The Yankee Clipper" (P. D. C.), got but \$14,000.

Shea's Buffalo theatre with "Resurrection" (U. A.), did \$21,430.

At the Hip "Ritz" (Par.), did over \$11,000, and at Loew's, "Frisco Sally Levy" (M-G-M), drew \$10,000. Lafayette, "Wolf's Clothing" (Warners), ran to \$10,500.

\$13,100 FOR NEWMAN'S

8TH ANNIV.; PAN, \$7,600

Vita in Debut at Globe With
'Juan'—Mainstreet, \$12,700;
'Rookies,' 2d Week, \$7,100

Kansas City, June 14.

(Drawing Population, 600,000)

Comedy and drama about evenly divided, with a number of favorite names heading the bills, gave the fans lots to shop for. According to the almost neglected, at times, box offices, some of the customers are still looking.

It was eighth anniversary week at the Newman, but for some reason little enthusiasm developed—quite the reverse of some of the preceding anniversaries when Milton Feld splurged on the birthday performances.

"The Royal," with the second week of "Rookies," held up nicely, and the picture will clean up in the suburbs as soon as released to them. The Liberty, which Sam Carver is operating independently from week to week, and which he may get under lease from U. A., has been getting some Paramount pictures. Sam says his last week's receipts were misquoted by Variety, and should have been \$5,200 instead of \$3,200, as reported. Starting next Sunday he will offer the "Passion Play."

The big event of the week in amusement circles was the opening of Vitaphone at the Globe. The bill was the regular one used for initial presentations with John Barrymore in "Don Juan," Marion Talley, George Jessel, Mischa Elman, and the Four Aristocrats. As this is Miss Talley's home town her name alone was probably worth more than any of the others as far as draw was concerned. The house has raised its scale to 50 and 75 cents nights and a 50-cent gate for mats.

Estimates for Last Week
Mainstreet (Orpheum)—"A Million Bid" (W. B.) (3,200; 25-50). Dolores Costello pretty much the whole thing in this one; stage show was spotted with one team, McCarthy and Moore, pulling some pretty raw material; business holding up nicely and looks like good summer; close to \$12,700.

Pantages—"Love Makes 'Em Wild" (2,600; 25-50-50). Billed as funniest comedy since women wore long skirts, this one lived up pretty close to billing; stage show headed by Jack Joyce's horses, pictures of Lindbergh's arrival in Paris, and other short subjects, completed one of best bargains house has offered for some time; \$7,600.

Newman (Publix)—"The World at Her Feet" (Par.) (1,920; 25-40-50-60). Stage show, "The Family Album," this was theatre's eighth anniversary, but, like all others, suffered from midweek slump, which seems to have become a regular thing; \$13,100.

Royal (Publix)—"Rookies" (M-G) (980; 25-40-50-60). Second week for laughmaker and no regrets for holding it over; an Educational technicolor, "Blue Boy," was also appreciated; second Saturday and Sunday better than opening ones, unusual, but gross failed to hold up to first week; \$7,100.

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B. FAIRFAX FILM

Los Angeles, June 14.

Hunt Stromberg is to produce a Beatrice Fairfax story entitled "Lovelorn," from the pen of Beatrice Fairfax. John McCarthy is to direct.

The Hearst newspapers will start a propaganda campaign for this picture one month ahead of release time in all key cities where Hearst has publications.

thin in plot as the bride's attire, but lots of movement; \$6,000.

Strand (800; 30-40)—"The Fourth Commandment" (U). "White Flannels" (W. B.); "Wedding Bells" (Par.), and "Horse Shoes" (M-G); \$3,500.

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MINN. WILTS FROM HEAT;

BABE RUTH ONLY \$3,000

Bambino Lets Strand Down—
State, \$12,000—Grand's
\$12,000 for Revivals

Minneapolis, June 14.

(Drawing Population, 470,000)

Trade took on a summery tinge last week. It has been bad enough right along, but last week it was worse.

Opening of the new municipal auditorium with a line-up of strong attractions helped to knock takings into a cocked hat. Several extremely hot days, an abundance of rain and a municipal election campaign also did their share in pulling the props from under the grosses. Indications point to a lean summer in contrast to the same period a year ago.

There was nothing much in the way of box office lures, and the Saturday and Sunday openings were pitifully small.

"The World at Her Feet" seemed to meet approval at the State, but Florence Vidor has little pulling power here for some reason or other. Vitaphone, too, apparently is not the market that it was, but the biggest flop in many a moon was "Babe Comes Home" at the Strand. When Babe Ruth appeared here in person at Pantages some months ago he was a big card, thanks to excellent exploitation, and the house enjoyed a phenomenal week. As a movie attraction, however, he proved a bust, although well exploited. At the F. & R. offices the opinion was vouchsafed that even a brace of home runs daily by the Bambino wouldn't have brought a corporal's guard of movie fans into the theatre.

"Is Zat So?" although a very pleasing picture and played up over the vaudeville, did not get a great play at Pantages. The Hennepin-Orpheum again had a show which, despite a poor picture, "Birds of Prey," provided a lot of good entertainment at the reduced price of 75 cents top. It was the third good show in a row for the Hennepin-Orpheum, a season's record. In spite of this and the reduced prices, the public continued to give the house the go-by.

Estimates for Last Week
State (F. & R.) (2,500; 50)—"The World at Her Feet" (Par.), Vitaphone. Stage show making scenes from Minneapolis movie; show well liked; under \$12,000, as much as could be expected under circumstances.

Strand (F. & R.) (1,500; 50)—"Babe Comes Home" (1st N.). Never even created a ripple of attention; around \$3,000.

Lyric (F. & R.) (1,350; 35)—"See You in Jail" (1st N.). Picture satisfactory, but pickings slim; around \$1,500.

Grand (F. & R.) (1,100; 25)—Revival week of various films; comparatively did best business in town; around \$2,000; great for this house.

Hennepin-Orpheum (Orpheum) (2,800; 50-75)—"Birds of Prey" (Col.) and vaude. Picture bad, but acts first rate; show as whole sized up as good, but under \$10,000.

Pantages (Pan.) (1,650; 50)—"Is Zat So?" (Fox) and vaude. Picture better than vaudeville, but business suffered along with other houses; around \$5,000.

Seventh Street (Orpheum) (1,480; 40)—"Naughty Nanette" and vaudeville. Show okay at price; about \$4,500.

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P.-F.-L. STARRING JACK LUDEN

Los Angeles, June 14.

Paramount has decided to star Jack Luden in westerns. His first story will be "Shootin' Irons." He will start on this one as soon as he finishes playing the romantic lead in "Tell It to Sweeney."

U. LOANS JEAN HERSHOLT

Los Angeles, June 14.

Universal has loaned Jean Hersholt to Paramount to play a featured role in "They Knew What They Wanted" for Pola Negri. The picture goes into production June 16.

Roland Lee will direct.

MISS PICKFORD ACTING

Los Angeles, June 14.

Mary Pickford will be actress only in her forthcoming United Artists release, "My Best Girl." For this production she is delegating all executive duties and business details of production to Sam Taylor, the director.

Miss Pickford ordinarily supervises her own productions.

B'WAY GROSSES GENERALLY OFF; ROXY FELL TO LOWEST, \$88,000

Capitol Held Up Best at \$52,000—Paramount's \$68,600 Not so Big for Whiteman—Ted Lewis Same at Strand, at \$28,600—Unknown Holds

Local de luxe pictures combatted last week's heat wave with bands and a not overly strong array of pictures. Rise of the thermometer brought on a general announcement of departures, with six run pictures now current to leave before July.

"Chang" quits the Rivoli June 25, and "Camille" will exit from the Globe this Saturday; Jannings' new one supplants "Geste" at the Rialto the last week in June; "When a Man Loves" withdraws from Warner's June 19, to be succeeded by "Old San Francisco"; "The First Auto" replaces "The Missing Link" at the Colony June 27, and "Old Ironsides" winds up 26 weeks on the Street this Saturday.

Among the "class" grinds Paul Whiteman opened his stay at the Paramount and Ted Lewis was at the Strand. Neither got much screen support outside of the Lindbergh pictures with the news services sending in so much stuff it was a matter of daily cutting and adding the new matter to the reels on America's best known youngster.

Between the weather and the weak film features neither of the Whiteman or Lewis bands gave their respective houses any particular impetus. The Paramount climbed a couple of thousand above its previous week to \$68,600, which, if compared to Whiteman's gross of \$79,879 the week of Feb. 12, is over an \$11,000 drop for the maestro on his winter engagement. The Strand failed to reach \$30,000 with Lewis, coming in at \$28,600 and "The Tender Hour" the celluloid trump. Paramount had "Whirlwind of Youth."

The Roxy suffered its worst week since turning the key in dipping under \$90,000 at \$88,055. "Heart of Salome" was the picture, for which the title didn't help it allowing that it didn't hurt. "Alias the Deacon" (U) is next week's film here, after which "Moon of Israel," the German picture, comes in.

A repertoire week at the Cameo didn't possess an over-abundance of power as \$3,744 demonstrates. This week the house is using a U. A. rerun in Fairbanks' "Three Musketeers," and next week will bring back Doug's "Robin Hood."

"Geste," at the Rialto, wandered nonchalantly through the week for \$21,028, while the Colony gave evidence that a new picture will be timely in that "The Missing Link" dove about \$2,500 below its previous week. "Chang" was under \$15,000 at the Rivoli.

The Capitol was actually the only Broadway first run house to hold up in getting \$52,100 for "Tillie the Toiler."

Specials

All of the specials dropped back a notch or two. "King of Kings" was not quite comfortably over \$12,000, while "Seventh Heaven's" second week took a cut of around \$1,200 at the Harris. This house is using Movietone's depiction of the President decorating Lindbergh.

"Ironsides" gathered \$6,522 for its semi-final, and "Annie Laurie" was a little less than that at \$6,271. The "Parade" chopped off \$13,182 as its share, with "When a Man Loves" easing off \$1,000 to finish the week at just over \$11,000. "Camille" concludes its run this week and had a pre-closing financial summary of \$14,123.

The weather will not be construed as a deciding factor in these reports, inasmuch as all major houses have cooling system.

Estimates for Last Week

Astor—"Big Parade" (M-G) (1-120; \$1-\$2) (82d week). Nothing to complain of at \$13,182, although due to leave next month, with "Old Heidelberg" to follow. Broadway deserted Monday until four p. m., when Lindbergh welcome parade passed up 5th Ave.; 15 minutes after the aviator had passed the 40's, street was jammed as ever.

Cameo—Rep week (549; 50-75). Series of films failed to offset warm weather; \$3,744 rather light.

Capitol—"Tillie the Toiler" (M-G) (5,450; 50-\$1.65). Picture not especially commended, but something of surprise at \$52,100; gave the street jolt Sunday by uncovering De Forest Phonofilm's news talker of Lindbergh ceremonies in Washington; Chaney's "Unknown" holds over; using Phonofilm's New York reception of Lindbergh at Tuesday's noon show.

Colony—"Missing Link" and Vita (W. B.) (1,980; 35-60-75) (6th week). Leaving next week, trailed by "The First Auto" June 27; dipped to \$9,900 last week.

Criterion—"Old Ironsides" (Par.) (812; \$1-\$2) (27th week). In final week, with house dark until Aug. 1, when "Wings" comes in; last week, \$8,522 for "Ironsides."

Embassy—"Annie Laurie" (M-G)

HEAT SOCKED PROV.; VICTORY'S \$8,000 HIGH

'Sally Levy' Did It—"Convoy" Flounders at \$5,000—Strand, \$6,700

Providence, June 14. (Drawing Population, 300,000)

Warm weather took a tumble out of the grosses here last week. The hot spell held fast throughout the week.

"Frisco Sally Levy," at the Victory, drew well, and kept that house out of the depression. "Heaven on Earth," at the same theatre, was well received and helped card.

At the Majestic "Convoy" ran on a shoal in the calm of the hot spell. "White Flannels" at Fays, got a big hand from the small audiences who turned out for the attraction.

Bebe Daniels in the Strand's feature, "Senorita," drew fair crowds and would have been a forerunner had the picture gotten an even break from the weather.

Estimates for Last Week

Strand (Ind.) (2,200; 15-40). "Senorita" (Par.). Accounted for fair week at this house; "Rich Men's Sons" (Col.) filled with subtleties that did not fail to make a good impression; \$6,700.

Majestic (Fay) (2,500; 15-40). "Convoy" (P. N.). Fell off in warm spell; business dull at \$5,000.

Emery (Fay) (1,474; 15-50). "Hills of Peril" (Fox). Went for naught in slow week, though Buck Jones usually draws well here; \$3,500.

Victory (K-A) (1,950; 15-40). "Frisco Sally Levy" (M. G.). Led town as a draw; "Heaven on Earth" (M. G.) supported nicely; good at \$8,000.

Fay's (Fay) (2,000; 15-50). "White Flannels" (W. B.). Good films wasted on dull week; \$4,500.

Rialto (Fay) (1,448; 10-25). Hot weather gripped this second run loop house firmly and shattered grosses; under \$1,000. (Copyright, 1927, by Variety, Inc.)

(596; \$1.65) (6th week). Pretty quiet since opening; down to \$6,271 last week.

Gaiety—"King of Kings" (P. D. C.) (808; \$1-\$2) (9th week). Felt heat with others, and lowest gross of run at \$12,325.

Globe—"Camille" (F. N.) (1,416; \$1-\$2) (9th week). Profitable run, and goes out this Saturday; last week, \$14,123.

Harris—"Seventh Heaven" and Movietone (Fox) (1,024; \$1-\$1.65) (4th week). Using Lindy's reception in Capitol by Movietone along with Roxy; slipped little, but pretty steady at \$11,911.

Paramount—"Whirlwind of Youth" (Par.) (3,600; 40-75-90). Picture didn't seem of importance, with house billing Whiteman over screen feature; bandman's first week of run engagement brought gross up little in face of heat and weak film aid; last week \$68,600, as compared to Whiteman's \$79,879 week of Feb. 12 last.

Rialto—"Beau Geste" (Par.) (1,960; 35-50-75-90) (5th week). Approaching climax of run; picked up previous week, but fell off again; \$21,028.

Rivoli—"Chang" (Par.) (2,200; 40-60-75-90) (8th week). Under \$15,000 last week and leaving June 25; house may close pending incoming film.

Roxy—"Heart of Salome" (Fox) (6,250; mats. 50-\$1; eves. 75-\$1.65). Lowest gross since opening, \$88,055; belief title didn't help; now playing "Secret Studio" with "Alias the Deacon" (U) next week after that, "Moon of Israel," previously heralded big German picture with P. B. O. distributing; billing shows "way over screen feature."

Strand—"The Tender Hour" (P. N.) (2,900; 35-50-75). Picture and Ted Lewis failed to equal third week of "Resurrection," which got \$37,000; Lewis entertained once they were in, but heat or film's name kept trade pretty light; \$28,600.

Warner's—"When a Man Loves" and Vita (W. B.) (1,360; \$1.64-\$2) (19th week). Departs June 19 in favor of "Old San Francisco"; tumbled last week to \$11,077. (Copyright, 1927, by Variety, Inc.)

STANLEY \$25,000 WITH FOX \$23,000 IN PHILLY

Too Much Heat Last Week—"Glory" Did Surprising Come-back at \$12,000

Philadelphia, June 14. Despite hot weather virtually all last week, business in the downtown picture houses was rather above expectations and in some houses well above normal for the weather conditions.

Perhaps the biggest surprise was the comeback staged by "What Price Glory" at the Fox-Locust. This picture, which had been skidding badly and announced to close until a last-minute reprieve gave it one more week, crashed through the heat to virtual capacity at every evening show, and, late in the week, an actual turnaway. Matinees were nothing like that, but they, too, were improved, and the gross gained in the neighborhood of \$3,500, estimated at only a few hundred dollars under \$12,000.

"Senorita," the Bebe Daniels picture at the Stanley, won the best notices that any picture of hers had in many seasons, and was well-liked by audiences, but, without anything very big on the surrounding bill to drag them in, the film feature could not entirely buck the heat wave. At that at around \$25,000 or a little less, not half bad under the circumstances. Presentation headliner was "Castle of Dreams."

"The Better Ole" was a little less than fair in its last week, catching a few stragglers, but not rebounding like "Glory" did. The Syd Chaplin comedy is to be shown at the Stanton next week, but that fact wasn't advertised before it finished its stay at the Aldine. Judging by audiences for the last few weeks, the majority of those who came to the Aldine were far more interested in the picture than they were in the Vitaphone numbers. The Aldine closed Saturday night for the summer despite previous unofficial announcements that it would try for a summer run.

The Fox did well, too, although the critics were unanimous in panning Thomas Melghan's picture, "Blind Alleys," the first Melghan picture ever run in this house, and the first in a long time not booked into the Stanley. Irene Franklin and Jimmy Hussey were headline presentation features on the Fox bill, and the combination got better than \$23,000.

"The Tender Hour," with Billie Dove, plus Waring's Pennsylvanians, at the Stanley; "Frisco Sally Levy" plus Jack Osterman and Lillian Bernard and Flo Henri at the Fox and "Broadway nights" at the Kariton.

Estimates for Last Week

Stanley (4,000; 35-60-75). "Senorita" (Par.). Picture better liked than any Bebe Daniels has had in long time, but lack of any really big pull on surrounding bill cut gross down to little under \$25,000, with hot weather hurting.

Stanton (1,700; 35-50-75). "The Beloved Rogue" (U. A.) (2d week). This John Barrymore romance has caught on splendidly and justified adding third week. Better than \$12,000 claimed.

Fox-Locust (1,800; \$1.65). "What Price Glory" (Fox, 12th week). Intended to end run Saturday, but business tremendous at evening shows and extra week added. No apparent reason for spurt in face of high temperatures. Got near \$12,000, gain of over \$3,500.

Fox (3,000; 99). "Blind Alleys" (Par.). First Thomas Melghan picture ever shown at Fox and first not opening at Stanley in long time. Panned by critics, but Melghan's name, plus Jimmy Hussey and Irene Franklin as presentation headlines, held gross up to better than \$23,000.

Arcadia (800; 50). "Yankee Clipper" (P. D. C.). Fair business after good notices. \$2,500.

Kariton (1,100; 50). "The Magic Garden" (F. B. O.). Notices lukewarm; weather hot; business so so. Under \$2,500.

Aldine (1,500; 32). "The Better Ole" (Warners, 4th week). Syd Chaplin picture apparently very well liked. Big disappointment as to business. Last week about \$9,000, perhaps less. (Copyright, 1927, by Variety, Inc.)

Cummins' Chi. 3

Chicago, June 14. Sam Cummins has opened an office here for the purpose of direct distribution of his "The Naked Truth" (film) and two other importations.

"T. N. T." (for women only) opened at the Randolph last week and played to unusual business. It will remain in the Loop house until trade warrants withdrawal. On agreement with Universal, Cummins' other pair will follow into the house. They are "The Evolution of Life" (rejuvenation) and "Unwed Mothers." The latter is already billed.

'UNKNOWN' LEADS L. A. BY \$7,000; MET ONLY \$22,000; 'KINGS,' \$29,000

"Rough Riders," \$13,500, Weak Despite Splurge—"Dearie," \$6,700 at Uptown—"Sunya's" \$9,250 Surprises—Forum Under \$4,000

TOO MUCH CLARA BOW BALTO; 'DIVORCE,' \$9,000

Heat and Lindbergh in Wash. Hurt Last Half—"Monte Cristo," \$10,000

Baltimore, June 14. (Drawing Population, 850,000)

Main news of the local week was the announcement by E. C. Schanberger, Sr., president of the J. L. Kernan Co., that this Keith-Albee franchise organization will erect a 3,200-seat vaude house here in order to place local big-time vaudeville once more in a position to compete with first-run movies. It is well known that the Keith-Albee attractions in this city are not the box-office sure-fire they were before the advent of the big first-run picture houses.

The proposed K-A 3,200-seater likely supersedes last year's announcement of a K-A-Schanberger picture house.

Last week was marked by several box-office upsets. "Children of Divorce," at the Valencia, failed to approach the "It" business at the same stand, and fell behind the Rivoli's "Rough House Rosie" draw the previous week. Either a too close follow-up showing or an indication that Clara Bow has not developed the local magnetism the two previous engagements seemed to indicate.

"Strogoft," at the chameleon policed Embassy, failed to duplicate the "Potemkin" success in the same house. Had been planned to hold "Michael" two weeks, but second week abandoned. Elsewhere business was pretty good until heat wave came in last half of week. Coupled with the Lindbergh reception in Washington, this slowed up everything generally. Added to the counter attractions was a military pageant at the Pimlico race track Saturday night, with a 35,000 attendance.

Estimates for Last Week

Century (Loew)—"Lovers" (M-G) (3,000; 25-75). Picture plus Foster Girls on stage excellent attractions; fine matinee trade, but heat and Lindy slowed up business last half; finish showed about \$17,000.

Rivoli (Wilson Amusement Co.)—"Convoy" (F. N.) (2,000; 25-65). Started well, but failed to display building powers; not a woman's picture and light at matinees; only fair week.

New (Whitehursts)—"Monte Cristo" (Fox) (1,600; 25-50). Got best day-by-day draw of any local house last week; nights, capacity first half; about \$10,000.

Valencia (Loew)—"Children of Divorce" (Par.) (1,300; 25-65). Picture disappointed at b. o., although got good notices from press; town no doubt being fed Clara Bow a little too quickly; around \$9,000.

Hippodrome (Hippodrome Co.)—"Oh, Baby" and K-A vaude (2,200; 25-50). Started week well, but went to pieces with warm weather; Friday night found house nearly empty and weather plus the festivities in Washington precluded any chance of Saturday pick-up; fair week.

Embassy (American Pictures Corp.)—"Michael Strogoft" (U.) (1,300; 50). Night business good, but failed to show any afternoon prowess; second week off and "Fourth Commandment" substituted; \$7,500 or \$8,000.

Parkway (Loew)—"Mr. Wu" (M-G) (1,400; 15-35). Okay until last half, being ahead of the "Marines" in this house until advent of hot weather; finished light to \$3,800.

Garden (Whitehursts)—"Rich But Honest" and vaude (2,300; 25-50). William Desmond headed vaude, and scored; about \$10,000.

Metropolitan (Warners)—"Million Bid" and Vita (W. B.) (1,500; 15-50). Dolores Costello featured and popular here, but weather hurt; say \$7,000. (Copyright, 1927, by Variety, Inc.)

CONRAD NAGEL LOANED

Los Angeles, June 14. Conrad Nagel has been loaned to Warner Brothers by Metro and will be co-featured with May McAvoy in "Slightly Used." Archie Mayor will direct, beginning June 20.

Los Angeles, June 14.

(Drawing Population, 1,350,000)

Lon Chaney proved to be the bet of the town last week with "The Unknown," hitting \$7,000 above "The World at Her Feet," the Florence Vidler picture, which put the Metropolitan into the "red." The Chaney picture had a corking good Fanchon and Marco presentation to help, in which was the "Lindbergh Idea." It has also the farewell week of Gene Morgan at this house, making it a natural push-over.

The Met., on the other hand, was without Eddie Peabody and possibly might have been effected a bit, even though Frank Jenks, who replaced Peabody, has considerable of a following and proved a corking good master of ceremonies the week he had the house alone.

Grauman's Chinese is still a bit shy of capacity at matinees, but every night is capacity. Trade here is possibly \$1,000 less than it was Decoration day week when holiday prices were in vogue at the Monday matinee.

Carthay Circle held very well with "Seventh Heaven," which only dropped possibly \$1,000 below the week before.

"Rough Riders" got off to a very bad start at the Million Dollar. Its first week, despite a whale of an advance exploitation campaign—the biggest ever staged by the house—was a decided disappointment. "The Love of Sunya" drew much better on the second week in the house than was expected, hitting over \$9,000.

It is likely the Uptown depends more on its stage presentation for drawing than on an average program picture. The result is that the Dave Good outfit on the stage proved a savior for "Dearie," an Irene Rich starring vehicle.

The Figueroa had "Fighting Love" in addition to a vaude program, and ran along at its regular pace. "The Yankee Clipper" had its first downtown showing at the Broadway Palace, and did surprisingly well, hitting around \$5,000 on the week.

"Aftermath" completed its second and final week at the Forum as an out-and-out flop, even though every effort was made to stimulate business through theatre parties. "Vanity" is now in the house at a \$150 top, and though a good picture does not merit the two-day showing.

Estimates for Last Week

Grauman's Chinese (U. A. Cir.)—"King of Kings" (P. D. C.) (2,038; \$0-\$1.50). Fourth week holding up well with tourists in abundance; close to \$29,000.

Carthay Circle (F. Miller)—"Seventh Heaven" (Fox) (1,500; 50-\$1.50). With theatre parties being solicited, matinee trade okay, while nights close to capacity; bettered \$17,000.

Forum (B. & H. Cir.)—"Aftermath" (Nat. Film, Berlin) (1,700; 50-\$1.50). An out-and-out flop, failing to get better than \$4,000 in final week at top price.

Loew's State (W. C. Loew)—"The Unknown" (M-G) (2,200; 25-\$1). Lon Chaney and F. & M. idea proved to make this house town leader. Around \$29,000.

Metropolitan (Publix)—"The World at Her Feet" (3,595; 25-65). Florence Vidler meant nothing at box office here, house into "red" at about \$22,000.

Million Dollar (Publix)—"The Rough Riders" (Par.) (2,200; 25-35). Off to \$150 start for opening night; a week at \$13,500.

Uptown (W. C.)—"Dearie" (W. B.) (1,750; 25-75). Film meant little, stage presentation saving house; \$6,700.

Criterion (W. C.)—"Love of Sunya" (U. A.) (1,500; 25-75). Second week for Swanson picture here surprisingly big; \$9,250.

Figueroa (Far West-W. C.)—"Fighting Love" (P. D. C.) (1,600; 25-75). No title for Goudal picture; different name for this one would have been far better than the \$5,500 it got.

Broadway Palace (Orpheum)—"The Yankee Clipper" (P. D. C.) (1,545; 15-50). Got a great break through exploitation; \$5,000, big for this house. (Copyright, 1927, by Variety, Inc.)

Rogers Ruling Again

Los Angeles, June 14. Will Rogers has returned to Beverly Hills where he still holds his job of mayor. He will begin work on plans to make "A Texas Steer" for Sam E. Rork.

NEAR THE PACIFIC

By TOM J. GERAGHTY

Lewis Brown, the English author of "This Believing World," out here browsing about, saw DeMille's "King of Kings." Remarking upon the performance of H. B. Warner as the Christus, he said:

"Very, very good—clever chaps, these Warner brothers."

Gives Typewriter Credit

Grover Jones had written an original story for Richard Dix. He was telling it to Bernie Fineman and Ralph Block at the Lasky studio. And as he told it he kept saying:

"We thought that was good."

"The reason we wanted that thus and so was this."

"We introduced that character because—"

"Wait a minute," cut in Bernie. "What's this we stuff? I thought you wrote the story yourself."

Then, disclosing the influence which made it plural—that of Lindbergh and his plane—Grover said:

"Oh, the we stuff. That's my typewriter and me."

Which reminds me a wonderful story, apropos (if I may be pardoned by those who know it well). Mark Train, as editor of a paper here in the West, was criticised for using the word "we" when he wrote editorially. His reply was something like this:

"You're right. A man cannot be plural. But I am—I've a tape worm."

Indirectly to the Point

Irving Thalberg, smart as the proverbial whip, and with the confidence of Lindbergh (because he has never encountered failure), is chairman of a committee of which I am a member—a committee in the Academy of Motion Picture Arts and Science. More of that organization later—it is a grand and glorious thing.

We all had lunch—the committee—several times, at the Metro-Goldwyn-Mayer studios, in private chambers. The committee is composed of Thalberg, William DeMille, Hobart Henley, Ralph Block, John Considine, Benjamin Glazer and myself. Now that that is over, I want to make the point of my story:

Irving has a great sense of humor, coupled with the rare sense of proportion. Waiting while they changed the salad plates, he said:

"Did you hear this one? Some fellow on one of these funny, creaky magazines wrote:

"A Hollywood producer is a fellow who knows what he wants—but he can't spell it."

College Men and Stocks

As a matter of fact, there are more college men working in and around picture studios than one will find in any other business—save selling Wall Street bonds, which every poor college graduate goes for, until he "sells out" his friends.

Hearst—Quiet!

W. R. Hearst announced, quietly, the other day, that he is going to buy a ranch down near Mary and Doug's four thousand acres, back of Del Mar. That's near San Diego—fifty miles or so. Hearst has a tremendous ranch near San Simeon, where interesting groups of movie folks are often entertained; he also has his mother's place back of Oakland. I am sure he has a big place in the East, so I suggest that he call his last and fourth place near Del Mar, The Fourth Estate.

Sending Along Joe O'Neill

Joe O'Neill is out here—publicity director at F. B. O. Few people who meet the charming Joe have the remotest idea what a fellow he is—not even Will Hays. Joe worked in the Hays organization during the period when Hays needed a Joe O'Neill most.

First of all, he was the crack reporter of the New York "World," and every reporter and editor in New York respected him. I was on the New York "Herald" and Joe made it tough for all of us when we were working together on a story. Later, he went with Henry Ford and, I think, helped on that "Out of the Trenches by Christmas" ship, which Henry manned with manna. Then he became editor, or associate, on Ford's weekly publication, "Dearborn Independent."

Now, I think Joe has found his real niche. With his wide experience, and his ability to express himself, I am sure the movies need him.

Vanderlip Picked Good Job

Julian Street, the author who won the Pulitzer prize for a short story last year, says he is coming on to Hollywood for a summer vacation. If Julian ever gets started seriously in the movies, watch his smoke! His son, Julian, Jr., who married Narcissa Vanderlip, came out here two weeks ago on his honeymoon. We took them to the Grauman's Chinese theatre opening, and they were thrilled. Afterwards I spent a week-end on the Vanderlip ranch at Palos Verdes, near here. It is the size of Manhattan Island and about the same, geographically.

Vanderlip, like many of us, was a reporter—he worked in Chicago—but got out and became president of the National City Bank, the biggest banking institution in America. Young Mr. Street is going to Paris to work on the Paris "Herald-Tribune."

Sounds Like Swaffer

Since writing for Variety I am getting a big "fan mail." Very nice, appreciative letters, and I enjoy them immensely. That's why I can now keep writing. In answer to several queries, I want to go on record, publicly, that my favorite screen actresses are Hedda Hopper and Kathleen Clifford. Between pictures these girls carry on interesting occupations—Kathleen has a chain of flower stores all over Los Angeles, including shops in prominent department stores, and the Biltmore and Ambassador hotels. Hedda, even with her make-up on, rushes out as the agent of a real estate company, selling and renting real estate.

P. S. or N. G.—I have a good story about Hedda, but I must get her permission to use it. Keep buying Variety and you can't miss it.

A Sweetie From Yale

Keene Thompson, bridegroom, poet, wit, short story author, book collector, scenario and original writer, is the cleverest of all wonderful men in this workaday world that I have met in years—yet, even ever. A beautiful young woman found her way into his office the other day. She was selling block subscriptions to magazines, "working her way through college."

Keene fell for two subscriptions and very graciously asked:

"What college are you attending?"

"Oh—Yale College," said the maid, folding up Keene's sawbuck.

Much Put Out

Frank Condon, "Saturday Evening Post" writer and screen writer, left here suddenly one night last week, when he had had a horse-shoe pitching game in Glendale, just over the Hollywood Hills. Worst of all, Frank is stopping at the St. Andrew's, at 72d street and Broadway, all Eastern time. The last time I was there they put out both Kid McCoy and myself. We boycotted the hotel, the Kid and I, but they seemed to get on all right.

And here is Frank stopping there. Probably local color for a story in a "Success" magazine.

In Italy

On our desk is a postcard (it honestly looks like a piece of stick candy) from our old friend, Anita Loos and Citizen John Emerson.

New Translucent Screen

Washington, June 28.

A new translucent screen for use in connection with colored motion pictures has been patented by Oswald Dale, New Haven, who in turn has assigned it to the Acme Wire Co., Inc., of that city.

The screen is described as follows in the Official Gazette of the Patent Office:

"As a new article of manufacture, a translucent screen for projected pictures, the said screen comprising warp and weft threads proportioned in width and spaced in weaving so that the area of silk, in a given area of fabric, is in excess of the aggregate area of the interstices between the threads, the natural color of the silk being tinted with one color and then impregnated with a vegetable compound of a complementary tint, so that the resulting screen is of a tint which will preserve color values."

Patent is numbered 1,633,315.

"Uncle Tom" Finished at \$1,500,000 Cost

Los Angeles, June 28.

"Uncle Tom's Cabin" will be finished for Universal this week after more than a year spent on production and at a cost running close to \$1,500,000. When Harry Pollard started making the picture first it was thought \$750,000 would do the work. With his misfortune on account of illness in the east year ago and then the recasting of the picture upon his return, some of the film had to be scrapped and production cost mounted.

Having the Duncan Sisters' picture, "Topsy and Eva," coming out ahead through United Artists, the Universal people figured that expense was not to be considered, that the production would have to be the best of its kind made. The picture had been practically completed two months ago when it was decided to make additional shots. These are the ones to be finished by the end of this week.

The picture is scheduled to be a road show with the initial showing to take place in New York about Sept. 15.

PEREZ TITLING FOR HINES

Los Angeles, June 28.

Paul Perez, who titled Johnny Hines' latest First National release, "White Pants Willie," signed by C. C. Burr to title the next three Hines pictures.

Perez is also to title a series of 12 two-reel comedies featuring El Brendel, produced by Billy Wilkerson.

FILM POSSIBILITIES

"Tales of Rigo"—Possible

"TALES OF RIGO" (Lyric Theatre, S. Oppenheimer). Silly and preposterous as this is for a stage presentation, it might still have a screen chance. The story is trite and stereotyped, but it falls into the range of program-picture territory. With outdoor stuff and society relief, it might easily be revised to sustain a fair neighborhood-house movie.

They have just been to see Mussolini, who read and enjoyed "Gentlemen Prefer Blondes."

I would say, in that country, "Gentlemen Prefer Bombs."

Speakeasy Surprised Cop

Even the poor patrolmen have their troubles. A story around Mazda Lane is of an officer hurriedly dispatched to the scene of a tragedy. His superior officer furnished him the wrong address. Entering the place the patrolman inquired of the trouble. The caretaker, surprised, announced that no one had ended his life. The gendarme was convinced that he had been given the incorrect address. Rubbing his eyes, he asked the caretaker how long he had been an occupant of the place. He was told. He informed the caretaker he would return.

Phoning the sergeant, the patrolman got the right address where a man had committed suicide. Completing his duties there, he returned to the first address he was sent to. The patrolman asked the caretaker his business. The latter was too proud to state. Continuing with a break in his voice, the officer said, "Well I have been a cop for 15 years. Never have I been cheated. But it is the first time that I ever had a 'speakeasy' on my post and didn't know it." He bowed out and promised to see the caretaker more often.

Paramount's Time Ball Lighted

The time ball atop the Paramount building started flashing Friday evening. It is a huge glass sphere surmounting the four-way clock at the pinnacle of the structure. The hours and quarter hours are denoted by flashes and visible much farther away than the clock itself. Red flashes denote the quarters and white the hours. The sphere is illuminated within and glows white steadily when not flashing the time. The time ball is to be added to one of the most interesting sights in Times Square and will attract attention for miles around.

Balloon As Added Ballyhoo

Opposite the Roxy Theatre at 7th Avenue and 50th street on the tall building facing Broadway is an electric sign spelling out Roxy with a spear pointing to the Roxy Theatre. Across this sign, waving to and fro, up and down, is an anchored balloon, constantly on the move and attracting attention of passers-by on Broadway, day and night. The sign itself is most prominent, the only one of high display on that side of the street for two or three blocks.

Difficult for Variety to Classify Vita as Asked

A suggestion from a well-meaning Penn. exhibitor that Variety summarize the Vitaphone releases, specifying the quality of the song numbers included, has its difficulties through treatment by the individual artists. A poor song done by a Vita artist has been glorified into one of distinction.

It goes the other way round but the artists and the Vitaphone executives both recognize the limitations of pop song material, hence a type of standard or restricted number is striven for that will hold up for more than one season.

Billy Jones and Ernest Hare (Happiness Boys) come to mind with their "How D'ya Do Everybody, How D'ya Do?", by now a pop song almost two years old, but which has been so treated by Jones and Hare, through repetitions on the radio, etc., that it is their trademark and is kept brisk and alive through new doggerel verses. That number is twice featured on their Vitaphone recording, once as an "hello" entrance and once as a "good-bye" finale. Hence, one couldn't condemn that song since its treatment distinguishes it.

The bands for instance have gone in for special arrangements to distinguish their releases appreciating, from past phonograph recording experience, how short-lived an average pop song is.

With the opening of the new season Variety may start a weekly department of Vitaphone units (single records), adding on its own opinion as to value of each, but it will be somewhat of a hazard. Smaller towns may prefer the name or names of the artists in preference to the material or quality of the record. In that event Variety's opinion could only be of any value for the second and later record of the same artist.

Ray's Return to M. P.

Huston Ray, concert pianist, resumes a picture house tour June 30 at the Kearsce, Charleston, S. C. He opens July 7 at Fox's new Great Lakes, Buffalo.

PATENTS

Washington, June 25.

The Commissioner of Patents, Washington, D. C., will forward upon receipt of 10 cents in each instance, detailed information on any of the following inventions upon which patents have just been made public in the Official Gazette:

Pictures

Method and apparatus for producing variable image effects in photography. Leon P. Douglass, Menlo Park, Cal. Filed Sept. 23, 1925, Ser. No. 59,024. 1,632,221.

Method of producing colored photographic films. Leon P. Douglass, San Rafael, Cal. Filed Oct. 16, 1919, Ser. No. 331,067. 1,632,278.

Photographer's light-distributing means. E. V. King, Topeka, Kans. Filed Oct. 2, 1926, Ser. No. 139,187. 1,632,606.

Camera attachment. A. G. Atchison, Santa Barbara, Cal. Filed Oct. 4, 1926, Ser. No. 139,467. 1,632,690.

Method of making photographic copies by reversal. Alfred Miller, Dessau in Anhalt, Germany, assignor to I. G. Farbenindustrie Aktiengesellschaft, Frankfurt-on-the-Main, Germany. Filed Sept. 23, 1925, Ser. No. 58,191, and in Germany March 21, 1925. 1,632,740.

Device for taking photographs. Erich von Schubert, Berlin, Germany, assignor to Askania-Werke Aktiengesellschaft vormals Centralwerkstatt Dessau, and Carl Bamberg-Friedenau, Berlin-Friedenau, Germany. Filed Oct. 28, 1924, Ser. No. 746,430, and in Germany Oct. 30, 1923. 1,632,770.

Panoraming device for photographic cameras. Albert S. Howell, Chicago, assignor to The Bell & Howell Co., Chicago. Filed Aug. 6, 1925, Ser. No. 48,544. 1,633,101.

Photographic enlarger. E. C. Rogers, Indianapolis. Filed April 8, 1926, Ser. No. 100,537. 1,633,228.

Translucent screen for projected pictures. Oswald Dale, New Haven, Conn., assignor to The Acme Wire Co., New Haven. Filed April 29, 1925, Ser. No. 26,579. 1,633,315.

Photographic camera. N. B. Crozier, Chicago. Filed April 30, 1921, Ser. No. 465,889. 1,633,373.

Apparatus for producing animated drawings. Earl Hurd, New York city, assignor to Bray-Hurd Process Co., Inc., New York city. Filed March 9, 1926, Ser. No. 93,369. 1,633,547.

Music

Finger grip for violin bows. J. Gaynor, Jersey City, N. J. Filed Sept. 8, 1926, Ser. No. 134,153. 1,632,008.

Key device for saxophones. F. L. Lemm, La Porte, Ind., assignor to Conturion Co., La Porte, Ind. Filed Sept. 24, 1926, Ser. No. 137,454. 1,632,008.

Gramophone record. Harold Alfred Rogers, Cardiff, Wales. Filed Dec. 18, 1923, Ser. No. 681,436, and in Great Britain Dec. 19, 1922. 1,632,313.

Cipherless device for pipe organs. Gustav H. Klochs, Philadelphia, Pa. Filed Feb. 6, 1924, Ser. No. 690,958. 1,632,657.

Musical bar. H. E. Winterhoff, Indianapolis, assignor to Leedy Mfg. Co., Inc., Indianapolis. Filed Jan. 22, 1923, Ser. No. 614,134. 1,632,751.

Music-sheet turner. Steve Halm, Yonkers, N. Y. Filed Sept. 10, 1925, Ser. No. 55,516. 1,633,408.

Outdoors

Roundabout and like amusement apparatus. Robt. Blackburn, Chorley, England, assignor to Parent Caterpillar Co., Ltd., London, England. Filed Sept. 24, 1925, Ser. No. 58,404, and in Great Britain Sept. 25, 1924. 1,632,692.

Amusement device. J. N. Bartlett, Winnipeg, Manitoba, Canada. Filed Oct. 14, 1926, Ser. No. 141,648. 1,633,204.

Miscellaneous

Transmission of pictures by electricity. H. E. Ives, Montclair, N. J., assignor to Western Electric Co., New York city. Filed Dec. 31, 1923, Ser. No. 683,632. 1,631,963.

Apparatus for airplane skywriting. Einar Thorsen, Pittsburgh, Pa. Filed May 28, 1926, Ser. No. 112,334. 1,632,153.

Roll ticket cabinet. Edward Axberg, Spokane, Wash. Filed Feb. 16, 1926, Ser. No. 184,779. 1,632,265.

Automatic entrance protector. George L. Tracy, St. Louis, Mo. Filed Feb. 18, 1925, Ser. No. 10,131. 1,632,683.

Pollock & Bratter Doing Exhibiting Come-Back

A short time ago it appeared as though Pollock & Bratter, Inc., with headquarters in Newark, N. J., were stepping out of the picture circuit operations completely. They disposed of their former interests to the Stanley and Fabian crowd and report had it they would retire. Now it transpires they have determined to re-establish themselves in New Jersey upon a more active scale.

Pollock & Bratter have taken over the Lyndhurst, Lyndhurst, N. J., for a straight picture house. Then they started work on a new house in Lyndhurst. They have taken sites in Arlington and Woodbridge, N. J., both seating around 1,800.

Fred Faulkner is connected with the Pollock & Bratter interests in a buying capacity.

Jack Ragland-Columbia Opening New Exchanges

Los Angeles, June 28.

Columbia opens its own offices for distribution of Columbia pictures on the west coast with branches to be put in immediate operation in Los Angeles, San Francisco, Portland, Seattle and Butte.

John C. Ragland will be in direct charge of distribution in the territory covered. With the opening of these exchanges Columbia secures nation-wide distribution through exchanges entirely supervised and controlled by the company.

Jack and Harry Cohn closed the deal with Ragland, who was for many years sales manager for Harold Lloyd.

Columbia has already two of their big specials completed for 1927-28, "The Blood Ship" and "Alias the Lone Wolf," both of which are being primed for long runs. It is understood that Columbia intends to expand in the producing field by producing a greater number of "specials" that will command the attention of first run theatres.

Preparations are now being completed for short playlets to be used in both "The Blood Ship" and "Alias the Lone Wolf" theatre showings on the coast. Hobart Bosworth and Bert Lytell, stars of the two pictures, are slated to appear in the sketches with other members of the picture casts.

Two More Langdon Films For Release Via Sennett

Though no advance information has been passed out, there are two more Harry Langdon pictures to be released via Mack Sennett, made before the comic shifted to First National. These pictures now placed in readiness for general release are titled "Soldier Man" and "Fiddlesticks."

It was generally believed that when Langdon's "First Flame" was distributed it ended his former Sennett productions. These two others were meanwhile held on the shelf pending the playing of his reissues and his "First Flame" and "On a Saturday Afternoon."

Metro's Decision Upheld

Indianapolis, June 28.

The Supreme Court of Indiana has ruled in favor of Metro-Goldwyn-Mayer in a suit against the Blackstone Theatre Corporation of South Bend, Ind. Suit was begun in 1922 on the basis of an old Goldwyn franchise. Twelve thousand dollars was claimed as damages on the contract price of 30 pictures, only one of which was accepted and played by the theatre. The owners of the theatre leased it to Ezra Rhodes, who changed the policy.

A jury awarded a compromise verdict of \$5,000 against the theatre owners for failure to provide for their picture contract. The verdict was appealed, ultimately reaching the Supreme Court, which sustained the award.

The defense of the exhibitor in the case was that the official who signed the contract with Goldwyn had no authority to sign contracts in excess of a \$2,000 consideration.

Catalina Co. Issues Stock

Los Angeles, June 28.

Catalina Sea Pictures Corporation, with Tom White casting agent, the head, is offering in three Los Angeles investing market a new issue of 5,000 shares of preferred stock.

The corporation, organized under the laws of California, has an authorized capitalization of \$1,500,000. It is now producing a number of sea pictures and has a fleet of 23 vessels to be used in the eight pictures it will make based on stories of the sea and ships.

Louella's Assistant

Los Angeles, June 28.

Louella Parsons has a new assistant to aid her in getting news for her column that is syndicated for the Hearst papers. He is Richard Hunt formerly employed in various capacities at various studios. He replaces James De Tarr who has gone east with Jack Dempsey to the latter's training camp.

Henry Victor Bound Abroad

Los Angeles, June 28.

Henry Victor is en route to New York from where he will sail for England to make several pictures.

French Trade Paper's Reform Campaign

Washington, June 28.

A campaign to correct present conditions in the French picture industry is being carried on by "La Cinematographique Francaise," trade paper, states reports reaching Washington.

Ballots are being included in each issue requesting the exhibitor to vote for a decrease in taxation and the complete abandonment of any contingent idea, together with an expression in favor of the election of M. Joan Sapene, of "Le Matin," as head of all exhibitor groups.

Exhibitors, it is further reported, have divided their association into three groups to not only fight for decreased taxation, but for the abolition of minimum price fixing when films are rented on a percentage basis.

These groups consist of the Grande Etablissements with receipts in excess of 500,000 francs annually; Etablissements moyens, those with receipts between 100,000 and 500,000 francs, and the Petite Etablissements, whose annual receipts are less than 100,000 francs.

Headquarters are located at 17 rue Etienne-Marcel, Paris.

Kingsmore in Charge at Memphis—Sullivan Out

Memphis, June 28.

Howard P. Kingsmore has been placed in full charge of all Loew theatres here, succeeding Eddie J. Sullivan. Theatres are the Majestic, State and Palace. Kingsmore's headquarters will be at the State, of which he will assume the direct management.

Floyd F. Smith will continue as the resident manager of the Palace, and Bill Hule the same at the Majestic.

Kingsmore is a widely known southern showman.

No Suit by Weadock

Los Angeles, June 28.

In May 25 issue of Variety under the heading "U's Double Protection Pamphlets at 25c. each," it was said that "For their own protection in the future when purchasing an original story which is not in book, play or copyrighted published form, Universal will get out a pamphlet of such a story in synopsis form to be copyrighted and sold to authors and writers for the purpose of protecting themselves in not duplicating the story in any way for another company, or for stage or magazine reproduction."

The next paragraph said that the reason for doing this was on account of a lawsuit brought by Louis Weadock, who wrote a story entitled "Under the Gun," published in Short Story Magazine during July, 1926, claiming that a story, "The Grappler," written by Charles A. Logue, was lifted from his story.

Weadock states he has never begun a law suit against Universal.

1 More for Team

The separation of Ronald Colman and Vilma Banky as a joint starring team for United Artists will occur under present plans following the shooting of one more picture, "Leatherface" (title to be changed), by Baroness Orczy.

"The Magic Flame" is completed but will not be released until September.

Sam Goldwyn will likely star each of the team.

COSMO'S "WHITE SHADOWS"

Los Angeles, June 28.

Cosmopolitan Productions will make, through M-G-M, Frederick O'Brien's "White Shadows of the South Sea." This picture will be put into production about Aug. 1.

They will also put on the screen "Bringing Up Father," which is to be turned over to Hal Roach for production with the M-G-M release.

"Face" As Serial

Los Angeles, June 28.

"The Man Without a Face," by A. M. and C. N. Williamson, will be made by the Pathe serial production unit, with Allene Ray and Walter Miller starred. Spencer Bennett will direct.

Support includes So-Jin and Ishloka, E. J. Calvert, Gladden James, Helen Chambers and Jeanette Loft. Joseph A. Roach adapted.

Publix Chex Books Sell Good and Bad

Something of a varied career marks the Publix Chex system in its brief try to date. This "save" idea for the public was inaugurated June 1 and sells \$10 worth of tickets for \$9; \$5 for \$4.50 and \$2.50 for \$2.25, or a 10 percent off for cash.

A surprising feature is its success on Broadway at the Paramount.

All Publix houses have adopted the scheme with the exception of the San Francisco string, which oddly enough were the first to use a similar plan over three years ago. The Frisco theatres are now doing nothing with the Chex books, adhering to their own formula in this respect, with West Coast handling the houses.

A cross country check on Chex shows that the coupon books have caught on well in Atlanta, Miami and Kansas City, while results as just fair in Des Moines and throughout the middle west. The Yankees up New England way have yet to "give in" to Chex, as also has Chicago, a previous favorable report from Chi notwithstanding.

Normal figuring would be that the Paramount, New York, plays to too many transients to be an inducement for the block ticket buying, yet that theory is blasted by the number of books being sold weekly. On the other hand, the Rialto, playing pictures for runs but at a "grind," is off so far as the coupons are concerned. This may be because of the length of time each picture lingers here, the Chex thing evidently not adaptable to films staying in one spot over a week.

It is expected that Chex will be sold at the Rivoli when "Camille" (F. N.) comes in on the Rialto policy, Publix handling the house for this engagement.

Triad Co. Defaulted; Rental Judgment, \$3,746

Commonwealth Film Corp. (Samuel Zierler, president), states' rights distributors, has taken judgment for \$3,746 against the Triad Amusement Co., Inc., neighborhood picture theatre circuit operating the following seven houses in New York city: Chaloner, 55th street and 9th avenue; Amphion, 44th and 9th; Royal, 46th and 10th; Chelsea, 26th and 8th; at 34th and 3d; Regent, 27th and 3d, and Superior, 31st and 3d.

Suit is based on a booking agreement of Nov. 12, 1925, whereby the circuit played a series of Commonwealth subjects averaging eight days per picture on an average rental of \$350 per feature for the eight days. In each case, a balance of some moneys on the film rentals was due.

The Triad circuit defaulted in the suit.

Saxe Personnel Changes

Milwaukee, June 28.

With the celebration of Silver Jubilee Week in the Saxe theatres of the state last week, marking the 25th anniversary of Saxe brothers into the amusement game, several changes in staff personnel and plans for new theatres were announced.

Paul Hayden has been appointed manager of the Strand theatre, replacing Stanley Brown, who is now Milwaukee district manager for the firm. Arnold Saxe has been appointed assistant manager of the New Oriental, which will open July 2. Jack Plant will manage.

William Cuddy, former publicity chief, has been made advertising manager, while John Meara, his assistant, has been boosted to publicity head.

Sennett's New Studio

Los Angeles, June 28.

Backed by G. H. Becsenmyer, of the Guaranty Building and Loan Association, and Harry Chandler, of the Los Angeles "Times," Mack Sennett will build an \$800,000 studio on Ventura boulevard, in the San Fernando Valley.

"CUT" SO FAR \$350,000 WEEKLY

(Continued from page 5)

the executives in the department of exhibition and distribution of all of the companies members of the association in New York were also working on the plan for the reduction of salaries and operating cost.

Companies which have brought about production reduction on the West Coast include Christie Film Company, Cecil B. DeMille Pictures Corporation, F. B. O. Studios, First National Productions Corporation, William Fox Vaudeville Company, Samuel Goldwyn, Inc., Harold Lloyd Corporation, Metro-Goldwyn-Mayer Corporation, Metropolitan Pictures Corporation, Paramount Famous Lasky Corporation, Hal Roach Studios, Inc., Mack Sennett, Inc., United Artists' Studio Corporation, Universal Pictures Corporation, Warner Bros. Pictures, Inc., Jack White Comedy Corporation, all of whom are members of the association.

At Paramount

At Paramount Studios the cut was taken up prior to the meeting. Practically all of the players, writers and executives agreed to a cut on a percentage basis as suggested by Lasky. A few writers who seemed to hold out, as well as stars who are receiving from \$3,000 to \$5,000 a week, claiming that their contracts called for a flat amount and that they were ready to carry their part out, if the producers did not want them to remain at the figure they were getting they would turn in their contracts. It is expected that an adjustment will be made with these people within the next few days.

At the same time that the adjustment was made, the P-F-L executives were working over the payroll, and it is said managed to cut around \$5,000 a week from the salary list of employees in practically every department.

At M-G-M

At the Metro-Goldwyn-Mayer studios in Culver City, it is said the payroll was reduced around \$25,000 a week due to the cut. At that point difficulty was encountered with some of the higher priced players who were reluctant to accept the reduction. A meeting of the writers was held and all agreed to accept the salary terms offered them by the organization.

At the Warner Bros. Studio, Jack Warner, executive head, thought the best place to bring his employees to break the news of the salary reduction was the steam room, used as a sort of Turkish bath and massage room by himself, and in which he conducts his conferences. Warner handed out written notices to the employees telling them what was wanted. One director seemed to take the matter in a rather humorous way and remarked, "Jack Warner wants to be sure we will sweat plenty in taking the cut, so he brought us here, and we will give in without an argument."

At Universal

At the Universal Studio Jean Herschell rebelled against the cut. He claimed that his organization was farming him out to Paramount at a salary of \$3,500 a week, far in excess of the salary they pay him and that he receives no share of the profit made by U. He also contended that he was farmed out to Metro-Goldwyn-Mayer for 18 weeks at a figure far in excess of his salary and that he did not see why if Universal took a healthy profit and gave him no part of it, that he should suffer. This contention, it is said, is the trouble for the excessive costs of production and its high-priced useless executives who have made mistakes in the past and that the rank and file of the industry must suffer for them.

At Fox

At the Fox studios the payroll has been cut to the core with only those remaining in the employ of the company that are actually necessary in the making of the current productions.

Even Samuel Goldwyn, who is an independent producer and has made about four pictures a year, has requested his small organization to accept the cut.

Telling Directors

Prior to the meeting of the producers, at which the cut was discussed, Lasky and Louis B. Mayer addressed a meeting of the directors' branch of the Academy of Arts

and Sciences of the Motion Picture Industry, at which about 35 of the megaphone wielders were present. Neither one of the speakers minced any words in telling the directors point blank that production costs greatly exceed revenue and that curtailment is necessary; that there must be no ifs, buts, and/or don'ts, but that everyone was expected to help readjust conditions by taking the cut.

Directors were also told that they must speed up production; that productions would be properly prepared for them before they went to work and that they would be expected to deliver pictures on time; that if they wanted to help the industry the proper thing would be to turn out their product ahead of schedule and this would be appreciated by the producers and that the directors would be reimbursed for their loyalty.

After the two producers had spoken an open discussion lasted over an hour with the directors offering suggestions which they felt would tend to lower production costs and increase the entertainment value of forthcoming productions. Many pointed out that the main trouble was the payment of excessive salaries to stars and writers. One or two said the trouble was in the preparation of a story; that when they start on a production they would find as high as \$40,000 charged up for story, due to the fact that writers who were not capable and were turning it out had played around with it first for long periods until it was necessary to get experienced writers, and in most instances they, with the aid of a gag man to make the story comprehensible for the screen.

Next Meeting June 30

A meeting of the producers will be held on June 30, at which time each will report what actual reduction has taken place at their studios and then a further plan for general economy will be outlined and put into operation.

In the cutting of salaries and elimination of what they considered unnecessary employees, Henry Dunn, brother-in-law of William Fox, who has been assistant to Paul Bern, head of the Metro-Goldwyn-Mayer scenario department, was given his release this week. About 150 other employees were also given notice. It is said that through the elimination of excess employees the M-G-M plant will save about \$7,500 a week in salaries, besides the amount that the employees are taking in cuts.

Publix's Contest Finals At Paramount, N. Y.

Chicago, June 28.

The Publix chain of theatres seem to have the "contest" situation well in hand. "Miss Chicago," the bathing beauty who will be sent to Atlantic City to compete for the title of "Miss America," is being chosen by the audiences of the 18 Lubliner and Trinz houses in conjunction with Balaban and Katz.

The finals in the "Miss Opportunity" contest were held last week at the Chicago theatre in connection with H. Leopold Spitalny's orchestral productions. The winner will be sent to the Paramount theatre, New York, for the finals of the nationwide contest being sponsored by Publix.

Herb Lubin's 1916 Deals

Another echo of Herbert Lubin's Canadian film activities back in 1916 is the \$52,010 attachment suit filed against him by Henry E. Midgley, as trustee in bankruptcy of Frank Norman. Lubin (Lubin & Sawyer Films, Inc.), allegedly a resident of California, is being proceeded against for moneys loaned him when he was the managing director of Starflims, Ltd., of Toronto. Norman, on whose behalf Midgley is suing, was the treasurer of the corporation, and Reginald Sharp was secretary. The latter died a bankrupt and with no estate.

Norman is going after Lubin on the allegation he is responsible for the liabilities incurred.

BRITISH FILMS AND PEOPLE

London, June 17.

As reported in Variety, agreement has been finally reached between British film Trade and Government. Meetings held between Sir Phillip Cunliffe-Lister and representatives of the C. E. A., the K. R. S. and the F. B. I. resulted in agreement to limit the operations of the Quota to 12 years, and to a maximum of 20 per cent. As drafted, the Bill called for a permanent quota and a maximum of 25 per cent of British films. It has also been agreed that films rank in exhibitors' quota the year they are produced. This prevents pictures being held and put in on the quota in the next season, which might very well have happened in case of over-production in any year.

New scales of increases in percentage of British films was also agreed upon so that the quota will start at five per cent and increase two and a half per cent yearly to 20 per cent. This it will reach at the end of the sixth year, and will stay at that figure for a further six years, then becoming obsolete. At least, that is the theory, but it is certain if British producers have not by then secured a large share of national and Dominion markets it will be continued, despite the present arrangement.

An amendment to defer the commencement of the quota till 1930 was defeated, while a government amendment providing that where a distributor takes both feature films and "shorts" from British producers the requirements of the quota must be satisfied as to feature films, even though the "shorts" may be registered as "British productions" for the purposes of the section of the bill applying to registration.

Recent public stock flotations in the movie business have not been notable for success. Gaumont-British did not get much over 10 per cent of the million dollars it asked for, and the several smaller flotations have met no better fate.

But the British Instructional issue, put out on May 31, was to have closed its lists in four days. Asking for some \$250,000 half in deferred and half in ordinary stock, and with a record of having paid 57 per cent on the deferred and 12 per cent on the ordinary as a private company last year, it had a good showing to make.

The public company acquires studios and equipment at Surbiton Hill, near London, and rights in "Armageddon," "Zeebrugge," "Mons" and "Ypres," already made and released, and also in "The Battle of the Falkland Islands and Coronel," now being finished, as well as "Gallipoli," to be started on next month with the co-operation of the army, navy and air force. John Buchan has also written a story, "Conquest," which will be put into production about the same time. This author joins the Board of the Company on allotment.

Tuesday the morning papers carried the Prospectus. Before noon the capital was subscribed nearly three times over and the lists had to be closed. Much of the money came from the trade, especially from exhibitors, who, having done very good business with the company's pictures so far regard it as a good investment. The success of the flotation is also due to the confidence which the trade has in A. E. Bundy, who first came into the business little over a year and a half ago.

Production

Meantime, bill or no bill, production is going ahead. Harley Knoles is casting "Land of Hope and Glory" and has Ruby Miller as a lead. Henry Vibart, just back from Hollywood, is in the cast, together with Enid Stamp-Taylor and Robin Irvine. Rene Guissart, who turned on "Ben-Hur," will be behind the camera.

Percy Marmont is to play opposite Dorothy Gish in "The Constant Nymph," which Basil Dean will supervise. Carl Brisson, musical comedy juvenile, is to play lead in a circus film which Alfred Hitchcock will direct at Elstree as soon as Thomas Bentley has finished there.

One of our most notorious celluloid-spoilers has been permitted—heaven knows how or why—to make a film, which the Universal's London office is now trying to cut into some resemblance to a "movie" for distribution in this country. Except to provoke a few wise cracks about "them foreign pictures" it is never likely to see the other side of Ellis Island.

Syd Chaplin, here to make a film for British International, is scheduled to start work in August and to complete it in 12 weeks. Neither subject nor director have yet been chosen, but Syd is to get \$150,000.

George Jacoby, German director who made "Quo Vadis?", is at work here on Frederick Lonsdale's "The Fake," with Henry Edwards and Norman McKinnell as leads.

Wembley at Last!

After over a year of negotiating, Ralph J. Pugh has completed his Wembley deal, and sails for the States June 18 to close his American interests, as well as to complete the affiliation with the Trenton Studios, Ontario, Canada.

Three companies, all promoted by Pugh, are concerned: British Authors' Productions, which has options on the stories of 14 well-known writers; British Incorporated Pictures, producing unit, and Wembley National Film Studios, which has acquired the buildings and land which were formerly the British Empire Exhibition.

Property includes the North Entrance Building as offices and administrative headquarters, the North Garden and Colonnade, of seven acres; the Palace of Engineering (13 acres); the Lake, of five acres; the "Bank" building and several more acres of ground, with a total of 27 acres.

The Palace of Engineering, which will house the actual studios, carrying 11 floors, has floor space of 577,200 square feet, and is the largest concrete building in the world. All floors will be 40 feet high, six are 200 feet by 150 feet, and five are 320 feet by 150 feet. Current is supplied by the Town Authorities at four cents a unit till the whole of the property is in operation, when the price falls to two cents.

Informal opening and inspection by Press takes place June 13, and later in the year the King will be present at a formal opening. It is believed that by this time arrangements for Chaplin to shoot a film at the Wembley studios will have been completed.

Exhibitors' Summer Conference

The summer conference of the C. E. A. opened June 20 at Morecambe. Thomas Welsh, director, spoke on production problems, Gavazzi King, former secretary of the association, roasted the film critics, while Thomas Ormiston, past president of the C. E. A., talked about legislation and the film business. T. C. Elder, of the Stoll Company, chairman of the Renters' Society, said something about the after-effects of the film bill. As Gavazzi King is a humorist, and Elder is usually funny unintentionally, it probably was an amusing gathering.

About People and Things

Eddie Klein is a sick man. Following an attack of influenza he has toxic poisoning, and his condition is serious.

Consul S. Marx and Dr. Becker, directors of Ufa, were given a lunch by the British trade, when Becker, in charge of the foreign department, announced that Ufa would distribute its own films in the United Kingdom some time in the future.

Gaumont-British is planning a new super theatre on the site of the present Palace, Bristol. This will have a seating capacity of 1,570, and a building is to start at once. P. C. T. has also been dickering to get a house in this busy seaport, and is building itself one in Castle street. Offers are also being made for the Bristol Empire, a vaudeville house, with the idea of converting it for movies.

C. L. Johnston, New Zealand, owner of theatre chain, and an old friend of James V. Bryson, is here on a two weeks visit.

P. C. T. Capital Reduced

One of the several varieties of P. C. T. stock—the "B" Ordinary shares—had half its par value wiped out when it was voted to reduce it from \$5 to \$2.50. These shares will now rank with the "A" Ordinaries, of which 166,000 more are to be issued at \$2.50 a share. This is the theatre chain with which Lord Ashfield, Lord Beaverbrook and Sir William Jury

JOYS AND GLOOMS OF BROADWAY

(Continued from page 2)

no stage experience whatever, except an occasional song in a cafe, where she came as a guest with Gallagher.

Loew's Special Beauty Act

The Loew Circuit has made a hook-up with the "News," whereby the various beauty contestants from New York for the Atlantic City Pageant will appear in a specially constructed act over the Loew time after it is over. All the girls selected from the various boroughs will be in it. This is the first time the girls have ever been offered anything in the way of real money for winning at a pageant.

Chorus Girls' Bad Season

These are the lean and melancholy days for the chorus girls. With the big revues closed jobs are scarce, and many a girl goes without a meal. Thousands are seeking jobs in night clubs, with only a few open. The big shows, such as the "Follies," are preparing for the fall, but that doesn't help the girls to eat.

Which again calls to mind our plan for a chorus girls' home, which has proven so successful in Philadelphia, a refuge where the girls could know they can always eat and have a place to sleep while they're looking for a job or rehearsing. It would save many a poor kid from making her first false step. We know several instances of girls actually selling themselves because of the necessity of taking care of themselves or their mothers.

Thefts During Rehearsal

Petty thefts during rehearsals are the rule rather than the exception. A wise chorus girl rarely leaves her pocketbook lying around during rehearsal period, for she knows it will either be gone or rifled. This is no reflection on the honesty of chorus girls, who would never steal under normal conditions, but when it comes to needing the money to eat with, it's a different story.

Many girls have told me that they have left their pocketbooks at rehearsals, when they knew the girls were broke, waiting for the show to open, and only a dollar or two would be taken, indication that whoever took the money needed just enough to get by on for another day.

A home for chorus girls or the summer camp we outlined in detail in these columns some weeks ago would save many a girl from starvation, heartaches—and worse. Yet the managers won't get together to relieve a situation which is obvious, and gets worse year by year. A few thousand dollars spent on a summer farm for actors and actresses out of work, or a home for chorus girls in the city, is vitally and urgently needed.

The Arrival of Frances Upton

Some years ago we were sitting in Harry Pilcer's dressing room when he was in New York with some terrible English play. We happened to remark that a little chorus girl in his show struck us as unusually charming. Over our protest he sent for her, and a shy, trembling, pretty little girl, came into the room.

We apologized for Mr. Pilcer's sending for her, but merely wished to say to her how lovely she was.

"Some day," we said, "you'll be heard from."

Two years passed. We were broadcasting the "Jessie James" company from our studio. An attractive girl seemed strangely familiar. She was the girl of the Pilcer incident. Again we reminded her that she would be successful if working hard. We urged her to sing and put her on radio. We insisted on her taking dancing lessons. Gave her work in night clubs to earn extra money for lessons. Predicted a future for her.

Yesterday we read a rave about her by Coleman in the "Mirror." She has "arrived." Getting a real salary as ingenue of in "Talk About Girls." She'll go much farther. Her name is Frances Upton.

Saved Much by Doubling

Met a night club dancer, who doubles as a chorus girl in a hit show. Some years ago occasionally loaned her money to eat with. Asked her how she was getting along. Said she had \$8,000 saved and was starting on her next thousand. Saved her salary, so she did, and collected plenty of "tips" when combination of hostess and entertainer at Ciro's.

But she's a great exception. The vast majority of the girls on Broadway are broke. They have to live up to their income when working, and run into debt when not. This summer is particularly tough on them, with the absence of musical shows and Broadway practically closed up tight.

Nite Club Closings

Which reminds us that there are only three girl floor shows left on the Main Stem, Frivolity, Silver Slipper and Everglades. Never before in the history of the street have so few places been open. Among the recent closings are the Alabam, Richman, Parody, Dolly Kay. The Texas Guinan Club is still open.

Bad business closed every place but Richman. It seems inconceivable that so few places should remain open, even in summer and indicates the trend of the times away from night places. There are enough visitors in town, however, to fill these, without depending on the New Yorkers.

(who represents Metro-Goldwyn-Mayer on this side) are closely associated.

So They Say

Something stirring over this British National business, yes, J. D. Williams sails from New York for England June 22. Maybe he wants to find out why "London" was slipped out so quietly that no one except the downtown exhibitor who ran it knew anything about it!

Cinematograph Exhibitors' Association holds its summer convention at Morecambe June 20-23. Many "parties" and little business.

Showmen in Nottingham and Derby are boycotting United Artists owing to lack of satisfactory treatment over a "let-down."

Herman Starr headed London convention of Warner Brothers and announced program for coming year. Harry M. Warner phoned a message to convention.

Noel Rhys has gone into the magazine field, buying from the Review of Reviews Corporation the British rights for the Empire exclusive of Canada of the "Golden Book" Magazine. Rhys is also representing the Motion Picture Finance Corporation's interests here in "The Vagabond King," which Russell Janney produced at the Winter Garden in April.

Sam Harris, who has a large theatre estate agency, declares that he has a guaranteed commission to buy picture and vaudeville houses in Great Britain and France up to \$3,000,000 dollars. Wonder if this has any connection with William A. Johnson's visit to this side?

Colonial Activity

Forecast two weeks ago by Variety, a company has been formed to distribute British films throughout the Empire. Its original title was to have been Empire-Films, but it has been registered as British-Controlled Films, Ltd., and its chairman is Sir Robert Donald, L.L.D., G.B.E., who was largely responsible at the time of the Imperial Conference last year for the Dominions insisting on the Home Government taking some steps to help British production.

British Dominions Films (Australia) is to be affiliated with the new concern, and a New Zealand theatre circuit of 150 houses is a large subscriber of capital. Other directors include Gerald Anderson, Wilfred Ball, Major Rassum and Colonel Sir Augustus FitzGeorge, K.C.V.O.

ENGLAND

London, June 19.

Turning began last week on "Huntingtower," which Pearson is directing for P-F-L and in which Harry Lauder makes his screen debut.

Objections have been raised in Glasgow at the suggestion that Lauder, who has the role of a village grocer, will appear behind his shop counter in a kilt, for no Scot ever wears a kilt on ordinary occasions.

Anthony Asquith, son of the former Premier, is directing his first film for British Instructional Films. It is a two-reeler, with the title "Shooting Stars." The lad has written his own story, showing stars as they seem on the screen and as they are at home.

British Instructional, by the way, has its shares on the London Stock Exchange, and already they are at a premium. The success of this flotation has done a great deal to stabilize the confidence of the investing public in film promotions, and a crop of new companies are getting ready to spring up as a result.

Whitsun holidays and dull weather produced a much-needed boom in movie audiences for the week. From Saturday to Tuesday every house everywhere was packed. The Plaza, Stoll and the Capitol turned hundreds away all day. On Wednesday the sun came back, the holiday money was spent, and seats were as empty as the pay boxes.

The only house where business is still standing up is the Tivoli, where "Ben-Hur," now past its sixth month, still draws crowds all and every day.

No other theatre has shown it yet, but every little village cinema in Germany has already had it.

Work on "The Constant Nymph" has been postponed, as Dorothy Gish does not arrive here till July 1.

The boycott by Notts and Derby on United Artists, which never became operative, anyway (none of these boycotts ever do), was officially removed this week.

Three women have so far succeeded in breaking successfully into the press agent field in the movie business here. They are: Lella Stewart, who handles Warner Bros.' advertising and press department. She was at one time with United Artists on this side and later with W. & F. Another is Kathleen Mason, M. A., who looks after the Stoll picture publicity, while Billie Bristol, recently with P. D. C., has in swift succession transferred her activities first to the Astoria theatre and now to New Era, film distributors who handled "Mons," "Ypres" and "Armageddon."

Since his return home to London after breaking the speed record at Daytona, Major H. O. D. Segrave, the English motor racing champion, has been inundated with offers to go into pictures from British producers. Segrave declares if ever he does become a film actor it will be in the States, where they know something about making movies, and not here. He says he has never seen a good English film and that our producers lack imagination as well as knowledge. He once had a short film made here.

Gene Gowing for male lead in "Broken Faces," by Frances Guinan. Sterling.

Jess DeVorska, comedian, signed by F. B. O. for featured role in "Jake the Plumber."

Charlotte Stevens added a cast of "The Coward," which Alfred Hitchcock is directing for F. B. O.

Robert Stephanoff signed by U. A. for head of make-up department.

Betty Blythe signed by Chadwick for "Eager Lips." Gardner James and Pauline Garon featured.

"The Haunted Island," new Universal serial, Robert Hill direction. Jack Daugherty and Helen Foster in leads. Cast includes Grace Cunard, Al Ferguson, Scott Matraw, John Prince and Myrtis Crinley.

Fred Kohler for Thomas Meighan's next-for-Paramount, as yet untitled.

George Seligman added to "The Man Who Laughs," Universal.

Hedda Hopper and George Dean added to cast of "The Drop Kick," Richard Barthelmess' starring vehicle for F. N.

CHICAGO'S GAMBLING

(Continued from page 1)
unlimited and incalculable proportions. It's wide open, nothing or no one barred and everything goes, with none of the gamblers "paying."

Every known game of chance is here, everywhere. The games vary from alley dice to mansion roulette, from two-bit stud to horse and dog racing, from State street shells to Sheridan road bridge.

Currently most prominent in the limelight and blamed by the majority, probably justly, for the lack of interest in theatres, are the running hounds. Dog tracks skirting the city number five and another is slated to be added. Trips to Ogden, Thornton, Hawthorne, Laramie and Fairview tracks are easily managed from the heart of the city in 45 minutes to an hour by auto and less than half that by train. Every track, without exception, is practically packed every evening. Each handles a nightly betting turnover equal to the combined weekly grosses of all legit shows in town.

All wagering on the puppies is managed with pari-mutuels. Bets are \$2, \$3 and \$5, straight, place and show, with \$6 combo tickets. There are no on the cuff bookies and all betting is done at the window.

Dead Head Gate

Wagering supports the tracks as gate admissions amount to almost nothing. Only the chumps pay to get in. One track prints and distributes about 15,000 passes a week. Most are handed out with purchases in retail stores while the rest are slipped to "friends."

The tracks have been racing and betting all season without one running into a jam or so much as a cautioning. Many persons whose business is injured by the public's rush to the doggies have complained to the mayor and other officials, without result as yet.

On the other other hand, prosperity of horse racing is not quite up to that of the dogs. That betting on the sport of kings was recently declared legal by the Ill. state legislature seems to have made no difference in betting. Though machines have been established, undercover bookies are working under cover just as they like to work that way. Just as many private books now, on and off the track, as in the anti-mutuel days. Every cigar store makes book, half a dozen offices in every office building make book, and there are syndicates galore.

Gaming and Nite Clubs

Other forms of gaming have kept what is left of the night club racket alive. Of the 10 or so Loop places that opened the season, four remain. In their places have sprung up sundry outlying joints, so-called cabarets. With floor shows, but what floor shows! They don't mean a thing. Entertaining, dining and serving is secondary. The little casino room upstairs is primary.

The cafe men have turned to gambling as a drowning man grasps at a straw. In more than one case it has averted starvation. Also the clubs look upon gambling as less risky a form of revenue than serving booze. The recent hip decisions closed three places and put a damper on the rest. While not going to the extreme of refusing admittance to flask toters, the cafes do not encourage guzzling.

As a result, the combination gambling-entertainment places are now the rage. Anybody and everybody with the faintest moneyed look is ushered upstairs or in back of the kitchen. There he or she may play anything he or she so desires, as long as he or she cares to, or until his or her dough lasts.

Limits, \$10 to \$1,000

If you are not so ritzy, there are numerous joints where you can enter coatless and settle down to a good game of craps, or "21" or poker. House limits range from \$10 to \$1,000 (only one of the latter attainment). The bigger the limit, the better class of patrons the game draws, but it is figured that the \$10 joints register more profit in the long run.

Those are the accepted reasons for the most lamentable theatrical season Chicago has ever witnessed. That the picture-presentation in-

dustry was not affected is probably owing to the type of patrons who buy this kind of entertainment. They are not those who gamble or can afford to. The masses support picture houses.

Whether conditions are due to a gambling yen on the part of the general public or to the failure of legit and vaudeville showmen to comply with the public's wishes would be difficult to state. But the fact remains that all ground lost in the past season by show business has been doubly gained by gambling business.

Raw Film's Luxury

Tax in Czechoslovak

Washington, June 28.

Raw motion picture film going into Czechoslovak is included in the revised list of articles subject to the 12 per cent. luxury tax.

Negatives and positives are not included, according to a statement just issued by the Department of Commerce.

PAR-COLUMBIA RADIO

(Continued from page 1)
fight the National Broadcasting Co. and contest its supremacy of the air in the commercial or other field of organized radio broadcasting.

With this in view, the new network is laying elaborate plans for next season. Hans Barlow will head a 22-piece symphony orchestra composed of New York Symphony and Philharmonic musicians. The "house" popular dance orchestra will be Don Voorhees and his Columbia recording band. Voorhees was a popular WJZ radio star, thus coming to attention of the new network.

Next Key Station WOR

The metropolitan key station will be WOR, now controlled by L. Bamberger & Co., Newark department store merchants. WOR rates as one of the most powerful stations in the country, and under the new wave-length reallocations it is up with WEAf and WJZ in the field. Such high grade stations as KMOX, St. Louis, and the Chicago "Daily News," high-powered stations, are already signed for the network of 17 established links in the network.

Columbia's concern in the new chain is only natural in view of Victor having the WEAf tie-up and Brunswick and WJZ being closely allied in more than one way. Columbia records, coming along as they are right now, will have radio allied with it for prestige and exploitation.

The Par chain in turn will have call on Columbia artists. They include a host of "name" bands and artists.

Major J. Andrew White, a radio "name" has been signed to take program control of the new network; Harry Newman, of the board of directors of Columbia and also with Paramount, is in executive charge. Robert A. Simon, music critic and litterateur, will write the radio "continuity" for the various entertainment and advertising features.

Judson Will Book

Arthur Judson, concert singer, will book the talent for the new network. A separate booking entity to be known as Judson Radio Programs has been organized.

The United Independent Broadcasting Corp. will be the formal billing of the company.

Partington Starting

Jack Partington has started to produce the stage presentations for Paul Whiteman at the Paramount next week. Until now Paul has staged each of his own shows, other than the chorus.

Ruth Etting holds over for a third week at the Paramount as a part of the Whiteman presentation.

ASTOR'S COOLING PLANT

"The Big Parade" now in its second summer on Broadway will have the benefit of a cooling plant, M-G-M which has the Astor on a 10-year lease is making the installation.

McCoy Back On Lot

Los Angeles, June 28.

Tim McCoy, M-G-M western star, is back at work at the studio after convalescing in a hospital for two weeks. McCoy was injured while being pulled from his horse by an extra player who lost his balance while riding tandem with the star.

U'S TWELVE FEATURES

Los Angeles, June 28.

Production program for Universal pictures for the 1927 season will contain 12 feature productions and be ready for release this fall, according to Carl Laemmle. Of the 12, five are near completion, with the other seven to be started within 30 days.

Those now ready are "The Cat and the Canary," Paul Leni production with an all-star cast headed by Laura La Plante; "Les Miserables," U-Film de France production; "Love Me and the World Is Mine," with Mary Philbin and Norman Kerry; first of four Reginald Denny's tentatively titled "I'll Be There," and "Uncle Tom's Cabin," nearing completion under direction of Harry Pollard.

The remaining seven, to be made this summer, include three more Denny's, "Now I'll Tell One," "Ask Me Another," and "Watch My Speed"; "The Cohens and Kellys in Paris," "Showboat," "The Man Who Laughs," co-starring Mary Philbin and Conrad Veidt, and "The Big Gun," navy picture which Irvin Willat will direct.

Presentations Out

Los Angeles, June 28.

Stage presentations have been eliminated at the Million Dollar, the new policy becoming effective with the opening of "Chang," now current. "Beau Geste" is underlined as the following attraction, for its first showing in southern California at popular prices.

BERLIN

(Continued from page 2)

handed in his resignation but will remain in office until a successor is found. It is claimed that the public is only interested in operettas and films.

The new theatre project on Lehniner Platz has undergone a change. Reinhardt is not going to take over the large theatre which will seat 1,000, but Robitschek with his cabaret, "Der Komiker." The little theatre in the same complex will run intimate plays.

Piscator's Theatre

Erwin Piscator, who left the Volksbuehne on account of differences about his production, "Gewitter ueber Göttingen," has gotten backing for himself next season. He is taking over the Theatre am Nollendorfplatz beginning Sept. 1 and will run a repertory with radical, perhaps even communistic, leanings. He has already engaged some well known players of the Volksbuehne, including Alexander Granach, Leonard Steckel and Erwin Kalser.

Next season promises to be flooded with Galsworthy plays. At last his "Justice" will be brought out by Saltenburg, with Ernst Deutsch in the leading role, and Barnowsky has accepted "The Flight." His "Windows" is having its premiere at the Renaissance theatre this week.

The Theater des Westens goes out of the hands of its present renter on August 1 and probably will be taken over by the State Opera, which will be without a house next fall until the alterations have been completed on the opera house on Unter den Linden.

Cheating on Royalty

The protective organization of the German playbrokers is suing the Volksbuehne (People's theatre), claiming that it has turned in faulty royalty accountings for the last four years. This gives some slight idea of the difficulty the brokers here have collecting money from the stages.

The play brokers' attorney has made the charge that Heinrich Neft, business manager of the Volksbuehne, is responsible for these irregularities. Neft has sued the various firms, claiming that his personal honor is at stake and that he is not responsible.

Reinhardt's Promise

Reinhardt makes the announcement that he is going to play in America next season with an ensemble from his Berlin and Viennese theatres. Among the performers will be the much over-rated Alexander Moissi, but the rest will all be of the first rank. The engagement is to last only two months and to take place in a Broadway theatre. The plays will all be in German and will include "A Midsummer Night's Dream," "Die Rauber," "Kabale und Liebe," and "Don Carlos." Otto H. Kahn is said to be behind the project.

Action to Restrain Pathe From Handling P. D. C.

An injunction suit to restrain Pathe from distributing De Mille and Metropolitan Pictures Corp. productions has been started by the Producers International Corp. and William M. Vogel, suing on behalf of himself and other stockholders. Vogel and the P. I. C. are proceeding against Pathe Exchange, Inc., Cinema Corp. of America, Inc., B. F. Keith's Corp., Cecil B. De Mille Productions, Inc., De Mille individually and De Mille Pictures Corp., Realty & Securities Corp. and Jeremiah Milbank. All co-defendants are now associated through various deals and mergers.

P. I. C. alleges a prior contract for distribution and has filed indemnity bonds to insure any court costs in the injunction proceedings.

ROXY'S TOP SALARIES

(Continued from page 1)

Geraldine Farrar. Miss Farrar will be in the centre of a stage "Carmen," condensed, it is said, on the same program with Fox's feature picture of "Carmen," starring Dolores Del Rio.

A number of other big class names are reported held in line by Roxy for appearances at the Roxy in conjunction with specially selected pictures.

Whether this will promote a salary battle in "names" along Broadway has yet to come out. It is said that the Capitol at one time offered John McCormack \$25,000 for one week. When a Capitol man was asked to confirm the report, he answered his house would pay any attraction worth it \$25,000 any week. To date the Capitol hasn't appeared to locate such an attraction.

Up to now the Paramount's highest salary for a stage act has been \$10,500, for a single week.

Schoolgirl in Lead

Los Angeles, June 28.

Ivan Kahn, has placed Audrey Ferris, Hollywood schoolgirl, under a five-year contract to Warner Bros.

She will play the feminine lead opposite George Jessel in "The Broadway Kid."

EXPLODING FILM CASE

Boston, June 28.

Suits aggregating over \$1,000,000, arising out of the burning, or explosion, of motion picture film on a street car in the subway Jan. 3, 1925, began Thursday before Judge Williams in the Suffolk Superior Civil Court. The three defendants are J. F. Bowditch, Boston Elevated Company, and P. F. L.

The cases are brought by Madeline F. Guinan, one against the Elevated, one against John F. Bowditch and one against P. F. L.

SPOKANE'S 2,500 SEATER

Los Angeles, June 28.

L. M. Rosenbaum, building a new theatre for West Coast Theatres, Inc., in Seattle, has arrived here to close negotiations with West Coast for the erection of a \$1,000,000 house in Spokane.

The new theatre is to seat 2,500. Rosenbaum also bought the site of the Auditorium, Spokane, for investment purposes.

Marie Prevost's "Girl in Pullman"

Los Angeles, June 28.

Fred Stanley is writing "The Girl in Pullman," Marie Prevost starring picture for P. D. C. Earle Kenton is to direct.

Warners Renew With Mayo

Los Angeles, June 28.

Archie Mayo has been signed to a new five-year contract to direct for Warner Bros.

Bee Amann Opposite Semon

Los Angeles, June 28.

Bee Amann has been signed on a long term contract by Chadwick Productions to play feminine leads opposite Larry Semon in the latter's comedies for Pathe release.

FRANCE

Paris, June 18.

Hope Hampton is listed for a picture to be produced in France during June. A portion of the picture, laid in the eighteenth century, will be shot in the palace and gardens of Versailles and will be in colors.

About 8,000 feet of final negatives of Rex Ingram's "The Garden of Allah" have been shipped to New York for Metro-Goldwyn-Mayer. Over 250,000 feet of raw stock were used in producing the picture in North Africa and at Nice. "The Garden of Allah," starring Alice Terry (Mrs. Max Ingram) and Ivan Petrovitch, is listed for release in September at the Capitol, New York.

Work on the first and probably foremost version of "Jeanne d'Arc" being executed by the Omnium Film Co. is proceeding at the studio of Billancourt, suburb of Paris. The picture is being made by the Duc d'Ayen, of the Omnium Film Co., an affiliate of the Societe Generale de Films, the firm producing "Napoleon," since purchased outright by Loew-Metro-Goldwyn. The scenario will not embrace the whole life of Joan of Arc but cover only her younger days. Her end by being burned at the stake at Rouen will therefore be omitted.

"La Valse de l'Adieu" of Chopin is to form the subject of a film being executed by Henry Russell and Daniel Burret. The scenario deals with the secret love of Chopin with his fiancée, Marie Wodzinska, for whom he wrote the famous valse.

Pierre Bertin, a new producer here, is working on "La Menace," adapted from the piece of Pierre Frondaie. It is being produced in the Gaumont studio with the cast including Leon Bary, Chakotouny, Noele Barey and Jacqueline Forzane.

María Casajuaña has been selected by the Fox people as the most beautiful woman of Spain. She left to appear in the International pageant of pulchritude in Galveston, Texas, prior to picture work in Hollywood.

Josephine Baker, colored dancer starring in Paris for the past couple of years, has signed with the Centrale Cinematographique to appear in a picture produced by Henri Blévant and Mario Nalpas. Work will commence in August.

The screen version of "The Woman Who Squandered Men" is being terminated in the Joinville studio, near Paris, by Leon Mathot and Carmine Gallone, under the title of "Celle qui Domine." The lead is held by Mme. Soava Gallone, with Roby Andrews, Jose Davert, Leon Mathot, Mmes. Marcy Capri and Mary Odette in the cast.

Word comes from Brussels that "Ben-Hur" (M-G) was released last week at the Cameo cinema there with much success. Members of the Belgian Government and royal family were present at the premiere.

Valentin Mandelstamm, who recently arrived in Paris from Hollywood, underwent an operation in a nursing home here last week and is progressing favorably.

FILM ITEMS

Shine Enterprises, Inc., main office Gloversville, N. Y., announces an interest in two Schenectady, N. Y., neighborhood houses, Lincoln and Rialto, to be booked in the future by that company. Jacob Feldman and son, Alex, owners, will continue to act as managers.

Dewey Bloom, picture press agent around New York for the past eight years, is leaving for London, June 25, with the proposed purpose of applying in that city the American publicity methods he learned in New York.

Jay A. Gove has joined the Metro-Goldwyn-Mayer "sports" department. He will be attached to Fred Quimby's force.

Kennedy Takes Brother Alumnus

Boston, June 28.

The resignation of John Seymour as secretary of the Harvard Alumni Association to become associated with the F. B. O., as assistant to the president, J. P. Kennedy, Harvard '12, was announced last week.

Drop Story Consultant Dept.

Los Angeles, June 28.

Henry Lehrman, story consultant at the Hal Roach studios the past four months, has resigned. The department is being eliminated.

Raymond Griffith's Next

Los Angeles, June 28.

Raymond Griffith will make one more picture for Paramount. It is said, before making other connections.

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INSIDE OF PICTURES

(Continued from page 1)
threaten its stability. It is not meant to suggest that the motion picture has reached its unique position without skillful management—quite the contrary—but it has had all the good breaks and none of the grief of other major industries.

The few actor-scandals, which made such corking newspaper copy, actually increased theatre attendance, and the few executive scandals which might have hurt with financiers were never allowed to break. Censorship has never seriously bothered anyone and there has been no attempt at federal regulation. Trouble makers of all kinds have busied themselves elsewhere, to the benefit of the industry.

Prohibition doubtless increased picture theatre attendance and employed several thousand reformers who might otherwise have monkeyed with pictures. That's just one of many good breaks; there have been a dozen others.

Has the business been developed so that it can withstand a series of bad breaks? Or, do the industry's executives feel that it is, for all time, immune to the laws that govern all other human endeavor?

Some observers feel that the industry has grown top-heavy and therefore likely to topple over unless some drastic changes are made in the not distant future. This obviously refers to extravagance, waste, and mismanagement in production, distribution, theatre and general management and theatre over-building.

Smoke Screen

For many years all picture executives have hidden behind a smoke screen—production extravagance—but a new alibi will have to be found soon. Not that there is no longer extravagance in production—it is worse, rather than better, and the recent futile efforts and announcements of independence from dominating stars and directors can not be accepted as forecasting a period of economy, efficiency or sanity at the studios.

Real box office stars and directors who can actually deliver are not overpaid. But several dozen "stars" created by the studios and not by the public, and half a hundred directors who never have created anything of box office value are enormously overpaid and still would be at half their present pay. To these should be added the great horde of yesmen and women, writers, editors, assistants, production managers, supervisors, art directors, press agents, and last, but not least, the small army of wise cracking studio executives, hiding their incapacity, often times, behind salaries and bonuses of \$75,000 to \$200,000 per year.

From \$35,000 to \$250,000

Of course, production costs are up and will be higher. Mr. Zukor built the great Paramount on pictures costing from \$35,000 to \$100,000 produced by Lasky, DeMille, Ince and himself, and with real stars in them, and they were real stars, such as Pickford, Fairbanks, Swanson, Hart, Clark, etc. Now it is unlikely that any release, without names or with second flight star names, reaches the distribution office of a major company with a cost any smaller than \$250,000, if the well known overhead is included. The first flight star pictures leave with a nut four times as great.

Notwithstanding the usual announcements of the studio executives that three or four or even half a dozen super special road shows will be produced for the new season, and notwithstanding their shooting the million or more necessary, theoretically, to make a "road show," the industry in 25 years has produced just half a dozen such attractions and half of these were accidents. The distributor seems to have a kick coming. He may complain about high costs and poor quality but the blame is his own. He created and is responsible for the continuance of studio extravagance and lack of ability.

It isn't in the cards for any distributor to make an executive capable of spending 15 millions annually on productions, out of a

theatre usher, or to turn a manufacturer of men's wear into a wizard producer at the head of a plant spending millions a month. This latter named genius once promoted a second grade director and asked him to submit an estimate of the cost of his first Grade A production. Keenly anxious to make a showing on his first big one he modestly asked for \$125,000. The erstwhile manufacturer, now the production ace, said to him: "Hell, boy, don't you realize you are now in the big league? We don't want any hundred-thousand-dollar stuff—we want you to spend a quarter million." The director obliged and spent 22 weeks and \$360,000 on a picture he could have done in six weeks at his original estimate.

This is old stuff and merely confirms the kicks from New York about bad pictures and high costs.

Granted that studio expenditures, as measured by the box office value of the pictures produced, is a half or a quarter waste. That might represent, say, \$25,000,000 a year, a huge amount surely, but not the entire waste of the industry, by as much again.

Other Wastes

What of the other departments: executives, sales, advertising, theatre management and construction?

In the order named: Is there another industry, regardless of size, that has half the number of hundred-thousand to quarter-million dollar executive salaries? What other solvent industry pays more to a group of executives than they pay in dividends to shareholders? What other industry can spend 40 percent or more of gross revenue in selling expense? Is it extravagant to spend more than half a million in announcement booklets; \$10,000 a week for a headline attraction, other than the picture, and theatre overhead running up to \$65,000 per week?

Theatre construction not measured by increased population or patronage but solely to meet competition: oversteering a condition, not a theory, yet new theatres building everywhere; and with each new house opening, increased and more frenzied competition in presentations.

Flow of Money

The flow of money from Wall Street or other bankers is partially responsible for all these and other extravagances. Wall Street, slow to accept anything new, finally decided that pictures were an excellent medium for the use of tremendous amounts of investors' money, especially in theatre financing where real estate and bricks and mortar have a determinable value. Picture concerns have not had to seek capital for the past few years; Wall Street houses have been in keen competition to supply all the money any of the major units could or would use. Money continues easy and Wall Street has completely combed the amusement field for investment opportunities. It is said, for instance, Finklestein & Ruben have had fifteen banking propositions. In these circumstances it requires a strong minded executive to withstand the urge of expansion, even to the point of over-expansion, especially when the executive is usually permitted to share in the underwriting profits.

Saturation Point

The point, however, is that the big show continues at the same stand. Production costs mount up with nothing unusually noteworthy to show for it; executive salaries have gone higher continuously; sales costs show no indication of going down; theatre presentations grow more elaborate; theatre construction is more stupendous with each new house; mergers are merging; invested capital reaching staggering proportions; new theatres are taking patronage (to an appreciable extent) from the old houses, and interest on invested capital is mounting to figures proportionately larger than revenues. It seems fair to wonder if the gorgeous breaks the industry always has had will continue through these hectic days of super everything?

Wall Street will supply the answer. That crowd, slow to get in and quick to get out, is already asking if the saturation point has not been reached. The low prices for picture shares in the greatest bull market ever known may be an indication.

This year's annual financial statements may be the answer.

PARIS

(Continued from page 2)
somewhat on the lines of Will Hays in the United States.

Harry Day has a scheme to build a large theatre in Leicester Square to rival Drury Lane, with a capacity of 2,791. All seats will be bookable and at the prewar rate, with the management paying the government tax on the cheaper seats. All the latest lighting improvements will be installed and private bathrooms attached to the dressing rooms.

A restaurant will also be built with a cabaret at lower than prevailing prices and a spring dance floor will be laid down.

Hoping to combat the counter-attractions of sun and extra daylight, Billy Merson is starting his show "My Son, John," at the Shaftesbury half an hour later, dispensing with matinees and reducing admission prices to prewar level.

The piece has been running six months now, but Billy confesses he doesn't see much hope of winning his bet that it will last a year.

Fay Compton is to tour the provinces in the fall in "Mary Rose." This will be her first touring engagement, except "Lillom," which had a short try-out before reaching London. She will probably go to Australia at a later date.

Lillian Braithwaite will play the leading role when "The Silver Cord" is produced by the Daniel Mayer Company in September. It was scheduled for production at the St. Martin's this season, but plans fell through.

The influx of American artists to England has begun. Among the passengers on the "Republic," which arrived June 8, were Marie Novello, Sascha Jacobsen, Jessie Warner, Paul Sydow, Pearl and Violet Hamilton and Jessie Fordyce, Gerald Griffin, Myra Griffin, Leon Kimberley, Helen Page and Rex McGough.

In attempting to open a skylight during the afternoon performance at the Bosquet cinema, Paris, last Monday a man stepped on a glass roof and fell through into the theatre, a distance of nearly 50 feet. He was little hurt, but several people in the audience were injured, none fatally.

A new revue is due at the Palace about the middle of September, the principles including Lola Menzell and her dancer, Jenny Golder (now visiting New York), Mme. Damia, Boucot (starred in "Marie Rose" here at present) and Spadaro, Italian comic vocalist.

Described as a "mechanical con-

cert" an addition of the Panatrope, the biggest phonograph in the world, formed the feature of a musical gala at the Theatre des Champs Elysees. On the same program Igor Stravinsky played his own "Oiseau de Feu" by means of a mechanical piano.

Oscar Dufrenne will reinaugurate the Ba-Ta-Clan as a music hall Sept. 30 with Jean Casanova as house manager. Revues on the lines of the Concert Mayol will form the billing.

Alfred Savoir and Rip are collaborating on a musical to be entitled "As In the Past."

BERLIN PRODUCTIONS

(Continued from page 2)

Just the usual thing about a boy who didn't want to become a bank clerk and whose girl goes off and joins the ranks of the scarlet women. At length he finally manages to get shot in the war. The audience, toward the end, began kidding the play rather heartily. Too bad, for the director, Lothar Muehl, and the actors, Matthias Wiemann, Aribert Waescher and Heinz Hilpert, all did their duty by the play.

Residenz Theater: "Die Schoene Melusine" (The Beautiful Melusine), farce by Rudolf Lothar. This author is known in America for his "Werewolf" and is the backbone of the German farce industry. One look at this one shows why a German comedy is produced on the New York stage only once every 10 years. It concerns a millionaire's daughter who pretends to be a model and poses for an artist with whom she is in love. Maria West, who played this role, decided that she would do this scene in the "altogether." Unfortunately, only in the first act, and some of us wasted a good evening by staying on for the other two.

Kuenstler Theater: "Scandal in America," drama by Hans Rehfisch. "Duel am Lido" by the same author was one of the best plays of last season. This drama, however, is about the weakest he has done and failed signally—being taken off after the opening night. It was adequately staged by Karlheinz Martin and played by Rudolf Forster, Ralph Arthur Roberts and Sybille Binder.

Kommodienhaus: "Theo Does Everything," French farce by Nanney and Armand. Very old fashioned and would have no chance on Broadway. Everybody is mistaken for everybody else, the various characters disguise themselves and nobody suspects, etc. Strong cast headed by Kurt Bois, Maria Bard, Oskar Sabo and Julius E. Herman will put it over for satisfactory run. They still laugh at this stuff in Berlin.

Kuenstler Theater: "Adieu Mimi," book by Engel and Horst, music by Ralph Benatzky. A politician in

order to get ahead wishes to win the favor of the President. He engages a coquette who pretends to be his wife and who makes advances to said President. This suggests "The Blue Mouse," but the ending is different. Benatzky's music is melodious in the simpler numbers but falls down when he tries to be dramatic. An excellent cast includes Rika Georg, Siegfried Arno and Paul Heldemann.

Kleines Theater: "Das Kuckucksel" (The Cuckoo's Egg). The endearing American phrase "cuckoo" is not known in Berlin but it expresses a lot of things including everybody's opinion of the authors of this catastrophe. Personal choice as worst production of season.

Lustspielhaus: "Bobby's Letzte Nacht" (Bobby's Last Night), farce by Johannes Brandt. Up until a few days before the premiere the author called himself James Barclay, but decided that his play would be a failure even if the public thought he was a German. An amusing plot: A married woman gives herself to Bobby because she believes he is going to be shot next day in a duel. The duel, however, does not come off and the lady, furious, tries to get her husband to shoot Bobby. But this husband shows no interest at all and even goes so far as to suggest a divorce. Too bad the dialog is a little heavy and padded. Played with the necessary lightness by Hans Junkermann, Kurt Vespermann and Lottie Klinder.

Komische Oper: "Streng Verboten" (Strictly Forbidden). Revue by Klein and Brettschneider, music a collection of popular hits. A year ago no one would have believed that Klein could really come back to this theatre again. This revue is aimed at the cut rates and a few nitwit transients from the Friedrichstrasse Station district. Not only is the book dull, as was always the case in Klein productions, but the staging is economical, to put it mildly. It will take a very naive public to support this effort. The comic pair, Lony Pyrmont and Albert Kraft-Lortzing, deserve mention.

Kammerspiele: "Das Land der Treue" (The Land of Faithfulness), by Siegfried Trebitsch. The explanation for this production is that Trebitsch is the translator of Bernard Shaw. In order to get the popular Shaw plays for production it is necessary to accept one of the translator's efforts—and even to produce them. Very old fashioned in the early Ibsen manner. Paul Otto, Maria Fein, Cecelia Lwowsky and Julius Falkenstein wasting their time in this cast.

Berliner Theater: "Komoedie um Mittag" (Comedy About Mittag) by Fred Angermeyer. Entertaining play about German small town types who are threatened with exposure of their sexual sidesteps by a former citizen who has returned from America. Angermeyer is a playwright worth watching. He has distinctly individual qualities. Lottie Stein and Erwin Kalser shine out of a mediocre ensemble.

"Variety's" 3rd Annual

INTERNATIONAL NUMBER

in mid-summer

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154 WEST 46th STREET, NEW YORK CITY

MOON OF ISRAEL

F. B. O. distribution of a Sacha (German) production featuring Marie Corda. Adapted from Sir H. R. Haggard's novel; directed by Michael Curtiz. At Roxy, New York, week June 25. Running time, 65 mins. Merapi, Moon of Israel. Marie Corda Prince Seti. Adelqui Miller Uerli. Ariette Marchal Ana. Ferdinand Onna Amnemes. Oscar Eregi Moses. Henry Mar Pharaoh Menapta. A. Weissa Pampusa. Reinhold Haussermann Lalun. Georges Haryton Khl. Emil Hayse

This is the picture Paramount bought to keep out of the way of Cecil DeMille's "Ten Commandments" back in '23. The main conflict between the two pictures was and is in the punch sequence of the sea opening and closing to save the pursued Israelites. Paramount held on to this German production since that time, finally selling it to F. B. O., the present distributor. Allowing that the purchase price was right, F. B. O. should turn a very fair profit.

"Moon of Israel" is a spectacular specimen depicting the miracle of the sea more clearly, if less dramatically, than the DeMille's.

The sets, mob stuff and "effects" are all on a huge scale. So much so that for the 65 minutes it runs it is always worth watching. The reason for this one being on the shelf for such a length of time evidently lies in the treatment of the love theme, a tepid affair compared to modern screen amours. Marie Corda must shoulder some of the blame for this because the well known grotesque German make-up for a camera that kills off any chance of catching the American acceptance of feminine beauty. Perhaps Curtiz can also be singled out for the stiff and formal manner of the lovers, Miss Corda and Adelqui Miller. Hence, the love story is secondary to the production's mass attributes.

The locale is Egypt, with the Jews in slavery under Pharaoh Menapta. Persecution is depicted, the duel of Gods brings destruction, plagues, "signs," etc., all for big mechanical effects that impress despite that other films have held the same things. The story winds itself around Prince Seti, heir to the Egyptian throne, who ultimately renounces his title by favoring Merapi's people.

Performances by the men are sterling to the point of over-shadowing Miss Corda. Curtiz has handled his big ensembles excellently, photography is good, and the continuity is all right, despite the two reels which have been deleted.

In the matter of the sea thing the effect here is so similar to that which DeMille used in the "Commandments" as to cause astonishment among those who can graphically recall the scene as revealed in the latter picture. The canyon through the water is even more clear here, but the bit of water rolling back and then rushing to submerge the pursuing Egyptians is an exact duplicate. If memory serves, the DeMille method called for four different shots, with the walls of the opened sea made possible through a gelatine composition. The replica is

so obvious as to immediately impress that someone "copped" from someone, and if Sid Kent hustled "Moody" out of the way it's logical to presume Curtiz had his first "Commandments" and "Ben-Hur" notwithstanding. "Moon of Israel" looks good enough to go into any first run house for a week and make money for both ends. Its basic spectacular features are sufficient to overcome the weakness in story and the performance by the men hold that angle together. If the love interest is tame, there are too many production "fireworks" to make a material difference.

The picture rates exploitation and will fulfill the promises of the billing. The Annes and Jimmies aren't used to seeing this sort of thing before having heard all about it, unless they give up heavy dough at the b. o., so "Moon" promises to be a novelty in that respect.

That Paramount didn't want to handle it doesn't necessarily count. The idea is that F. B. O. has it, it's a big picture that calls for handling and will draw a response if the people are made to know it's in town.

Running comment at the Roxy was favorable during the screening, and from lay persons who had seen all the Biblical "specials." The Roxy gross at the end of the week should be indicative, as the stage show is currently not powerful enough to smother, as usual, the screen end of the program. Sid.

RUBBER HEELS

Paramount production and release. Ed Wynn starred, with Chester Conklin and Thelma Todd featured. Directed by Victor Heerman. Writers and adapters, if any, names not caught. At Keiths Hippodrome week of June 27. Running time, 60 minutes.

A tur-bu-bul picture, boys, to sit onto a beginner like Ed Wynn as his first flicker. Paramount may have paid Eddie for going through the motions, but the exhibits if they give the money back to Par will be nuttier than the nuts at the Paramount studios who ever let this hunk of junk go to a finish.

Wynn will be frazzled through this picture, and may deserve it for ever believing he could be a dead pan film comic, but Paramount should be rapped first for releasing, and twice for making it. That takes in Victor Heerman, who probably thought he was directing, the side line staffs, if they were alive, and all the others, from the Quince who owned the gem chest to his lady friend, with Chester Conklin and his collection of dummies.

In New York they tell, those folks coming from the coast, how in the evening when all is quiet, no more conferences and the studios are stilled, they gather in the projection room to look at the "rushes." It sounds bu-tu-ful, but if the Paramount bunch looked at any of the rushes of the "Heels," they must have had goggles or something else on. And here the plural "Heels" goes double.

Had "Rubber Heels" opened last week in New York it could have accounted for Paramount dropping to 95 on the 'Change. At least it would have been a more logical reason than anyone in Times Square thought of for the drop.

If this picture were cut to one reel, including the Niagara Falls scene (which is quite a piece of film work, but not enough to stand off the rest), "Rubber Heels" without identifying Wynn in the picture, might find a ready market at the one-reel price. As it is the Wynn picture must be worse than the first Keystone was.

Prior repo's said Paramount would not exhibit this film. The reports were smarter than Paramount, although here it is at Keith's Hippodrome, probably after having been turned down as a part of double feature day at Loew's New York—for one day. The Hip has it for the full week! That's cruel on the Hip, but the booking is the single laugh.

If Wynn had had a chance at the picture racket, this would have killed it. But he hasn't. Ed makes good on the stage as a funnyman and should be tickled over that, after seeing himself on the screen. Although not many will see his film try.

Still he was entitled to intelligent aid if nothing else, and he got nothing. Most of the time Wynn doesn't appear to know what he is doing, with seemingly no one of intelligence around to inform him. There's protection for a considerable investment.

Whoever wrote it, if ever written, is doing a hideaway. Maybe the 42 writers Metro let out. As an out, if Paramount says anyone framed it with this picture, that excuse would be as good as any. Wynn might have told them what a comical cuss he was once on the stage as an amateur detective of many disguises. They must have believed him, for he's doing the same stuff here, trying to recover a disappearing chest of kingly jewels. The chest looked like a couple of tons, but they handled it like a feather.

Those picture fellers know a lot of tricks about everything but stories. At one point they jumped continuity as though the cutter fell asleep before an audience could. Eddie should have told them

about the hats. Maybe the hats would have been better. They carried Ed in and out of vaudeville some years ago, then into production and then into—way into—Paramount, if the tales about the jack paid Eddie as salary for his first are as nearly true as they sound foolish.

This one must have cost Paramount plenty. Location was Niagara Falls in the winter, but how they ever let it get beyond the first 1,000 feet is a bigger mystery than why it is worth while making dumbbell pictures for only dumbbells.

This is the leader of all of the pains-in-the-neck. Sime.

Old San Francisco

Warner Brothers production starring Dolores Costello. Directed by Alan Crosland from D. F. Zanuck's story. A. A. Cowley scenario, and Hal Mohr, cameraman. Vitaphone synchronized score by Hugo Rosenfeld. At Warner's, New York, for a twice daily run commencing June 21. Running time, 88 mins. Top \$2. Dolores Vasquez. Dolores Costello Chris Buckwell. Warner Oland Terrence O'Shaughnessy. Chas. E. Mack Don Hernandez Vasquez. Joseph Swickard Don Luis. John Miljan Michael Brandon. Anders Randolf Lu Fong. Bolin Dwarf. Angelo Rossitto Chinese girl. Anna May Wong

A good enough program picture but even in conjunction with Vitaphone, problematical successor to the 19 weeks "When a Man Loves" finished here just ahead of it. In other words, "Old San Francisco" looks like about eight weeks and will have to develop fast to get that through tackling the heat.

Two men carry the picture, Warner Oland and Joseph Swickard. Former plays the "heavy" with Swickard as the grandfather of the girl. Opposite Miss Costello is the late Charles E. Mack. Swickard has played so many Spanish grandees he probably stands up for the national anthem of that country, while Oland has been doing the dirty to heroines and heroes since the Pearl White days. Both are very well in this picture and overshadow the star for the reason she has been handled with care other than to look delectable.

As the title suggests, the wallop is down at the finish in the "Frisco" of 1906. This has been well cameraed in miniatures and double photography, the latter on the Blitzer style. The collapse of buildings is graphically pictured and the flames are in color. A "shot" of the present day city intermingles with the final climax of the principals. This is added to by the Vitaphone attachment for the earthquake portion.

Story revolves around the old Spanish rancho of the Vasquez descendants deeded to the family by the King of Spain when the first explorers arrived in that Pacific area. A nine minute prolog plants the ancestry and the family pride with the '49 gold rush starting the financial misfortunes. This is the prolog. When the scenario picks up Miss Costello and the Vasquez estate are down to their last monies and Chris Buckwell (Mr. Oland), boss of the Tenderloin, is after the property. Brandon, negotiating for Buckwell, takes his nephew, Terrence, with him and the first glance at Dolores signs up Terry to the Vasquez cause.

Buckwell, of course, frames to get the girl and the ranch, and is in reality a Chinaman, and when Dolores makes that discovery the vengeance of his countrymen, whom he has persecuted, is exploded. Kidnapping the girl to a secret hiding place takes place just ahead of the earthquake whence Buckwell and his followers are killed with Terrence rescuing Dolores.

Parts of the story and Crosland's direction are distinctly theatrical in too many spots to make this picture a standout special. Oland is at home again in sliding back secret panels, finding his way through hidden passages, etc., while the director has laid on the proud spirit of the Vasquez to overflowing. Neither do those Irish brogue titles allotted to Terrence help, although these cease after the latter becomes acclimated. However, Swickard extracts much from the role of the Spanish grandfather and makes it convincing in the face of the overemphasis.

Miss Costello makes a lovely appearance, struggles with the villain, is put on display for a group of Chinamen and takes up the sword when her grandfather suddenly succumbs during the general turmoil. Her scenes with Mack are well played and directed but the main histrionic power comes from Oland and Swickard due to material and the proverbial "sweetness" concentrated on the heroine in stories of this type. Miss Costello is the only girl of prominence in the film, Anna May Wong being the sole contestant in this respect and doing what amounts to no more than a few bits.

Productionally the picture is solid and impressive. Shots of the old Barbary Coast hold interest and the 'quake stuff will make them look. Continuity has been nicely timed so that the suspense keeps building and the 88 minutes consumed is not too far out of proportion although there is room for scissoring. Plus a creditable Vitaphone score

"Old San Francisco" looks like standard stuff with or without the mechanical accompaniment.

Despite its serial tinge, as a regular film house program leader this one looks capable of taking care of itself. Sid.

THE FIRST AUTO

Warner Brothers production and release, featuring Barney Oldfield, speed motor driver. Story by Darryl Francis Zanuck, scenario by Anthony Coldeway, directed by Roy Del Ruth, titles by Jack Jarmuth. Assistant director, Ross Lederman; cameraman, David Abel. Running time, 75 minutes. At the Colony, New York, June 27, on grind run.

Barney Oldfield. Russell Simpson Jim Robbins. Frank Campeau Dave Doolittle. William Demarest Steve Bentley. E. H. Calvert Elmer Ray. Douglas Gerrard Bob Armstrong. Charles E. Mack

If you can associate an early century Ford model with a dramatic idea you'll enjoy "The First Auto."

The feat was a little too much for the premiere audience, who took the screen story very quietly. This in spite of the festive nature of the premiere, attended by Barney Oldfield in person, a benefit performance and the presence of a number of vaudeville and musical comedy stars who took part in the Vitaphone bill that preceded the picture.

The combination of so fundamentally funny a subject as early automobiles, the costumes and social absurdities of the period of 1895 and the trick costumes that go with the period, and a dramatic theme of the conflict of the old and the young generation are hard to reconcile. Certainly they don't blend in this production.

It is funny in the wrong places. When intense in its melodrama it is almost a travesty.

You couldn't blame any audience for being confused. Ancient Fords are one of those things that are arbitrarily funny. For screen uses it is a convention that it must explode or collapse; its uses for anything but low comedy is unthinkable. Here the grotesque first attempts at auto making (and they have assembled a marvelous collection) are used for comedy relief, but in the background the horseless carriage is the basis of the domestic motif. That's where the hopeless incongruity comes in. It can't be done.

It is conceivable that the introduction of the automobile and the consequent effect upon the institution of Old Dobbin had its dramatic side at the time, but it isn't dramatic any more. It's just funny. The story deals with a father who is a lover of horse flesh, owner of fast steppers and proprietor of a livery stable. His son goes in for the new fangled devil wagons, and father and son are separated. The old man goes broke in the livery stable business. Brooding over his loneliness and failure he goes a bit off in mind.

When son comes back to the old town to drive in an automobile race, the father is tricked into doctoring his car so it will explode on the track, not knowing the driver is his own son. The car does explode, but the boy survives and the near-tragedy brings the old man back to a sense that progress is inevitable.

For the finish this hater of gas buggies steps into view out of a Rolls Royce, to be an interested spectator at an aviation meet, where he learns that the fliers can go up to 200 miles an hour. The closing gag finds him looking for his son, only to learn that he has gone to a horse show.

There are several first rate comedy relief passages, genuine in their fun and cleverly devised. But the serious drama spoils the whole affair because this material has no business in the story. Technical production first rate. Something of the atmosphere of the early century is caught in a fine view of a public square, with crowds moving about and a steady stream of 1905 cars passing.

The picture has been well managed in several particulars. It has some very amusing satire on the social habits of the post-Victorian period; its types are picked and played with much skill. But the mortgage-on-the-farm style of melodrama puts the damper on the whole affair.

A comedy set of titles might save these passages and help the whole picture, for joshing is the only treatment possible. Rush.

WEDDING BELLS

Paramount production and release. Raymond Griffith starred. Directed by Eric Kenton. Story and adaptation by Grover Jones, Keene Thompson and Lloyd Corrigan. Titles by George Marion, Jr. At Paramount, New York, week June 25. Running time, around 60 minutes. Twiliter Algermon Schuyler Van Twiliter

Raymond Griffith Ann Sheridan Tom Milbank. Hallam Cooley Miss Markham. Iris Samart Mito. Mimi de Lyie. Vivien Oakland Mr. Markham. Tom S. Guise Judson (valet). Louis Stern Detective. Edgar L. Kennedy District attorney. John Stepping

Neat, clean, steady amusement in this Raymond Griffith "Wedding Bells." It's a mild laugh all of the way, with a thrill at the finish, besides some rattling flip captions by George Marion, Jr. It probably will

stand out on the Paramount program as an enjoyable picture of the wholesome kind.

The thrill is an adaptation of Harold Lloyd galloping around a skyscraper. Here Griffith does it and there's some audience ahs.

Story and continuity in perfect unison and near-perfect as well, each, for their celluloid purpose. The tale has but a couple of drawbacks, neither really noticeable, but there. One is two men conniving to trim a woman who is trying to trim one of them, and the other the blackjacking woman so continuously present in a house where she doesn't belong.

In running, this picture outpaces any French farce. It does more things with a diamond necklace than any Frenchman ever thought of, and to top it off, a pigeon flies away with the bauble around its neck. That's what started the chase with the pigeon alighting upon the top of a very tall building, Griffith going after it, finally sliding down to the ground on a band of ticker tape.

Quite some production at the start. Griffith as a perpetual best man is shown presiding as such in three different weddings on the same day, he making them on schedule and falling asleep standing up at the third.

For another wedding the following day comes a balk. The prospective groom for whom he is to best man informs Griffith it looks as though a crimp has been put into the works through a Russian dancing dame he has been toying with threatening to blow the party via his letters unless a \$20,000 necklace he had kiddingly promised her comes to life.

Griffith proposes a scheme of securing a necklace on approval, slip it to the dame, then cop it from her and let her be vamped as good as vamping. That sounds so good to the groom he tells Griffith to do it himself.

The necklace is procured on approval by Griffith, with the time limit five in the afternoon, that day, for its return. Then the farcical complications, with the necklace doing a record hideaway among the people concerned and a safe, until the Russian finally casts it into a fancy pigeon coop that is a special prop for the wedding. As Griffith releases the two birds to take the necklace, he having seen the woman cast it in the cage, the birds fly out of the window, and one has the necklace around its neck.

Griffith plays smoothly and likably. He's a debonaire fixer, with an added laugh as he stages a bunch of AK's for a football formation he did at Harvard, calling off to them numeral signals, which are in reality the combination of the safe in the next room. He also falls for Ann Sheridan, who joins him in the chase for the necklace, also meeting her for the first time in the jeweler's in the morning and buying her wedding ring before 5 p. m.

Vivien Oakland is the vamp, doing fairly. For a Russian dancer she seemed a bit chilly and even the captions couldn't warm her up. Tom S. Guise did nicely as the father-in-law, and Miss Sheridan looked

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well, giving some expression at odd moments. But the play is all Griffith, with Erle Kenton, who directed, entitled to plenty of credit for turning out this well-written and put on picture.

The gags of the early part are neatly blended in, with the latter portion holding the out and out gags, and the latter get the best laughs.

CAPT. SALVATION

Commonplace dramatic feature adapted from the novel of the same name by Frederick William Wallace. Screen version by Jack Cunningham. Directed by John B. Robertson. Distributed by Metro-Goldwyn-Mayer. Titles by John G. Ton. Running time, 87 minutes. At the Capitol, New York, week June 28.

Anson Campbell.....Lars Hanson
Mary Phillips.....Marceline Day
Boss Morgan.....Pauline Starke
Captain.....Ernest Torrence
Eke Crosby.....George Fawcett
Peter Campbell.....Sam De Grasse
Nathan Phillips.....Jay Hunt
Mrs. Bukow.....Eugenie Forde
Mrs. Bellows.....Eugenie Forde
Mrs. Snifty.....Flora Finch
Old Sea Salt.....James Marcus

A truly notable picture, set apart for a number of reasons. Most important is its departure from screen custom in respect to its dignified treatment of a theme commonly touched upon in a spirit of cynicism. This is the first picture that has come to this writer's attention in which formal religion is vindicated as a high dramatic motif.

Beginning with the popularity of "Rain," the picture producers took the cue that a light treatment of religion was a popular asset, and there have been more cheap, shoddy film slurs upon certain aspects of the church than are at all called for.

Here a genuine spiritual theme is dealt with in a thoroughly sincere, dignified way. The material is woven into a story that has true drama, fine grip, a thrill in incident and situation and, most important, heart interest and intellectual appeal. Whether it will exert an exceptional pull from the generality of screengoers in New York is a question. This is unimportant in the broad view.

What it will do is to create good will throughout the country among those people who have been frankly hostile to "movies" because of a tendency, real or imagined, to deal frivolously with certain conventions of society. In a way "Captain Salvation" ought to do for the screen something of the same service that the stage production of "Ben Hur" did for the drama in making friends for the theatre among non theatre-goers.

Coming upon the heels of the controversy over Will Hays' prohibition of plays for screen production, the appearance of this splendid photoplay is particularly timely as frank propaganda in the interests of winning favor and consideration for the screen from that element which has scoffed at pictures as beneath intelligent consideration or as an institution that was, in effect if not in intent, opposed to the older social conventions.

As a technical production, in details of settings, composition of backgrounds, delicacy of photographic effect, the film is flawless. By some trick of method the picture achieves the goal of conveying atmosphere. It makes no difference what the background is, always it is real and actual.

An unimportant bit, for example, where the heroine is hastening to the wharf to meet her lover, returning from the sea. She goes through a village street. The screen has pictured countless village streets, just village streets. But this one is that particular village street—a street in Maple Bay in 1840. Again they have an "old fashioned fish fry" in a jolly old sailor's shack and that's what it is. It isn't a movie set at all. Ordinarily a shack in a picture would do for a boy scout's camp or the old mill where the dirty work is done in the third act. But not so here. This is a sailor's shack where this particular fish fry was held.

These two trivial scenes are cited to make the point. The effect of reality is immeasurably finer for the highlights. Always the sense of actuality is there and the beauty of it is that there is no evidence of meticulous care. It is just unaffected naturalness that is the essence of art.

One thing contributing greatly to this "feeling" is the happy casting. Lars Hanson is a new hero to the screen. He comes with no great trumpeting, but the trumpeting will begin with this picture. He is a find. A pantomimist of bold but subtle method, he does some remarkable acting here. He has the knack of graphic expression in brief, crisp action; he can indicate subtle values without facial distortions and possessing something like eloquence in repose. Hanson is one of the few screen actors who gives the spectator's imagination a chance. That makes him a great screen personage.

Pauline Starke here has a part that will advance her. There is something about her performance. Her always vivid feminine quality has an extraordinary opportunity in the role of the Jezebel of the waterfront. Marceline Day in the

quaint costume of 1840 makes a charming picture. David Torrence plays a brutal, sardonic captain of a convict ship, a sinister, evil creature, played with a grotesque touch of grim humor that is tremendously interesting. George Fawcett as a queer old salt rounds out an all-American group of gifted actors, happily associated in this extraordinarily fortunate combination of play and players.

The story deals with Anson Campbell, a youth in a narrow little New England sea town. He has returned from the theological seminary, his education completed, but with the call of the sea in his heart and uncertainty over the realness of the call to gospel ministry. The action has to do with the stirring battle of the boy's soul to find its call. The bigoted village turns against him when he befriends a fallen woman cast among them. He goes to sea to escape his disappointment, shipping innocently enough on a convict ship on which also the waterfront Jezebel takes passage. Still the girl's friend, he defends her from the captain, to escape whom she kills herself.

It is in the hold of the convict ship, when the girl dies surrounded by the dregs of humanity that Anson finds his call to sail the seven seas as an evangelist.

The merit of the production is that these spiritual values are expressed deftly in valid drama.

Rush.

WAY OF ALL FLESH

Paramount picture starring Emil Jannings. Belle Bennett. Phyllis Haver and Donald Keith featured. Directed by Victor Fleming from P. P. Shoshan's story. Adaptation and screen play by Lajos Biro and Jules Furthman respectively. Julian Johnson credited with titles and Victor Milner, cameraman. At the Rialto, New York, on grand, commencing June 25. Running time, 90 mins.

August Schilling.....Emil Jannings
Mrs. Schilling.....Belle Bennett
Mayme.....Phyllis Haver
August, Jr.....Donald Keith
The Tough.....Fred Kohler

The last time Emil Jannings was at this house "Variety" was his picture. It remained quite a while, much longer than this current picture will linger, but it's not true comparison to parallel the two pictures. "The Way of All Flesh" has neither the fire nor composition of "Variety" yet, as a sample of what Jannings is going to do on this side, it suffices to the extent that it will probably draw them back to see his next film. Fair enough.

No specific punch to this initial made-in-the-U. S. A. Jannings release. It really amounts to a study by the star of a middle class character who succumbs, just once, to the feminine and must forever after live in hiding while his family believes him dead and enjoys prosperity through one of the sons' violin concerts. Starting in 1910, the story weaves its way up to the present year, giving opportunity to

display three characterizations in as many makeups.

First as the bewhiskered gruff and trusted cashier of a Milwaukee bank, second as under the influence of a demi-mondaine, thereby shorn of his facial growth, and finally as a broken example of indiscretion cleaning up park playgrounds and peddling chestnuts.

This all takes an hour and a half to tell which, incidentally, is more than necessary and above what house managers are going to allow when it is in the regular program houses. There is much that will and can come out. However, it's only just to say that as unwinding at the Rialto the leaning toward tediousness is not serious enough to handicap the interest Jannings evokes and sustains.

Fleming has followed the German method as the average American screen audience has come to recognize it. Possibly because he believes it the best for the results in a story of this type or, perhaps, due to Jannings' choice in the matter. Milner, the photographer, co-operated nicely for double exposures, dissolves, etc., while Fleming has suggested things here and there by bits that demonstrate thought on the subject, albeit there is nothing revolutionary to be seen. A well made picture lacking brilliance will sum it up technically.

In substance the story revolves

around the incident of Schilling (Mr. Jannings) being entrusted with valuable bonds to be sold in Chicago. On the train he meets Mayme (Phyllis Haver), obviously attracted for the character, who ultimately leads him to a drunken sleep in a hotel where she rifles him of his consignment. Awakening and realization take Schilling back to the cafe of the previous night, where a fuss with Mayme leads to her lover, recipient of the bonds, crashing a chair over the frantic cashier's head.

Schilling is dragged to the railroad tracks, where he regains consciousness as the chair wielder is relieving him of his valuables. The struggle ends as Schilling accidentally pushes his assailant in front of an on-rushing train. As the latter has taken all identification marks on Schilling, the finding of the disfigured body is presumed to be Schilling with newspaper accounts crediting him with a valiant battle against bandits.

The finish is Schilling, as a beggar, outside his own home on Christmas eve peering through the windows and finally disappearing up the street in a blizzard. A stock situation held up by Jannings.

Picture is not without comedy, although this is concentrated in the early footage and making its appearance in directorial attempts for naturalness. After Schilling dis-

(Continued on page 22)

RICHARD DIX in
"Man power"
Badger Prod.

"ROLLED STOCKINGS"
College Comedy
with
James Hall and
Junior Stars

ESTHER RALSTON in
"10 Modern Commandments"

Zane Grey's
"DRUMS OF THE DESERT"
WARNER BAXTER
FORD STERLING

CLARA BOW in
"Rough House Rosie"
WITH
REED HOWES

ED WYNN
famous stage star -
in
"Rubber Heels"
WITH
Chester Conklin

BEBE DANIELS
IN
"Senorita"
WITH
JAMES HALL
WILLIAM POWELL
BADGER PROD.
Her best in years!

RAYMOND GRIFFITH
in
"Time to Love"
WITH
William Powell
Tuttle Prod.

believes good theatre management and, above all, GOOD PICTURES can kill the "summer slump" idea... That's why this company offers

Real Big Productions in June and July



THAT'S Universal. WILD WITH ENTHUSIASM! Shouting, roaring, You've heard the news that started like a whisper, flamed across the country. Oh, boy, it's a grand and glorious feeling! THEY'RE FIGHTING, scrambling to get those Universal pictures. They've heard about "ALICE IN WONDERLAND" (with GLENN TRYON—PATSY RUTH MILLER—A WILLIAM JAMES CRAFT PRODUCTION) started, and saw Roxy grab it on sight. They know "THE BACHELOR" (story by James Oliver Curwood with Walter Long. An IRVIN WILLAT PRODUCTION). BUT THEY DON'T KNOW "THE CHEATING CHEATERS" (P. G. Wodehouse's "Liberty" serial with Andre Beranger—Barbara Kent—Lucien Littlefield. A WILLIAM A. SEITER PRODUCTION). And—hold on for the big news—(starring NORMAN KERRY and LOIS MORAN supervised by Carl Laemmle, Jr.). Norman Kerry—watch his speed this year. There's a new production. And "CHEATING CHEATERS" (Max Marcin's stage hit with Kenneth Harlan, Betty Compson, Lucien Littlefield. An EDWARD LAEMMLE PRODUCTION) what a completed. Rushing prints to exchanges. Showing pictures to exchange for a greater one. THEY'RE ALL GREAT! We're standing 'em on their heads. **SITTING ON TOP OF THE WORLD**

10!

ng, sizzling! SITTING ON TOP OF THE WORLD! You've heard it. The country, grew to a tornado: UNIVERSAL HAS THE PICTURES! OVER US! Big first runs, key city houses everywhere—battling, AS THE DEACON," (starring JEAN HERSHOLT—John B. Hymer and Leroy Clemens stage hit. An EDWARD SLOMAN PRODUCTION) at the Roxy, heard Roxy heard the rumble of laughter that "PAINTING THE TOWN" about RENEE ADOREE—some star—in "BACK TO GOD'S THE HALF OF IT—YET! Wait until they see "THE SMALL WILLIAM BEAUDINE'S "THE IRRESISTIBLE LOVER" "WILD BEAUTY" (HENRY MACRAE PRODUCTION) Rex comes into his own in first-run profitable and a picture. UNIVERSAL HAS THE PICTURES! Finished. exhibitors. Got 'em fighting. Today they see a great one. Tomorrow a heads. We've got the world by the tail. We're sitting on top of the **UNIVERSAL HAS THE PICTURES!**

WAY OF ALL FLESH

(Continued from page 19)

covers he has been robbed it's all drama, heavy-footed and actually heavily lensed on Jannings' feet, very much as in "The Last Laugh." Belle Bennett, in another mother role, is dormant through frugal opportunities. She hasn't had so little to do before a camera in some time. Miss Haver does well as the seductress, while Donald Keith makes the violin playing son a sincere contribution.

Most of the production is studio made, although there are theatre and amusement park sequences, the last named inviting various camera angles, one or two of which stand out.

As regards Jannings, he does here what anyone will expect of him if familiar with his work. His characterization is a fine piece of acting and holds a wealth of detail. This, his first domestic made picture, is assuredly creditable. Not great, but program material that will appease those who scoff at pictures for their impossible situations and sugary sweetness. For the rank and file it's a little more serious than the average diet and figures to keep them looking no matter how lightly they dismiss it after it's over.

Sld.

BROADWAY NIGHTS

Robert Kane production, released by First National. Lois Wilson starred, Sam Hardy featured. Directed by Joseph C. Boyle. Adapted by Forrest Halsey from story by Norman Houston. At Strand, New York, week June 28. Running time, around 55 minutes.

Lois Wilson.....Sam Hardy
Baron.....Louis John Bartels
Bronson.....Philip Strange
Dancer.....Barbara Stanwick
Night Club Producer....."Bunny" Weidman

An old-fashioned story filmed under a modern title and both wasted. About the only one to get any value out of this will be Arrow Collars, and if the Arrow Collar people did not pay for the production, they should have. As a picture it is less than so-so. It could be said that it's a "Robert Kane Picture," to describe it, according to the others Kane has been turning out, all seemingly amounting to the same in the end.

According to this picture "Broadway Nights" is one in a nite club and another at the opening of a musical show. That's a swift way to disappoint an audience expecting any picture to at least make a semblance of living up to its name.

Besides are several views of Times Square or the Broadway lane lighted up. That's where Arrow Collars come in. In all of the electrical

signs, often displayed, "Arrow Collars" is the only one distinctly and always visible. In the olden vaudeville days almost any national advertiser would pay for a drop to have its name on it. Some paid cash, too. And this is a picture, supposed to exhibit throughout the world.

This story runs to two young people meeting at an amateur night in a theatre when one, the girl, got the hook by request. They then doubled up for a vaudeville act, later to do the same thing matrimonially; then go into a cabaret, to get fired, after which the husband, a piano player, went back to shooting craps, his favorite diversion, with apparently the world's record as a loser. One caption mentioned "After 20 Passes," and that sounded like a liberal estimate anytime for Johnny Fay to go broke.

The dice finally weaned his wife away. She went into a musical comedy, to get a hit (unseen) over night and a sumptuous apartment. But she still loved her husband, better than the producer, who loved her, and as Johnny was lonesome, too, now that he had turned composer and stopped gambling, it worked out all right, with Lois Wilson as the star of the new show, in the principal number that would have sent any girl leading it back to the

chorus in stock burlesque.

Just about a one-dayer for the neighborhoods, where the women like sadness, a baby and weeps.

Very well balanced cast, with Louis John Bartels and Philip Strange sub-featured. It may be Bartels' first picture. He played with good judgment, but that is also true of Mr. Strange, although perhaps the credit goes to Joseph C. Boyle, the director. There's not much else to credit Boyle or anyone else with as there's not much for any of them to do in this sort of a tale that was a popular kind of a moving picture 10 or more years ago.

Though no tittler mentioned; Jack Conway (Variety) must have written the captions. There's no one who can write in the Conway style, and these were unmistakably Conway's. Some were nifty, considering the disadvantages of story. In that it was another "Cabaret" for Conway.

Sime.

Land Beyond the Law

First National picture starring Ken Maynard. Directed by H. J. Brown with Dorothy Dwan as "the girl." At Loew's New York as half of double bill, one day, June 24. Running time, 60 mins.

A wild riding western that's got enough of that riding to see it through as a solo program leader.

Why it was on a double bill at the New York is one of those things. It can stand by itself in the average picture house, and three days is not stretching a point. It holds more action and better riding than many of this film stripe flashed in the Broadway de luxe houses of late. Most of it is by Maynard, who does some great work.

One of the titles gives credit to the 500,000-acre Miller and Lux ranch in northern California for the cattle scenes. These are excellent with a stampede graphically pictured for the climax. Meanwhile, Maynard is the deputy sent to clear infested Oklahoma of its rustlers. Inasmuch as there are so many cow thieves that hijacking is going on, Maynard swears in one gang as assistant deputies, and comedy and retribution follow.

Maynard is possibly not the world's greatest actor, but on a horse he can keep a cameraman pretty busy. In this instance he runs the usual gamut of vaulting mounts, etc., but reaches his high point when disconnecting the running gear of a wagon from a pair of galloping horses and riding the animals astride during a chase.

There's a lot of stuff that's implausible, for that matter, but the action is so fast that who cares? Laughs here and there, not much story, with lots of horse flesh. Maynard's animal, Tarzan, is to the fore plus human understanding—no almost about it.

A majority of the "trouping" comes from those billed under Maynard. Dorothy Dwan passes as the heroine, but the men, of course, predominate. Exteriors are pleasant and there is a tense situation in a dance hall. It's all about the struggle of a touring band of cattlemen to get their herds into open country.

Padded in spots, the 69 minutes could be handily cut. It would amplify the natural action of this film anyway. Granted that any picture playing the New York catches sympathy through not having made a Broadway house (similar to a chorus girl always having an edge on a principal when stepping out of the line to do a bit) the fact of "Land Beyond the Law" being on a double bill is a puzzle after viewing it. It's better than the billing. Not strong on acting, names or story, but "pie" for all western fans with enough horsemanship to focus the enemy eye on the sheet.

Sld.

BACKSTAGE

Tiffany production and release. Original by Sarah Y. Mason, directed by Phil Stone. Photography, Jos. A. Dubray and Earl Walker. Features Barbara Bedford and Willie Collier, Jr. At Loew's New York as one-half double bill, one day, June 21. Running time, around 65 minutes.

William Collier, Jr. Owen Mackay.....William Collier, Jr.
Julia Joyce.....Barbara Bedford
Myrtle McGinnis.....Alberta Vaughn
Fanny.....Eileen Percy
Jane.....Shirley O'Hara
Frank Carroll.....Gayne Whitman
Flo.....Jocelyn Lee
Mike Donovan.....Guinn Williams
Charlie.....Jimmy Harrison
Harry.....Brooks Benedict
Mr. Durkin.....Lincoln Plumer
Landady.....Marcia Harris
Referee.....Louis Carver
Eddie.....John Batten

A good picture of chorus girls, but "Backstage" lacks a decided kick. It should be interesting and particularly in those sections where there is a large fan trade of the youngsters. This picture can play anywhere. It has been kept scrupulously clean and sets forth the good, hard working chorus girls who must make their way by themselves.

Tiffany can sell "Backstage" with confidence, and it will satisfy, but will do only average business. Although average business nowadays on the feature alone is something very worth while.

The best direction bit put in by Phil Stone is a chorus girl number in a production, where the girls are opposing football teams. It's done very well. You see a flying twisted bunch of girls' legs, and with 11 girls to each side this a gingery sight.

Sarah Y. Mason wrote the story. Perhaps Mr. Stone put in a couple of touches, such as the prospective "angel" and the producer of the show together. That's smart show stuff. But the authoress worked out her story along the lines of all chorus girls are not without ambition. Here they are set forth as in rehearsal, without the manager able to make a salary advance until landing a money man. Meanwhile, the girls go hungry and are driven from their boarding house.

Considerable light comedy with Alberta Vaughn given the best of that. Eileen Percy, also as another of the chorus girls, has a chance for laughs through borrowing anything she sees, slipping it down her waist and claiming it must have been lost. Rings or pins if worn by men are her chief annexing delight.

A neat situation is brought about, though not a new scheme, by having Barbara Bedford, after turned out of home, tell Gayne Whitman, as the "angel," that she lives at the Hotel Drake. He obliges her to go through with it, and accompanies her there, she taking him to his very own suite, claiming it as her own. Dropping his own key on the carpet, he picks it up as though lost



SYD CHAPLIN

Joins the Big Parade of Stars for 1927-1928

HERE'S a sweet bit of **NEWS.** In addition to

LON Chaney, Norma Shearer, Marlon Davies,

JOHN Gilbert, Lillian Gish, Ramon Novarro, Greta Garbo,

WILLIAM Haines, Jackie Coogan, Tim McCoy, Dane-Arthur,

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METRO-GOLDWYN-MAYER INCLUDES SYD CHAPLIN

by the girl and unlocks the door. She enters to find a note left by the baker's companion from another show, saying she had gone away for three weeks.

Miss Bedford remains in the apartment with her chorus girl friends and their Johns calling. They start to raise roughhouse, but are stopped when the man's companion suddenly returns. This leads to the finale.

Another good comedy scene is a taxicab bit. On the rainy night the girls were turned out, they saw a taxi parked on the curb with the driver asleep just inside the garage. No place to go and wet, they take possession of the car, pull down the blinds and sleep until the morning when the driver awakes, discovering them. Miss Vaughn kids him, also a cop, and attaches the hick driver as her steady. Inside the cab the girls had partially disrobed.

Another disrobing scene is in the apartment, but since this is a chorus girl picture disrobing means little, although it looks good.

Usual implication by the baker that the girl he wants to make, Miss Bedford, will be elevated from the chorus, but the good girl note runs throughout, the love interest, never strong, centered upon Miss Bedford and Willie Collier, Jr.

Mr. Whitman does an excellent performance in the role of the wise sucker. Guinn Williams as the producer, also played well and with restraint. He didn't wear a derby at an angle nor did he have a half smoked cigar stuck to one side of his mouth. Chorus girl end also nicely subdued, but peppery.

Principal girls gave an even performance in a well balanced cast that in Alberta Vaughn and Eileen Percy holds names of as much if not more importance for billing than Miss Bedford or Mr. Collier. The four names may be featured. You can't tell at Loew's New York where everything not on the screen is buried, because the picture is an independent. It was also on a double feature day, with the other half a Fred Thomson (F. B. O.). That's enough to tell a lot. *Sime.*

CALIFORNIA

Metro-Goldwyn-Mayer production starring Tim McCoy with Dorothy Sebastian featured. Directed by W. S. Van Dyke from Frank Davis' adaptation of a Peter B. Kyne story. Cameraman, Clyde Devine. In cast, Marc McDermott, Lillian Leighton, Frank Currier. Running time, 54 mins. At Loew's American, New York, June 23-26.

The association of W. S. Van Dyke, director; Tim McCoy, star, and Dorothy Sebastian, leading lady, continues in this fairly good "action" production. The Tim McCoy pictures were projected to fill a need in the M-G-M program, and they should pass the test pretty well, or have to date.

Peter B. Kyne authored this story, which deals with California in the days of its Mexican provinceship. While the sub-titles studiously avoid mention of Mexico, alluding to it as a "foreign power" when at all, the villainy is attempted by Mexicans and thwarted by the always-efficient American hero, so that the picture hardly qualifies as one that will make any hit south of the Rio. On the other hand, there is still no reason why it should be offensive.

In the course of military maneuvers of no great excitement or conviction, McCoy has a tempestuous love affair with a haughty senorita who feels duty-bound to hate him because he is an American, but loves him because he is such a dashing fellow. Miss Sebastian, whose brunet beauty is very Spanish, is an entirely plausible reason for a romantic brody on the part of the American. Incidentally, Miss Sebastian gets a lot more pep and animation into her performance than she has heretofore. She seems to be graduating from the class of the beautiful and dumb.

The production standards are sufficient, although the military clashes, notably the cavalry stuff late in the picture are strictly sham battle.

NO MAN'S LAND

Hal Roach film released by Pathe. Directed by Fred Jackman from the story by F. Richard Jones. Starring Rex, the horse. Features Barbara Kent and James Finlayson. At Loew's N. Y., June 17, as half double feature program.

Excellent western production suffering from padding. Too long, but otherwise okay.

It's one of the very few western pictures with real laughs. A close-up on a checker game which is to settle the fate of the crippled miner and his daughter sets a high standard of comedy. The lighter attempts, far from detracting, add to the dramatic punch in the film.

Finlayson shows up strongly as a character at which many actors in westerns have aimed but have never achieved. The easy, almost supercilious attitude masking polished strength has been so often portrayed with ridiculous results that Finlayson should prove a treat.

The story is simple but carries tremendous appeal. Had the pro-

ducers wanted to make a higher grade production they could easily have done so.

The outlaws, one beyond redemption, find a gold mine belonging to another. Instead of shooting the owner they have an accident happen to him which breaks his legs.

The miner's daughter (Barbara Kent) is then at the mercy of the two outlaws. The girl is prepared to fall in love with someone and she takes a liking to the younger of the two men. This mainly causes the split between the two cronies who had not liked each other too much previously.

Rex and a white mare are nicely woven into the story. Two donkeys and the miner furnish the comedy.

Miss Kent looks and acts well. A couple of the almost nude scenes will not stand much chance with the censors out of town.

MODERN DAUGHTERS

W. R. Johnston presents this Trem Carr Production featuring Edna Murphy and Bryant Washburn. J. S. Wodehouse did the story with U. J. Hunt directing. At Loew's New York as half of double bill, one day, June 24. Running time, 90 mins.

If all modern daughters were as hair-brained as this particular one, there'd be a lot of spanking—and

that'd be that. Unfortunately, an indulgent father figures there's only one specified use for a hair brush. Add to that a suave villain who owns the outlying village "dive," plus the editor of the town paper, who fears not the politicians, sees something worth reclaiming under the blonde bob-shake well, stir three times and start on your vacation.

This is one of those hippity-hop things that those who delight in rolling hoops and playing pom-pom-cuckedy-coo will watch while munching lollipops to exit and wonder if dubiously they'll ever be like that. For adult consumption it is strictly among the flyweights. Where anything goes for one day "Modern Daughters" should rate as a filler, although added program value is desirable.

There is the usual beach swimming and bathing suit dancing party arrived at through much hysterical driving, whence the editor's innocent car is forced over an embankment. But such a slight tumble doesn't upset this journalist (Bryant Washburn). It's such a trivial matter that he even joins the kids' party. This and that, and more of that, really winding up with the hero and heroine (Edna Murphy) being framed into the

roadhouse the night of the long expected raid.

Inasmuch as the menace takes a pot shot at the editor, misses and kills the father, there comes the w. k. search for the Governor, who must grant the stay of execution, as, of course, the ed. is on his way to see the noose, reported currently playing on the Coast.

Looks very much like a "quickie" of no story potency. Miss Murphy has a screen appearance that rates a chance in something better, while Washburn can prove he's done better things.

On double bills, probably yes, but only alone where there is not more than one daily paper in the town. *Sid.*

What Happened to Father

Warner Bros. production of Mary Roberts Rinehart's story. Directed by John G. Adolfi. Cameraman Willard Van Dyke. Running time, 50 mins. In projection room, June 17.

Father..... Warner Oland
Betty..... Floella Fairbanks
Detective Ebbelin..... William Demarest
Mother..... Vera Lewis
Victor Smith..... John Miljan
Tommy Dawson..... Hugh Allan
Violet..... Cathleen Calhoun
Gloria..... Jean Lefferty

Moderately amusing light comedy in the "worm that turned" division.

So high-salaried a writer as Mary Roberts Rinehart uses plot formulas quite as old and hackneyed as any minor scenarist it seems.

After years of being dominated by a strong-willed wife, the affable but absent-minded husband has a series of dumb adventures culminating in an assertion of his manly rights in the household.

In this instance, father is an Egyptologist given to long abstractions over ponderous volumes. On the q. t., however, he has a secret ambition. He is the author under a nom-de-plume of librettos for musical comedies. While attending the rehearsals of his show, he is lured to one of those wild parties so frequent back stage, according to the movies. There he meets the "angel" behind his producers. The angel is the self-same Mr. Smith engaged to marry the Egyptologist's daughter on the following day. The plot merely asks the audience to believe that a father who is professionally fond of his daughter has never seen the man she is marrying.

Warner Oland, character actor of a wide range, was seemingly on strange ground in this role, but carried it through acceptably. He is featured. Sub-featured is Floella Fairbanks, a niece, according to report, of the great Doug, and

(Continued on page 26)

Opening at the Mark Strand Saturday



Vivacious, peppy, devil-may-care Colleen—in a role that will make you worship her forever! Puts the finishing touches to a finishing school! A simply delicious concoction of Moore merri-ment!

"Naughty, naughty, musn't prank!
Papa angry — gonna spank!
Baby's got a lotta spice,
Naughty — m-m-m-m —but awfully nice!"

Adapted from
Lewis Allen
Brown's "The
Bigamists."

Presented by JOHN McCORMICK
Scenario by CAREY WILSON
Directed by MILLARD WEBB

A FIRST NATIONAL PICTURE

LITERATI

Producers' Rights

A mooted point regarding producers' rights under the Minimum Basic Agreement with the Dramatists' Guild of the Authors' League is made clear in a letter published in the bulletin of the league and released this week. It is addressed to the Shuberts, latest of the managers to join, and says:

"So that there may be no misunderstanding, the Dramatists' Guild states that there is nothing in the Minimum Basic Agreement which prevents managers making contracts with authors and composers, if the latter are agreeable, by the terms of which the manager shall have exclusive control of the play, music and lyrics (referring to a musical play by whatsoever name it may be known) outside of the theatre in which the production is presented, for all purposes; provided, however, that any release outside the theatre when such release shall be made, shall only be with the author's and/or composer's consent, in such cases where, in the Basic Agreement, such consent is required to be given.

"For the purposes of clarity the Dramatists' Guild interprets the agreement as above stated.

"It is understood that publishing rights on music, motion picture rights, and other rights specifically dealt with in the Minimum Basic Agreement, are to be negotiated and handled as therein stated, and the manager only acquires the rights hereinbefore interpreted if he produces in accordance with the terms of his agreement.

"The Dramatists' Guild will not suspend, expel or otherwise penalize any member making such a contract, nor penalize any manager so doing."

Another decision... that the public reading rights to a play are the property of the author, but "he must not release them in such manner as to constitute unfair competition with production rights."

Attacking Nathan

A frankly inspired and unusually bitter attack on George Jean Nathan, the super-critic, heading the editorial columns of the New York "Mirror," Hearst tabloid, caused wide comment because of its mysterious purpose. Nathan, again reported engaged to Lillian Gish, waived off a reporter in Los Angeles who asked him about it. Three thousand miles away the Hearst half-pinter tore into him, saying he was "no gentleman and not much of a man," etc., for denying.

Incidentally, it paid a tribute to Miss Gish. A few months ago, when the Gish picture, "The Scarlet Letter," opened, Dorothy Herzog in that same paper riddled Miss Gish with as vitriolic a personal and professional attack as was ever published in the movie column of any journal.

No direct cause of any feud with Nathan is known. Nor can anyone say with certainty why the paper switched on this occasion from assailing Miss Gish to idealizing her.

Yet it's notorious that there is a picture writer on the Hearst daily in Los Angeles who "directs" every Hearst paper in its movie department, and from report does so without anyone questioning her authority. That has made all the Hearst papers' picture departments just a gag.

Another woman critic on a New York daily and quite recently appeared to take pleasure in daily slams at Colleen Moore, now in New York. Her reason for that was said to have been that Miss Moore was unable to see her when she called at her hotel. Perhaps, though, the disappointment was more "acute."

Shor's Press Service

George Shor, former general press representative for the Paramount Broadway houses, and for several years since then editor-manager of International News Service, has resigned from that syndicate and will organize an independent press serv-

ice for theatrical and motion picture enterprises. Shor is a colonel in the Army Reserve Corps, having earned his commission as major in active service over there. Marc Rose, of Buffalo, succeeds him at the I. N. S. desk.

J. Rankin Towse Retires

J. Rankin Towse, for 54 years dramatic critic of the New York Evening Post, voluntarily relinquished that post last week. Mr. Towse for 57 years had been identified with the Post's staff, serving as reporter, city editor, assistant editor, foreign editor and then dramatic critic. He was 82 years old April 2. He is an Englishman and was graduated from Cambridge. In 1869 he came to this country and was engaged by the Post.

A parting shot from his pen said he was sorry to resign at a time when the stage had reached what he believed is its lowest level.

Wilstach's Argosy Bungalow

John Wilstach, former newspaperman and press agent, is living at Schultsville, near Rhinebeck, N. Y. His new home fronts on a lake recently completed. Wilstach is devoting his entire time to writing fiction, principally for "Argosy," and has named his bungalow after that magazine. He is completing a novelette called "The Gay Trooper," based on the activities of state police in Dutchess County.

New Film Trade Monthly

A new tabloid film trade journal called "Brevity" has been issued from the press of the men who publish "The Exhibitor," from 301 North 13th Street, Philadelphia. It will appear once a month, the tab selling for 25c. The initial issue of July runs more to a humorous slant at film business. The men behind are David Barrist and C. H. Goodwin.

Simon-Hersfield for \$2

Simon & Schuster has just issued "Bronx Ballads," Robert A. Simon's anthology of comedy verses and melodies. Harry Hersfield did the illustrations and Bob Simon, music critic and literary reviewer attached to the New York Evening "Post," thought so well of Harry's contribution that he

insisted on giving the cartoonist generous billing. The book retails at \$2.

Thomas' "Originals"

John Thomas, author of "Dry Martini," and a number of other best sellers, will write a couple of originals for Paramount. He is now on the Coast for that purpose.

P. A. and Editor Collaborate

Warren Nolan, of the publicity department of United Artists, is writing, in association with Owen P. White, one of the editors of Collier's, a new biography of Jesse James, which will be ready for serialization in January, 1928. It is titled "Jesse James: a Minister's Son."

"Elmer Gantry" Falls Behind

For a time it appeared as though Sinclair Lewis' story of the preacher who loved his rum, "Elmer Gantry," would stay at the top of the six best sellers indefinitely. Yet two books and both by feminine authors at that have of late supplanted "Gantry," according to the checkup at both Brentanos and Macy's. In first place is Edith Wharton's "Twilight Sleep" and a close second is Gertrude Atherton's "Immortal Marriage." Giving "Gantry" a tussle in third is James Boyd's "Marching On," assigned to fourth position. Edna Ferber has hit hard to duplicate her "So Big" novel with "Mother Knows," which has been climbing fast and is now in sixth place.

Clara L. Burnham Dies

Mrs. Clara Louise Burnham, novelist, writer of verse and playwright, died of heart trouble at her home on Bailey Island, Casco Bay, near Portland, Me., June 20, while asleep. Mrs. Burnham was 71 years old and almost up to the time of death had been active in writing stories. Between 1881 and 1925 Mrs. Burnham wrote 26 novels, the most famous being "Jewel," "The Queen of Farrandale," "The Keynote" and "The Inner Flame." Mrs. Burnham, in collaboration with Robert A. Dempster, dramatized "The Right Princess" into a play called "The Moon Calf." Some of her novels were filmed.

It was only recently that Mrs. Burnham disposed of the picture

rights to her latest novel, "The Lavarons."

Bernay's "Guide to Achievement"

Edward L. Bernay's book, "An Outline of Careers," is off the press, issued by George H. Doran at \$5. It is an inspirational work, edited by Mr. Bernays, who is otherwise a high-powered "public relations counsel" (ritz for press-agent) and covers 33 chapters on as many careers.

The author captions his work, "a practical guide to achievement."

Long Motor Trip

O. O. McIntyre and Will Hogg leave shortly from Detroit for a motor trip to Vancouver. They will later join Roy Howard, Ray Long, Irvin Cobb and Peter B. Kyne in San Francisco to attend the annual "jinx" festivities near there.

Damon Harkens

Damon Runyon, sports editor of the New York "American," and one of the best known sports writers in the country, is the latest to hark to the screen. Runyon is to do an original story for Reginald Denny, and may make a trip to Universal City for the purpose.

It appears that the New York "Times" placed \$5,000 in a local (Continued on page 46)

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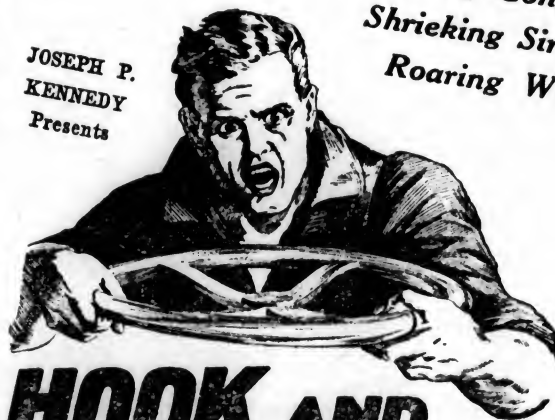
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Geo. Sidney in
"Clancy's Kosher Wedding"

"Skinner's Big Idea"

"The Devil's Trade Mark"

Al Cooke and Kit Guard in
"A Legionnaire In Paris"

Frankie Darro in
"Little Mickey Grogan"

Ralph Ince in
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"Sally Of The Scandals"

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"Dead Man's Curve"

Tom Tyler and his Pals, Bob Steele, Buzz Barton, Ranger, the Dog and the trade's greatest line of short product.

What Happened to Father

(Continued from page 23)

William Demarest, once of the two-a-day. Miss Fehlbanks is one of several young leading women Warner is grooming. She makes an appealing figure for the camera. Demarest is doing very well for so new a recruit to the studios. The cast also includes Vera Lewis, ever the aggressive, and John Miljan, ever the menace.

Production good, and there are some laughs contained in the subtitles whose authorship is uncredited. In summary, "What Happened" falls into the in-between category.

Silver Comes Through

F. B. O. production and release. Fred Thomson starred. Directed by Lloyd Ingraham. No writer mentioned. At Loew's New York, one-half double feature bill, one day, June 21. Running time, about 55 minutes.

Fred Thomson, the "western" star, is rated highly intelligent, besides being a crack western rider and player. But in "Silver Comes Through," an ordinary Kentucky Derby sort of story told in another way, he permitted two incidents that reach the limit to absurdity. And the picture is so flat otherwise that it will sell only where Thomson can sell anything. The big noise is a four-mile steeplechase, well done and made fast with good camera shots of oncoming racers over a rough, treacherous course. That's okay by itself and should hold up the picture notwithstanding. If only dumbbells watch it. But right in the center of the race when Silver King, with Thomson riding, goes to a fall, Thomson hangs around, feeling the horse to see if injured, and then argues with the villain, who also had taken a fall at the same spot.

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WEEK JULY 9—WISCONSIN THEATRE, MILWAUKEE
Eastern Rep. ARTHUR SPIZZI Western Rep. PHIL TYRELL
Regards to Hester Bailey—in "Lady Do" Co.

Accusing the villain of tripping his horse, Thomson starts a fist fight, finally knocking his man into a creek. He then remounts and goes on to win the race. The only thing Thomson overlooked was to have had his dinner, too.

The other logical fluke was when Thomson caught up with a freight where Silver King had been placed, following the villain's theft of the horse. Knocking out the two attendants in the box car, Thomson mounted the horse and drove him out of the car while the train was moving. You saw them sliding down a hill, but Thomson reached the race track just in time to get in under the flag for the start.

No locale mentioned, but as the ranch owner with his niece and the horse, besides the horse race, were there, if it weren't intended for Kentucky it should have been.

The seeming contempt of some of these westerners for their audience is beyond comprehension. Here is a story that must have been written in the making, dependent upon the steeplechase, and those two bits enough to ask whether the western picture makers or their audiences are crazy.

Playing all right. Nothing difficult other than the riding. Thomson is going over to Paramount. Maybe he's there already. He'd better get an author. *Sime.*

Tongues of Scandal

Sterling production, produced and directed by Roy Clements from a story by Adele de Vore. Cameraman, Leon Shamroy. William Desmond and Mae Busch co-starred. Running time, 54 mins. On double feature bill at Arena, one day, June 22.

A peach of a drama for the independent market. It represents first-class production standards all the way, is well cast, neatly directed for the most part, and carries a story less hackneyed than ordinarily. It is plenty strong enough to stand on its own, although in the congested big cities it may get shoved in, as at the Arena, as a double-header.

Mae Busch and William Desmond are two pretty well-known camera celebs whose names in connection with "Tongues" ought to possess some box office drag.

The action concerns the aristocratic Rhodes family. A younger son (Ray Hallor) while traveling in Europe has had an affair with a girl. His mother cables the American consul to prevent the marriage. As a result the girl who is with child commits suicide and the Rhodes family comes near to a bad scandal.

The older son of the family is Governor of Kentucky and engaged to marry a girl from a far-off state. She is the sister of the girl suicide, and by accidentally discovering some documents on her wedding night she believes the governor is responsible for her sister's tragedy.

The bride's purpose becomes one of ruining her husband instead of loving and helping him. The governor is up for re-election and she is the opposition's best ammunition. By continually causing the tongues of scandal to wag through her daring conduct she is turning the public against her husband. In the end, of course, she learns the truth, and the pair are reunited.

In some of the delicate sequences the director almost let his subject slip away from him, but despite this the job as a whole is very good. The lighting, acting and sets are in keeping with high-grade production standards. Miss Busch carries sex appeal, and if the picture is laughless it will not be minded where a two-reeler is slipped in on the bill for balance.

Heroes of the Night

Gotham Production produced by Sam Sax. Directed by Frank O'Connor. Supervised by Renaud Hoffman. Story by James J. Ryan. Cameraman, Ray June. Co-stars Cullen Landis and Marion Nixon. Distributed by Lomax Corp. At Columbus theatre, New York, one day, June 26. Running time, 65 mins.

It hasn't been many years ago when Sam Sax could have made two meliers out of the stuff that has been crammed into this one. There is enough action to satisfy the independent exhib who craves lots of fighting and what-not in his film fare these days. There are some sections of this one that old A 1 tension; has a real punch, but the over-zealousness to give too much just about removes the big effects desired.

Story of two Irish boys, one a fire laddie and the other a cop, who fall

for the same girl, yet throughout are fighting villains and fires in the way audiences demand, so that their heroes face death many times in effecting rescues and making arrests.

There is some of the old-time plot wherewithal that is worked overtime, you know the kind about the newspaper woman who uncovers an election plot and the subsequent overthrow of a gang determined to cop the spoils at any cost and one of the dashing heroes of the "night" rushing in and fighting his head off to place justice where it belongs.

Some corking photography. Enough fine shots to keep a camera shooter like June working for moons to come. And a lot to the direction that spreads a feather or two in the cap of the megaphone handlers.

An old, old story, but given enough screen latitude to satisfy the boys and girls who revel in fist fights and rise from their seats when the fire engines are on their way to a big "studio" fire. It's all in the works and the audience knows the finale by heart, but it's melodrama served redhot and at a dime or two bits, not so bad.

Mark.

THE FLYING MAIL

A. Carlos production and Pathe release. Stars Al Wilson in a story by F. H. Clarke, crediting Mason Noel as director. Cast includes Carmelita Geraghty, Harry von Meter, Eddie Gribbon, Kathleen Myers and Frank Tomick. At Stanley, New York, one day, June 18. Running time, 45 mins.

An air mail story thinly spread over a series of stunts with Al Wilson as the principal chance taker. An explanatory pledge-alide states no double or trick photography is employed. The actual unwinding on the plane to plane stuff, leap from motorcycle to suspended ladder from an under carriage and a hand-to-hand fight on a wing of one of the air machines bears out the guarantee. For a one-day stop-over, or to split honors with another film, "The Flying Mail" should satisfy, minus sensationalism.

Wilson is cast as a mail flier framed by crooks to believe he is married after emerging from the fog of a drug, delayed so that the bandit-aviator gets his plane with the money. Then the chase to square himself with his employer and the latter's daughter. Another robbery is rung in and Eddie Gribbon as an amateur detective for comedy.

The padding awkward and unrelieved by interesting cast support, inasmuch as the players have nothing with which to work. Gribbon is capable of better things than this, but does as best he can. Neither of the women, the Misses Geraghty and Myers, could have lost weight, while this was in the making. Harry von Meter is the villain.

Not much attempt at love interest, the concentration being on the thrills and comedy. The finish of the struggle on the wing has a nice twist in both men clinging to each other and making a descent to earth by parachute. Not too clearly camouflaged. However, at least one man attached to a parachute leaves the plane in the midst of the struggle.

Wilson is evidently more at home stunting than acting, but is adequate for this occasion. One fair-sized interior is flashed, but otherwise production is mostly concerned with aeroplane rentals. *Sid.*

The Little Adventuress

P. D. C. production, directed by William DeMille. Vera Reynolds featured. Adapted from the A. A. Milne stage play, "The Dover Road." At Tivoli, on 8th avenue, New York, one half double feature, one day, June 20. Running time, 60 minutes.

To say that "The Little Adventuress" might please the motherly neighborhood women is saying all this picture is entitled to. It's broad farce, utterly silly in the making. While the broadly farcical matter at times will bring a few laughs from the kind of women mentioned, they are just as apt to fetch snorts from the men. One day should be plenty anywhere, and like the Tivoli, to double it up may be the safer way.

The little adventuress is a little fool and the other woman no smarter. With that as the basis and remembering the title, the director attempted to slip in too much. He tried to mix devilment and innocence, sex and prudery, callousness and gentility, until all of the characters are playing in a false key and the net answer is the hokum bunk.

If "The Dover Road," a play from which this thing was adapted for screening purposes, ever meant anything as a run on Broadway, then (without wasting the time to look up the record) it must have been through the kindness of Joe Leblang, the helpful one-half cut ticket man. It's 30c. top at the Tivoli. If many of these went in there, even for the far west siders, cut rates would shortly follow also. It's just the silliness of the story. Everything else okay. Too bad the director and the cast should have been wasted. For these films do cost money.

Besides Vera Reynolds, featured, were Phyllis Haver, Robert Ober,

Theodor Kosloff and others. It made little difference who was who on the screen. Whether Miss Haver was the wife, which she was, or Miss Reynolds the little adventuress which she wasn't, or what roles the men played or else.

After the yawning period started in early, who was who became the least, while "The End" was the most important of a stupid picture. *Sime.*

His Rise to Fame

Commonwealth production, starring George Walsh. Directed by Bernard McKeever from a story by Victoria Moore. In the cast: Martha Petelle, Ivan Linow, Bradley Parker, Mildred Reardon, Peggy Shaw and William Nally. Running time, 56 mins. On double-feature bill at Tivoli, New York, one day, June 18.

Not a bad little picture, despite all it lacks (plenty) in production, lighting and directorial detail. The story is straight-forward, with considerable action. The same story produced right with a bank roll might come close to being an epic among the prize-fight operas. It has a kinship with the cauliflower profession and its invariable affinity with honkey-tonk cabarets that gives the picture a vitality better productions have not possessed.

George Walsh, starred, is a roustabout whose boss in firing him in

the first 100 feet of film calls him a dissipated gambling bum, or words to that effect.

Besides reading the racing charts, George maintains a vest pocket directory of phone numbers, and is, all in all, a very human and affable guy for a movie hero. In a cabaret he falls for a girl entertainer, but, getting into a fight, takes it on the jaw from a pug and retires in humiliation. To make good with the dame and also in shame that his elderly mother should go out looking for work, due to his shiftlessness, George buckles down and is presently discovered by the proprietor of a gymnasium to be a potential fighter.

The crooked promoter (Bradley Parker), with a yen for the cafe entertainer (Peggy Shaw), frames to foul George in his first fight, so that he will make a poor showing and the girl will think him a coward. From then to the denouement it's familiar stuff.

The Broadway Drifter

Excellent Production presented by Sam Zierler. Directed by Bernard McKeever from the story by William B. Laub. Starring George Walsh, Dorothy Hall featured. Cast includes Arthur Donaldson, Gladys Valerie, Bigelow Cooper, Nellie Savage and Paul Doucet. At the Stanley, New York, one day, June 8.

A poorly directed picture, tire-

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some and checkful of tedious detail. At its best the story is hackneyed. Not worthwhile beyond the short stand grinds.

George Walsh is still a good bet for some independent producer running shy of leading men or male stars. But "The Broadway Drifter" shows exactly how George should not be handled.

Dorothy Hall is okeh as the female lead without a chance in a production of this sort. Everything that could be done to detract from interest in the two young people was done. At the most inopportune moments, just as the scenes are beginning to get warm, the uncle is shot in, for no good reason, to crab the love scenes by raising his hands in blessing.

The climax hinges on the exposure of Walsh as the son of a rival airplane manufacturer. As the assistant to the girl's uncle he was in a position to steal certain "plans." He could easily have proven that he had not been near the paternal mansion for six months, but the director apparently insisted that the uncle refuse to accept an explanation.

Cheap sets, action taking place in three or four interiors.

THE TROUSSEAU

Oxford Films. At Paramount. New York, week June 25. Running time around 7 minutes.

Fashion show in colors, with several girls employed.

Supposed trousseau shown off to the bridesmaids the day before the wedding. All of the gowns are neatly brought in and naturally of latest mode.

Usually interesting to women, probably. Manner of introduction, including a couple of stripping sights, will engage the men. *Sime.*

Alice McCormick added to "My Best Girl," Mary Pickford picture for U. A. Sam Taylor directing.

Marion Nixon for feminine lead in "The Four Flushers," U. George Lewis and Eddie Phillips, from "The Collegians," as male leads.

Harry Sweet collaborating with Scott Darling on "Wine, Women and Song," Charley Murray-George Sidney vehicle for F. N.

Alice Mills for "Two Girls Wanted," Fox. Al Green directing.

LONDON

(Continued from page 2)

week, is being arranged by M. Gemier, and will take place in the Champs Elysees Theatre. Artists will defray their own expenses and any profits will be shared among them. The English company will fly over to France June 18.

To the list of stage victims of auto accidents must be added Clarice Mayne, whose car collided with a taxi June 2, when she and her secretary sustained injuries, not of a serious nature.

Milton Hayes, popular monologist, who recently expressed himself as tired of the music hall world, has written four plays, "The Thousand-a-Year Man," "The Servant" (of a sheik-y nature), "Monty's Little Lady" and "Contact," in collaboration with two others. Milton Hayes has also tried his hand at novel writing.

At the age of 73 is apparently the right age to commence playwriting. Mrs. E. L. Shute must think so, for her first play is being produced at the little "Q" theatre. It is called "The Price," and is played by Olga Slade, Marion Fawcett, Italia Conti, Margaret Webster, Kate Cutler, Nigel Clarke, William Stack. Maybe she wrote it 50 years ago and has just found her opportunity for production.

"The Great God Brown" and "The American Tragedy" are both coming up for Sunday performances. Many plays begin that way in London, but production in this manner does not give the best chances. Some shows have been killed outright by the hole and corner fashion of doing things.

Anthony Trollope is not altogether a back number. A dramatization of his novel "The Warden," made by his biographer, Michael Sadleir with Gerard Hopkins, is to be done by the Lyceum Club Stage Society.

Important news to Olga Lindo is that she is playing Portia in a special show of "The Merchant of Venice." Her success to date has been with flashy strumpet parts.

After "The Marquise" comes "The Happy Husband" to the Criterion. It is by Harrison Owen and the direction by Basil Dean. The show

has been successfully tried out in the provinces, and Madge Titheradge has the stellar role.

The full cast of "Shake Your Feet," which Laddie Cliff will produce in the West End July 25, consists of Joyce Barbour, Anita Elson, Doris Bentley, the Ralli Sisters (twin daughters of Lord Ruthven), Ivor Vintnor, Jack Hyton's Band, five Hoffman Girls, 35 chorus girls.

Russell Janney, Rudolf Friml and W. H. Post have gone to Paris to produce "The Vagabond King."

Another Walls & Henson farce is due at the Aldwych July 4, following the withdrawal of "Rookery Nook," which will have had just a year's run. The new piece is by the same author, Ben Travers, and bears the peculiar name of "Thark." The cast will be identical with the previous piece.

The New Hastings Turner play, written for Marie Tempest, has changed its title from "Monte Carlo" to "The Spot in the Sun."

Another play due at the end of June is "Nearly Divorced," a farce by E. Dagnall, which will come to the Duke of York's.

Cissie Loftus is said to be returning to London in a new light comedy of the Marie Tempest type. This is "Wolf, Wolf," by Gertrude Purcell.

As is usual when an attempt is made to raise the price of seats in theatres, failure is encountered, followed by a reversion to the normal. "Whitebirds" disastrous debut at His Majesty's, was witnessed by stall patrons who had been obliged to pay 15 a piece, with the announcement that after the opening night stalls would be 5 each. The innovation which Charles Cochran brought in when the St. Martin's theatre first opened, and which failed, has likewise proved ineffective, and from June 14 the seats are down to the more or less regulation price of 3.50.

Charles Thorburn, for many years manager of the London Pavilion, has been appointed to the head of the theatrical department in the firm of David Allen & Sons, the largest theatrical printers in England.

"Broadway" closes a successful season at the Adelphi at the end

of July, when the company will go on tour.

Anthony Asquith, son of the Earl of Oxford, is going to break into films with "Shooting Stars." British Instructional Films will commence work on it shortly.

The fashion for society girls to go in for a stage career is spreading. Lady Furnivall, 27, and a baroness in her own right, is making her debut in Manchester in July, when she will give musical interludes, accompanying herself with the piano and ukulele. Recently twin daughters of Lord Ruthven took up dancing professionally, after having appeared at many private parties.

Ethel Levey threatens to return to the stage. She has one or two offers, one in a musical play, another in a straight comedy, but most likely will return via music halls.

After changing theatres and running longer than any current show, J. B. Fagan's Pepys' play, "And So to Bed," closes at the Globe June 18, where it will be succeeded by "Anne—One Hundred," which transfers from the Savoy.

Horace Hodges, who made such a hit in "Lightnin'" over here, will make his first appearance in vaudeville at the Coliseum June 20 in a sketch called "Old Man," by an unknown author.

When "The Blue Train" goes on tour, Dorothy Ward and Shaun Glenville will play the leads.

ANGEL LOSES \$169,000

(Continued from page 4)

advice of Ray Leek and "Ham" Beall, two of the Hollywood press agents, decided to stage a movie ball on 24 hours' notice. Five dollars was fixed as the price per couple and exactly \$170 was taken in at the box office of the Steel Pier.

Revoked Second Show

There was so much dissatisfaction following the first "show" of the movie people that the mayor issued orders against the scheduled performance for the succeeding night fearing a duplication of the first fiasco.

According to the film people on

the trip, they felt sorry for Brown and offered to do almost anything to help him recoup. Brown's advisers are blamed for the exceedingly bad outcome of the plans which might have worked with better handling and some showmanship.

It is understood one of the bright press agents attempted to persuade Marie Prevost to okay a story of her divorce that was figured to be page one publicity for the affair. Miss Prevost refused to agree. Whereupon John Bowers and his wife, Marguerite De La Motte, were approached to fake a love quarrel and become reconciled at the right moment to make the headlines. This idea was also rebuffed by the actors.

Not a line of publicity appeared in local "Evening Union" the day of the big affair.

Hotel Attached

The members of the Hollywood party did not rest well on the last night of their stay in Atlantic City because the Hotel Strand decided to attach their personal belongings until the hotel bills were paid. It was adjusted somehow with the hotel agreeing to take a long chance of getting their money.

Some \$30,000 worth of electrical equipment was attached for unpaid bills and is still held pending a settlement. A bill posting company got \$1,000 on a \$1,800 account and is whistling for the balance. The Dorland Advertising Agency that listened and believed is reported to be owed \$5,000 and has instituted suit.

The whole affair left an unpleasant impression here and will be remembered as the town's prize flop.

Philadelphia, June 28.

Newspapers in this town passed up the movie events in connection with the Shrine convention despite the advance efforts of Ray Leek to stir up stuff. The city editors completely failed to enthuse.

The "stars" were in Philadelphia about eight hours of one day, but the matter was treated lightly.

Perfunctory politeness in the form of an automobile tour of the city and a free meal about covered Philadelphia's assistance to the press agents in charge.

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VITAPHONE

(WARNER'S, N. Y.)

Preceding "Old San Francisco" (Warners) come 38 minutes of Vitaphone split between the Six Brown Brothers, Howard Brothers, Blossom Seeley (each doing 10 minutes) and Benjamin Gighi, Met tenor, who sings his piece in eight minutes. They run in that order.

It's not as good a program as some of the previous Vita schedules principally because comedy is lacking. Too, both intended laugh clips follow each other in opening the entertainment.

Tom Brown, under his customary cork, heads his five saxophonists who mingle with an eight piece instrumental outfit. This throws 15 figures on the screen, including the leader, who run through their familiar routine of numbers including the Browns' quick musical stops as they follow their maestro's gestures. Severely cut so that but 10 minutes is used, it makes a fair enough opener if allowing that there is no specific punch present.

In this four "act" layout it stands to reason that some dynamite should have been touched off. No. 2 and the name flash of Willie and Eugene Howard indicated that it might happen. But Willie uncovered a lot of his past for gags and the results were nil. The song at the finish failed to pull them out for more than light applause and it all took place in a street scene.

The energetic Miss Seeley, accompanied by the basso crooning Benny Fields, plus two pianists in the background, followed; had a great spot and started off with a rush. Three songs by the duo with their final number an unhappy choice as regards building to a smash climax. It let them down under the quota they would have obtained had the sequence been switched.

No difference in the manner of work or appearance of the team than when in vaudeville, added to which the manner this couple adopt to "sell" a song being equally as valuable on the screen for Vita as off. Both opening songs brought solid applause, the second of which signified itself as the one that should have closed, a variegated conception of an old Berlin Music Box Revue composition.

Gigli closed, singing selections from "La Gioconda" in a well conceived set and to healthy applause. The tenor's vocalizing registered well mechanically and the reproduction here was superior to some of Vita's former operatic efforts.

On technical recording, amplifying and photography this Vita program rates with the best that this screen-talking device has turned out. Whatever weakness crops up is to be found in the subjects presented and the choice of material, the showmanship phase. The Howards are undoubtedly the weak spot while the others can stand as currently presented although a change in the Seeley-Fields selections would lend added value.

Preceding Vitaphone at Tuesday night's premier performance was shown a reel on the New York Hebrew Orphan Asylum to which institution Warners are donating the first performance receipts of all their Broadway "run" pictures. Sid.

VITAPHONE

(COLONY)
(NEW YORK)

New York, June 27.

The new Vita sight-and-sound bill presented as an introduction to the Warner Bros. new picture, "The First Auto" at the Colony, is excellent. It is done in consistent comedy style, has good variety and is brief and crisp in running. None of the turns takes over 10 minutes. All are of standard, recognized features with name and should leave drawing power.

Chief is a Weber and Fields bit in the old characters of a veteran pair even to the "Meyer I Lof You," which the audience tonight took to its heart.

Quality and synchronization are flawless and the material is attractively light. For its popular uses this arrangement is the best yet. Studio methods have been greatly improved. The settings are simple and adequate. Both elements of good screening and fine tonal reproduction have been handled much more successfully than the earlier tries; whole display runs smoothly and entertainingly.

The opening has the Vitaphone Symphony Orchestra, led by Herman Heller in a capital rendering of "The Evolution of Dixie," a composition which lends itself admirably to this, having a certain graphic quality that appeals to popular tastes. Heller's arrangement of the Lake work gives it a jazz finish with fine brass effects, which peeps it up tremendously.

Billy Jones and Ernest Hare, "The Happiness Boys," go through their familiar routine of talk and songs. They did extremely well at the opening, and will do likewise right along. There is a popular kick in their hoke stuff for some reason. Some of their talk is pretty naive and juvenile, but they like it, as has been demonstrated in a score of im-

portant presentation engagements. Aunt Jemima in her trademark get-up and her jolly way of delivering numbers, made a brisk interlude with her "black bottom" song for a first rate lively finish. Her semi-spirituals lead up to a first-rate total score.

Weber and Fields, appearing before the saloon set which is their official environment by tradition, gave the old Mike and Meyer routine to close the bill. So genuine is their mellow humor that it bullseyed on the screen as it did in the old music hall. All these players were present in the audience, and were introduced from their boxes. The exception was Lew Fields, who is in Europe. Joe Weber acknowledged in his behalf.

In addition to the specialty items enumerated, Heller has written and the Vitaphone has recorded a full musical score for the picture, running 75 minutes. In the dim house the music flowed on in the mood of the action, with trap effects, such as roaring motors, trotting horses or dancing feet. One entirely lost any sense that it was mechanical reproduction. And exceedingly well done, too. Rush.

PARAMOUNT

(NEW YORK)

New York, June 25.

New program with Paul Whiteman again holding over is also possessed of an entertaining comedy feature picture in "Wedding Bells" with Raymond Griffith.

Another item of note is that Mrs. Jesse Crawford alone presides at the organ. In a lyrical composition Mrs. Crawford-slide announces as her own, it is stated that Jesse, himself, is away on a vacation, having left his wife and child behind. Paramount is a pretty high class picture house to have considerable personal stuff thrown upon the sheet to a musical accompaniment, but the audience appeared to think well of the scheme, especially after Mrs. Crawford had just finished "Hallelujah." The more "Hallelujahs" Mrs. Crawford can procure for her organ work the more she should play, and nothing else.

An Oxford short, "The Trousseau" (Short Films), probably delighted the women as a tinted dress parade, or it may have been made in colors. Not so bad an eye strain either on the men.

A "Martha" overture by the house organ had vocalists in solos by William Royalo and Virginia Johnson; also a duet by another couple, the duet being sung against the brass section of the orchestra along with the drums. In the rear of the house the singers were doing pantomime. If the conductor realized what the volume must be doing to the voices he paid no heed by subduing it. Orchestral bit went to pretty lighted finale.

Newsreel held more general stuff than reel news. But this may have been the reaction from the fine Lindbergh stuff all the weeklies turned out.

A caption of "Jazz a la Carte" was given to the Whiteman 30-minute session. In this "Ash policy" entertainment the Paramount continues with Whiteman, are a couple of new entries, Helen Yorke, and Chamberlin and Himes (New Acts), while Ruth Etting is held over for another week. Chamberlin and Himes stopped the show. In a little acknowledgment the girl stated that it was their first New York appearance. It's a mixed team, doing the rough stuff and well. A bit of talk they had was heard clearly in the rear. Miss Yorke, the mascot of the Publix Circuit, sang pleasantly.

Miss Etting had two new numbers, her first a peach of a rag, and her score easily told why she has been held over for three weeks at the Paramount.

"Paul and His Pals" (billing) played a new program of light and airy melodies, Paul holding down the announcements almost to a minimum, and with the entire orchestra in straight uniform. For the Chamberlin and Himes turn, Henry Busse directed, after a bit of business with Paul, that had a comedy tinge; other comedy came with Miss Etting's final song in which she marked three of the musicians in the front row for good results, and it brought her two bends.

At 12:50 Saturday afternoon the orchestra of the Paramount was capacity. It's a 40c top up until one o'clock.

At the Strand that same afternoon with the doors and box office still closed, quite a little line had gathered with several leaving, perhaps for the Paramount. The Strand opens at 1 p. m.; Paramount at 11:30. Sims.

ROXY

(NEW YORK)

New York, June 26.

Two hours and fifteen minutes of show again with Sunday's fifth full performance starting at 9:53, which allowed the screen feature, "Moon of Israel" (F. B. O.), to commence unwinding at 10:53. House finally ended the grind after midnight. Lots of show and no use to attempt counting the people taking part. It's

like the old Dillingham Hippodrome display days.

Some 23 minutes of diversissements wound up with "Bill, Bill" as a prolog to the main film. Sung by a mixed chorus silhouette against a deep blue sky, surmounted by stars, the effect got applause with that occurring and doubling at the final strains, and as a soft glow spot picked out the principal songstress, Gladys Rice.

Previously Gambarelli did a moth and flame dance to become singled with the stage blacking out to leave just the flame. Neat.

"Flapperettes" allowed the 16 Gamby girls to cavort a bit in a corking set and they stayed together until right at the finish when two of the girls gummed the rhythm. Neither this group nor the ballet corps have yet attained smoothness. Douglas Stanbury and Harold Van Duzee sang "Watchman, What of the Night," against a night sky, this first silhouette broken by a single lamp, while "Wedgewood" allowed about seven of the ballet corps to gracefully wander through a Grecian formula that had one of the house's solid looking but painted sets backing.

Previously the newsreel gave honors to Kinograms with four clips. Pathe, Fox and International were each thrice represented. A good reel well scored and allowed 14 minutes week in and week out is giving this house the rep of flashing the best news stuff on the Street. "An Italian Fantasy" was before the current events which permitted much color and many persons but was void of an outstanding personal item that would have given it full entertainment value. In other words, no outstanding specialties during this 16 minutes. The ballet corps and Gamby girls danced, various singers sang, the set was big, slightly enhanced by costuming—but no one personality to give it added momentum. Lacking that human touch of "color" it was mechanically pretty.

"Capriccio Italian" was the overture which won an applause broadside and the musicians stayed in the pit for the following 55 minutes, giving them a working period of seven minutes over an hour on this show. They introduced the feature and then let the organ pick it up. No "shorts." Movietone, Vitaphone or Jazzmanians.

Plenty to watch with enough entertainment running through the program to offset tediousness. The mass appeal of the stage show was rather an introduction to the screen leader ("Israel"), which is a big mob picture, and a good one of its kind. Sid.

METROPOLITAN

(LOS ANGELES)

Los Angeles, June 23.

Rube Wolf is back.

That means a great deal to Los Angeles and Hollywood picture house patrons. Rube, billed as the "homeliest musical scream," has been rather a popular young fellow around California. The old story, "The maid, the chauffeur, the shop girl and the society girl like that guy," applies here.

Rube was at Loew's State for a long period and then went away, came back and went away again. The more they saw of Rube the better they liked him, with the result that when he stepped on the rostrum at the Metropolitan today it was a full three minutes before he could lead his band of 20 for the opening overture.

They had him there with the Fanchon and Marco "idea"—"Masks." This was the first F. and M. show at this house, which previously had the Jack Parling brand of stage shows. Folks here sort of knew what was in store for them, as at the opening matinee every seat on the lower floor was filled, the standing booths were occupied and the immense balcony was better than two-thirds filled. With Wolf featured, on the bill were Madcap Nell Kelly, comedienne, a great foil for the "Czar of Rhythm," and Oscar Taylor, balladist, who has one of those long-remembered voices that always has to oblige with a couple of encores.

Some 32 people in the presentation, with F. and M. getting the chance to show off their crack Sun-kist chorus of 16 dames, who know how to keep going on their toes, both collectively and individually. Several of the girls stepped out of the chorus with specialties that are bound one of these days to bring them into the ranks of the F. and M. featured entertainers.

Setting for this presentation had plenty of impressive and beautiful scrim effects, diamond dancing staircase and a living scrim curtain with seven posing mummies. It made an everlasting impression.

Opening was Metropolitan news, then a corking good Her Turpin comedy, "Alice in Movieland," gave fire for laughs. Eddie Cantor's "Special Delivery" (Par) screen feature, and with star well known and liked here, audience part of condensed the weak moments of this screen opus. Ung.

CAPITOL

(CHICAGO)

Chicago, June 21.

After a theatrical year replete with building and opening new theatres, Capitol, pre-boom product, retains its post as prettiest house and the most enjoyable one in which to see a show in Chicago.

To hold its position on top of the beauty heap the Capitol traded socks with offsprings of the most extensive theatre building campaign ever suffered upon this windy city. That it emerged victorious attests to its individuality. If ever John Eberson felt original it was certainly while drawing plans for the Capitol theatre.

With the distinction of comeliness, the place packs a punch in entertainment, stage and screen. That, with location included in the combination, is what makes the Capitol the outstanding neighborhood theatre, comparatively, in this city. Where the Tivoli outdistances the Capitol in weekly gross the latter counters with a "nut" just about half the size of the Tivoli's. Considering operating expenses, etc., and comparison with that of the Tivoli and other large local stands, the Capitol's weekly net profit is estimated to exceed the same of any other neighborhood proposition hereabouts.

And with its lowered "nut" the Capitol somehow manages to maintain a high stage standard. To Charles Hogan must go the credit for procuring a maximum of quality and quantity in talent from a minimum supply. This in face of tie-ups and more tie-ups, all opposing.

To illustrate, the Stuart Sisters, Ralph Bart, Ishikawa Japs, Covan and Walker and Del Debridge's permanent house band compose this week's stage show. If the outside acts represent \$1,500 they cost a lot of money. Notwithstanding, the show was really a very good one. "Shadowland" is further reviewed under Presentations.

Eddie Cantor's second film try, "Special Delivery," was the feature, on second run here immediately after a week in the Loop. Its downtown stay being at the Oriental, the picture was submerged under a surrounding show and thereby missed the usual allotment of exploitation. Early in the week the Cantor name had not been passed around the south side neighborhood, hence a lack of enthusiasm, but indications were that it would catch on the last three or four days of its Capitol stay.

Vitaphone program completed the show. Three numbers were by Waring's Pennsylvanians, Radio Kids and Harold Bauer. Offered and accepted as an added attraction, the canner reels serve both to draw and to eliminate other fillers, stage and screen that would otherwise be necessary.

The recent adoption of Vita, changed weekly, uncovered a sizeable amount of the south side's untill then dormant trade. With this and other points in its favor, the Capitol held a goodly audience on a very hot evening. Loop.

STATE

(MINNEAPOLIS)

Minneapolis, June 24.

The sure-fire, never failing kiddies' revue, semi-annual proposition at this theatre, again last week turned the trick of arousing the local moviogoing populace to great enthusiasm and causing such a rush of customers that extra performances became necessary and the house had one of the biggest weeks in its history. Even the matinees were turnaways.

It was just a repetition of what has happened before with these kiddies' revues. "Talent" spells the secret of their success here. Nothing particularly impressive about the staging, mode of presentation or costuming. They do not boast any great originality or cleverness, but the talent is there and that, apparently, is what counts with the public. You surely must hand it to the State production department for having the happy faculty of being able to dig up this talent annually.

This revue, which will tour the F. and R. circuit and probably play a one return State engagement, is called "Toyland Minstrels." In this instance, the exceptional juvenile talent has been recruited from Winnipeg, Duluth and Milwaukee, as well as from the Twin Cities, the usual source. There are a number of new faces.

Presentation followed the conventional lines of preceding kiddies' revues. The setting is a work shop in Toyland with huge toys painted on the drops. When the curtain rises the 19 youngsters are sitting in book ends that stretch across stage mid-way to the footlights. Each book is titled with a Mother Goose character, and the kiddie occupant represents that character. Steps painted to look like huge blocks lead down from the books to the footlights.

Vernon Kelly, little fellow with much assurance, appearing as King Cole, acts as master of ceremonies. He introduces each kiddie with an appropriate verse, and the kiddie, after responding with another brief

verse, steps down to the footlights and does his or her stuff. The verses and their recitations don't mean a thing, but serve their purpose of providing brief interludes.

For the opening chorus the kiddies are on their feet. Then King Cole orders them to be seated, and one by one and in pairs, etc., they do their singing or dancing specialties. Practically every act wins thunderous applause and an encore, but there are some bright particular stars. Helen McDevitt, who has scored in several other kiddie revues, again shows herself a "blues" singer who seems destined to land in the Rae Samuels class. The way she puts across "I'm Gonna Meet My Sweetie" would do credit to a veteran vaudeville star.

Lorraine and Johnny Wahl, brother and sister, sing the "Whisper Song" in a way that stamps them as brilliant comedy songsters. The girl is the personification of cuteness, and both she and the boy know how to mug. Latter also an adept at hokum. Elsie Richardson, as Mistress Mary, does some neat eccentric shuffling and sings a comedy number, "Go Wash an Elephant," in a manner that gets every ounce of value possible out of it.

Another corking comedy songster is Elsie Richardson, Little Miss Muffett, who scores with "I Wish My Father Was a Janitor Man." Kelly, the master of ceremonies, one of the familiar faces, lands high with his "blues" numbers.

A half-pint size pickaninny, Le Roy Sisson, who has appeared at clubs about town, and was grabbed for the revue when he applied for a place in the Minneapolis-made movie, is one of the dance stars. His appearance alone provokes a roar of laughter. There are several fair ballad singers, splendid toe dancer in Muriel Gardner; Amelia Rogers, acrobatic dancing star; Freeman Twins, young girls who sing and dance equally well, and several clog and tap dancers. The routine consists mostly of the individual specialties, but there also are a few ensemble numbers.

Because of the revue's length—it ran about 50 minutes when caught—the usual State program necessarily is curtailed. The Revelers furnish the Vita contribution—nothing to get excited over and about the weakest unit on the program. The usual overture and organ number were dispensed with, the show being completed by the news reel and the feature photoplay, Reginald Denney's "Fast and Furious," well liked.

At this particular show—the one starting at 8:35 p. m.—the kiddies had to work with the organ, and considering that disadvantage their work was all the more remarkable.

STRAND

(NEW YORK)

New York, June 26.

But one item of real entertaining value on the Strand's program this week. That's Waring's Pennsylvanians, orchestra, and they are some entertainers. Their 26 minutes of music, song and comedy make a show in itself for a picture house stage.

Their first performance this afternoon displayed showmanship all the way through, in the routing, in the complement of numbers, in their placement, and especially in the way the musicians were staged, for they are staged in this the only 50-50 singing-instrumental band on the stage. It's remarkable, too, that of this group of 17 boys, all competent musicians, that such a good singing ensemble could have been developed. Fred Waring is the director and Tom Waring the soloist.

On the Strand's program is a notation that it is three years since the Warrings were last there. That's the Strand's misfortune. The way the Warrings did this afternoon and the number of young people evidently in there just to see them, the Warrings should play about four repeats at the Strand yearly. Or any other theatre. It's not difficult to understand how the Stanleys, Philadelphia, has cultivated these boys into its prize box-office card through frequently repeating them. When the Warrings played the Stanley but two or three weeks ago the house did \$30,000, a summer record for it.

The stage presentation was "Kreisleriana," with Frederick Fradkin as stage violinist. It had vocalists and ballet premieres, composing a slow-moving interlude, although Joe Plunkett may have concluded the contrast was necessary for the Pennsylvanians' lively moment.

A new weekly ran the same as the Paramount's had on the day before, other than the Strand had Fox shots of the Berlin fliers, Chamberlin and Levine. They passed almost quietly, with a much noisier acclaim for Lindbergh in Washington (second time), also there.

"Just a Love Nest," Pathe, billed, did not show, but an organ solo followed the feature picture, "Broadway Nights" (1st Natl), one of those almost feature films.

Plunkett made a wise looking in bringing in the Warrings against Whiteman. Next week the Isham Jones new orchestra is to be at the Strand. Sims.

BRANFORD

(NEWARK, N. J.)

Newark, June 25. Midseason business in June tells the story of what Harry Crull's policy has done for the Branford. To avoid misconception it should be said that the house is not merely doing a Paul Ash. There is, of course, some semblance of that policy with the master of ceremonies, but Crull's idea is really original. Besides the band and master of ceremonies he uses acts, sometimes as many as 10 in one show, takes the cream of what the act can do, gives it lines and special business and works it all into one unified show. The whole becomes a miniature musical comedy, with, however, intimate features foreign to a tabloid.

This week is "Arctic Revels" with a beautiful setting of a ship against an arctic landscape all in black and white outlines. Tommy Christian's band, dressed in white, is seated before the set while Christian acts as master of ceremonies, and does very well. He has class and can be intimate without becoming undignified. His band is one of the best the Branford has had. With much doubling its standard line-up is two cornets, one trombone, a tuba, three saxes, a banjo, an accordion, traps, and piano. Christian occasionally plays a sax. The band seems to have about everything. Although the band did not get in from the west until late, and could get in only a midnight rehearsal, its playing for the performers was masterly.

After the first band number Dotie Morrison, hold-over from last week, sang and danced in a manner which seems unique, and then Joe Penner, plus an unprogrammed feeder, enter as aviators. This is the latest of an innumerable number of Penner's engagements here. He is a great favorite. A rather long, good but not new bit follows. Penner finally being left alone with a bear. Wells and Ganna sang and danced to a good reception. A blues by the band followed by Don Ball. Ball is a recent graduate of Brown and this is his first professional appearance. He burned things up with the Brown musical clubs and he will unquestionably make good professionally. His chief fault now is that he does not talk plainly and slowly enough for a big picture house.

Penner then sings with the band chiming in and he also gets in some of his unique foot work that always knocks them over here. The Wells and Ganna girls reappear separately, clad in much less than is the usual custom at the Branford, but no kick from the patrons is heard. The curtains close at the end of 55 minutes on a bad number. The rest of the show runs the usual course in over two hours and 20 minutes. The screen feature, "Getting Gertie's Garter," got over well and was applauded. *Austin.*

STATE

(LOS ANGELES)

Los Angeles, June 24. Lynn Cowan, the newly established house band leader at Loew's State, has firmly planted himself on the house boards, mastering himself and the situation in double-quick time. The uncertainty of the house and its environment have apparently been passed by him, and with good results. Acclimation is very much in evidence in Lynn's work now. That "perfectly at home" atmosphere is now his, and, with that to his aid, evinces all that is in him, which comprises a number of accomplishments. For versatility this boy has enough song in him to bear creditable mention; a steady flow and in good English and diction; a knowledge of musical direction and arrangement, including performance on several instruments and a likable stage personality. As far as the State customers are concerned, he is over.

For this week's stage entertainment Fanchon and Marco corralled a diversified program of talent to make up a "Specialty Idea" (Presentations). Though the F. & M. girls were absent, there was still enough to go around without them. It seems to be a toss-up between the specialty and presentation programs at this house, for what is found lacking in one is made up in the other, and by switching the two ideas around Fanchon and Marco appear to have found the pulse of the picture house, going public in giving them a break for their money and making 'em like it.

The show, on the all and all, stacks up favorably with plenty of variations in color and action, including a Japanese prima donna, Mme. Iki. Martin and Mayo, newly formed team (formerly Morton and Mayo), were the fair-haired sons on the billing and on the bill. The standard turn of the former team has lost nothing of its punch in laughs with the new combo, and were accorded a reception gratifying to the boys.

Jack Stern, song writer and singer, assisted by a girl vocalist, held on to his spot and dished out a flock of some of his old numbers. Tina Tweedle, from Chicago's cataret and picture house department, proved to all concerned that she is a nifty on buck hopping and a cred-

itable exponent of one of the Windy City's own dance creations, the "heebie-jeebies." Girl was somewhat handicapped the opening performance by some misunderstanding between herself and the band in the music, but not enough to slow her down. She looked "class" in a gold-toned costume that set her figure off to advantage, not mentioning the hair and the eyes. A legman boy, billing himself as Bob Albright, and announced by Lynn Cowan with the handle of "Texas," not to be confused with "Oklahoma" Bob in vaudeville, got himself a nice hand on his efforts and showed a lot of stuff in the soft-shoe line.

"The Prince of Head Waiters," with Lewis Stone, served as the feature screen dish, supplemented by several brief sequences from International News. The current events episode gave the play to President Coolidge leaving the capital on his vacation. One aerial topic, failing to mention Lindbergh for a change. Attendance Friday afternoon capacity on the main floor, with the upper tiers holding their own.

LOEW'S SHERIDAN

(NEW YORK)

New York, June 27. The new neighborhood band policy which Loew is inducing in as many neighborhood spots as possible is off to a flying start at this Greenwich Village location (12th street and 7th avenue). The Sheridan, now a Joe Leblang property, is being operated by Loew's, which has tried varying policies until Louis K. Sidney took over the 2,200-seat theatre, putting in Al Lentz and his versatile jazzists.

To make the experiment complete, P. E. Pierce, last at Loew's 7th Ave., which had Phil Fabello and orchestra in a similar policy before Fabello went to South America to take charge of the music for Loew's, was brought down to the Sheridan. The answer is that in the few short weeks Lentz and Pierce have been at the Sheridan business has perked up despite the adverse weather breaks.

The Village house is attracting an element it never got before. At matinees the youngsters come instead of the substantial clientele formerly attracted, the advantage in quantity instead of quality having its own answer at the box office, which speaks plenty all 'round.

The novelty of a synopator orchestra playing the musical accompaniments for the news reel, comedy, scenic and feature listens very well. It brightens up the proceedings and even with the standard compositions, since, obviously, the Lentzes couldn't concentrate solely on pop selections, the treatment thereof by a popular orchestra falls nicely on the ear.

Lentz is handicapped by being in the pit, although elevated; but despite this close proximity to the audience (a row of chairs was removed as a partial help), they get over rousing. The 12 men are versatile and their billing of "tune-up comedians" goes double. Comedy seems to be the keynote, and from the start, being limited to 13-14 minutes, they wham over a flock of laughs in their pit specialty, doing four to six numbers. Lentz contributes on the vocal end, besides conducting, and his musical aides and abettors, with their past stage experience, are seasoned showmen in clowning and cutting up.

Unlike the straight pit orchestra, that might have to learn the ropes on showmanly presentations, a band like Lentz's has the decided advantage of being more readily adaptable for versatile pit work. What they might lack in knowledge of properly cueing their music to film accompaniment can certainly be acquired easier than the other way around.

With Lentz clicking the way he is, the house should go right after him and spurge him as a neighborhood attraction. An effort in that direction is being made, judging from the marquee and house billing, but Lentz can be circused and the house "made" in short order. *Abel.*

MOSQUE

(NEWARK, N. J.)

Newark, June 25. The Branford and Mosque are the only two class picture houses now running here. Both are Stanley-Fabian owned, but going from one to the other is like traveling from one climate to another. The Branford is popular, intimate, lively and gay. The Mosque is dignified, aloof, formal and stately. The Branford coaxes and cajoles, while the Mosque offers entertainment which you may take or leave. So far, this solution of the problem of running two competing houses with the least damage to either seems to be working out very well. The Branford is comparatively doing the better business (it seats nearly 3,000, to the Mosque's 3,700) and is gaining, but its location is probably the best in Newark. What will happen the rest of the summer is problematical.

The present show is typical of the Mosque's policy. It opens with a news reel clipped from all services and showing some lively shots. There follows 12 Dorothy Palmer girls in a dancing act running 11

minutes. Miss Palmer is the local dancing teacher who stages the magnificent big revues at the Mosque Easter and Christmas. The new act is a light but pleasing affair. Some 11 girls, none of them looking over 16, dance in Tiller style. Next Myra Witt, the diminutive Palmer star, appears to a big hand. She is said to be five years old and looks hardly that in the big Mosque. She has added singing to her previous repertoire of acrobatic dancing, and, as ever, gets away with it. Next come six girls in a rather purposeless dance, followed again by Myra in a cocky little costume. The act is liked, but adds nothing to Miss Palmer's reputation.

The feature, "Naughty but Nice" (F. N.), goes over big. Well liked, too, is a scenic in colors, "The Heart of Sky Mountain." Scenic have always had a soft place in the Fabian, and Jacob Fabian has even brought some over from Europe himself. The revived Mosque orchestra, now of 10 pieces, under direction of Robert B. Griesenbeck, renders "Naughty Marletta." Then comes a real novelty—a comedy that is funny—Poodles Hanneford in "Circus Days."

Next the curtain opens and before the Mosque's dignified drapes and very effectively set Ann Gray plays the harp. After two numbers Arthur Ball enters and sings. With this formal number the program ends after two hours and 10 minutes.

During the whole time, save for the organist's accompaniment to the feature, there hasn't been a speck of jazz offered. And they like it. *Austin.*

BOULEVARD

(LOS ANGELES)

Los Angeles, June 17. Recent changes made in West Coast and Publix houses bring Frank Jenks, erstwhile trombonist-comedian with Eddie Peabody at the Metropolitan, into this house as the stage band director. Jenks is a comic who knows the value of mugging without overdoing. For versatility he plays the trombone, hoots a little and sings. Replacing Lynn Cowan, who moved to Loew's State, Jenks appeared firmly entrenched in his position Thursday night. His youthful, nonchalant manner and quiet, humorous attitude clicked with the neighborhood patrons.

As a master of ceremonies, Jenks rates along with the average, serving his introductions in a straightforward way, inserting ad libs here and there as he goes along. With good specialty shows and Fanchon and Marco ideas to back him up, splitting the week, Jenks should hold his own and find no trouble.

The specialty show for the last half contained a good bill of material and hit off with the customers. Jenks opened with band in back of him, going into a pop song and taking his time in delivery. His vocal organs can pass, and coupled with the style he uses is okay, particularly in light comedy numbers, where he has shown himself to be strongest. The Rudicks, appearing to be brother and sister and of tender years, showed a lot of heels and toes in some fast and neat tapping. The gal is a looker. The boy soloed effectively. Of the two, the boy is the stronger hooper and should follow the girl, instead of the other way around. Doreen Wilde and Bobby Thompson pair up nicely as a sister team. An easy routine of a song and dance got over for them.

Gogo, songstress and light comedienne, found herself at home here, having teamed with Jenks before. The combination elicits a good share of laughs and is liked. Departing from her usual comedy numbers, Gogo delivered a synopated tune alone before hooking up with Jenks for a special number with a Shakespearean travesty attached to it.

Johnny Morris and Edna Towne, standard vaude turn, cinched with their patter, song and dance, getting more laughs than is usually accorded their material in vaude houses. Morris's eccentric hoofing copped with the crowd. The girl was standard as the foil, doing little else.

A novelty arrangement on "Sunday Girl" by the band, utilizing solo effects, doubles, harmony, etc., was well directed by Jenks, showing intelligent knowledge of synopated music.

"Senorita," (Par.) feature screen offering, with Al St. John comedy, "Listen Lester," International News other short subject. Trade fair at the first show Thursday night.

CAPITOL

(NEW YORK)

New York, June 25. An enjoyable bit of light and graceful entertainment is used this week to surround a feature that is fine, even splendid, but sombre in tone and perhaps a little "heavy" in the estimation of the Broadway clientele. The balance for the whole program is thus maintained. The presentation is shrewdly devised, with a song production debonair and "pretty" in design, an Oriental

harem scene with a poppy dance number, and a futuristic dance fantasy of remarkable beauty and brilliance to round out a well diversified presentation interlude.

The feature occupies all but an hour and a half, the presentation portion is full measure of a little under 30 minutes. The short film items were necessarily reduced to the simple news reel, and even that seemed a bit abbreviated. It had its material fairly well spread out among the three services, Pathe, International and Fox. Pathe had views of the Coolidges in their summer home in South Dakota and the raising of the German battleship "Von Moltke" from the bottom of Scapa Flow, the latter a clip with a punch. International was represented by new views of the Chinese civil warfare and a toboggan that carried a rider through a somersault taking off from its slide. The Fox clips were views of pigeons in Memphis and the Berlin reception to Chamberlain and Levine, together with Lieut. Byrd and his America. Overture from "The Flying Dutchman" was the symphony orchestra's offering, being accorded unusual applause at its pyrotechnic finale. In order to strike and set the stage for the three presentation numbers, all involving elaborate effects, the news reel was brought in for one interval and for the other a solo by Pietro Capodiferro, the orchestra's first trumpeter, which turned out to be so popular it ran to an encore and the soloist would have done another number and taken four bows if he had been playing the Palace. *Rush.*

PICCADILLY

(CHICAGO)

Chicago, June 20. For the hottest Monday night yet business was fairly good at the Piccadilly. Feature picture, "Wedding Bells" (Par.), news reel, comedy and a stage show furnish the entertainment.

Joseph Alexander at the organ comes in some place between the feature and stage show. He's good at the organ and has some popularity with the patrons. He was wise, too, in not trying to get song response from the audience.

Sam Kaufman puts his Paul Ash policy across only as far as the haircut goes. If he'd forget Ash and conduct his band in his own way he would make a bigger splash. Maybe the band needs practice. It sounds like a scattered it of music and doesn't have the punch and snap that makes popularity.

Elsie Travers opened with a shawl dance. She got over with the audience. Wright and Douglas Trio, two men and a woman, followed with a nut comedy skit. The men took the part of a horse with the woman asking it questions and leading it in a dance. Something different and a bright spot in this picture house presentation.

Mckenzie and Bishop, male team, succeeded with a song. Good voices, but no personality. With a little more showmanship this act will do better.

The band closed, bringing out the title of the presentation, "High Hat," by donning high hats. Stage setting and costumes were okay. A little originality in costumes instead of the often seen tuxedo and a better orchestra grouping will give the show some spicy pickup.

MARK STRAND

(BROOKLYN)

Brooklyn, N. Y., June 23. After an extended absence, due to an attack of scarlet fever, Sonia Serova, ballet mistress of the Brooklyn Strand, commemorated her return to activity with a vengeance, putting on a corking routine of dances with the Mark Strand Rockets (10), doing Tiller formations and individual ensemble routines that are but one of the highlights of an exceptional presentation program this week.

Ed Hyman has a gala show at the Brooklyn Strand, qualifying not as a mere weekly program, but as a holiday bill. It may be that the second week holdover of "Resurrection" (in itself an unusual occurrence for this house, which rarely plays a feature over a week) afforded the show an extra respite for rehearsals. This undoubtedly accounted for the smooth running of the program this evening, the first day out.

As far as Art Landry is concerned, Landry, who is doing a Paul Ash at the Brooklyn Strand, is practically in his first week of his usual picture house pace. Chronologically, this is the third week of an indefinite run, but Landry really was handicapped by the morose "Resurrection" feature the first fortnight, and his presentation was accordingly held in wraps. The presentation feature, "The Jazz Carnival," is further noticed under Presentations.

Tschaikovsky is getting a great plug these days, the "1812" Overture having been featured at the Paramount (Whitman) and the Roxy last week, and again at the Brooklyn Strand this week. Willy Stahl, the conductor, gets much out

of the difficult overture with his 25 men.

Fabiano is a mandolin soloist, who is also a regular member of the Strand orchestra, recently acquired. Coming from the ranks, his specialty contributed "Zigeunerweisen," "Minnetonka" and "Ten for Two," the solo effort, clicking prettily.

The long but worthy Talley-Gligh duet from "Lucia di Lammermoor" was the Vitaphone interlude. Miss Talley's impression is more favorable than her first Vit recording exhibited at the initial Warner's program.

The news reel, "Jazz Carnival" and "Tender Hour" (Billie Dove), feature, followed in sequence. *Abel.*

SHERIDAN

(CHICAGO)

Chicago, June 18. Looks like this house has finally struck oil. After digging for weeks to find a leader and a policy of stage entertainment that would bring in some real dough, along came Verne Buck and subsequent good fortune. Buck has appearance, showmanship and versatility enough to put over any performance, regardless of how mediocre the surrounding talent may be. He is known to North Side pleasure seekers, having officiated at several ballrooms in this vicinity. In the short time he has been at this house he has built up quite a solid following. If the Aschers know their stuff they will sew up this boy with a long term contract as it is rumored that several of the larger circuits would like to secure his services.

A Chicago premiere of "Mother" (F. B. O.) with Belle Bennett, was the feature picture. An exceptionally complete newsreel with new shots of Lindbergh was given an ovation by the audience, after which a "Big Boy" comedy was shown. Chicago newspapers carried a picture of "Big Boy" and President Coolidge which made the booking of this picture timely. The usual long trailers seen in picture houses were not in evidence.

Edmund Witch, organist, has 'em singing with him now. He was well received and deserved it. The slides he uses are nothing special but his playing is the thing.

"Black Bottom Wedding" (Presentations), good stuff, rounded out the show nicely.

Show ran a trifle over two hours.

NATIONAL FEDERATION

(Continued from page 4)

wherever the pictures appear, these to be employed by the member for her own theatre visit or disposed of among her family or neighbors.

The National Federated Women's Clubs has developed into a body of influential power, in several directions and particularly in politics. Some of its leaders command unbounded respect in political circles.

Washington, June 28.

For the first time the General Federation of Women's Clubs has placed its endorsement on a proposed series of "better motion pictures."

Questions put to those of the federation at the headquarters here brought forth the information that this action was taken during the early part of the current month at the Council meeting in Grand Rapids, Mich.

The films are to be produced by Catherine Curtiss, New York woman producer, vice-chairman of the Department of the American Home of the New York City Federation of Women's Clubs.

The series is to be known as "The American Home Series." The federation will not be financially interested in their production.

Further questioned as to the invitation extended to Col. Charles A. Lindbergh to appear in one of these films it was stated that as yet the New York to Paris flyer had not replied to the invitation.

It was further stated that the proposal to invite Col. Lindbergh was suggested by Miss Curtiss. As this organization was the first to put such a proposal to Lindbergh the question was put as to what the general attitude would be of those of the headquarters here should the flyer decline their invitation and accept one from a national aeronautic society.

Any endorsement of a film produced other than proposed, it was stated, would have to come from the board of directors of the federation.

It was denied that Col. Lindbergh had wired the headquarters here that he was not interested in the making of a motion picture except in connection with the advancement of aviation.

Reports had it that such a wire had been received by the federation.

"AFFAIRE D'HONOR"

25 Minutes.

Capitol, New York.

A futuristic dance phantasy carrying a bit of dramatic story in pantomime is the feature of a three-part presentation section, nicely framed for variety and change of pace. It's all crisp, zestful entertainment, rising to a flash climax in the ensemble ballet number at the end.

Here is a fine spectacle in the modern manner. Opens with six girls in jazz costumes of tight pantalettes of Chinese red and light blouses of white, effective against a dead black velvet drop. Twelve girls join the dance maneuver, wearing waists of the same brilliant red and skirts of white. The idea is a harlequin and pierrette picture in red and white instead of black and white; and very striking.

Story enters here with Joyce Coles doing a Columbine and Tri-sault and Serge Leslie (wearing costumes of 1840 to match the feature picture) as rival lovers. Pantomimic action leads to a challenge to duel and the drop rises to show a forest clearing done in silhouette on a dimly luminous drop of yellow. Pantomimic dance carries action to duellists being reconciled when Columbine feigns a swoon, and drop rises on brilliantly lighted stage with stairs at back and 30 or more girls posed on steps. Setting is done in striking checker-board pattern of bright red and white, girls wearing same costume as earlier.

All come down for ensemble ballet work, principal dancers joining for fast and furious finale.

The earlier numbers were in excellent contrast. Started with gracefully executed French garden scene with bower of blossoms in center from which Carlo Ferretti soloed Drigo's Serenade as Capitol ballet girls in crinolines stepped a stately measure.

News reel interposed to permit a change of set to Oriental Harem setting, done richly in heavy coloring of draperies and vistas of sunlit desert through back. Six girls in bare legs and not much clothes posed about in sitting postures as Virginia Beardsley does sedate Oriental temple dance and Celia Tur-rill, mezzo, sings "The Temple Bells." Good bit of slight production.

First trumpeter from Capitol orchestra did a cornet solo to bridge the gap for stage setting to the dance spectacle, all rounding out into one of the best presentations the Capitol has had in some time.

Rush.

Fanchon & Marco "MASKS" (50)

Presentation

42 Mins.; Full (3 Scenes)

Metropolitan, Los Angeles.

With new "idea" of presentation for this house show opens with band of 20 in shell on moving stage under direction of Rube Wolf. First number is arrangement of opera "Faust" with Wolf conducting.

"The Czar of Rhythm" has achieved considerable rep for his concerts around here and the playing of this big heavy musical theme was finely handled by a stage band which made its initial bow under the baton of this leader.

Presentation is of the "Masks" idea, having atmospheric stage setting with the scheme carried in scrim, setting for both hand and act and also for the final living curtain scrim with seven girls doing their posing inside of the mask face on three different platform levels.

After overture stairs are pushed forth with band in shell furnishing background as the 16 Sunkist girls go through a toe and ballet series of evolutions. These girls are trained to click in their work as are the cadets at West Point. There is not a click a steenth of a second behind as the girls go through a novel routine which brought spontaneous applause during several of its phases.

Rube came forth with the band again which had a wow of a jazz arrangement called "The Spirit of St. Louis," an interpolation of "St. Louis Blues." Here Rube showed his ability to clown with the gang, blew a few hot notes on the trumpet, had a hot trombone player do likewise and slipped this number over in great style.

Oscar Taylor got his chance to shine by singing with the band, a pop number. Taylor could not get away with one encore, they craved more, and he doled them out willingly. Then the band came forth with a smart hot number in which there was clowning all around by Wolf and the boys with Rube doing

a grotesque dance that just tied things up.

Nell Kelly, a little girl who got her start with F. and M. a bit more than a year ago, and who has been a great stage side kick for Wolf, came forth next. Nell has been away for a long time from these parts and being just a youngster has improved. She tore things wide open with her aggressive style of singing her number and her eccentric, grotesque and acrobatic stunts. This youngster has everything that Charlotte Greenwood had in her younger days, and when one compares Peggy Bernier to her it is like trying to dig up a deuce out of a worn deck against a brilliant ace from a new one.

Following this number Albert Mac-Gilvary and Zilla Simpson provided the theme chant of the "Mask" idea. After the introductory Mac-Gilvary chanted the clown song and had them thrilled in their seats. They have perfect blended voices perfectly fitted to a class presentation.

For the closing the girls are trotted out, individually and collectively, to do specialty dances, mostly of the toe kind with the scrim curtain descending as they complete parade showing the seven girls posed in attractive and impressive fashion. This first F and M show here is a darb. It is a great pace setter and the best show that this house has had in its entire career of almost five years.

Shows like this will never miss, even in a house which has been classified as a white elephant ever since it has been staging show entertainment.

Ung.

"SHADOWLAND" (24)

Band and Specialties

47 Mins.; Full Stage

Capitol, Chicago.

Not a shining light among stage band-specialty presentations, but entertaining, produced nicely and fast. For some reason the entire company worked vigorously, in that manner providing a punch that would have otherwise been lacking.

The 14-piece Del Delbridge stage band is a much improved organization. Seemingly working more in accord than of yore, the boys' music is consequently better. The same goes for Delbridge, who has also changed for the better. Acquisition of confidence and a sure stage presence are proving favorable help mates to Del. Formerly stumbly, his announcing is now managed with finesse. There are not many musical directors who can talk as well as conduct, and Delbridge is one of them. An opening classic and a following pop were both excellent as band numbers go.

Heading the talent were the Stuart Sisters. A multitude of looks covers a fair song and dance routine and the girls are perfect picture house. Audiences will like them for their appearance alone, as did this one. Also, constant suggestion of class in the vocal and stepping attempts is capable of holding interest. Another point is that the Stuarts are among the few stage sisters who are sisters.

Ralph Bart, tenor, unfortunately suffering with a cold, had tough going with his pair of ballads. Usually a competent vocalist, Bart muffed the high ones this time. Scaling down of the Irish ballad would have eased him up considerably. Bart's performance the week before under normal conditions warranted his being held over. Just why actors will chance ruining their pipes for a week of work is an aged ask me another.

Ishikawa Japs, recruits from vaude, have never been seen to better advantage than on this picture house stage. Working in front of the band eliminates the use of props, the absence of which prove surprisingly effective. Looking more like Rube Goldberg's statues than anything else in their group work, the Japs were all around wows. If you read Goldberg you can guess that they virtually stand on their ears.

Covan and Walker, colored hoofers, fared well with a fast routine. Impetus counts more than anything else in this case, besides the boys are not bad dancers. A bit by Rizzo, member of the orchestra, was only half funny.

Finale provided the title. Bart warbled "Me and My Shadow," with a foot spot throwing his shadow on the back wall. Not up to the preceding standard, the finish held room for improvement.

Loop.

"SPECIALTY IDEA" (23)

Stage Band

45 Mins.; Full (Special)

Loew's State, Los Angeles

The curtain was up on this F. & M. "idea" to reveal a rhinestone platform neatly set off with a flower bouquet in the center. The band was atop, with Lynn Cowan, master of ceremonies and director, coming on with a fast introductory number identifying himself as "Dr. Jazz." The idea is suitable for his style of work, which stresses pep. The opening number by the band was heavy and for the limited resources the boys had in coping with an overture of the size, the rendition was splendid.

Bob Albright, tearing off a couple of yards of acrobatic soft shoe, scored and came back with buck. Jack Stern followed with a comedy number of his own composition assisting himself at the piano. A girl aid was used briefly for the closing number, a classic gagged in lyric by Stern. Lynn Cowan and Ernie Wehl, band pianist and musical arranger, got together for a "Dof Dance" piano duet that brought out Ernie on the ivories. Some beautiful buck steps were displayed by Tina Tweedie, Chicago girl, making her debut on the Coast.

Mme. Iki, a soprano from Japan, got away to a resounding hit. She could have stayed on all afternoon. "Glanina Mia" was rendered in excellent English, and was even better than her "Butterfly." Mme. Iki is a safe bet for picture houses or vaudeville.

Martin and Mayo, comedy dancers, garnered all the laughs of the afternoon. The boys have rib tickling routines. Andy Martin's female ballet dancer impersonation was a wow. Lynn Cowan brought the frolic to an end with a comedy song that showed him off to advantage, accompanied by the boys in back.

"THE DRUM"

20 Mins.; Full Stage

Strand, New York

"The Drum" is an ensemble number rather elaborately staged and forming the finale to a series of musical bits for the Strand presentation. It is the best item on the bill, aside from the separate item of Van and Schenck doing a new song and dance routine for their second and last week at the house, and separated from the stage portion of the show by the news reel.

The curtain rises to show the stage boxed in in black velvet. Nothing is in sight except a huge prop drum down center done in brilliant red. The 16 chorus men emerge from the drum, dressed in resplendent red and gold uniforms for a number. They are followed by the Four Drummer Boys for a tap dance. And then the 16 Bourman Steppers, a peppy group of pony girls in more military sparkle for a capital military drill and legmania finish, in the Tiller simultaneous style, extremely well done. All the people being on the stage Feon Van Marr goes into her extremely slightly dance solo, notable for its slow motion high kicks front, back and side. The whole number goes into the "Hallelujah" finale from "Hit the Deck" for an impressive curtain, the drum at the last minute breaking away and becoming a grotesque silhouette of a clown filling the entire back of the stage.

Two earlier numbers, each with a setting of its own, were built around the crinoline dress and minuet dance and the other had the male chorus in a rather flat number called "A Flower from an Old Bouquet," led by Virginia Johnson, soprano.

Rush.

"SWISS CHEESE FOLLIES" (36)

Stage Band and Specialties

55 Mins.; Full (Special)

Oriental, Chicago

What a show! This Paul Ash-Milton Watson combination has got 'em.

Though the title is "Swiss Cheese Follies" the show isn't cheesy. Opening was in one, with the Abbott Ballet. As dancers these girls are born comedians. When attempting back flips together the girls fell on top of each other, while several didn't get over at all. The curtains parted, showing band on the "magic" stage in Alpine clothes with a lodge on the upper left and a log bridge in the upper right. Paul came on (to an ovation) and conducted a band number, arranged by Adolph Deutsch in his inimitable style.

Homay Bailey, soprano, interpolated a chorus and off and the band number was finished. Billy Gerber, in boy's clothes, scored just about perfect. She sings and dances equally well. Homay Bailey did a ballad. Then a hotsy-totsy with

Al Kvale that got the house. Stanley and Burns, recruited from vaude, did nicely with their dances and comedy. Milton Watson, "the answer to a maiden's prayer," sang the usual sob ballad, and owing to the fact that he looked funny in Swiss pants, Paul made him do the Charleston. This was a little out of Milton's line, but it only served to make him more popular with the front row Ash devotees. Chaz Chase, pantomime artist, did his standard hot stuff; that is, eating matches, contributing his share of the laughs.

Presentation closed very forte, with ballet and singers working together for a harmonious, pleasing finale.

"PLANTATION MEMORIES"

Minstrel Revue

72 Mins.; Full

Grauman's Egyptian, Los Angeles

Colorful presentation as a prologue to "Topsy and Eva" (U. A.), featuring essence, tap, acrobatic and eccentric hoofing with all hands under cork. Topped off by a personal appearance of the Duncan Sisters.

A well conceived set made an adequate background. A colored male quintette and three tiny "dicks" were included. The colored tots stopped the show singing "Let's All Get Together," the theme song. Specialty dances were interpolated by Al and Ray Samuels, two clever ankers; Marguerite Ricard, Teske and Rita, Eleanor Bingham, Clara Van Nostrand, Esther Campbell and Norm Rathert.

The dancing of the 24 choristers was uniformly good, the numbers staged by Larry Ceballos. The entire presentation was played in full with the girls making about six changes of costume.

The Duncans spotted their specialty well down and made their entrance after the act had run nearly an hour. They did four doubles, the high light of which was Rosetta's imitation of Almee Semple McPherson's evangelical spiel. Rosetta distributed flowers and local vegetables during the number.

Cut down to 60 minutes, "Plantation Memories" packs an entertainment punch in every minute.

Sid Grauman's showmanship was evident throughout. He supervised and conceived a natural in this one on short notice and turned in a flawless job.

"MELODY SHOP" (36)

Band and Specialties

60 Mins.; Full (Special)

Senate, Chicago

A snappy pickup with plenty variety of song, dance and gags all went together to make up a wow of a presentation. Mark Fisher and his Merry Music Masters are surrounded with the best talent yet, Mark himself with his 18-karat voice is the nucleus of the show. He sang "Me and My Shadow," and was dragged back for four encores.

Harry Hume opened with a song, and started the show with a bang, followed by Eddy Nelson, the sweet voiced black face singer. Wallace and Cappa, two-man dancing team, did some fast stepping, but lacked good trick steps. However, they did not hamper the show. Fenton McAvoy, comedy opera singer, got away surprisingly well.

Nine Gould Dancers succeeded McAvoy and clicked with a song and dance. Ross and Gilbert, rollicking comedy team, two meh, next, had to beg the audience to let them go.

Sissle and Blake next. Chalked up a solid hit.

Quality, quantity, costumes and staging A 1. The show did seem a little long, but well worth while.

As a title "Melody Shop" was measured and fitted with a micrometer.

ILL AND INJURED

Harry Spingold, Chicago agent, is ill in Michael Reese Hospital there.

Bob McCall, treasurer Belasco, New York, ill with pneumonia at his home, reported in favorable condition.

DeWitt Newing, stock producer, is ill in Albany, N. Y. A nervous collapse forced Newing under a doctor's care.

A. E. Seymour, vaude producer, is back in harness after a three weeks' diptheria.

Glady's Mills, of the Stanley-Crandall offices, Washington, was rushed here from Chicago, following an automobile accident near that city in which she received severe injuries, including a possible fractured skull.

Mary Read, head of the Tiller Dancing School, operated on June 23 at the Fifth Avenue Hospital, New York, for appendicitis.

THEATRES PROPOSED

Ann Arbor, Mich.—(Also offices.) \$75,000. E. Liberty street. Owner, Angelo Paulos. Architect, M. H. Finkel, Detroit. Policy not given.

Baltimore.—(1,500 seats.) \$250,000. N. S. Edmondson avenue, W. of Pulaski street. Owner, Edmondson Amusement Co., Architect, J. J. Zink. Pictures.

Baltimore.—(Also stores, bowling alleys.) \$30,000. Brooklyn and 1st, S. of Patapsco street. Owner, National Engineering Corp. Private plans. Policy not given.

Brooklyn, N. Y.—(Stores, apartments.) Ocean avenue and Avenue X. Owner, Service Bond and Mortgage Co. Architect not selected. Value and policy not given.

Camden, N. J.—(1,200 seats.) Fairview, Mt. Ephraim and Elm avenues. Owner, care of S. Levick and Co., Philadelphia. Architect, F. Herbert Radey, Collingswood, N. J. Pictures.

Chicago.—(Also stores, bank apartments.) \$500,000. W. North avenue, 6100 block. Owner, syndicate, care of architect, F. B. Abbott. Policy not given.

Collingswood, N. J.—Hadden and Fern avenues. Owner withheld. Architect, D. Supowitz, Philadelphia. Value and policy not given.

Detroit.—\$150,000. Seven Mile road and Dequindre street. Owner, George Flucka. Architect, Morton H. Ingall. Policy not given.

Detroit.—Shoemaker avenue. Owner withheld. Architect, Chas. S. Klein. Value and policy not given.

Detroit.—(Also stores, offices.) Mt. Elliott and Davison avenues. Owner withheld. Architect, J. G. Kastler. Value and policy not given.

Detroit.—(Also stores, offices.) \$300,000. Plymouth road and Grand river. Owner withheld. Architects, Kohner and Payne. Policy not given.

Dobbs Ferry, N. Y.—(Also offices.) \$150,000. Cedar street, near Broadway. Owner withheld. Architects, Melsner and Uffner, New York City. Pictures.

Lake Forrest, Ill.—(Also stores, offices.) \$255,000. Bank Lane and Deerpath. Owner, Estate of J. Anderson; C. Findly, trustee. Architects, Anderson and Ticknor. Pictures.

Morrison, Ill.—(Also stores.) \$75,000. Owner, syndicate, withheld. Architect, Elmer F. Behrens. Policy not given.

Philadelphia.—\$400,000. Frankford avenue, Granite and Bridge streets. Owner withheld, care of Flaherty and David. Architect, Wm. H. Lea. Policy not given.

Syracuse, N. Y.—(Also stores.) S. Salina and Warner avenues. Owner, Philip Smith. Architect withheld. Value not given. Pictures.

Syracuse, N. Y.—Owner, Harry Gilbert. Site and architect not selected. Value not given. Pictures.

Washington, D. C.—(Also hotel.) \$5,000,000. Location withheld. Owners, Tilton and Tilton, New York City. Architects, Poggi and Winters. Philadelphia. Policy not given.

AKRON, O.—Work on proposed new \$1,500,000 theatre, to be erected on the site of the Colonial theatre, will start in September. Capacity 3,000.

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

CHAMBERLIN and HIMES
Songs, Talk and Comedy
One
Paramount (Pcts)

A mixed two-act looking new and mentioning this as their first New York appearance. Not known if routine at Paramount in front of the Whiteman band is their customary one or part of the vaudeville turn, revised or condensed for the picture house limitations.

Couple sing, talk and dance, with their talk mostly important here for the fact that it carried nicely to the rear of the orchestra of the mammoth house. That's another conviction that talking acts in picture houses will get over according to the dictation and strength of tone.

The girl came on alone, singing a song somewhat similar in text and style to that one sung by the Sterling girl at Tex Guinan's nite club. That put Miss Sterling at least into one Broadway revue.

This house liked the young woman immediately because of her delivery and characterization. When the man joined, made up as a Bowery rough neck, they went into the brief talk and another song, besides some very swift handling by the man, the girl turning the house upside down for the finish in a complete surprise, through reversing the usual swing around the neck thing, i. e. doing it with the man. Not only was it funny to see the man swung around the girl's shoulders, but it was novel and clinched the team here. The same thing and the act itself will be a clinch in any vaude house.

Fast pleasing turn all the way.
Sims.

O'NEILL and OLIVER
Songs, Talk
16 Mins.; One
American (V-P)

A Cohanesque young Irishman with a good looking girl piano player. Late in a routine of pop numbers and ballads he tells with good effect numerous "tad" anecdotes. He is supposed to be getting these over the telephone from Mayor Jimmy Walker and repeating them with a "have you heard this?" or a "See how you like this?" And for an exit sentiment in the final song he predicts the election of Al Smith to the White House. Which is okay where the audience more or less naturally echoes that sentiment. In the sticks it's doubtful taste and vaudeville.

O'Neill is a slick performer and handles a recitation in a doleful carol about the tough breaks of ex-veterans with enough artistry to make it convincing. Miss Oliver does little, but fits in nicely and looks.

Being short, O'Neill could as well dispense with the cane which doesn't blend either with his stature or his personality.

HARRY "SHUFFLES" LEVAN and CO. (7)

"The Modiste Shop"
23 Mins.; Full (Spec)
American (V-P)

"Turkey" sticks out all over this one. It's dull, stiff and what laughs are registered by its ancient bits and familiar gags came through great labor on the part of Levan.

Levan merely goes through the mechanical motions. He needs far brighter material than this act contains to get across as a laugh-maker.

There are four chorus girls and a straight man looking very uncomfortable in an English walking suit. Dorothy Lull, a contortionistic dancer, is featured and good.

The usual burlesque wedding bit that is the finale of four out of every five wildcatting tabs is used here for a moderate get-away.

Act, however, looks cheap and never gets above the puny stage.

MEEHAN and SHANNON
Songs and Talk
15 Mins.; Three
American Roof (V-P)

This mixed couple have the makings of a good hockey act when it gets a bit more even and more attention paid to the cueing on chatter stuff. The girl is a looker with personality and a click delivery, while the man also makes a personable appearance that will get over better through checkmating some of his uncalled for mugging.

The girl introduces with a pretend number wherein she is to pretend her partner and she are sweethearts, then the usual after marriage wrangle over hubby's holdout from the pay envelope making the gist of chatter, some which is breezy and some not.

With two numbers, duets spacing the talk and the attendant clown stuff the act went over nicely in No. 6.

CHARLES A. McDONALD
Songs
14 Mins.; One
Earle (V-P), Washington, D. C.

Charles A. McDonald is blind. This calamity developed following injuries received in the World War. Prior to his entering the army he was known in musical comedy. While playing here he had to retire from the cast to enter Walter Reed General Hospital from which he was recently discharged as incurable.

He has built up quite a rep locally with appearances in the picture houses and on the air. At the Earle last week he made good due to showmanship coupled with a good baritone voice. When led by his accompanist, Ray Worley, he gets a reception—because of sympathy. When leaving the stage after four numbers he received six calls—because he'd made good. He had entertained.

McDonald can repeat that. Audiences want good voices. McDonald has one. He has got to work at the only trade he knows—show business.
Meakin.

PACKARD and DODGE
Novelty
17 Mins.; One (Spec)
American (V-P)

Two men attired as chauffeurs with a special drop of a garage interior produce noise of a semi-musical nature from various objects indigenous to an auto shop.

Tire pumps, inner tubes and what-not are utilized more or less effectively. Talk is weaved between the specialties. Some of the talk is very poor. There are laughs, however, in some of it. The act runs much too long, so that gives a good excuse to scissor those sickly gags.

There are numerous acts in vaudeville entertaining in this fashion and presumably Packard and Dodge will easily find a niche for themselves. They clicked at the American.

SEYMOUR and CUNARD
Talk and Songs
14 Mins.; Piano, in One
American Roof (V-P)

Mixed team in a routine piano act with the harmony singing sole redeeming feature, if any, to this disjointed admixture of chatter and songs.

The repartee and gags are 99 per cent laugh proof and registered thusly with this soft audience that generally giggles at anything. The couple are badly in need of a better chatter routine, since the songs are not in themselves sufficient to put the act over for better than deuce.

Very mild reception at walkoff in third place Monday night.
Edbs.

SONNY and EDDY
Dancers
13 Mins.; One
American Roof (V-P)

Neat appearing colored boys who are corks good steppers. Show considerable promise for any bill after getting better set and a different dressing.

The boys feature buck, eccentric and tap dancing, register heavy in doubles and solos and put their act over for a wallop with a tap charleston-black-bottom finish.

Well liked here in deuce.
Edbs.

BUSANG and FOX
Acrobatics
12 Mins.; Full
American Roof (V-P)

Mixed duo in average routine of acrobatics on trapeze and rings, handling their stunts well and making the offering a passable opener or closer for the intermediate bills.

The loop-the-loop toe-catch for finish brought best returns.
Edbs.

MARRIAGES

Marjorie Reber, private secretary to John W. Considine, Jr., of United Artists, to Russel Hopton, non-professional, of New York, at Los Angeles, June 2. Bride is continuing in her position.

Raymond E. Ashdown, business staff Stanley Crandall theatres in Washington, D. C., to Katherine A. Kahlert, also of the capital city, June 20.

Olga Myra, violinist, and Leroy G. Smeck, musician, are to be married today (Wednesday) at the Little Church Around the Corner, New York.

Chris Martin, Indian screen actor, and Julia Rodriguez, extra girl, in Fairbanks Studio, Hollywood, June 26th.

W. J. Wilkerson, independent producer, and Edith Gwyn, screen actress, in Los Angeles June 22.

PALACE
(St. Vaude)

For those who get a kick out of the big orchestra in the picture palaces it must be something of a shock to get into a straight vaudeville house early and have to listen to the overture. There certainly is a difference. Monday night the overture here was so lengthy and colorless that the early birds assumed the position of "must we listen to this stuff?" A good house was in downstairs, but with plenty of empty spots.

The bill started with an acrobatic hit registered surely by Les Ghezzi, two equilibristas. These boys worked like troopers. There is no doubt about some of the feats being really difficult, but they, too, know how to sell their stuff. The peculiarly named team gave two encore tricks on the apron, one coming after the signs announced the next turn. That tells the measure of the plaudits they earned and received. It's the kind of an opening score that rarely happens. There is some comedy in the routine, noticeable particularly because William and Joe Mandel were present, and very much so.

The first half slowed down following the ace act until the Mandels walked on, fourth. From then on the comedy strength started to shine through. The Mandels are generous and sewed up the show, and at the close they worked in the after-piece virtually all by themselves. Laughter punctuated the Mandel routine and the roughhouse later.

Owen McGivney in "Bill Sykes" is making an expose of his flying costume changes throughout the turn. About 10 years ago McGivney gave a partial expose to prove his great speed in changing. But doing so throughout the act gives it more novelty than before. The answer is that it has moved him from the first part of the bills to the second section. In fact, his "Bill Sykes" now may be regarded as a really new act.

A film telling of the expose is run before the curtain rises. It is explained the stunt is being pulled to prove there is no deception. The skill of his assistants counts for much, of course, but McGivney's speed is the real essential. Before he took to the stage McGivney was a great lightweight boxer in England. The athletic training then stand him in good stead now.

Charlotte Greenwood, held over, is again doing two acts, the skit this week being "Movieland," out of "Affairs," as was the "Blondes" turn of last week. The travesty didn't stand up as it might have, probably because of the casting. Most of the people were in "Affairs," but in different roles.

Whereas the skit was aimed for Lester Allen and Billy Halligan, it is all Greenwood now. Martin Broomes is hiding behind a mustache in it, the others being Lon Haskell, Lester Dorr, Sunny Dale and Grace Dorr. Miss Greenwood's specialty, next to closing, was a hit.

Healy and Cross rode to high favor opening intermission. They mopped up with an "our gang" number, featuring the harmonizing of "Heart of My Heart" in kid days. For an encore finale they are using a lyric telling of their long partnership and the intention of singing side by side for the rest of their days.

Marjory Vadie and Ota Gyl were No. 3, assisted by a pianist and six dancing girls, billed by their first names. The dance and musical routine is much the same, but the act went over very well. Roger Williams with mimicry was entertaining enough, on second, using a radio receiving set to good purpose.

"The Wages" as the afterpiece was the usual of the Mandel-McGivney combo. They have played it off and on for a long while. Hoke got many laughs and sent the house out in good humor.
Ibes.

STATE
(Vaude-Pcts)

An habitual patron of vaudeville might be forgiven for ambling right past a theatre presenting a dog act in next-to-closing and a Japanese girl in the deuce spot. Not that either act has a tendency to be quietly unentertaining, but just that dogs are dogs and Orientals have become associated through habit with little barrels that bounce around.

So, in a way, the generous customerage at the State Monday may be more or less attributed to the feature picture, "Venus of Venice," and Roscoe Allen's outfit. Allen was spotted last on the bill and walked steadily toward and into an easy hit. Things were clinched from his entrance greeting, and the laughs garnered in his dialog with Katie Pullman transposed into healthy applause when the drop went up on a six-piece band for the dance specialties. Besides Allen and Miss Pullman there were a girl dancer and a colored hooper, both hot in recognition. This act is good vaudeville or picture house, and customers indicated that there's still a market for the stuff.

Another turn which seemed like the other days was the Bison City Four, on third. A vocal quartet dressed in comedy, the men impersonating a cop, wop, bum, and bar-

tender. Gag bits are worked in between numbers and the harmony is shouted to carry in the largest of houses. The act impresses as rough and tough, but, nevertheless, in the quality with its own type of entertainment.

"Snoozer, Jr.," the dog, was in next-to-closing. According to his master, Snoozer understands the language enough to do anything he's told to do. He does some of it blindfolded. The dog rates high on holding attention.

In the deuce, Konosan, Japanese girl, sang pop songs in English after an Oriental beginning with a triangular ukelele. Miss Konosan doesn't rival a canary with her pipes nor does she hit the sandpaper classification. It's in between. What puts her across is a likable personality and a special drop. Her impression of Sophie Tucker, for instance, could be a conception of Izzy Hersh as Lulu Belle and not lose a whit by it.

The Leach La Quinlan Trio, two girls and a man, is a novel acrobatic turn ace-high in quality, but a trifle weak in presentation. The man is a slack wire worker. Instead of using poles to support the wire ends he uses the necks and teeth of the girls. The finish, with the man whirling around by gripping the wire as a swing while the girls were supporting him with their necks, brought a heavy burst of applause. What defects there are in presentation come from the girls' over-emphasized gesturing. "Venus of Venice," feature, International News, and a Sennett comedy completed.

81ST ST.
(Vaude-Pcts)

There was a time when K-A vaudeville was wont to bill its vaude acts topping everything, but the 81st St. management seemingly thinks better of the Loew style of giving incandescent display to the film feature. Accordingly, Leatrice Joy in "Vanity" is spread across the top line of the marquee and Nitza Vernille, as accredited top liner of this five-act layout, gets bottom tugstang billing.

The show itself, and that goes for the K-A vaude and the weak P. D. C. flicker sister, is lacking in punch and shy on entertainment. The Three Londons, nee the Three Lordens, still do their trampoline-casting act, with the girl as a ragamuffin for an attempt at a novelty opener.

Brooks and Ross, polite male piano act, were commented on four years ago in a new act notice as lacking poise and ease, particularly Ross, the big boy, who is up front doing the vocals. It's just as possible they haven't had much opportunity for practice since, since it's still a conventional two-act in the main with a little attempt at parlor comedy that hits-and-misses. For a polite audience like the 81st, they got over.

Wilbur Mack assisted by Gertie Purdy fared well with their nonsense. Familiar flirtation routine but brighter than the average.

Herbert Faye and Co. act burlesque-y. Their bits are very Mutual and Columbia. Faye featuring a kosher dialect. Bert Morrissey, Bobbie Browne and Flo Donia are in support of "Laughology," which has the saving grace of evoking laughter.

Nitza Vernille is back in vaudeville after a season of covert charge audiences with a class dance flash. The same opinion holds for Miss Vernille as before—she should be legiting. A lissome personality dancer, there is much to recommend her for production. Instead of "Wonderland," the new act is labeled "Rhythm and Melody." Charles Collins is opposite in the double dances; Joseph Napolitano, tenor, and Albert Miller's Gypsy Quintet (string ensemble), in support.

Miss Vernille can forget the tenor and the band and go it as a double with Collins on a cafe floor or revue.
Abel.

BROADWAY
(Vaude-Pcts)

Monday night in Mr. Moss' venerable old concert hall. A not-too-numerous attendance slightly bored at the show and somewhat sore from the rather severe cushions. Seven acts slouch listlessly through their routines.

On the screen a pert young heroine defends her honor. A limited imagination is required to figure that there are better ways to spend 75c. and the evening. A nice ride on a Fifth avenue bus. It will not make you any more sleepy and the wooden benches are not any harder.

Billy and Grace Carmen played the xylophones. There are so many xylophone players in vaudeville. Edna Dreon and Dagmar sing songs. Rather nice, falsetto, obligato and pianissimo. Sister acts are also very plentiful, however, and the Dreens lack the big sock.

Goodee Montgomerie and George Clifford labor with pasty lyrics and glum dialog. Comedy that is just talk, talent tangled in the meshes of meaningless material, makes for an act more disappointing than if the performers were actually incompetent instead of quite the reverse.

Goodee is too promising a young entertainer to be wasting time trying to make brass look like gold, and her side-kick is as nice a young juvenile as ever inspired regret for lost opportunity.

Senator Murphy garbling the English language for less than his customary success. Pretty standard some of those wheezes, even for a senator.

Paul Tisen's orchestra, recently with the Lockfords, has replaced a three-piece string aggregation formerly accompanying the Holland Barry dance act. Graceful blonde, that girl dancer.

Clifford and Marion were a pipe to clean up as much as any act could clean up in a musty environment. Miss Marion's goof dame is a gem of pop humor.

Also rating a belated burst of enthusiasm from the drowsy seat-holders were the classy Chevalier Bros., the final gasp in their type of hand balancing.

"The Secret Sudio" (Fox) feature film.

AMERICAN ROOF
(Vaude-Pcts)

It took a standard next-to-shut to provide a comedy oasis in an otherwise comedy barren desert on the first half bill Monday night. Jean Granese, thanks mainly to the comedy antics of brother Charley, turned the trick and ran away with the show. The mob had waited so long for a real yell the trio almost had to call in traffic cops to regulate the applause.

Four out of the eight acts now around here may explain the situation. Some of the summer break-in quartet could make considerable improvement before making the grade of the Loew Circuit in regular season.

Busang and Fox, mixed team, opened with some lively gymnastics (New Acts), giving way to Sonny and Eddy, two colored boys and dancing fools (New Acts). Seymour and Cunard, man and woman (New Acts).

Lester Lane Revue, with Lane surrounded by prima and six dancing girls, offered the small time flash with the girls, especially two of the specialty dancers practically stealing the act away from the featured member. Lane's solo was well done, but he has retained this same routine since his appearance with Billie Shaw some six years ago, and it is no longer new. Lane is a capable dancer and should change his stuff occasionally at least. The act goes over mainly on the girls and the fast stepping finale.

Officer Hyman, monologist in cop's uniform, got a slow start with his departmental chatter but brought the act up with a sob ballad, "Rags." Hyman poses as a retired copper and centers most of his talk around it. He has been around for a number of years and so has his chatter routine. An audience song for a wind up with the gang chiming in saved this one. Meehan and Shannon (New Acts), next with songs and chatter that impressed favorably.

Jean Granese followed and stole the show with the trio-audience act, having Charley Granese and another unbilled chap, both doing eccentric wop, planted in the audience as annoyers during Miss Granese's opening song and later with the boys brought upon the rostrum for additional clowning and warbling.

The roof mob ate up the audience stuff and displayed heavy appreciation of anything contributed by the trio from then on with the act registering out and out show stop honors, having to do a run off and encores to get through. Even after the run off the mob kept insisting for a return and refused to let the closer come on until Charley Granese brought his gang on to beg off.

Four Brendas, two men and two women, closed with a fast novelty act embracing acrobatics, tumbling and hat manipulation that was well routine and sold with a gusto to keep one interested throughout. This act also registered and better than the usual closer of this type.

"The Love of Sonya" (U. A.), screen feature.
Edbs.

Houses Opening

The Carlton, Red Bank, N. J., formerly booked by the K-A office, is now on the Fally Markus books playing four acts on a split week. Crossbay theatre, Ozone Park, Long Island, is playing three acts last half only.

C. J. Latta, formerly of Shenandoah, Ia., has opened a new picture house at Perry, Iowa.

Forum, Bronx, New York, goes from a split to a full week this week, playing six acts booked through Stewart and Washington.

Washington, Washington, N. J., reopened this week after four weeks' shutdown, due to a local scarlet fever epidemic. Bookings have shifted from Jack Linder to Walter J. Pinner. It plays five acts on last half.

Colonial, Monroe, N. Y., is adding vaude as a summer policy, though rating as a resort town. It will play five acts on each half booked by John Coutts Agency.

SAME COUPLE TWICE DIVORCED WITH 3RD APPLICATION ENTERED

Chicago Ran to High Last Week in Marital Difficulties—10 Actions—Low Jenkins Soaked Heavy for Alimony Default

Chicago, June 28.

A top number of 10 marital mix-ups, members of the profession, were aired in local courts within the week. Nothing unusual or sensational about any; all of the local divorce routine.

Three decrees were granted, five petitions for a similar purpose were filed and two wives snatched on non-paying husbands.

Two of the satisfied parties were represented by Benjamin Ehrlich. They are June Douglas (Wright and Douglas), dancer, and Hazel M. Collins, blonde besides a dancer. Ex-husbands are James Lord, saxophone player, and Lawrence W. Collins, stock salesman, respectively. Details heretofore described in these columns state that Mrs. Collins charged non-support and desertion, and Miss Douglas, extreme and repeated cruelty.

The third success was Eddie Hill, picture house single. He charged Anna Rose Hill, from whom he has been separated for five years, with desertion. Judge Williams made the award. Mrs. Hill is of burlesque. Phillip R. Davis, playwright attorney, stuck to law last week and contributed four petitions, besides getting his picture in the paper. They were on behalf of Phyllis Arlington, Odette Dillon, George P. Ennis and Margaret Nichols.

The case of Mrs. Arlington, manicurist, concerns alleged desertion and non-support by Chester A. Arlington, actor. They were married April 3, 1921, at Baton Rouge, La., and the husband is said to have deserted in March, 1925.

Took Air Quickly

Paul A. Dillon, actor, is accused of the same by Odette, non-pro. Dillon is alleged to have taken air two weeks after the wedding on Nov. 7, 1924.

George P. Ennis, artist, seeks a divorce from Georgia Ennis, sou-bret. This time the wife ran away. Margaret Nichols, chorus girl, claim cruelty in her suit against Jesse James Nichols. Jesse struck his wife on her right ear, causing deafness, Mrs. Nichols stated. She requests alimony and custody of

Cafeteria Tryouts

Harry Padden had just returned to his desk in the Amalgamated Vaudeville Agency, almost fell off his chair when requested by an act to catch it at Bunn's cafeteria.

If the cafeterias start booking acts on the one-day plan in New York, that "coffee and cakes" thing may become on the level.

their child, two years old. She was formerly in "Vanities."

Julia Hanlon, carnival and circus trapeze performer, wants a legal separation from Lawrence Hanlon, non-pro, who she claims deserted her in October, 1918, after their marriage in March, 1915. Mrs. Hanlon asks possession of their nine-year-old son.

Double or Jail

Mrs. Jackie Jenkins had Lew Jenkins, cabaret single, in the court of Domestic Relations for his failure to pay \$10 weekly toward support of their son, aged three. Upon reviewing details, Judge Joseph Burke raised the weekly ante to \$20 and threatened Jenkins with prosecution at further contempt. Jenkins is in the show at the Southmoor hotel.

Mrs. Belva Gaertner, former cafe dancer, was awarded \$225 a month temporary alimony from William Gaertner, wealthy inventor of war materials. The Gaertners have been married three times and divorced twice, all to and against each other, and a third divorce application, entered by the wife, is now pending. Mrs. Gaertner came into the local limelight three years ago when she was acquitted of killing Walter Law.

From Fort Wayne, Ind., comes word that Jessie McIlvaine, principal in "The Student Prince," has been awarded a divorce from Hubert S. MacDonald. Judge Ryan issued the decree in Circuit Court there. The MacDonalds were married in 1919 and separated last February. She charged cruelty.

Ice Skaters Marrying

The 3 Icelanders are using that billing for picture houses and resume their title of Elsie and Paulson with Olly Morrison for vaudeville. Elsie is at present vacationing in Norway and Hartly Paulson with Miss Morrison and Marga Verden are playing the independent picture houses booked by Alfred Adler.

Adler and Miss Morrison are to marry next month.

Miss Morrison came over for Tex Rickard's ice ballet at Madison Square Garden during the hockey season last winter. It is Adler's intention to route the entire ice ballet with Miss Morrison heading it next season.

MISHAP QUIETS ACT'S GUNS

As a result of an accident while doing his act in a Fox New York house about three weeks ago, Max La Hoen (La Hoen and DuFreese) may never engage in fancy sharpshooting on the stage again. A cartridge struck him in the left eye as it was released from the gun and blinded him for days.

While La Hoen hasn't lost the sight of the optic, the act will eliminate all shooting hereafter. They will hereafter reply upon singing and talking.

Dad's Illness Cancels Act

William Weston was notified Monday that his act, Jim, Jean and Joe, which was to have played a Pan route, had cancelled through Joe Johnson's father being seriously hurt in a shipyard at Baltimore. Johnson once worked in the shipyards himself and was badly hurt in a fall, still bearing proof of his close call.

PAUL WARREN FREE; SALOME LYONS LETS UP

Accused of Beating Actress, Miss Lyons Tells Court She Won't Prosecute

Paul Warren, vaudevillian, arrested several weeks ago outside the N. V. A. clubhouse by Detectives John Murphy and John Green of the West 4th street station, on the complaint of Salome Lyons, actress, known as Salome Parks in married life, was discharged in West Side Court by Magistrate Francis X. McQuade.

Warren was freed by the court when the actress appeared and stated that she had no desire to prosecute. Miss Lyons recently was released from Bellevue Hospital, where she had been confined for some time suffering from an alleged beating that she told the sleuths Warren had given her in an apartment in a rooming house on 46th street and 8th avenue.

Following the alleged assault she was removed to a rooming house on West 21st street. There her condition became so grave her mother, Mrs. M. F. Parks, a real estate dealer, had the daughter sent to Bellevue and the detectives interviewed the actress at her bedside.

They quote her as saying that Warren entered the apartment and began to talk incoherently. Without provocation he began to beat her she said. She was felled in the bathroom and remained there for several hours when she was discovered by the lessee of the apartment.

One story quotes the actress as saying that she received her injuries from six men who assaulted her while visiting a friend's apartment.

According to the story told the detectives by Warren, he stated that Miss Lyons had quit the apartment several days prior. Warren told her that he as through with her. He said that she became enraged and began to assault him. He warned off her blows and in doing so she fell and received her injuries.

At first it was believed that Miss Lyons had suffered a fracture of the skull. Later a thorough examination revealed that she had several discolored eyes and a nasty laceration of the scalp.

Barney Barnum in Love With Marcella Donovan

Barney Barnum of Barnum and Bailey is in love and wants the whole world to know it. He and Marcella Donovan, who has been playing night clubs in New York, are engaged to marry in July.

Miss Donovan is at present visiting her mother in Houston. Barnum and Bailey are now in New York, Max Hart having placed the team with C. B. Dillingham for a new show in the fall.

Lyons Agency Changes

Lyons & Lyons, Inc., general booking agency, has reorganized its staff. Jerry Cargill, shifting over from Max Hart's office, is now in charge of picture house bookings, succeeding Johnny Collins, who is out. Collins was last with Premier Attractions, Inc., in Chicago.

Harold Goldberg is no longer manager of the night club and orchestra booking field, Bernie Foyer succeeding. Harry A. Kuh also has left the Lyons agency.

Harry Lee, brother of Sammy Lee, and partnered with the late Chas. S. Hoey in vaudeville, is a new addition, in charge of production casting.

3-A-DAY AT N. O.

New Orleans, June 28. It is understood that with the commencement of next season the local Orpheum will play three shows daily, in line with the Interstate policy.

While the Orpheum is an Orpheum Circuit theatre, it plays the Interstate bills.

Carrillo's "Shine"

Leo Carrillo is taking out "Shine" by Arthur Caesar in vaudeville, under Lyons & Lyons, Inc. direction.

Carrillo is closing with "Lombardi, Ltd."

ROAD SHOW MGRS. PREFER VAUDE AND FILMS TO PRECARIOUS SHOWS

Chicago Independent Booking Agencies Seem Set In for New Business—Jones-Carrell Combined Bills Liked—Middle West Taking to Newest Plan

"NEIGHBORHOOD" BANDS

Loew Installing "Name" Outfits in Smaller Houses—Spitalny on Tour

In line with the band booking vogue in picture houses, Loew's is installing standard "name" attractions in their smaller neighborhood theatres.

Duke Yellman opens July 4 at Loew's Seventh Avenue, New York, and Frank Silvers with his orchestra will be the attraction at Loew's Kameo, Brooklyn, N. Y., opening the same date. Silvers succeeds Phil Fabello, who inaugurated the neighborhood picture house policy at both these houses and who is now the music director for Loew's South American houses.

Yellman and Silvers were booked in by Arthur Spizzi who also placed Al Lentz at Loew's Sheridan, New York.

Louis K. Sidney will also install a band at Loew's Coney Island.

Phillip Spitalny, at Loew's State, Boston, will go on tour within a month, opening at Loew's Palace, Washington, D. C.

Missing Ring Broke Up 3-Act—Jones Pinched

Bobby and Mabel Goins, doing a three-act in vaude with Dewey (Limehouse) Jones, have dissolved the three-act, through the suspicion of theft which fell upon Limehouse when that colored stagister visited their apartment and left suddenly without waiting to partake of a nice dinner that Mrs. Goins had prepared. When he vamoosed a valuable diamond ring, the property of Mrs. Goins, had left its resting place in the bath room.

The 16th Police Precinct station was appealed to and Jones was rounded up. He claimed to know nothing of the ring but was held without bail. When later released he was rearrested and gave bail.

The case is to be aired this week in Washington Heights Court.

The Goinses are going to do a two-act hereafter. They are husband and wife.

Three in Kingston, N. Y.

Orpheum, an upstairs theatre in Kingston, N. Y., booked by the Walter Plimmer Agency, will be brought downstairs between now and October 1 at a cost of \$125,000. Miller and Sherry, the proprietors, have okayed plans for the remodeling of the building. The finished theatre will have 1,000 seats all on one floor.

Kingston, of about 40,000 population, now has three vaudeville theatres, Keeney, Orpheum and Broadway, recently opened by Harry Lazarus.

NO K-A 3,000 IN BRONX

Report that Keith-Albee will build a 3,000-seat house at River avenue and 167th street, Bronx, is unfounded. Instead a 2,000-seat picture house will be constructed on the site by the Socora Corp., with the house most likely to be taken over by one of the independent circuits upon its completion.

Keith-Albee at one time had an option on the property directly across the street from this site. Proximity to the new Bronx Hospital made it unavailable for the purpose.

1ST H. O. AT EARLE

Washington, June 28. Mr. and Mrs. Harry Girard and their girl singing ensemble are being held over in the headline spot at the Earle (V-P) this week. This is the first act to accomplish this in the close to three years the house has been open.

Sybil Vane's 15th Trip

Sybil Vane sails July 9 to play a return engagement at the Scala, Berlin, in August. This makes the 15th time Miss Vane has crossed the Atlantic.

Chicago, June 28.

With an apparent inability to book road shows that look as though they meant box office profit, many of the house managers in the midwest are figuring on playing vaudeville and pictures, making an attempt to obtain independent bills via Chicago.

It has been proven by a number of midwestern managers that there is more steady profit in playing what they call vaude "road shows" by accepting acts from both the Carrell and Jones agencies in Chi, the latter being known as the Chicago Loew offices. These managers, unable to pay the full amount for the entire Loew show, can play a part of it and fill in the remainder with Carrell acts.

These independent managers who have been accustomed to playing vaude and pictures part of the time and road shows (legit) in between now seem to be at an utter loss for attractions to even break in on their split policy program.

Some of the road shows going out next season have been passed up by the house bookers for the reason the cut does not give the house any chance.

In a number of western and midwestern stands the houses booking legit are also operated by the men owning the local picture houses which have no stages. Rather than keep their theatres dark all week awaiting a break for traveling legit, the answer to their prayer seems to be inde vaude and films.

According to the way things are going, the Chicago independents are going to have plenty of booking this coming fall and winter.

Eddie Cantor's Break-In

Eddie Cantor has been booked into Loew's Hillside, Jamaica, July 18.

He will break in his "Follies" material.

DICK HENRY'S TOUR

Dick Henry, Pantages agent and also foreign scout for the Pantages Circuit, will sail the latter part of next month on his annual tour of the continent.

During his absence Jack Fauer will handle Henry's local business in addition to his own.

'HERB' WILLIAMS

"BIG TIME"

Reminiscences

This Week 10 Years Ago

DAVIS, Pittsburgh

(Two-a-Day)

1. DE LISLE
2. YOUNG and ROWLEY
3. IMHOFF, CONN and CORRENE
4. FLORENCE HARDY
5. JOSEPH SANTLEY and COMPANY
6. "HERB" WILLIAMS and WOLFUS
7. BRONZE STATUES

NOTE.—I am at present playing for Williamson-Tate in Australia, rolling up my usual score.

CARL FREED
AND HIS ORCHESTRA



DIRECTION HARRY ROGERS

Next Week: SCRANTON, HAZLETON, PA.

K-A AND ORPHEUM-BOOKED HOUSES TOLD THEY MUST PLAY PATHE PICTURES

May Cost Pathe-Affiliated Vaude Circuits Plenty of Houses—Independent Managers Angry at Command in Writing—K-A Claims "Protection"

Commotion and anger have been created among the allied independent vaudeville and picture theatres booked through the Keith-Albee or Orpheum circuits' vaude agencies through a written injunction that the theatres shall play the Pathe release pictures.

Many of the houses still smarting under the punishment given their box offices by the P. D. C. pictures booked last season under almost similar circumstances are reported preparing to wind up their K-A or Orpheum booking connection even if they will have to resort to another form of stage entertainment. This form, from accounts, will mostly take the style of the stage band and acts presentation, or a "name" attraction booked wherever obtainable and other acts secured from independent booking sources.

The house managers heretofore in their picture bookings have played such services as best suited them, without regard to the vaude booking offices. Meanwhile they procured their vaude bills from the K-A or Orpheum booking offices.

It is this phase of the past situation that the K-A letter of instruction is reported to have dwelt upon. It informed the showmen that since they had received "protection" in vaude bookings, either for exclusive bills or from other theatres in their towns to handle the same brand of vaude, they were in duty bound obligated to return the favor by taking the Pathe pictures. An intimation was reported added onto the letter that this would be expected were the K-A vaude to continue in their theatres.

Preparation

Keith-Albee and Orpheum's agreement with Pathe is said to follow that held by both of the vaude circuits with P. D. C., the latter now merged with Pathe. The agreement was that the vaude houses would play at least 80 percent of the annual P. D. C. product. Accordingly if the same understanding exists and the affiliated independent houses booked by K-A or Orpheum must take 80 percent of Pathe, their schedules would be crowded to an extent prohibiting playing of programs as desired.

It is this view and the impossibility of it that is reported forcing the independent house men to prepare for the future, if K-A insists upon its request being complied with.

So far since the merger of P. D. C. with Pathe there has been no issue of a Pathe regular program release, nor is there any assurance of what quality the announced 26 Pathe regulars for next season will amount to.

With the swift changing of the theatrical situation all over the country, there are any number of former vaude managers, independent, who now control the towns they are in, for all types of variety theatres. If they should refuse to accede to the K-A request, they might be facing the threat of a new house in opposition. This same threat has so often been heard through other show channels and concerns that it no longer carries the fear it did years ago.

John J. Murdock, president of Pathe, remains as far as anyone on the outside knows executive manager of the Keith-Albee Circuit.

Deiro in M. P. Houses

Deiro, piano-accompanist, opens a Stanley picture house tour in Philadelphia Sept. 1 at \$500 a week. He is guaranteed 10 weeks.

Deiro who is president of the Accordion Club of America, headquartered in San Francisco, is contemplating organizing an accordion orchestra later in the season at the all-harmonica band of Borrah Minevitch's.

Brock and Brown Dissolve

Brock and Brown are dissolving their vaude partnership after this week.

Brown is stepping out of show business at the instigation of his family to enter the mercantile field.

K-A'S COMEDY ACT AUTHOR

Keith-Albee is reported having placed a skit writer under contract to turn out comedy acts.

These acts will be fitted, it is said, by the booking office, to those deemed suitable for them.

MARION HARRIS WANTS DIVORCE FROM HUGHES

Consults Attorney—Husband Refuses to Sign Separation Agreement

Marion Harris and Rush Hughes are reported maritally estranged, with the songstress slated for a Paris trip and a foreign divorce from the son of Rupert Hughes, the novelist.

It is understood that Harry Saks Hechheimer, Miss Harris' attorney, had a separation agreement drawn up, with Hughes refusing to sign.

The ensuing complications and publicity involving Adele Smith, a "Yours Truly" chorister in a Great Neck, L. I., episode with Hughes, from which he was vindicated at a police court hearing, is said to have prompted Miss Harris' decision for divorce. She was last with that revue as a principal.

Hackett-Delmar Going Into Musical Revue

Hackett and Delmar are reported to be retiring from vaudeville after this week, which they are splitting between Worcester and Springfield. For many seasons they have produced an annual revue for the K-A and Orpheum circuits and were among the first to establish pretentious standards in this style of vaudeville act. With the present season and the steady decline of two-a-day vaudeville the pair are understood to have determined to try other fields.

It is understood that they will produce and be featured in a musical revue of the intimate type to be bank-rolled by a group of backers headed by Sam Baerwitz.

Operations Divide Four

Nose and throat operations are causing the Four Aristocrats to break up for the summer. Eddie Lewis and Bert Bennett are going under the knife and on vacation, while Miller and Weber will continue working around New York. They reunite in the fall.

Lewis' nasal operation will be treated to a recuperative season in Montreal, and Bennett is going to Seattle, his home, for a tonsil operation.

Uptown Beaut in Act

Through the personal efforts of Chris Egan, manager, Keith's Fordham, New York, Ann Schechter, New York girl, who was acclaimed "Miss Morrisania" in the recent Bronx Borough Day beauty contest, has become a vaudevillian.

Miss Schechter is at the Royal in the Bronx the first half, doing a "single" singing and dancing act.

MARSHALL IN VAUDE

Charles Marshall has quit burlesque to enter vaudeville in a new flash under direction of Alex Gerber.

Marshall had been appearing in "Let's Go" at the Columbia, New York.

Embassy, Portchester, Changes

The Embassy, Portchester, N. Y., is almost certain to return to the pop policy before fall. The house which has tried everything under Keith-Albee bookings, has been taken over by Morris Kutinsky.



The International Columbia Record

MISS LEE MORSE

Southern Aristocrat of Song. Opens July 6 at Hollywood Club, Galveston, Texas. The Rendezvous of the Elite of the South.

BAD BOOZE BLINDS

H. W. SPINGOLD, AGT.

Non-Drinker Had Two Glasses of Whiskey in New York—Still in Hospital

Chicago, June 28.

Harry W. Spingold, the booking agent, is just recovering his sight, but must remain in the hospital, through two drinks of bad whiskey in New York.

Following the drinks Spingold became totally blind, and since has lost 34 pounds in weight. He returned home about six weeks ago, going directly to a hospital.

Spingold seldom drinks and the bad liquor he swallowed in New York was the first he had tasted for months. Doctors think that Spingold limiting the number of drinks to two probably saved his sight and life.

ORPHEUM PLAYING ONE ACT LESS ON ALL BILLS NEXT SEASON

Economical Reason Only—Order Reported for Two-a-Day and Three-a-Day Houses—Trusting to Make Money Through Back Stage Savings

Los Angeles, June 28.

An order generally understood throughout the Orpheum Circuit of vaudeville and picture houses is that all of the vaude will be clipped down one act next season, in the two-a-day and three-a-day houses.

There is no object in the reduction except saving of one salary to a program. It is not the Orpheum's intention to pay more for its pictures or increase its orchestra or overhead costs, but the Orpheum's executives believe it will be a simple matter to cut one turn out of every bill.

Another story is that the Orpheum is of the opinion that if it can make a profit showing next season of any account, it will have to be thorough efficiency backstage with a consequent saving there.

No comment on the order has been heard here. Coast showmen believe that it's not the matter of the acts but the pictures that mean the most to those vaude circuits that will not pay the top prices for "names," permitting the latter to go into the picture houses and swamp them.

One showman claims that this is the reason for the Orpheum's order in realizing its helplessness in framing drawing vaude bills, despite the number of turns upon them.

Hot Dogs First

In one of the smaller agencies in Times Square booking for the daily dime places that think they are playing vaudeville, a woman "single" dropped in the other afternoon.

"I'm cold on you," said the agent, "and it's no use coming in. You turned me down once for Saturday and again for Sunday. I'm off."

"But don't you remember?" replied the woman, "I told you that on Saturdays and Sundays I have to attend to my frankfurter stand?"

Girl Cashier Feels Bandit; Bold Robber at Broadway

Florence Walters, 23, plucky cashier of Moss' Broadway, is receiving the congratulations of her employer as the result of foiling a holdup in the theatre lobby.

A lone thug entered the lobby while almost a dozen patrons were waiting to purchase tickets. Brushing past the few patrons the youthful bandit whispered to Miss Walters, "Hand over that box and keep quiet." Miss Walters loath at first to heed the command of the thug, hesitated. The youth shoved a gun into the cage.

When the cashier saw the gun she screamed and threw the box, which contained only about \$4 up in the air and proceeded to faint. Just previous to the attempted holdup, she said, she had noticed the youth loitering about the lobby and had sent the day's receipts to the manager's office.

After the girl screamed the bandit did not wait to pick it up but fled. Witnesses later told police that he ran south, dodging in and out of pedestrian traffic, to 40th street and then turned east. All trace of him from that point was lost.

The attempted robbery was done so quietly and unostentatiously that those who were in the lobby looking at photographs did not realize what had occurred until Miss Walters had been revived and told her story. When police arrived on the scene the cashier and witnesses gave a description of him.

They said he appeared to be about 22 years old, dark complexioned and neatly attired in a dark colored suit.

The police are amazed over the boldness of the thing and are of the belief that the man was a drug addict.

VANNESSI'S FAN SAILED PAST KEITH'S DRUMMER

Washington, June 28.

Vannessi is reported to have had an attack of temperament on the second show Sunday of the current week at Keith's (K-A).

As described by two of the local reviewers, who took the dancer to task for her actions, Vannessi evidently disapproved of the manner in which the house drummer "caught" her. She is said to have thrown her large fan in his general direction, with it landing in the lap of a patron. In the midst of the following number she walked off before it was completed.

She is still a part of the bill at this writing, co-headlining with Johnny Dooley.

Boston Calls Flagpole Squatter Into Court

Boston, June 28.

A judge in municipal court here will decide whether Frank "Sparrow" Holl will be allowed to attempt to break the record of "Shipwreck" Kelly by sitting in a bos'n chair on the flagpole of the roof of the Metropolitan theatre. Holl remained there for 55 hours, ending Thursday evening, when he was forced to come down from his lofty perch by the police.

He was arraigned in court Friday morning charged with placing himself in such a sensational and spectacular position as to obstruct and hinder the public use of Tremont street. Holl planned to remain on the pole for two weeks, but he attracted so much attention that the Boston Automobile Club officials decided that his stunt constituted a menace to the public.

Dorothea Antel Must Sue

Magistrate Edward Well in West Side Court dismissed the summons that had been obtained in behalf of Dorothea Antel, bedridden actress, against Helen M. Fowles, whom she charged with unlawfully withholding property.

The summons was dismissed because the magistrate believed it was more of a civil than a criminal action.

Miss Fowles had acted as manager for Miss Antel. When accountants examined the books it was discovered there was a shortage of about \$1,000. When Miss Fowles was questioned, about the discrepancy she was said to have admitted making unauthorized loans and paid most of the money back.

In view of the fact that some restitution had been made the magistrate decided the case was out of the jurisdiction of the magistrates' court and dismissed the proceedings without prejudice.

Rolfe at Palace; Breaking Two Rules

B. A. Rolfe and his Palala D'Or orchestra, cafe and WEAF radio stars, come into Keith's Palace, New York, for two weeks starting Aug. 1 at \$2,250 a week.

Besides violating the alleged anti-radio and anti-cafe edict, Rolfe comes into the Palace after opening July 11 for Stanley in Philadelphia.

The Rolfe booking is for a fortnight with options.

Edith Clifford in Aus.

Edith Clifford sails July 14 on the Samona from San Francisco for Australia to open a year's vaudeville stay in the Antipodes. The Williamson tour starts August 7 in Sydney.

William Morris Agency (Mortimer L. Milman) effected the booking.

CHIC SALE'S SISTER

Chic Sale's sister, Virginia has been signed to specialize in old maid characterizations in the movies.

She will appear in M-G-M shorts produced by Hal Roach.

'VARIETY' OVER SUMMER \$1.75 for 3 MONTHS

Enclose remittance with address, to

VARIETY

154 West 46th St., New York City

Murdock Moving July 15

John J. Murdock will leave the Keith-Albee offices in New York around July 15, to take up his permanent headquarters in the adjoining building, 1560 Broadway, as president of Pathe. The Pathe suite is now being equipped.

In Murdock's place as executive manager of the K-A Circuit will be Major Thompson, from report. Major Thompson has been Murdock's assistant for some years.

Not in "C. & C." Stuff

Brody & Shaw deny any affiliation with Ely Sobel's so-called "coffee and cake circuit."

Manwaring's Franchise

N. E. Manwaring has been awarded his own franchise on the K-A booking floor.

Manwaring had been representing the late Gene Hughes, enfranchised K-A agent, with whom he had been connected for several years.

With the granting of the franchise Manwaring made satisfactory arrangements with Mrs. Gene Hughes to take over the Hughes agency and its business.

Bill Moran in Burlesque

Bill Moran of Moran and Wiser has been signed by Ike Weber as one of the comics for the Fred Clark show on the Columbia wheel for the coming season.

SUNDAY BOOMERANG**One Day Dates Spoiling Good Acts For Split Weeks Among Indie Houses**

Bookers, mostly independent, of special Sunday bills in split week houses also booked by them, are being handicapped for next season. The previous one-day dates are proving a boomerang for both bookers and performers with too many good acts wasted for the single day through their inability to repeat them for split week dates.

With many houses closing down and a few good comedy acts available for independent time at the summer money proffered, bookers are having a tough time filling spots.

JUDGMENTS

Cathedral Film Co., Inc.; Deutsch Lakereitz Co.; \$2,223.10.

Ross Gorman Music Co., Inc.; E. B. Marks; \$94.80.

Catherine M. Shubert; Louis Kuhn Studios, Inc.; \$843.19.

Ethelda Bleitbray; P. Y. McAvoy; \$307.40.

Walter C. Jordan; State Tax Comm'n.; \$1,109.69.

Satisfied Judgments

Irving Yates; Irving Maslow and Al Herman; \$1,179.46; June 10, 1926.

Houses Closing

Carlton, Red Bank, N. J., will abandon its week-end vaude during the summer, running pictures only.

BIRTHS

Mr. and Mrs. Sidney C. Mitchell, daughter, at Women's Hospital, New York, June 20. The mother is the former Dorothy Bryant, dancer. The father is a song writer.

Mr. and Mrs. Preston Sellers, son, May 21, in Chicago. Father is organist at Senate theatre.

Mr. and Mrs. Frank Frish, June 11 in Chicago, son. Father of Frish and Weber, vaude.

ENGAGEMENTS

Dan Healy, Ziegfeld's "Follies." Winnie Lightner, Betsy Rees, Jean LaMarr for LeMarie's "Affairs."

8 Vita Subjects

Los Angeles, June 28.

Eight Vitaphone subjects have been completed by Warner Bros. on the coast. These are the Four Kings of Harmony, "A Night in Coffee Dan's," with William Demarest; "Visions of Spain," with Lina Basquette and Sam Ash; Eddie Peabody in "Banjomania"; "John Maxwell and his Better Half"; Carolynne Snowden and Co.; Allen Prior and George Givot, "The Panting Singer."

GEORGIE WHITE ON STAGE

George White will appear in his new fall musical, "Manhattan Mary," and the cast will also include Ed Wynn, Lou Holtz, Elizabeth Hines and Williams Sisters.

Andy Rice, Fox's Gag Man

Andy Rice, revue and vaudeville author, has been annexed by Fox Films as gag man and scenarist. Fox has been after Rice for some time.

Rice goes to the coast Sept. 1 by stipulation in order to permit his completion of a number of contracts for vaudeville material and a new musical.

Rice did the book of LeMaire's "Affairs."

MITCHELL SHELVES ACT

Grant Mitchell has shelved vaude act to appear in George M. Cohan's legit farce, "Cyclone."

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General Executive Offices

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Bldg.

Who Said That "13" Was Unlucky?

WE OPENED AT THE PALLADIUM, LONDON, JUNE 13th, 1927

After First Performance immediately retained for TWO WEEKS, and also called upon to substitute at the Holborn Empire for the International Star, Miss Ella Shields, who was out of the bill owing to indisposition

June 16, "THE STAGE,"
Re Holborn Empire Appearance:
"... And to deputize for Miss Shields, the Hamilton Sisters and Fordyce, a trio of clever young American ladies, who quickly made their mark, travelled along from the Palladium."

June 14,
LONDON "EVENING NEWS":
"Indisposition prevented Miss Ella Shields, the male impersonator, from appearing at the Holborn Empire last night. Her place was taken by the Hamilton Sisters, an American trio, who provide something rather different in 'sister' acts."

June 15, "PERFORMER":
"Ella Shields being indisposed, another deputy turn appeared in the Hamilton Sisters and Fordyce, doubling from the Palladium on their first appearance in England. The three girls, as two white children and their colored playmate, have a bright little act, which includes vocalism, burlesque and dancing. The dusky maiden is undoubtedly the life and soul of the party, showing a distinct flair for comedy."



June 16, "THE STAGE,"
Re Palladium Opening:
"Hamilton Sisters and Fordyce are three accomplished American girls, but give the impression that they could show to better advantage than in their present little sketch. The young lady who burlesques an opera singer is very clever, and the colored girl is an admirable dancer."

June 15, "THE ERA,"
Re Palladium Appearance:
"Making their first appearance in England, the Hamilton Sisters and Fordyce, two white girls and a piccaninny, sing, talk and dance in the American way, and are greatly enjoyed."

June 14, THE LONDON "STAR":
"There are two items alone in the program that make a visit to the Palladium this week well worth while. One is Miss Helen Trix, a clever artist, who contributes a bright little turn, and is helped considerably by Les Copeland, her pianist. The other is a trio of talented girls, Hamilton Sisters and Fordyce, who dance and sing, and secure some unusual effects in harmonizing."

HAMILTON SISTERS AND FORDYCE

American Representative:
HARRY WEBER
NEW YORK

English Representative:
REEVES & LAMPORT
Cranbourn Street, LONDON

INSIDE STUFF ON VAUDE

Jean La Marr, the female boxer, came into Lou Irwin's office with a belligerent attitude that another Jean La Marr, whom the agent was booking, was infringing on her name. It wound up with the fighting La Marr also placing herself under Irwin's management. The non-pugilistic La Marr is at the Club Madrid, Philadelphia.

Trying to square stools appears to be a new departure in vaudeville. But a stool can never square himself, something the chief spy per-sauders don't appear to know. It's like sending nails into the coffin of a stool pigeon to attempt to glorify him, in writing, type or verbally. A stool is a stool.

Percy Bronson, formerly of the team of Bronson and Baldwin (Mrs. Bronson is on his way east to attempt to reunite the old combination. They last played in a fullstage act called "Visions." Since then, separated for family reasons, they have entered other associations without professional success. Bronson, divorced and separated from his wife for several years, has concluded that show business and matrimony can be kept distinct, desires to again form the stage double, with Miss Baldwin reported not strenuously objecting.

M. Rouge, owner of the name of Casino de Paris, in Paris, obtained a judgment with 180,000 frs. damages, last year against Leon Volterra and M. Carpentier (alias Peter Garin) for still using the title at the famous music hall they took over in the Rue de Clichy. Volterra entered an appeal and the case is still in abeyance. Meanwhile a journalist, M. Dardy, offered his services for a compromise, and Rouge accepted on condition he obtained 125,000 frs., any extra to be kept by him as com-

(Continued on page 46D)

WANTED

SINGERS, DANCERS, SOU-BRETTES, COMEDIANS, PRIMA DONNAS, VAUDEVILLE TEAMS

for THATCHER'S "AROUND THE WORLD" CO.

AND HIS NEW SHOW FOR THE COLUMBIA WHEEL

CAN USE ORGANIZED DANCING GIRLS A LA "TILLER" ALSO THREE VAUDEVILLE ACTS WHO CAN PLAY PARTS Ask Columbia Managers about Thatcher's "Aloma Co." and "Around the World Revue" Last Season

Can Also Use CHORUS GIRLS Apply or Write

JAS. THATCHER
1440 Broadway, N. Y. City

WILL AUBREY

VARIETY, June 23, Said:
"Will Aubrey was the favorite of the bill with his unctious personality, his 14-karat tenor and his confidential way of working. He's timber for big craft."

"THE ROLLING STONE"
Direction MANDELL and ROSE

Lopez From Vaude To P. P. Theatre

Chicago, June 23.

Vincent Lopez will play the Michigan theatre, Detroit, for one week, beginning July 3. Michigan is a picture-presentation house.

Lopez and band just completed an engagement at Orpheum circuit's Palace, here, during which the band doubled at the Congress hotel.

Detroit booking was arranged by Abe Lastfogel, through the Morris western office.

Shy a Male Lead

Russ Brown (Brown and Whitaker) will not star in the Vanderbilt's new musical next fall, Brown being unavailable because of an Orpheum tour previously contracted. The show goes into rehearsal July 25 and is shy a male lead.

Dick Rodgers and Lorenz Hart are doing the music and lyrics; Herbert Fields the book, and Lyle Andrews and Lew Fields the production.

BACHELOR DUE JULY 8

Walter Batchelor, the agent, now abroad, where he has been for a couple of months, placing his American acts on their engagements over there, expects to again reach New York July 8.

While abroad Batchelor has surveyed the variety field for acts to import.

NEW ACTS

Lenore and Loritta, 2-act.
Winona Winters, single.
Eddie Vine & Brother (2).
Joe McGrath Co. (3).
Harry Lewis and Band (5).
Albert Tovel and Co. (3).
Olive Olson (Oliver and Olson) have split as a team.

H. A. Kuh, recently severing connections with Lyons & Lyons, Inc., this week became associated with the Alf. T. Wilton offices. Wilton will move into larger quarters in the Bond building within a fortnight.

Clara Joel has not been engaged for "Speakeasy" as reported.

Thornton in Dowling Play

James Thornton, veteran monologist, will make his first production appearance in "East Side-West Side," the Eddie Dowling-James Hanley musical which Charles B. Dillingham and A. L. Erlanger will place in rehearsal next month.

The musical is due for the Globe, New York, in late August with Ray Dooley as star.

Acquisition of Thornton rounds out an old timer trio for the musical, the others being Barney Fagan and Eddie Foy.

"Lady Do" with Norman, Orpheum's Road Unit

Karyl Norman in a tabloid version of "Lady Do" recaptioned to its former title of "Spanish Rose" may go out in an Orpheum Circuit road show next season.

The tab version will call for seven principals and eight choristers in addition to Norman.

Meanwhile Norman is planning to return to vaudeville in his former act over the summer.

Sam Kenny Booking

Sam Kenny is no longer an agent. He has been converted into a booker by Keith-Albee. Kenny has been assigned to book Lockport, Niagara Falls, Binghamton, Syracuse, Cornell, Ithaca, Fairmont and Clarksburg, the last two in West Virginia.

AU REVOIR AMERICA

LADY ODIN-PEARSE

S.S.R.A.M.

Wishes to thank the Keith-Albee Circuit and Mr. Edwin Lauder for a very pleasant and successful season over their circuit.

Arriving in England July 1st on the S. S. "Ascania," and is available next season for Motion Picture Theatres, Vaudeville and Productions.

Under the personal management of LYONS & LYONS, Inc.

TINSEL METAL CLOTH FOR DROPS

36 in. wide at 75c a yd. and up

A full line of gold and silver brocades, metal cloths, gold and silver trimmings, rhinestones, spangles, tights, opera hose, etc., for stage costumes. Samples upon request.

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HELEN MORGAN

Playing indefinitely at the Cafe Anglais

OPENED LONDON COLISEUM JUNE 20 HELD OVER FOR SECOND WEEK

Thanks to Sir Oswald Stoll and Captain Robin Humphreys

WALTER BATCHELOR REPRESENTS ME

Only 5 Left in M.P. League; Charge Fox Has Semi-Pros

Consolidated has dropped out of the Motion Picture League, reducing the number of teams to five, Pathe, Warners, Fox, United Artists and First National.

Paramount and Metro-Goldwyn-Mayer did not enter mines this season for the reported reason that they claimed Fox, last year's pennant winner, has semi-professional baseball talent.

Par and M-G-M wanted the establishment of an arbitrary 37-hour working week as the eligibility test of a player in the M. P. League.

FRANK CARBONE GOOFY

Middleweight Thought Affected by Frequent Beatings

Becoming suddenly deranged while outside the Roxy theatre, Frank Carbone, 32, 155 West 33rd street, middleweight puglist, was taken to Bellevue Hospital and placed in the psychopathic ward.

Carbone was standing near the main entrance on the edge of a crowd when he suddenly began to scream for help. He kept muttering that persons were trying to get him out in the middle of the ocean and he did not want to go.

It is the belief of friends that the sudden mental condition was brought about because of heavy punching about the head which he has withstood for years and which in the vernacular of the ring is termed "punch drunk."

MD. RACE TRACK SCANDAL

Dismissal of Inspector Carr Brings Revelations

Baltimore, June 28.

A race-track scandal was precipitated here last week when the Maryland Race Track Commission announced that Chief Inspector William Bradley Carr would not be reappointed for the fall season inasmuch as the commission wishes to obtain a man "more suitable to its needs."

In the words of Carr, however, he was just dismissed, saying no reason was given for his dismissal, but that he believed it was prompted by his insistence on the commission meeting certain requirements regarding the state tax on net track revenues.

The following day Carr announced that John J. Mahon, Baltimore political boss and race-track stockholder, receives \$10,000 a year from the Havre de Grace track. Edward Burke, manager of the track, admitted that Mahon receives \$10,000 for his services as "advisor." Carr declares that Mahon's name does not appear on the list of salaried employees of the Havre de Grace track.

Carr also maintains that conditions at the Laurel track regarding tax payments are not what they should be and that racing conditions in Maryland are worse than they were under the New York Jockey Club.

Morty Esterman is now associated with Lou Irwin, Inc., in the general booking field.

Art Van Vliet Killed, With Sweetheart in Grandstand

Minneapolis, June 28.

Clara Houdek sat in the grandstand at the fair grounds here Saturday and saw her fiance, Art Van Vliet, ride to his death when his car tipped over while traveling 60 miles an hour in attempting to avoid a collision with another machine during one of the races on the dirt track. She fainted and was removed to a hospital.

Van Vliet was a picture machine operator at the Summit theatre in St. Paul and had taken up auto racing as a side-line.

M. P. League

United Artists defaulted to Warner Brothers last Saturday. While the game may be played off later in the season, for the time being it counts as a win for Warner Brothers and puts them in first place. No games are scheduled for the present week-end on account of the July 4 holidays.

The clubs now stand in the Motion Picture League:

	W.	L.	Pct.
Warners	5	1	.833
Pathe	4	1	.800
Fox	3	1	.750
First Nat.	2	2	.500
United Artists	1	4	.200
Consolidated	0	6	.000

\$65,000 for Taylor-Canzoneri Bout Chicago, June 28.

Bud Taylor, of Terre Haute, Ind., beat Tony Canzoneri, New York, at Cubs Park last Friday night, thereby retaining his title of bantamweight champion of the world.

It is estimated 15,000 persons saw the fight, with the gate receipts about \$65,000.

Majestic No More

Des Moines, June 28.

Saturday the Majestic played its last show. Wrecking will start soon. For nearly a quarter of a century the house provided the city with vaudeville, stock, burlesque, pictures and "tabs."

At first it was known as the Empire and for a time played Sullivan-Considine vaudeville. Then it played the old American Wheel burlesque.

Corse's Return on Wheel

Corse Payton will be back in legit harness again next fall, resuming the role he played this past season in "The Gorilla," again routed over the Columbia Wheel.

In many of the stands Corse got more publicity than either the show or the circuit.

MIKE SACKS' TAB

Mike Sacks has organized a burlesque tab which he is heading on a tour of New England amusement parks during the summer.

The tab opened this week at Neponset Park, Woonsocket, R. I.

BACK

Frank X. Silk and Billy Gilbert, former burlesque comics, who deserted a couple of seasons ago for vaudeville, will be back with the Columbia wheel next season.

Silk will head a show called "Nothing but Girls."

Kraus' Paterson House

Dave Kraus has taken over the Majestic, Paterson, N. J., and will operate the house next season as one of the stands of the proposed \$1 top International Circuit.

Burlesque Changes

Fred Clark will have two shows on the Columbia wheel; "Let's Go" and "Tickle Me," with Moran and Wiser in the latter.

Sam Morris has set his cast for "Step Along" (Mutual). List includes Agnes Nichols, Harry Jackson, Eloise Dwan, Millie Evans, Frank Du Frane, Harry Fields and Frances Hanes.

Lou Reals' "Nite Life in Paris" (Mutual) next season will include Charles McNally, Mickey Hanley, Larry Brysin, Al Baker, Lavelle Maye, Marie Tompkinson and Jule Paulsen.

Bert Bertrand has rounded up the supporting cast for "Twinkle Toes," which he will head over the Columbia wheel next season. The roster includes Arthur Mayer, Jim McCauley, Art Kavanaugh, Miller Evans, Gertrude Ralston, Frankie Booth and Ruth Raymer.

Gus Kahn has completed cast of "Naughty Nitties" (Mutual) for next season. The line-up includes George Fares, Johnny Gilmore, Leo Keystone, Doug Fleming, Helen Clayton, Dorothy Lee and Helen Morgan.

Irons Buys Haymarket

Chicago, June 28.

Warren Irons has purchased the Haymarket theatre property, Madison and Halsted streets, from the Columbia Amusement Co., for a reported consideration of \$500,000.

Columbia owned the property through a local subsidiary. Irons, lessee, has been operating the theatre with stock burlesque.

TALBOT'S "RAIN"

Low Talbot has acquired "Rain," which he will operate over the Columbia Circuit next season.

Musical Stock at Asheville

Asheville, N. C., June 28.

Carl Bamford has placed Coleman's "Honey Bunch" at his Majestic here for a summer run. The troupe opened yesterday. This is a 30-people musical stock, which has played for Publix (Paramount) in Florida the past three years.

FRANKIE VAN HOVEN,
Care Broadway, N. Y.

Dear Frankie:

We wish that we could have the same retiring sense of modesty Colonel Lindbergh has, but we must tell you that we think we must have something, or the headlines like Frank Van Hoven, Van and Schenck and Ben Bernie wouldn't take so much interest in us and all want to help us get set.

Ask us another.

Mort and Betty

HARVEY

FANCHON

and

MARCO

CONGRATULATIONS

H. C. STIMMEL Presents

GALLA-RINI

and SISTER

REPRESENTATIVES:

Keith-Albee, Rose & Curtis
Independent, Alf. T. Wilton

NEW HOTEL ANNAPOLIS



Washington, D. C.
R. H. FATT, Mgr.
In the Heart of
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11-12 and H Sts.

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Continental Success

Completing a fifty-two week Keith-Albee, Orpheum Circuit route. Headlining in all houses, and proving a box-office attraction

Ida May Chadwick

Hitting front page publicity in the leading newspapers of America. Established a record in one season, and now recognized as—

A

Nationally Known Name Star

MOUQUIN INTERFERED IN WOMAN'S ARREST

Dismissed in Court—2 Women
Charged With Vagrancy
—Court Frees Negro

Henry Mouquin, 29, of 42 West 46th street, and who said he was a member of a family of restaurateurs, was discharged in Night Court when arraigned on the charge of interfering with Detectives McLaughlin and Fallon of Inspector Bolen's staff who had made an arrest of two women in the 46th street address. A colored elevator operator was also arrested and freed.

The detectives went to the apartment and placed the women under arrest, charging them with vagrancy. They then arrested the colored man. According to Mouquin, who is a chemist and a professor of chemistry at a local university, the gendarmes crashed into the apartment occupied by the women. Mouquin, who is referred to as "doctor," demanded to see the warrant of the police officers. He claims they have none. He remonstrated and they placed him under arrest. He alleges he was assaulted and intends to carry his complaint to Inspector Bolen.

He was locked up in the West 46th street police station until his arraignment in court. When the Magistrate heard the facts he dismissed Mouquin and the Negro. Women are to be arraigned in the Women's Court in Jefferson Market.

Victorson Discharged on Mrs. Carman's Statement

Magistrate Francis X. McQuade in West Side Court dismissed the grand larceny charge against Albert Victorson, 30, said to be an official of the Credit Reference Bureau, of 395 Broadway, when arraigned by Detective Patrick Maney of the West 47th street station. Victorson was arrested several weeks ago at the Manhattan Square Hotel, where he was stopping, on the complaint of Mrs. Irene Schoellkopf-Carmen, of Great Neck, L. I., who charged that Victorson had stolen \$46,500 she gave him to buy property in Great Neck. She had Victorson purchase it in his own name, her attorney said, because she sought to escape publicity.

Victorson stoutly denied the charges. When the case was called in court Mrs. Carmen did not appear. Several adjournments were taken.

Finally a letter from Mrs. Carmen was read to the court by Assistant District Attorney Paul Rao. It stated Mrs. Carmen would not prosecute Victorson, and moreover did not believe him guilty of the charge of larceny. Magistrate McQuade then dismissed the larceny complaint.

Victorson was then taken to Newark, N. J., to answer to the charge of deserting his wife Hilda and two children. He alleged his wife's charges were a frameup.

Morrison's "P. D." Sign

Charlie Morrison, vaudeville agent, K-A, is also a Longbeacher, P. D.

To induce Morrison to stay at home the Long Beach authorities, probably the mayor and police commissioner, with one gold badge left over from last season, appointed Charlie a deputy police commissioner. Charlie accepted after guardedly learning it cost nothing.

Hanging around headquarters to find out the ropes and avoid becoming a life saver to a lot of show people who know he is living down there, Charlie stubbed his toe on a baby plate, carrying a monogram like the crest of the Morrison family, and bearing the initials P. D. Charlie told the commissioner about his family crest and almost got run out of the town. But the commission relented on account of the boy's age, punishing him by making him promise to wear the plate on the front of his auto when in New York City.

Now Mr. Morrison is operating a Buick with a P. D. plate on the radiator, watching every cop from under his hat in fear of being pinched for living in Long Beach and carrying the gold badge palmed in his left hand, in case anyone asks him if the car is paid for.

History of Broadway

A "history of Broadway," even before the days of its white lights, is "Annals of the New York Stage," by Prof. George C. D. Odell, of Columbia. It is to be in many volumes, the second recently off the press. Broadway it appears, is 187 years old, for it was in February, 1740, that "Zenger's Journal" advertised a coming performance of "The Beaux Stratagem" at "the new theatre on Broadway" (Boxes 5s, pit 2s 6d).

Rothstein Wins Point In B-B \$11,000 Suit

Arnold Rothstein scored a point in his suit to recover \$11,192 when Justice Phoenix Ingraham in New York Supreme Court ruled that the Brunswick-Balke-Collender Co., which Rothstein is suing, is a domestic corporation and can be sued in the State of New York.

Brunswick, through Guggenheimer, Untermyer & Marshall, sought to have service set aside, on the ground it is an Illinois corporation headquartered in Chicago, but Julian T. Abeles, counsel for Rothstein, proved that Brunswick does business in this state.

The \$11,000 claim is a balance on a \$20,000 exclusive recording contract whereby Brunswick guaranteed Ray Miller that sum of money for a year's recordings. The money was made payable to Rothstein on the contract, owing to a previous obligation by Miller to Rothstein. The latter was only paid \$8,808 on account, and Rothstein is proceeding to recover the difference.

Brunswick must now file answer to the complaint and the case will go to trial.

Chouret Removed Files From Blue's School

Marcel Chouret, 25, of 30 West 75th street, former employee of Jack Blue, dancing instructor, of 231 West 51st street, was held for trial in Special Sessions by Magistrate Francis X. McQuade in West Side Court. Bail of \$500 was fixed by the court and furnished.

Blue charged that Chouret, who had been his secretary-treasurer for six months, had taken the addresses of pupils and prospective pupils. He stated he learned from some of his dancers that Chouret, who had opened a studio of his own, had sent Blue's students letters urging them to obtain dance lessons from him.

"BILLIE" WELLS LOSES

"Billie" Wells, former actress, of 224 West 52nd street became wrathful in West Side Court when Magistrate Francis X. McQuade dismissed the charge of grand larceny against Mrs. Dorothy Joyce, 31, and her husband, Peter, salesman, of 216 West 99th street. The Joyces were arrested by Detectives James Fitzpatrick and Steve Love of the West 47th street station.

The court in freeing the Joyces opined that the case was a civil one. "Billie" Wells had the Joyces arrested charging that in 1925 she permitted the defendants to occupy her apartment. She went to Hobart, Ind., to see her sick sister who later died.

When returning, she alleged, the apartment with its furnishings and wearing apparel had vanished together with the Joyces. She sought them and being unsuccessful notified Fitzpatrick and Love. They found the Joyces were living at the West 99th street address. They explained that the stuff was in a warehouse.

Schaefer Beats Lightning

Ben Schaefer, audience comic and "plant," was struck by lightning and can tell about it. Outside of a small scar on the right side of his face, he is none the worse for the shock.

Schaefer was visiting Bob Murphy at the latter's home in Laurelton, Vt., and was outside the house when a storm broke. Lightning struck the rods on top of the roof, flashed to the ground and stunned Schaefer into unconsciousness.

"VARIETY'S" BROADWAY GUIDE

(Changes Weekly)

For show people, as well as laymen, this Guide to general amusements in New York will be published weekly in response to repeated requests. It may serve the out-of-towner as a time-saver in selection. 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 as a handy reference.

PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the heading: "Shows and Comments."

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 FEATURES WORTH SEEING

"King of Kings"

"Seventh Heaven"

Vitaphone Shows (at Colony and Warner)

BEST NEW FEATURE PICTURES OF WEEK

Capitol—"Capt. Salvation"
Paramount—"Wedding Bills"
Rialto—"The Way of All Flesh"

Rivoli—"Chang" (run).
Roxby—"Moon of Israel"
Strand—"B'way Nights"

NIGHT LIFE

The Silver Slipper, Frivolity and Everglades are the old standbys, all money-makers, and deservedly so, right through the season. The already nude shows are further undressing for the summer.

The Chateau Madrid is the new "spot" on Main Street, having the open air roof as one recommendation. Tommy Lyman at the Salon Royal still draws 'em, and the hotel roofs round out the worth-while list.

Of the "class" rooms, the Lido, Mirador and Montmartre each have dance teams as attractions; all good, with the dance music best at the Montmartre.

ROADHOUSES

Warm weather beckons to the roadhouses. Up Pelham way, Woodmansten Inn has installed a floor show to a \$2 covert, which is unusually high for a road place. Pelham Heath Inn and Castilian Royal are elaborating their stuff to meet the competition. The young smart Westchester set is giving Johnny Johnson at the Post Lodge (Boston Post Road at Larchmont) a heavy play.

Down the road on the Merrick highway, in and about Lynbrook, the Castilian Gardens and the Pavillon Royal are the legit places; those who know the ropes can get more sawdust atmosphere and excitement in the lesser known stop-offs. Al Shayne tops a smart show at the Castilian Gardens. Van and Schenck open tomorrow at the Pavillon.

RECOMMENDED DISK RECORDS

Columbia No. 996—Novelty fox-trots in bang-up style by Mal Hallett and his orchestra. Hallett's forte is a "singing" dance rhythm, and he features in "Ya Gonna Be Home Tonight?" and "Underneath the Weeping Willow."

Victor No. 20605—Victor debut of Phil Napoleon and his orchestra, although when of the Original Memphis Five Napoleon was a prolific recorder. "Take Your Finger Out of Your Mouth" and "Go, Joe, Go," are a brace of exceedingly torrid numbers. Billy Murray lends a hand with a vocal chorus.

Edison No. 52002—Intriguing melody fox-trots by B. A. Rolfe and orchestra titled "One Summer Night" and "There's Something Nice About Everyone."

Brunswick No. 3505—Fredric Fradkin, violinist, current at the Strand, New York, does a pair of popular ballads with the same distinction that has impressed him with cinema theatre fans. "Spanish Town" and "Gypsy Love Song" are the selections, and beautifully handled.

Victor No. 20678—The Revelers still remain the peers in their field of syncopated harmony. For a time it appeared that this popular quintet was slipping its hold as a disk sensation, but productions like "I'm In Love Again" and "Looking Over Four Leaf Clover" soon dispels that.

Columbia No. 1004—Constance Mering and Muriel Pollock are the "Rio Rita" pianists. Their twin Steinway interpretations of "Doll Dance" and "Spring Fever" have the double appeal for concert and dance, being done in strict tempo.

RECOMMENDED SHEET MUSIC

"Just Like a Butterfly"
"Consolation"
"Vo-Do-De-Do Blues"

"Rainbow of Love"

"Magnolia"

"Down the Lane"

'ROUND THE SQUARE

A Sleek Conner

Sid Marks is in the Tombs, accused of the confidence racket. His wife is janitress of a tenement house on Cannon street, in lower New York. While Sid was successfully conning, Mrs. Marks was a janitress by day only; at night she presided over the Marks' suite in the Hotel Duane in Grammercy Park, for which Marks paid \$100 weekly. If detectives connected the Marks of uptown with the family on Cannon street, and three children besides the mother, Mrs. Marks when the officers made their approach would upbraid her husband. She wanted them to find and punish him for deserting his brood; then she would wheedle out of the officers what they were after Marks for—and phone her husband.

Marks is the con man who claimed theatrical connections, although he has never been connected with the show business. He used aliases and confederates, the confederates mostly for the other end of phone conversations. He didn't care whom he called up, Cohan, Ziegfeld, Shubert or Erlanger, the man at the other end always answered to the name. In this way he secured investors for about \$50,000, and took some of them to the Louisville races as his guests.

While at the Louisville track Marks tipped a stiff, as he thought but the horse won. It was about 8/1. Instead of going into a panic Marks merely informed his guests that he was having some trouble with the bookmaker because of the large amount and would have to wait until they returned to New York for a settlement. But he told a doctor from Philadelphia, whom he already had taken for about \$14,000, that he needed \$4,200 to pay off at the hotel and would the physician cash a check. Marks became quite indignant when the doctor hesitated and almost refused to accept the money, but the doctor insisted.

His way of phone working was dandy. With the prospective sucker standing near, he would call up a number, and supposing it was Cohan, would say:

"Hello, George. Sorry but I think I'll have to quit the job. It's too irritating for me. I can't stand these actors complaining all of the time. Nope, George, more money won't make any difference. I just can't stand the work and I can get \$60,000 a year any place, so what's the use of talking."

"Never mind it, George, I'll see you tomorrow to talk it over, but I have a friend here I want you to meet over the phone, a very close friend who wants to know you."

They sent any number over the route with this kind of stuff, it never failing. Marks is also said to have gotten over \$50,000 from war veterans through promising to get them extra large pensions. The Government wants him for that if New York State ever releases him. The present is his second charge, the first having been a conviction with Marks out on parole from Sing Sing. He will probably get 20 years if now convicted.

SPEAKEASY OWNER'S WIFE STAG DANCER

Raid Brought 2 Women and 15
Men Prisoners—Husband
Fined \$10

Acting on a complaint made by neighbors a squad of detectives descended on a speakeasy at 351 East 68th street, arresting two women and 15 men on charges of disorderly conduct. The women, accused of giving an immoral dance, were held for a further hearing.

After receiving a tip that a stag party was being held the police forced an entrance to the place. Considerable excitement and several of the men tried to escape.

The detectives brought the women, Dolly Bordini, 20, 300 East 75th street, and Mrs. Rose Baldwin, 251 East 68th street, to a room and made them dress. All were herded into a patrol wagon and taken to East 67th street station.

Later they were arraigned before Magistrate Ewald in Harlem Court. After the magistrate had heard the facts he fined 14 of the men \$5. Francis Baldwin, husband of one of the women and said to be the owner of the place, was fined \$10.

The magistrate also was informed that Louis Baldwin, 5, son of the couple, was in the place at the time. He directed a representative of the Children's Society to make an investigation and take action if they found that morals of the child were being corrupted.

The women pleaded not guilty to having performed an indecent dance and asked for an adjournment to engage counsel.

7 GAMBLERS GUILTY

Seven men, all charged with operating a gambling establishment, pleaded guilty before Judge Otto A. Rosalsky in General Sessions and will be sentenced today (Wednesday). They had been arrested by detectives of the Third Division in a raid on a luxurious apartment in the Briarfield Apartment Hotel on West 83d street May 24 last. All are released under bail pending the sentence.

The defendants are Lawrence J. Tobin, of 215 West 83d street, said to have been the owner of the apartment; John Barker, Hotel Endicott; Frank Thompson, Hotel Empire; Harry McLeod, 261 West End Avenue; Louis Clarke, 251 East 135th street; Elmer Galvin, 108 West 43d street, and David H. Sullivan, of 226 West 50th street. All gave their occupations as salesmen.

The charge being a misdemeanor, Judge Rosalsky can give each of the defendants a sentence of from six months to three years in the penitentiary.

Assistant District Attorney James G. Wallace recommended the acceptance of the plea, although the men were indicted as common gamblers.

Samuel Roble, salesman, of the Times Square Hotel, and William R. Brown, club steward of 87 Vermilyea avenue, were convicted in Special Sessions of maintaining a room for gambling. They were given the option of paying a fine of \$100 each or 30 days in jail. They paid the fine.

RENTED APT. 3 TIMES

Claiming to have appeared in legitimate shows and more recently in pictures, Mrs. Geraldine O'Brien-Morris, 35, of 522 West 112th street was arraigned in West Side Court before Magistrate Francis X. McQuade on the charge of grand larceny and held for the action of the Grand Jury. She was unable to furnish bail.

Mrs. Morris who told newspapermen that she was the wife of a writer on a New York daily was arrested by detectives Schnaible and Brady of the West 100th street station, on the complaint of Lillian Feller, of 605 West 111th street.

According to the detectives, Mrs. Morris recently went to Hollywood to get work in the movies. Before leaving, the sleuths aver, that she rented her apartment to two others besides Miss Feller. The two others sought admission to the apartment that they had paid for, but possession had been taken by Miss Feller.

Mrs. Morris told reporters that her husband had left her some time ago. She said she has two children who are in a boarding school upstate. She denied the larceny charge and said she intended to make good the money obtained.

PRESENTATIONS—BILLS

THIS WEEK (June 27)
NEXT WEEK (July 4)

Shows carrying numerals such as (26) or (27) indicate opening this week on Sunday or Monday, as date may be. For next week (3) or (4) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

GERMANY
(Month of June)

BERLIN
Barberina
1 Maningos
Johnny Clark
Lillian Loring
Doris & Delvanes
Dollinoffs Hewitts
Maud Pansy
Little Perry
4 Vansomes
Charlotte Casine
V Schipinski
Charlotte Waidow
Lannert & Pison
Polly Janisch
Herbert & Schuler
Skoze Szakall
Pekarska
Edith Kahla
Erich Wolf
Kurt Lukas
Geissel Sis
Annie Marks
Cabaret d. Komiker
Hella Kutty
Siegrid Arno
Oskar Karlewski
Blainde Ebner
Hans Kolischer
Elsa Sandern
Walter Seattler
Willy Rosen
Signe Hofgaard
Ise Wigdor
Cabaret Meran
Frank Gunther
C Heinz Ewers
Georg Tucker

Maxow
Gerhard Tander
Edith Harris
Hecker's Marionettes
Maud Janis
Paul Galley
5 Molkow Girls
Luna Palais
Hess & Genola
Derby & Gromatzky
Scala
4 Popeuses
Victoria Tr
Bitter Sis
Jonny Jones
5 Gelters
Rolf Holbein
Noni & Horace
Canovas Poodies
Kara
Noni's Bd
Waldenhof Casino
Gerda Helm
Dolech & Zillbauer
Ruth & Rolf
Bruno Christoph
Zaal Sis
Bar'n's Hildegaard
Wintergarten
Balzer Sis
Carasco Tr
12 Pompey Girls
Alvin & Kenny
Ludwig Amman
Arragon & Allegris
Dagma
Gebr Fred
Deblars Tr

NEWCASTLE

Empire
Seeing Life Rev
NEWPORT
Empire
Too Many Crooks R
NOTTINGHAM
Empire
The Padre Drama
Roya
Harry Vauv'n Co
PORTSMOUTH
Royal
Trelby Comedy

SALFORD

Palace
Birmingham Bd
SOUTHEA
Kings
Thark Rev
SWANSEA
Empire
Contrasts Rev
WOOD GREEN
Empire
Old Vic Opera Co

Picture Theatres

NEW YORK CITY

Capitol (25)
Carlo Perotti
Celia Turill
Virginia Beardsley
Pietro Capodiferno
Scotty MacDonald
Paul Small
Tony Myers
Billy Hillis
Abbott Dancers
"Rolled Stockings"
HARRY A. KUH
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ALF. T. WILTON
(Incorporated)
1560 Broadway
Bryant 2027-2028
On and After July 1st Located
in Larger Quarters
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PARIS

This Week (June 25)

Ambassadeurs
Johnnie Hudging
J. Stickney
George Hale
Mabel Hill
Miss June
Margie Finley
Christine Marson
Helen Wherle
Wm Reardon
Hank
Jean Marlin
Viva Regor
C & E Norris
Irving Aaronson O
Casino De Paris
Dolly Sis
Hal Sherman
Ratoucheff Co
Florence & Colons's
Collins
Gerly & Lysia
Lawrence Tiller's G
Pasquall
Zoiga & Rachel
Devilder
Snow Ball
Lili Scott
Frederique
Andreas
Pizozzi
Sarah Carith
Charlotte Martens
Meret
Helle Nice
Paul Gason's Bd
Jud Brady's Dogs
Olympia
Ines d'Alante
Rolia
Verechcia Tr
Les Garanis
Cabanas
Jane Arzens
Leon Lager
Maria Axarina
Carrier
Robt Marino
Remos Tr
Mug Remone
Okabe Jap Tr
Juno Area
Juano & Pierrotta

LONDON

This Week (June 27)

FINSBURY PARK
Empire
Jack Hilton Bd
Tex McLead
Clay Keyes
Tiller Girls
Keeley & Aldous
Hengler Bros
HACKNEY
Empire
Lilly Morris
4 Castles
Norman Long
2 Watsons
Bert Maddison
LONDON
Alhambra
Houston Sis
Payne & Hilliard
Hedges & Fields
Phyllis & Gilles
Nora Bayes
Gillie Potter
Will Fyfe
Coliseum
Eddy Hayes
Savoy Havana Bd
Victoria Palace
Platoom & Jetson
Muray
3 Australian Boys
Tier & Ross
Hooker & Seward
Keith Wilbur
Florence & Clifton
NEW CROSS
Empire
Dear Louise Rev
SOUTH'D'S BUSH
Empire
Dorothy Ward
Barry Lupino Co
Ledyards
Peel & Curtis
Macari Bros
Collinson & Dean
STRATFORD
Empire
Hello Charleston R

PROVINCIAL
ENGLAND

ARDWICK GREEN
Empire
Jim & Jack
Johnson Clark
Scott Sanders
Auntie
Can Dock
Henri Bekker
BIRMINGHAM
Empire
R S V P Rev
Grand
Hullo Cabaret Rev.
BRADFORD
Alhambra
Bon Voyage Rev
CARDIFF
Empire
Palladium P Rev
CHATHAM
Empire
Neverworks Rev
EDINBURGH
Empire
Punch Bowl Rev
GLASGOW
Alhambra
Who's Pickles
Tid Bits Rev
HANLEY
Grand
Encore Rev
HULL
Palace
False Alarms Rev
LEEDS CENTRE
Empire
Yes Sir Rev
LEICESTER
Palace
Dollie & Billie
Ivor Vintor
Adrienne Peel
R W Willey's
3 Bradleys
Lola Menzell
Christopher & C
LIVERPOOL
Empire
Rose O'Grady Rev
MANCHESTER
Hippodrome
On The Dole Rev
Palace
Pauline Frederick
Madame X
Roy Cropper
Dorothy Berke
Southern Fantasy
H L Spitalny
"Manpower"
Granada (27)
Chas Kaley Bd
Vitalphone
Laura Lee
McKenzie & Bishop
8 Aviators
"Aunt Mary"
Harding (27)
Lou Kosloff Bd
Stanley & Burns
Honey Bailey
Peaches & Poppy
Gould Dancers
"Rough Rosie"
Marbro (27)
Ben Meroff Bd
Jack Osterman
Jazz Lips
Stanley Sis
Sylvester & Wirth
Kohn & DePinto
"Slaves of Beauty"
Oriental (27)
Paul Ash
Milt Watson
Stroud 2
Steel & Winslow

Burke & Marks
Art Harris
Jack Harmon
Edith Hanson
"Night of Love"
Park (26)
Emerson Gill Bd
Griffith 3
"Capt. Salvation"
DETROIT, MICH.
Capitol (26)
Charles Jolly
Arthur Graham
Charles Irwin
Ernie Young Girls
Du'Port Boys
"Poor Nut"
Michigan (26)
Ted Lewis Bd
Eddie Chester

NEWARK, N. J.
Bransford (25)
T Christian Bd
Joe Penner
Dottie Morrison
Don Ball
Wells & Ganna
Joe Devlin
"Gertie's Garter"
Mosque (25)
D Palmer's Co
Ann Gray
Arthur Ball
"Naughty but Nice"
OAKLAND, CAL.
T and D (25)
Fanchon & M Idea
Renoff & Renova
Al Lyons Bd
(2)
O'Neill Sis

Faber & McIntyre
(Two to fill)
2d half (7-10)
Calvert & Irwin
Chapman & King Co
Huddy Walker
(Two to fill)
Boulevard
1st half (4-6)
Zellias Sis
Jack Dager
Jimmy Savo Co
Paula Lorna & C
(One to fill)
2d half (7-10)
Jerome & Newell
Hobby Heath Co
Joe Termini
Clay Crouch Co
(One to fill)
Delancey St.
1st half (4-6)
Beils 3
Officer Hyman
Harris & Vaughn
Paul Yocan Co
Joe Termini
4 Grlton Girls
2d half (7-10)
Prince Bokko Co
Edith Bohman
Meyers & Nolan
Will Aubrey
Morris & Campbell
Paula Lorna & C

Sherman & Ryan
Coogan & Casey
Bell Montrose
Calm & Gale Rev
Melba
1st half (4-6)
Peres & Marguerite
Olyn Landick
G & N & Gachos
(Three to fill)
2d half (7-10)
Gautier's Dogs
Picadilly 4
Pillard & Hillyer
Bon John Girls
(Two to fill)
Metropolitan (4)
Frank Evers Co
Bob Fisher
Page & Shaw
Meredit & S Jr
Alis 2
Roscoe Alla Bd

Pay & Milliken
Great Maurice
Kelly & Jackson Co
Joe Browning
Wilson Sis Rev
NEWARK, N. J.
State (4)
Gautier's Toy Shop
McCarthy Sis
G & E Parks
Rich & Cherie
Clinton & Rooney B
NEW ORLEANS
State (4)
Joe Mendis 3
Hudnut Sis & S
Geo Broadhurst Co
Carr Lynn
Buxington's Bd
(One to fill)
NORFOLK, VA.
State (4)
Francis 3
Kennedy & Kramer

PALISADES PARK
(4)
Reck & Rector
Keeler Sis
Monroe Bros
TORONTO, CAN.
Yonge St. (4)
Santiago 3
Potter & Gamble
Mary Abbott Co
Al Abbott
5 Maxellios
WOODHAVEN, L.I.
Willard
1st half (4-6)
Prince Tokio Co
Will Aubrey
Meehan & Shannon
Jesse & Jones
Geo Shotton Co
2d half (7-10)
Gaines Bros

WANTED
Exceptionally Clever Performers
and Novelty Acts
FOR SUMMER BOOKINGS
SEE
ROEHM & RICHARDS
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Lackawanna 8095

PHILADELPHIA
Fox (26)
Lora Hoffman
Toney & Norman
Head & Hugo
"Rich but Honest"
Stanley (26)
DeMarco's Bd
Rome & Dunn
"Special Delivery"
PITTSBURGH, PA.
Aldine (27)
Benny Rubin Rev
Dave Harmon
Aldine Rockets
"Prisco Sally Levy"
Grand (27)
16 Tiller Girls
Tudor Penrose
"Naughty but Nice"
PRYDENCE, B. I.
Fay's (27)
All Girl Show
Furman & Evans
Paul Bros
Spotlight Rev
R & R Lannigan
Edward Peters Co
Linton & Ray
"Tracked by Police"

SACRAMENTO, CAL.
Senator (25)
Fanchon & M Idea
Owen Sweeten's Bd
(2)
Fanchon & M Idea
Renoff & Renova
ST. LOUIS, MO.
Ambassador (26)
Dorrah Minneville
Art Kitch
Gertrude Claus
Bert Darnell
"Dance Desire"
SAN FRANCISCO
Granada (25)
Fanchon & M Idea
Gene Morgan
(2)
Fanchon & M Idea
Gene Morgan
Warfield (25)
Homer Dickinson
Dorothy Lee
Dave Siegel
Delores
Walt Rosener Bd
(2)
Fanchon & M Idea
Helene Hughes
Roy Smoot
Walt Rosener Bd

SAN JOSE, CAL.
California (25)
O'Neill Sis
Kiddle Rev
(2)
Honorable Wu
Chinese Nights
WASHINGTON, D. C.
Palace (26)
Syn Frolo
Buddy Doyle
Yale Orch
3 Bennett Boys
Nina Olivette
Dick Leibert
Harrison Pres
"Prisco Sally Levy"

Forum (25)
Mischa Gagna Orch
Oukrainsky Bal
"The Missing Link"
Loew's State (24)
Lynn Cowan Bd
Mortin & Mayo
Tina Tweedie
Jack Stern Co
Madame Iki
Bill Albright
"The Princess of H"
Metropolitan (23)
Rube Wolf Orch
Fanchon & M Idea
Nell Kelly
Oscar Taylor
Albert MacGillivray
Zilla Simpson
Sunkist Beauties
"Special Delivery"
Million Dollar
Leo Forststein Och

Valencia (27)
Mischa Guterson
"Night of Love"
BOSTON, MASS.
Metropolitan (27)
Roderich Co
Stanley Hooley
Hub Page
Sybil Anderson
Klein Orch
"Rolled Stockings"
State (27)
Phil Spitalny Bd
Johnny Dove

JACK L. LIPSHUTZ
TAILOR
908 Walnut St.
MONDAY: FINISH
SATURDAY

NEW YORK CITY
American
1st half (4-6)
Genaro & Grls
Grant & Dalley
Dave Gardner Co
In Valencia
Mays Hurt & F
San Heen
Alberta Lee Co
(One to fill)
2d half (7-10)
Francis Ross & D
Marie Stoddard
Paul Yocan Co
Russell & Fields
Hison City 4
(Three to fill)
Avenue B.
1st half (4-6)
Robert Sis
Armstrong & G

Loew
1st half (4-6)
Helen Bach 3
Bill Casey Co
Archer & Belford
Billy Gilbert Co
Lester Lane Co
2d half (7-10)
Joe Fanton Co
Will Ward
Wilburg & Cobaye
George Shelton Co
(One to fill)
Gates
1st half (4-6)
Joe Fanton Co
Mme Pompadour
Wheeler & Potter
Lander Bros & L
Castles of Dreams
2d half (7-10)
Helen Bach 3

ATLANTA, GA.
Grand (4)
Downey & McCoy
Myrtle Holand
Nell Roy Co
Rit Bros
Al LaVine Co
BAY RIDGE, N. Y.
Loew
1st half (4-6)

**EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN**
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Lincoln Sq.
1st half (4-6)
Francis & Frank
Sherman & Ryan
Saxton & Farrell
Pillard & Hillyer
Bon John Girls
2d half (7-10)
Zellias Sis
Jack Dager
C & G Keating
Lander Bros & L
Illusions of 1927

National
1st half (4-6)
Schepp's Circus
Edith Bohman
Morgan & Sheldon
Clark & Villani
Clay Crouch Co
2d half (7-10)
Albert Lee Co
Johnny Herman Co
Saxton & Farrell
Winchill & Briscoe
Lester Lane Co

Orpheum
1st half (4-6)
Bordner Voyer Co
Bobby Heath Co
Hison City 4
Cougan & Casey
5 Harmanlacs
2d half (7-10)
Schepp's Circus
Jack Powell
Savoy & Mann
Berrens & Fifi
Castle of Dreams

State (4)
Romas Tr
Michel
Toney & Norman
Hert Waiton
Lolita Brava Co
(Two to fill)
Victoria
1st half (4-6)
Lohse & Sterling
Jack Powell

JAMAICA, L. I.
Hillside
1st half (4-6)
3 Longfields
Johnny Herman
Wilburg & Cobaye
Marie Stoddard
Edith Clasper Co
2d half (7-10)
4 Grlton Girls
Jack Dager
Morgan & Sheldon
Seaman & Herman
(One to fill)

LONDON, CAN.
Loew
1st half (4-6)
Don Sang & A C
Donahue & Bayne
Gus King's Orch
2d half (7-10)
Burns & McIntyre
Garden & Shaw
Loretta Gray Co

MEMPHIS, TENN.
State (4)
Aunt & Czech
Maxon & Morris
LaPollette
Harry Hines
Saranoff Co
MONTREAL, CAN.
Loew (4)
Togan & Geneva

OFFICIAL DENTIST TO THE N. Y. A.
DR. JULIAN SIEGEL
1560 Broadway, New York
Bd. 46th and 47th Sts.
This Week: JERRY DEAN; MILDRED EMERSON

Loew Western

CHICAGO, ILL.
Rialto (4)
Leo Prince
Hilton & Chesleigh
Zuhn & Dries
Rialto Mus Co
EVANSVILLE, IND.
Victory
1st half (3-6)
Georgalis 3
Glen Dale
Holland & Oden
L'nc's'r & Leem's
Color & Rhythm
2d half (7-9)
Adair & Adair
Kur Jehn
Allen's Minstrels
Evans & Leonard
Cl'm'm's & B'l'l'ngs
JACKSON, MICH.
Capitol
2d half (7-9)
McDonald & Oakes
Kelly & Forsythe
Patty Reat Co
JANESVILLE, WIS.
Jeffris
2d half (1-3)
Marion Drew
Moran & Labert
MILWAUKEE
Modjeska
1st half (5-7)
Menning Sos
2d half (8-9)
Eddie Willis
Orient
1st half (5-7)
Betty Outmet
Jimmy Dunn
2d half (8-9)
Menning Sis
Tower
1st half (3-4)
Menning Sis
2d half (5-7)
Eddie Willis
OSHKOSH, WIS.
Oshkosh
1st half (3-4)
Bill Pruitt

Pantages

NEWARK, N. J.
Pantages (4)
Van & Belle
Lee & Cranston
Longin-Kennedy Co
Mary Duncan
Hungarian Tr
BUFFALO, N. Y.
Pantages (4)
Jules Fuerst
Diamond & Ward
Wigninville
Jos Howard
Nicholas
Baker & Gray
N'GRA WIS, N.Y.
Pantages
1st half (4-4)
Stanley & Quinet
Nible & Spencer
Maurice & Parker
Kluttins Co
Parish & Peru
2d half (7-10)
Winfred & Newton
Morgan & Fields
Renaud & West
Gus King's Bd
(One to fill)

TORONTO, CAN.
Pantages (4)
Ambler Bros
Lockett & Page
Rigoletto Bros
Young Abraham
(One to fill)
HAMILTON, CAN.
Pantages (4)
Kate & Wiley
Stone & Joleen
Brown & Bowers
Empire Comedy 4
Janowsky Tr
(One to fill)

DETROIT, MICH.
Pantages (4)
Carl Schenk
Allan Shaw
THANKS TO
J. H. MARVIN
LUBIN and SCHENCK
SCOTT BROTHERS and VERNON
are Booked Solid Till
April, 1928
Direction MARK J. LEDDY
226 West 47th St. Suite 901

PORTLAND, ORE.
Pantages (4)
Don Valerio
Princeton & Yale
Barrett & Clayton
Britt Wood
Rev Pantages
SAN FRANCISCO
Pantages (4)
Dubell's Pets
4 Covans
Raymond Ward Co
Coakley & Van
Carnival of Venice

LOS ANGELES
Pantages (4)
Burns 2
Janis & Chaplow
Stafford & Louisa
Johnson & Johnson
Simmons 2

SAN DIEGO, CAL.
Pantages (4)
Norris Monks
M & B Harvey
Royal Samsons
Davis & McCoy
Ben Bernie Dd

L.G. BEACH, CAL.
Pantages (4)
Paula & Paquita
Singer
Barber Sims Co
Hazel Green Dd
Mack & Coral
4 Karyes

SALT LAKE CITY
Pantages (4)
Lt Thelton
Brooklyn Rev
Vanderville Ltd
Downing & L'wain's
Royal Peking Tr
(One to fill)

OMAHA, NEB.
Pantages (4)
J J Collins
Webb & Hall
Elaime Co
Kemper & Bayard
Danceland

KANSAS CITY
Pantages (4)
Russian Co
Janis Dillon
C'nglin & Bennett
Gordon & Pierce
Weldanos
(One to fill)

MEMPHIS, TENN.
Pantages (4)
Alex Gibson 3
B & S Mathews
A'nd'r & Elmore
Amac
Romaine & Castle
Shuron DeVries

ATLANTA, GA.
Pantages (4)
Valcans
Janey Chides
Gerber's Jesters
O'Brien 6
(One to fill)

THIS WEEK
MEERMAN and SHANNON
American and Ray Ridge
LEE MARSHALL REVUE
Premier and Melba
ANTHONY and ROGERS
Fay's, Rochester
Direction
CHAS. J. FITZPATRICK
160 West 46th Street, New York

Association

CHICAGO, ILL.
American
2d half (29-2)
Holton & Whiting
James Wright Co
(Three to fill)
Lincoln Hipp.
2d half (29-3)

On Tour
B & E Coll
(Others to fill)
Majestic (26)
Leslie & Vand'right
Emma E. Harvey
Mus Conservatory
Ernest Hlatt
Want Ada
Elliott & Latour
Broslus & Brown
(Two to fill)

CHAMPAIGN, ILL.
Orpheum
2d half (29-2)
Fred Stritt
Webb's Ent
(One to fill)

DAVENPORT, IA.
Capitol
2d half (29-2)
4 Coverly Girls
Frank Farrows
Ernest Ball Co
(Two to fill)

DES MOINES, IA.
Orpheum
2d half (29-2)
Pauline Saxon Co
Theo Roberts Co
Richie Craig Jr
Louis Hart Co
(One to fill)

G'D ISLAND, NEB.
Capitol
2d half (29-2)
Johnny Special
Karie & Rovein
Ben Hansen Tr

LINCOLN, NEB.
Orpheum
2d half (29-2)
Louis Hart Co
(Two to fill)

MADISON, WIS.
Orpheum
2d half (29-2)
Owen & Anderson
T & R Romaine
Murray & Murdock
(One to fill)

ATLANTA, GA.
Keith-Albee (3)
Marcus Show

B'RMING'AM, ALA.
Majestic (3)
Belmont Boys & J
4 of Us
Ann Cordes
Flo Vernon Co
Ann Cordes Co

DALLAS, TEX.
Majestic (3)
Fitch's Minstrels

FT. WORTH, TEX.
Majestic (3)
Tumbling Clowns
Werner & Mary A
Baldwin & Blair
Rome & Gaut
Memories of Opera

HOUSTON, TEX.
Majestic (3)
Milt Hill & Sis
Goode & Leighton
Tohy Wilson
Newhoff & Phelps
Radio Fancies

ATTLE R'K, ARK.
Majestic
1st half (3-5)
Dorothy Nielson Co
Jean Boydell
Lemare & Hulton
Owens Kelly Rev
(One to fill)
2d half (6-9)
C & Billy Walkey
Saul Brilliant

MILWAUKEE
Majestic (26)
Miss Phys. Culture
O'Brien & Ruppine
Billy Hall Co
Doyle & Schirmer
Jimmy Lyons
Clarence Dowery Co
(One to fill)

7th St. (26)
McCrea & Clegg
Warren & Br'kway
Nines & Mansfield
Fabor & Greene
George Lloyd Bd

ROCKFORD, ILL.
Palace
2d half (29-2)
Frank Wilson
Carleton & Ballow
Billy Purl Co
McCarthy & Moore

ST. LOUIS, MO.
Grand O. H. (26)
Bob Bobbie & Bob
Coulter & Rose
Gibson Co
(Three to fill)

ST. PAUL, MINN.
Palace
2d half (29-2)
Louis London
Morning Glories
Walton & Brandt
Tad Tlemann's Bd
(One to fill)

SIOUX CITY, IA.
Orpheum
2d half (29-2)
Billy Stone Co
Eddie Dale Co
(Three to fill)

SO. BEND, IND.
Palace
2d half (29-2)
Broken Toys
Geo. McLennan
Rhea & Santora
(Two to fill)

SPRINGFIELD, MO.
Electric
2d half (29-2)
M. Alphonse Berg
(Two to fill)

SPRINGFIELD, O.
Orpheum
2d half (29-2)
Joyner & Foster
Jean Adair Co
Carnival Capers

OKLAHOMA CITY
Orpheum
1st half (3-5)
The McCrea
Joe Decker
Mason Dixon D'ers
Joe Young Co
Masters Grayce Co
(One to fill)
2d half (6-9)
A & L Davids
Atterbury & Gillum
Paris Fashions
Lionel Ames
(One to fill)

SAN ANTONIO
Majestic (3)
Wills & Robyn
Jean Libonati
Fred Lightner Co
Debell & Vine
Doc Baker Rev

TULSA, OKLA.
Orpheum
1st half (3-5)
A & I Davids
Atterbury & Gillum
Paris Fashions
Lionel Ames
(One to fill)

2d half (4-9)
Elsie Gell Co
Esmond & Grant

Orpheum

CHICAGO, ILL.
Diversey
2d half (29-3)
Robinson & Pierce
B & J Creighton
Nee Wang
Heras & Wallace
Haley & McToodle
(One to fill)

Palace (26)
Mosconi Bros
Jack Benny
Lynn Overman
Kharun
Ruth Budd
The DeCardas
(One to fill)

Rivers (12)
Flo Heddes Co
Wm Gordon Co
Chappelle & C'leton
Ewing Eaton
Rody Jordan
(Two to fill)

State-Lake (26)
Ida May Chadwick
Lewis & Dody
Les Kemmys
Frank McGlynn
Hilton & Choelegh
Renie Riano
Everet Sanderson
Robinson & Pierce
(One to fill)

Tower
2d half (29-2)
4 Swifts
3 Swifto
Music Land
Jean Adare
(Three to fill)

LOS ANGELES
Hillstreet (26)
Kirby DeGare Co
Robert Ames Co
J & K Lee
(Three to fill)

Orpheum (26)
Florence Moore

NEW YORK CITY
Broadway (27)
B & G Carmen
Chevalier Bros
Montgomery & C
Sen Murphy
Paul Tisen Bd
Clifford & M
Jack Merlin
(One to fill)

Coliseum
2d half (30-3)
Hashi & Oashi
Michel
Wallace & May
Robbins Baltos
Mel Klee
Richard Vintour
61st Street (27)
3 Londons
Brooks & Ross
Wilbur Mack Co
Herbert Vayle Co
Nitzza Fernille Co
(One to fill)
86th Street (27)
All Wrong
Joe Fong
Jack Norworth
Cecil Cunningham
Shaw & Lee
G & P Magley

5th Ave.
2d half (30-3)
Cardin
Fall Mall
Countess Sonia Co
(Two to fill)

58th St.
2d half (30-3)
T & A Waldman
Rasso
James Lee Rev
Lane & Lee
Archle Faulk
(One to fill)

Fordham
2d half (30-3)
Thelma Arline Co
Jerome & Ryan
Wm Harrigan Co
R & D Dean
Ann Sehector

Franklin
2d half (30-3)
O'Neill & Oliver
Tom Howard Co
Hayes & Cody
Harris & Holly
D'Orsay & Stead
(One to fill)

Hamilton
2d half (30-3)
4 Harmony Girls
Jones & Lea
C Schector Co
(Two to fill)

Hippodrome (27)
Al K Hall Co
Camilla's Birds
Belleville Bros
Stewart & Olive
Harry & Whittedge
Ford Danvers
(4)
G P Maxley Rev
(Others to fill)

Jefferson
2d half (30-3)
Sen Togo
4 Pepper Shakers
Weyth & Wynn
Paul Kirkland
Morino & Martin
(One to fill)

125th St.
2d half (30-3)
Dance Carnival
Hobbs Randall
Huber & Francis
Hagelow & Lee
Magafay
(One to fill)

Palace (27)
W & J Mandell

Farnell & Florence
Rickard & Gray
Tuddy Joyce
Morell & Elynor

Orpheum
2d half (30-3)
Wills & Maxine
Honner Coghlin
Beaton & Gray
Burns & Kane
Avalon Girls

Prospect
2d half (30-3)
Jae Kennie
4 Wordens
Jack Janis
Paul Sydel
Winchester & Ross

AKRON, O.
Palace
2d half (30-3)
The Harlequins
Diero
Joe Freed
Ned Norworth
Gaston & Andree
(One to fill)
1st half (4-6)
Strains & Strings
Jack Joyce
Rahman Bey
Hubert & Dyer Co
Howard Harris Co
(One to fill)

2d half (7-10)
Garden of Melody
J Marconi
Pearson & Anderson
Hana & Yuma
Fred Archard
(One to fill)

ALBANY, N. Y.
Proctor's
2d half (30-3)
Eddie Rodgers
Violet & Part
Little Jim
Dunn & West
Tilroy & Rogers

ALLENTOWN, PA.
Colonial
2d half (30-3)
Nancy Gibbs
Steel 2
Black & Sully
Gray & Byron
Burnett & Dillon

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Palace
2d half (30-3)
Collins & Reed
2 Daves
Francis Hart
(Two to fill)

ATLANTA, GA.
Forsythe
2d half (30-3)
Lemore & Balton
The Rockie
Dancers from C
Ann Francis & W
(One to fill)

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Barley & Labell
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Young's Pier (27)
Long Tack Sam

GRAY MATTER

By MOLLIE GRAY
(TOMMY GRAY'S SISTER)

Women Scarce at Palace

Charlotte Greenwood is practically the whole show at the Palace Monday, but that isn't saying much. As herself she wore a beautifully beaded white coat that had a scarf collar and white fur cuffs. Her crepe frock was also white, as were the ostrich plumes used in a group of three on the shoulder and singly on the skirt edge and down the left side of it.

In a poor attempt at a sketch she looked like the Statue of Liberty in the fur business. Red fox skins trailed after her and hung on the scarf ends. Her only laughs were when she called them by name. Two other girls in the act wore red crepe de chine sport dresses that were pretty.

Maryon Vadie and her dancers go in for art, not costumes, that doesn't mean without. They girls are graceful and good looking. Their opening dance called for flowing costumes of different colors, each shaded from the light to the dark. Others were national costumes and not elaborate. Miss Vadie wore a taffeta frock made with the buffant skirt for one dance and one of red ostrich for another. With this was a small hat whose long plume she carried effectively.

The scarcity of women on the bill may account for its lack of entertainment.

Women at Broadway

Of the several women at the Broadway the feminine member of Colvin and Wood had the most elaborate wardrobe. Her first frock was a silk velvet of a nice shade of red made with bloused bodice, long sleeves open all the way and caught at the wrists with narrow bands, cape back and only a soft fringe-weighted gold bow on the left hip for trimming. She next appeared in a straightline coat made entirely of crystal spangles under which she wore a green chiffon ostrich trimmed frock that had a narrow ribbon girdle of yellow.

Edna Dreon and sister, Dagmar, wore pretty taffeta frocks of an uncommon combination of colors. Skirts were orchid with deep hems of green while the bodices were peach color which was also the color used for the large diamond ornamented bows at the hip. Green of the hems was matched by the flowers on the shoulders and silver was a good choice for the slippers.

Montgomery and Clifford are on a yacht and look properly nautical in white trousers and blue coats topped by yachting caps. The peach color sport dress the girl wore previously had a pleated skirt, white vestee and collar on the blouse and a single darker band through the full part of the bishop sleeves. She has lovely hair as her heels would know if they had eyes. She can dance.

"Rex" Knows His Wild Oats

"Rex," the wild horse, was the police force of Death Valley, at least as far as Toby and her foster father were concerned and that made it "No Man's Law." Rex knows his wild oats and shakes a mean mane, and a long leg when the plot requires it yet when his Lady appears he is just as tender as a pet corn.

Barbara Kent, who must be quite as young as she is supposed to be, is quite an actress as well as an appealing little lady. The picture was an odd mixture of heavy drama and light, very light comedy that must have been written separately and put together regardless of consequences. They mix about as well as a New Yorker and water.

Cattle Rush

"The Land Beyond the Law" had several things to recommend it. Not as a place to live unless for Dorothy Dwan who had Ken Maynard and his Tarzan to protect her. The screen said it was taken on an half-million acre ranch.

What looked like thousands of cattle first stampeding and to stop it getting them "in the mill" was something to see. Ken warned the Colonists to run for their lives and they started right off in the direct path of the animals when they had the whole wide world—it seemed—to choose instead.

But then he would have missed his chance to snatch the fallen Dorothy from under their very feet. When Ken got through it was no longer a "Land Beyond the Law" but luckily the picture was made before that.

"Modern Daughters" Only a Title

Why in the price of film are they still making things like "Modern Daughters?" All that wild party, raided roadhouse with the hero accused of the murder and the last half second reprieve wore out their usefulness and the patience of audience ages ago. It was rather a rare bit of honesty though it wasn't so intended when Edna Murphy told Bryant Washburn "Be your age" which was just what he was doing. He knows his calendar and it must be nearing the lumbago danger line.

Edna is an attractive blonde who can act and is young enough to be still acquiring experience to use in a real picture. Virginia Lyons let the green eyed monster guide her where her conscience should have, but it saved the hero.

Blossom Seeley on Vita

Vitaphone program at the Warner is a nice variety with Tom Brown and his brothers in a dice hung set similar to that used at the Strand, Willie and Eugene Howard, Blossom Seeley and only Beniamino Gigli to carry the high hat which he did easily against the other three.

The camera didn't do right by Blossom as any Monday afternoon at the Palace will show her to be more attractive than Mr. Warner makes her. She wore a stunning black net gown that hung longer on the sides and had an occasional rose on the skirt and catching the silk girdle. She used an armful of the net as one scarf and a long silk with colored bands at the ends for a Spanish number.

No Cheers for Earthquake

Newspaper advertisements are telling the world that the audience cheered at the earthquake scenes in "Old San Francisco." Perhaps they had some one to encourage them or a later audience expected too much. The scenes are good but even with the Vitaphone scream—the only thing different from numberless other earthquake scenes—not cheerable.

Somebody should get credit for a new—to the screen—type of Irishman, the combination of brains, brawn and blarney instead of only the last two. "Old San Francisco" is not a rare dish but the Spanish flavor helps disguise it. There have been situations before that nothing but an earthquake could save. Dolores Costello had to be as good as she was since she already had both the Spanish and Irish in her name and herself, and it may even account for her beauty. Charles E. Mack was fine as the lad who "wasn't bold but Irish."

Sills "Framed" Plenty

Milton Sills was "Framed" and it wasn't in either silver or gilt but in villainy. There he stood, stripped of his rank as an officer, his sword broken and his medals thrown to the ground, all because he had obeyed orders that happened to be wrong ones. He went to Brazil, met a girl, told her "Whatever it may bring I love you" and what did it bring?

Another frame, and five years in the fever swamps. Here the villain arrived on his own private business, length of sentence unknown, and eventually confessed so that Milt could get another frame. This time of trees and Natalie Kingston's arms. The scene of the mud rush was well shown with enough "packs" going to waste in it to beautify feminine America.

Natalie did look like a Channel swimmer after it and though mud may make a beauty it didn't make an actress.

DUPONT RELATIVE IN LINE

Kathryn Edwards May Join Show
Abroad While Vacationing

Kathryn Edwards, New York girl, who lives at 157 West 57th street, is going abroad this summer. While on her European vacation she may decide to join a show over there.

Miss Edwards is a niece of Maurice DuPont of the DuPont family of N. J. She has been with "Sweet Lady" and other shows. Now studying to step from the chorus into the ranks of principals.

The stage as a hobby is about all that attracts the young woman. Her income would easily support her.

FOOLIN' 'ROUND

(In Hollywood)

BY MISS EXRAY

Wednesday.

Dear Mazie:

If you have a friend who has a friend who is a friend of a friend, then you can get yourself and your friends jobs as extras. If wise play dumb. Don't try to hog, otherwise known as a "lense lizard," and you will work indefinitely. -In this way a realtor "killed" time for a lark.

Speaking of realtors Maz. I was a sap for a sales talk the other day by an agent selling from house to house. When she pulled a "come-on" on a real estate proposition that we would be taken through the best studio out here and have everything explained to us.

The next day a salesman called. Acting as our chauffeur and announcer he pointed out to us the beauties of the country. After a luncheon listened to a sales talk that lasted one hour and half. I was all set to ask him to go into his dance.

He had been well press agented to us gals as an Adonis, so I demurred and waiting patiently for that trip through the studio. From the aggregation assembled, I am sure, Maz, that if some director had seen us, he would have thought that we had come to act as "atmosphere."

The main theme of his talk was that this one studio employed a large number of people but they had been told, by the following year, this quantity would be doubled. Mack Sennett would soon start breaking ground. Also that Ford Sterling had bought acreage and would erect a palatial studio.

The "come on" proved to be a gag. We didn't get inside the studio, but drove around it and the setting was perfect for their racket as the place was jammed with motors.

Crashing In

Thursday.

Dear Mazie:

Must tell you about "crashin' in." Saturday is the night. It is a lovely and lively idea providing you are in the right mood. If entertaining demure company, not so good. Anywhere from seven to nine people who happen to be passing by drop in and pay you a visit when they see that your place is illuminated. Sometimes a few leave yours as the "steppin'-off," while others it is just passing through.

One kid who has been working constantly in the films has gotten himself disliked by all of the regulars. He thinks he is a lady killer, we will grant him that, but when he picked on some guy's wife to strut his stuff, he was gently dropped by the wayside. I'll say Maz, that was letting him off easy.

Watched a gal the other day trying to vamp one of our best looking sheiks. Used all her cute ways and a coo voice but nary a tumble. Saved a grand slam for the finish. His retort telling her where she got off sent her dashing.

Models at Beach Clubs

Friday.

Dear Maz:

Visited one of the many beach clubs the other night that line the Pacific ocean.

Each evening they give their members some sort of entertainment. When there it was "Fashion Show Night." The gals that modeled, Maz, were the best looking bunch I have seen since here. They strutted about the dining room showing the sport costumes to as good advantage as the gorgeous evening gowns.

One of the stores in town, through their man, who is head of the

NELLIE REVELL IN HOLLYWOOD

By NELLIE REVELL

Sunday is the day when I take Will Rogers' advice to "Relax—Relax—Relax," and I have to get into the wide open spaces before I can relax. So last Sunday was spent with Harry Carey, hero of the "Westerns," who is a born New Yorker, having first seen the light of day on the point at City Island, and is the son of Judge Carey, so well known in New York.

Though a New Yorker, Mr. Carey knows more about "Western" atmosphere than Buffalo Bill did. At the approach to his ranch, there is even an Indian trading post with real Indians, selling real Indian curios (which Mr. Carey denies are made in New Jersey), herds of ponies and even some Texas longhorns.

Mr. Carey, who is the hero of that wild and woolly opus, "The Trail of '98," now being made, gave me some amusing sidelights on himself. For instance, he'd like to get away from "Westerns" but just the same he'd rather wear his plaid flannel shirt than all the "bolled fronts" in the world (and he did it Sunday). Again, that though he can sit the wildest horse that ever bucked at the camera, he can't drive a car and his wife drives him to and from the studio, a distance of thirty miles, every working day of the year.

A visit with Vera Steadman promoted this story. It seems, said Miss Steadman, that the entertainment committee of a girls' club had proposed a new scheme for the annual club dance—each girl was to wear a dress the color of her sweetheart's hair.

"That's darling," piped up one girl. "I always look good in red!" The others were enthusiastic too—they're wear black, gray, brown, tan, gold, snow white. But there was one girl who remained strangely silent until they asked her what she was going to wear.

"I can't go," she explained sadly, "my sweetheart's bald!"

We thought it was too good to last, meaning Will A. Page's visit to Hollywood. Now he has gone back to New York, but he did leave one ray of sunshine behind in the shape of the most hilarious printed form I have seen in years. In this form, "Mr. William A. Page regrets exceedingly his deplorable conduct while a guest at your (dance) (party), last evening and humbly craves your pardon for the breach of etiquette checked in the column below."

In the column are included such faux pas as "striking hostess with bottle," "spanking hostess," "riding to hounds in drawing room," "riding to hounds in ballroom," "excessive screaming," "frequent absence from party," "extreme inebriation," "destruction of furniture," "complete loss of equilibrium," "throwing glasses," "insulting guests," "indiscreet petting in public," "indiscreet petting in private" and "nausea."

Hollywood is missing well known faces this week, one June Mathis, called to New York on account of illness in her family, and shortly after her departure Mr. and Mrs. Henry Kolker also journeying toward the east and, also, because a member of their family was ill.

Dear John Pollock: By the time this issue is on the stands, your steamer trunk will be packed and you'll have laid in your supply of seaisick remedy for that trip abroad to your well-earned vacation. I won't be there to see you off on the boat but I do wish you goodbye and Godspeed. Here's hoping that the trip will be twice as fine as you have expected.

But don't stay away too long. This country has enough things the matter with it without you being absent too.

INCORPORATIONS

NEW YORK

Kargus Producing Corp., New York; theatrical, pictures; \$10,000; Harry Ernst, William Rosenberg, William M. Ziff.

Ziegfeld Follies of 1927, New York; theatrical; 1,000 shares common no par; Florenz Ziegfeld, Stanley Sharpe, A. L. Erlanger, Saul J. Baron.

Drake Productions, New York; theatrical business, restaurants, hotels; 100 shares common no par; Philip Goldzsheer, Rose Kneiger, Joseph Bernstein, J. M. Goddard.

Hood Amusement Co., New York; amusements; 100 shares common no par; N. Handel, E. J. Sichel, E. Tumin, A. A. Silberberg, 285 Madison avenue.

Major Theatre Corp., New York; theatrical business; 100 shares common no par; Marion L. Elkin, Mollie Salit, Anna Eichel, Nathan Burkan, 1451 Broadway.

Opera Comique, New York; theatrical, pictures; 1,400 shares preferred \$100 each, 5,000 common no par; Harry C. Hand, Samuel C. Wood, William M. Stevens, John R. Lazenby, 27 William street.

Kenilworth Production Co., New York; picture films, cameras; 200 shares common no par; Harold A. Poshay, Sidney E. Werner, Winfield S. Sullivan, Thomas A. McGrath, 120 Broadway.

Hit the Deck, New York; theatrical; 200 shares common no par; Lucy G. Vincent and Vincent M. Youmans, Bennett & Wattenberg, 36 West 44th street.

Vincent Youmans, New York;

women's department, put across this

idea. I am for it Hon, as it sure is worth while looking at, because they not only have the willowy type but the short and medium, and the style stouts.

The following day I went to New York and visited the Ghetto. Saw our cops pounding the pavement in the good old fashioned way. Only a set, Maz, but the detail was perfect even to the correct perfume, garlic.

Leatrice Joy playing the lead looked very snappy in her olive green sport coat trimmed with a narrow belt. Her hat of similar shade although large was turned up in a tricky fashion to show her black flashing eyes. Victor Varconi who plays opposite was wearing a laborer's regalia, and he too looked extra good.

pictures and theatrical; 100 shares common no par; Lucy G. Vincent and Vincent M. Youmans, Bennett & Wattenberg, 36 West 44th street.

H. & S. Enterprises, New York; theatre proprietors, pictures; 250 shares class A, 250 class B, both no par; J. T. Apsbury, T. E. Halle, F. H. Butehorn, Isidore Frey, 1540 Broadway.

Bayside Publishing Co., Bayside; picture apparatus; \$50,000; Byron R. Newton, L. Loren Palmer, Oscar D. Rose, James A. Dayton, 15 William street.

John Philip Sousa, New York; musical compositions; 450 shares common no par; John Philip and Jane Priscilla and Jane Van Middleworth Sousa, Bennett & Wattenberg, 36 West 44th street.

Sousa and His Band, New York; music and theatrical; 100 shares common no par; John Philip Sousa, Harty Askin, Helen Abert, Bennett & Wattenberg, 36 West 44th street.

Long Branch Dodge Corp., New York; devices; 150 shares common no par; Antonio Farrarone, Arthur Valletta, George V. Reilly, U. S. Corp. Co., 150 Broadway.

38th St. Playhouse, Brooklyn, \$50,000; Monte L. Eisenberg, Anita Eisenberg, Sylvia Katz, Robson and Newman.

Christian Andersen Fair Tale Films, New York City; Pictures, \$5,000; Gordon Summerfield, Finn Hannevig, S. Hackman, Burger and Burger.

Bellrose Amusement Corp., New York City; Theatrical, \$50,000; Gertrude Hoffman, Philip Maron, Robert Ellsberg, Myron Sulzberger.

Washington Strand Corp., New York City; Theatrical, \$20,000; Henry Lerman, A. John Eder, I. M. Lichtigman, Konowitz and Eder.

C-K Amusement Co., Queens, Theatrical, pictures, \$5,000; William A. Marks, Ignace M. Inganni, Abraham R. Zaidin, Silvey and Marks.

Whitney Productions, New York; Pictures, \$50,000; John W. Green, Clarence J. Elmer, Albert A. Kraus.

Augmented Theatrical Enterprises, New York; Theatrical, 500 shares common no par; Simon Anhalt, Boris de Tanko, H. M. Schiffer, Joseph David Shifrin.

Farmingdale Theatre Corp., Farmingdale, Theatrical, 1,000 shares preferred \$100 each, 2,000 common no par; William L. Hermann, Jesse Merritt, Willie B. Carman, Farmingdale.

Sansaw Productions, New York City; Theatrical, pictures, 1,000 shares preferred \$100 each, 1,000 common no par; Joseph Santley, A. M. Wattenberg, L. E. Dresser, Bennett and Wattenberg.

Garvey Theatres, Utica, Theatrical, pictures, \$50,000; Leonard H. Garvey, Fred O. Gurin, Harry M. Gaxiola, Uta.

Zakoro Film Corp., New York; Pictures, \$1,000; Anna Sloman, Sylvia Halpert, Ethel Beaver, Korkus and Korkus.

Famous Italian Pictures Corp., New York; Pictures, theatrical business, \$50,000; Samuel Freedman, Isidore J. Brady, Julius Levine, Lewis B. Alterman.

Academy of Theatrical Arts, Buffalo, \$10,000; Alvin Kaloff, Fay Waters, R. Elmore Wicker, Hopkins and Lockport.

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40 YEARS AGO

(From "Clipper")

(The Clipper file has had to be processed for preservation from 1877 and earlier and the volumes from that date are not available. The record of 40 years ago has thus been substituted for the 50 years ago department.)

E. E. Rice was the subject of a benefit at the Hollis, Boston, the feature of the performance being the appearance of Henry E. Dixey as the Lone Fisherman in "Evangeline," which, for a gag he played in the character of a "dude."

B. F. Keith made what was probably the first attempt to regulate performers in carrying out of their contracts. He invited the Clipper to print the names of acts who failed to appear as contracted with the idea that acts with a reputation of defaulting engagements would be penalized, and thus the practice would cease.

Barnum's circus was doing a tremendous week in Boston. "Today" Hamilton was brass banding the show; the town was covered with the most elaborate billing campaign it had ever seen, and daily street parades completed the plan of publicity.

There were no snappy fast automobiles, but stars managed to get along. Jenny Yeamans had just bought a pony and a dog cart that she proposed to take on tour for her own relaxation during leisure moments.

Joe Jefferson was under the direction of A. L. Erlanger. He was all set to tour in the southwest the following season, territory he had not visited for 15 years.

Jules Murray re-engaged to tour the following season in "Around the World" under the management of W. J. Fleming.

Weber and Fields were working for Gus Hill. Hill announced that his time for the next tour was entirely filled until May. His touring company had in its personnel Weber and Fields, Wesley Bros. Hyer and Alberta, Amy Nelson, Rice Bros., Martinetti Bros. and Alberta Way. He was negotiating for Peggy Pride, noted English music hall serio comic.

Brander Mathews, of the Columbia University literary department, was a theatrical personage. Notice is published that he and his wife (Ada Harlan) were spending the summer in Newport.

NOTES

The first negligence suit against the Roxy has been started. Sadye Stein is suing for personal injuries. Joseph Stein has been appointed legal guardian for the minor.

Eddie Buzzell and Pearl Regay leave "The Desert Song" for the summer this week. Bobby Jarvis is replacing Buzzell and Thelma Edwards steps into Miss Regay's role.

Clint Lake is now house manager of the Majestic, Dallas, for the Interstate Circuit. Lake may be switched to another Interstate house.

Harry Kilby has retired from the stage to operate a hotel at Trenton, N. J.

John B. Rogers, of Fosterlo, O., is leaving for Europe June 30, to be gone two months. He is a producer of plays for amateurs.

Columbus theatre, near 59th and Columbus Circle, New York, has a new manager, George Olive, who formerly operated several cinemas in Paris. The theatre is one of the Consolidated Amusement Enterprises chain.

INSIDE STUFF

ON PICTURES

(Continued from page 12)

investment under threat to build in the town. This is a policy previously denied on behalf of Publix. It appears to be working, however, at present in single house or town instances or for small circuits. It is known where an exhibitor was informed he either give up 25 per cent of his local business to Publix or Publix would build in opposition to him. He refused, and immediately tied up the town so thoroughly there was no opening for another theatre, when Publix is said to have offered to pay cash for the 25 per cent interest.

There is a picture actor on the Pacific coast working for one of the independent companies as a star and occasionally loaned out to other companies as a lead opposite feminine stars, who has been in the habit of digging up fistic encounters while imbibing. He had his measure taken recently by a cowboy. The actor went to a dance given by a number of contestants who appeared at a rodeo in Los Angeles some time ago. Nearly everybody who was in the contest attended. The screen actor with a little aboard began looking for trouble. He picked on a healthy husky cowboy.

When the latter got through with the actor there were a couple of black eyes, bruises about the face and body injuries, which kept him out of sight for three or four days. Since that encounter the actor has not been seen at various dances or clubs where he was in the habit of carrying on.

With the severance of connections with the Motion Picture Players' Association, 145 West 45th street, by William Johnson, who formed the organization, and was its first president, all expectation of its becoming a union club has vanished. The association is now a social club with James Thompson its new president.

Some of the newsreels are threatening the reputation of a few of the New York tabloid papers in flashing pictures of human grief and distress. Especially was this noticeable in the "shots" of the Chamberlin-Levine take-off in their Bellanca plane. It's not good screen showmanship nor is there anything commendable about it. The particular instance was the "grinding" on the hysterical Mrs. Levine when she realized her husband was Chamberlin's companion for the trans-Atlantic flight. Inserted into the middle of a vaudeville performance on the afternoon of the day these two men took to the air, the picturized emotion of Mrs. Levine threw a pall over the audience which the following acts found it difficult to offset.

In the vernacular of the cameramen it may have been considered "good stuff" but editorial judgment should have deleted it as unessential and too strong for theatre audiences.

It's generally understood that the newsreels will be tickled to death when this aeroplane trans-Atlantic assignment is over but the further the boys can stay away from a "tab" policy, on this or any other subject, the better.

A report is around is to the effect that if R. F. Woodhull, president of the National Theatre Owners' Association, has the Hays leaning he is rumored to harbor there won't be much left of the national organization of exhibitors by the time the next convention time rolls around.

If it weren't for Jerry Larose of Fox's Philadelphia, Irene Franklin would never have made her Detroit train from Philly. The scheduled time was 9.25 on the Reading railroad and Miss Franklin could not have gotten through sooner than 9.30. Larose first had the passenger agent as a courtesy hold up the train 10 minutes. Then he arranged with his connections in the Philly police department for a special police car and motorcycle escort and in short, Miss Franklin was at the Reading terminal at 9.33—three minutes after she bowed off—where it would have taken normally 15 minutes for the hop from the theatre to the railroad station.

As the Allied Amusement Industries of California were about to hold a benefit for the flood sufferers, Irving Ackerman (Ackerman & Harris), president of the association, received a phone call, stating the talker had purchased a ticket but could not attend and what should he do about it. Ackerman replied the charity ticket could not be refunded, but the man might hold it and when the next benefit arrived, to make use of the coupon. The speaker said that was agreeable but he would like to know the approximate date of the next benefit.

Tiffany's revival of "Capital Punishment" is playing around New York, evidently to cash in on interest in the subject inspired by the Snyder-Gray death verdict. Picture was made several years ago. One of the players, who has become famous since the picture was made, was given exclusive star billing outside one house although her part was not up to the honor. She is Clara Bow, and what the girl has learned about make-up since then is plenty.

Advertisements of a picture or so along Broadway in the New York dailies have suggested that in instances the publicity ads may have been left to an advertising agency, to plan and draw up. If so, the fact that this suggestion conveyed should be reason sufficient for any theatre, circuit or press department to insist that it run its own business. A most glaring instance of illy-advised copy has occurred within the past month. It was not offensive copy, merely destructive, in that it never would draw a dollar to any box office. Rather the chances are that it kept money away.

In one large community that ranks as a neighborhood and in the east, there are said to be 38 picture houses, without any one having shown a profit this past season. Meanwhile in the same district three houses are proposed.

Such Universal pictures as may go into the Paramount or any other Publix Broadway house are probably there as a result of the deal Paramount and Metro-Goldwyn-Mayer reached with Ufa of Berlin. U was in on the deal.

Of the many newsreels cameramen, who were assigned to "shoot" Colonel Lindbergh, both here and abroad, it remained for one attached to the Pathe news trick to pluck the most individual glory. That was Jack Linn, who came over on the Memphis with Lindy and saw that he was "shot" from every conceivable point on the boat.

Linn also got publicity for himself and Pathe by writing a daily story for the New York "Herald-Tribune" as to his personal meetings with Lindy and his impressions en route.

Pathe summed up all the footage taken on Lindbergh and Tuesday morning announced that exactly 7,430,000 feet had been developed. This, by the way, exceeds the Pathe footage on the Prince of Wales, which totaled 2,000,000 less than for Lindy.

All the picture companies featuring newsreel went to a lot of expense in assigning cameramen to keep abreast of Lindy when he wasn't out of sight in an airplane.

There's some comment as to whether "Topsy and Eva" with the Duncan Girls (United Artists) will have an effect upon Universal's "Uncle Tom." The U. A. picture is shortly to be released. U has spent about two millions on "Tom" from reports, expecting to show it as a special in the late summer.

On a lot in Hollywood it was noticed that several strangers were

around the sets. One walked over to a director handing him a slip reading: "This sequence has been cut out." The director asked who had given the man the slip and one of the strangers was pointed to. The director walked over and asked the stranger who he was. The man replied: "I'm your new supervisor." A couple of stars heard of this and suggested filming a sequence not in the script which was done. The director started to rehearse it when the stranger strolling about, said: "That also has been taken out of the script."

A Chicago theatre circuit, continually floating additional stock issues and seemingly more interested in that than in operating its theatres, believes in taking care of stockholders first. Recent organizer vacancies on the circuit have been filled by stockholders or stockholders' relatives and it looks as though all the stockholders have organ playing kin. With this method the only positions open for outsiders, with the unions supplying backstage employees and operators, are those of ushers, doormen and ticket-takers.

One reason why the opening of "Wings," the Paramount's aviation special has been deferred until around Aug. 1, is said to have been the necessity of re-takes. It was an expensive picture to produce. Retakes were ordered from accounts, following the public showing of the picture several weeks ago in San Antonio.

In the publicity sent out by First Division Distributors, Inc., New York, which will embrace the producing subjects of Chadwick Pictures Corp., 12 in number for the initial division list, there will be six produced by James Ormont.

This "James Ormont" is Jesse Goldberg, the independent producers.

The First Division Exchange inaugurated its formal opening last Friday with a house warming.

First Division Pictures, Inc., is the outfit now controlling Chadwick and other companies. H. H. Thomas is president.

Paramount-Famous-Lasky made a contract with Owen Davis, it is said, which amounts to \$152,000 a year and has four and a half years to run. It is understood that overtures were made to Davis whereby the organization would pay him a lump sum for the contract, but the author insists that he work it out.

Metro-Goldwyn-Mayer on the other hand, it is said, have a contract with Dmitri Buchowetzki, recently relieved of the megaphone on "Anna Karenina," whereby he was to make four pictures and get \$125,000. A nominal sum was offered Buchowetzki for his contract, but the latter is holding out for \$35,000, which the producers seem reluctant to pay.

James Cruze's arrangement with Cecil B. DeMille to produce pictures is reported on a percentage basis, with Cruze heavily in on a division of the profit, without DeMille or Pathe tied down for any large weekly guarantee to him as the director. This leaves it almost wholly to Cruze to turn out a money-making picture through Pathe distribution.

Some seasons ago Metro thought it had a profitable plan of operating with its directors, agreeing to return them bonuses if keeping down production cost. That was believed sufficient incentive, but didn't develop in the way hoped for.

Whether Variety's Newark correspondent's criticism of "sidewalk reviewing" had anything to do with it or not, the "Sunday Call" there has ceased mentioning the stage shows in its reviews of pictures at the Mosque and Branford, and under a separate head of "Stage Presentations in Local Theatres" gives a reading notice of the acts billed. This seems a fair and satisfactory way of dealing with the matter. Formerly the reading notices were appended to the reviews featured under the name of the "Call's" critic, Robert C. Ring, and the public naturally supposed that he was reviewing the stage shows, too.

Sunday night at Woodmansten Inn, New York (Pelham) roadhouse, Roscoe ("Fatty") Arbuckle was the guest of honor, and a popular impression he made, too. Arbuckle gagged at his own expense. Cafe people have become suddenly interested in Arbuckle as a floor show proposition, but Arbuckle is in earnest about a stage and screen come-back.

Paramount has returned the Ed Wynn picture, "Ruhber Heels" to New York, but little changed it is said, from the print as sent out to the coast. It probably will be regularly released on Paramount's program, although accounted from all reports east and west as far from a good picture. It's Wynn's first and some dependence may be placed upon the comedian's name. It may also be Wynn's last film. Wynn is going with the new White musical (stage) at more money than pictures will pay him.

Variety's story recently of Keith-Albee's intention to take the full First National program for next season and the possible consequences is said to have brought quick action between Paramount and the K-A group. In the releasing deal planned Paramount would have been shut out of the K-A houses. It resulted in a settlement of the condition with K-A securing a better agreement than it ever has had from Paramount, giving K-A an equal choice with Loew's of Paramount's program product. Other than that there is but slight change of the releasing situation between Loew's, K-A First National and Paramount as of last season.

K-A could not complete the First National releasing understanding through the deferred merger of First National with Pathe, the latter the K-A picture associate.

It is stated there will be practically no cut in the price of Vitaphone equipment and installation. If there is price reduction it will be negligible, from the accounts. Following experimentation with over 100 theatres, the engineering corps of the Western Electric have determined it is possible to cut duplication in the present equipment. A forthcoming announcement from W. E. may contain that information.

It's getting to be pretty hard to jar a movie theatre audience nowadays. Out in the Gordon's Olympia theatre in Chelsea the other day a fire in one of the projection booths failed to unseat more than a half dozen ribald movie fans, despite the arrival of a noisy coterie of fire engines and firemen. Even the sight of the fire ladders battling the flames at close range with hand extinguishers failed to distract more than passing interest from the silver screen.

Universal is reported having six Dick Talmadge pictures it is going to release at the customary Talmadge price. Talmadge previously was sold through Abe Carlos at \$25 a day. Carlos, it is said, still holds an interest in Talmadge who is contracted to make at least four pictures for Paramount. It is said Paramount contemplates charging \$250 for each of the Talmadge features.

A monthly publication bearing "Organization" at the masthead, is being published by the Theatre Owners' Chamber of Commerce, New York. Marty Schwartz is the editor.

A special lyric in "Merry Go Round," the Richard Herndon revue now current on Broadway, is a very strong kidding proposition on the Broadway picture houses. In one or two cases the wording of the melody approaches the vitriolic and especially points a sarcastic finger at the Publix conception of house management in regards to the bowing ushers.

On a pretty low rental First National is releasing "Quo Vadis" with a number of the smaller movie houses in and around New York booking it.

Many of New York's smaller movies are going in strong for the long programs, using three and four short subjects in addition to the regular feature.

T. P. R. WOULD LIKE TO LEAVE I. T. A.

No Visible Benefit—I. T. A.
Meeting Last Week Held
Press Stuff Only

A reaction to the apathetic annual meeting of the International Theatrical Association early last week was noted at the meeting of the Theatrical Press Representatives. A motion was introduced by Wallace Munro proposing to withdraw from the I. T. A.

It was pointed out that the T. P. R. O. A. had been members of the I. T. A. for three years, but to no benefit. The promise of a standard contract for advance men and company managers has never been consummated. As the agents and company managers association has been paying \$2.50 per head as a per capita tax to the managerial organization, an item of \$750 yearly, there appears to have been no advantages attained by the company executives through membership in the I. T. A., and it is understood the proposed withdrawal will be adopted.

Dodging a Plaster

The I. T. A. meeting was called after a three-quarters of an hour wait with Harry Rapley of Washington in the chair. The delay was caused by the failure of the officers to appear—A. L. Erlanger as president, and Lee Shubert, vice-president. Later it was ventured that perhaps some of the more prominent managers did not turn up for fear that a plaster would be slapped on them demanding appearance in the ticket investigation. However, it was known that Erlanger was ill with an affected leg.

There were no committee reports, save that for nomination of officers, no accounting of the I. T. A. funds and no information as to the organization's membership. When asked how many members there are, the answer was to the effect that a number of theatres were out because the managers had dropped road attractions and adopted picture policies.

It was suggested that some movement be started to "bring the people back to the theatre" and a statement was issued that the I. T. A. stood for clean plays, as the most important factor in such an objective. That was regarded as pure press stuff. About 45 attended the meeting, few coming in from out of town.

The I. T. A. is formed of theatre groups, taking in the smaller stands, opera, etc. Its principal function appears to be in handling union matters between the musicians and stage hands and the theatres. It also aims for a reduction of theatrical railroad fares, but has been unable to achieve results in that direction. Virtually the same officers as in past years were re-elected, Leonard Bergman, however, replacing Al. Aarons.

"Hit the Deck" on Coast

Los Angeles, June 28.

Unable to dispose of his five-year lease of the Hollywood Music Box, which has proven the biggest sort of a white elephant on his hands, Louis O. Macloon is making preparations to follow "Peggy Ann," now current, with "Hit the Deck."

Macloon offered the house to a Hollywood comedian and a song writer, but the negotiations fell through.

"Mystery Ship" Closes

"The Mystery Ship" closed suddenly at the Bayes Saturday, after having just moved over from the Comedy. With the premiere at the roof theatre, a week's notice was posted with the co-op company understanding that Gustav Blum, Inc., will attempt to keep the attraction going as long as possible.

The sudden collapse of business with the hot weather prompted the shutdown.

Blum has the Bayes under lease for a third season, starting in the fall.

Cast Changes

William Courtenay will supplant John Halliday in the lead of "The Sniper" at the Music Box, New York, Monday. The change is temporary to permit Halliday to undergo operation for the removal of his tonsils.

RADIO OFF 'SPREAD EAGLE'

Two radio stations turned down "Spread Eagle" for broadcasting. This play satirizes the hurrah stuff, the drums and bugles and other manifestations of heroics inspiring men to patriotic action. It also ends with a tough epithet. The American Legion is said to have protested.

One of the same stations (WEAF), recently announcing broadcasting of "Saturday's Children," formally stated: "All allusions to love affairs without benefit of clergy will be eliminated from the radio version, so that the moral of the great American radio public may be unimpaired."

SHUBERTS' BOSTON BUY

Copley Theatre and Three Other Sites on Same Block

Boston, June 28.

A recent real estate transaction involving over a million dollars has recently been brought about by the Shubert interests for the purchase of the Copley theatre and three other parcels of property in the same block on Stuart street.

The purchase was made for Lee and J. J. Cabot, of Cabot and Forbes of Boston.

The property is on both sides of Stuart, between Huntington avenue and Dartmouth street, and includes all the holdings which the late M. Douglas Flaherty, business partner of Marcus Loew, developed at the Huntington avenue end of Stuart street after the widening of that thoroughfare.

The purchase was made for investment only, as far as the immediate future is concerned, according to E. W. Fuller, general manager of the Shubert interests here.

The properties involved in the present purchase represent an assessed value of \$1,122,000. They begin at 192 Dartmouth and are at 449 to 459 Stuart street, 450 Stuart street, the Copley theatre property and the buildings at 473 and 475 Stuart street.

WOOLLEY IN NEW POST

Boston, June 28.

Former director of undergraduate dramatic production Edgar Montillon Woolley, '12 of Yale University, arrived in Boston from New York last week to enter a new venture as dean of the Boston Repertory Theatre Workshop (school), and assistant to the director of the Boston Repertory Theatre.

He will leave next month for England and the Continent, both for a rest at Venice and in the interests of the Repertory Theatre. He expects to return to Boston in September to begin his work about the first week in October.

AHEAD AND BACK

Arthur Williams, manager, "The Merry Go Round," New York.

Bernard Sobel, who has been battling for Leon Friedman as press agent for "Rio Rita," is now with A. L. Erlanger. Friedman has returned from a European trip.

DUFFY TAKES EL CAPITAN

Los Angeles, June 28.

Henry Duffy has taken the lease of El Capitán, in Hollywood, from E. D. Smith, and will inaugurate a season of dramatic stock starting July 12, with the opening bill announced as "Laff That Off." El Capitán, a C. E. Toberman venture, was opened about a year ago by Smith, who had a long lease. It proved profitless and has been dark for the past few months.

'BARE FACTS' SHARING PLAN

"Bare Facts of 1927," opening tonight (Wednesday) at the Triangle, Greenwich Village, will have cast and chorus on commonwealth for four weeks downtown, and all on salary if the revue moves uptown. The four weeks of the revue downtown will be strictly for subscribers through the handbox theatre not having a license.

George Curtis' Funeral

DuQuoin, Ill., June 28.

Twelve hundred persons gathered at the Grand theatre here Sunday afternoon to attend the funeral of George Curtis, comedian and stock company owner, whose death occurred a few days ago from accidental poisoning at Centuria, where his show was playing.

THE MIDDLE PLATEAU

By J. C. NUGENT

When Sam Bernard left equal money to the Jewish Guild, the Catholic Guild and Presbyterian guild, because they were all actors' guilds, he did a very big thing.

Can you imagine an Irish actor leaving money to the Jewish Guild? 'I'm Irish, or of Irish descent, and I can't.

But from now on I can, if I have any to leave.

That gesture of Sam Bernard's towards his fellow-players impressed me as no gab anent the "patriotism of the theatre" ever has.

Pretty sound, square character, Sam Bernard. Once I stood with my back against the wall, facing a committee of wild actors and opposing their policy at a time when it took some courage to do it. Of course I was young and had had a scotch.

They all agreed with me afterwards, but only Sam Bernard stepped to my side and faced them with me, and he said, "He's right, and you all know it!"

And his stand cost him a lot of money at the time. That was in 1900, and his salary was \$1,000 a week. Some salary for those days.

Gambling Their Future

In an old scrapbook I have pasted some telegrams of that period. One is from Boston. It reads: "Epidemic here also. Sam Bernard, Henry Lee and Jennie Yeamans all afflicted."

That means nothing to this generation. But it meant then that three great artists gave up princely salaries and risked their entire careers for a principle involving the good of their fellows.

Many hundreds did the same. But those three were doubtful before the test came. They had a lot to give up and nothing personally to gain. But they came through royally.

There is a peculiar, deep-seated kinship of professional spirit between the two exiled races, the Irish and the Jews, who have come into companionship in the common country of the theatre. It has, in their business friendships, no relation to the faiths which came to them down the centuries, absorbed with the mother's milk. True, it sometimes divides them with odd, unreasonable antagonisms during youthful years, before prejudice gives way to reason. And something of that prejudice takes hold again as they approach old age and second childhood. But on the glorious middle plateau of life when reason and fair-mindedness reigns, the fine, firm friendships of the theatre are non-sectarian, non-political, non-racial.

What Men Are

And there are such friendships. Fine and firm and lasting. And they are based on what men are. Not what they inherited from old shrines and altars. They bind with an unerring, instinctive bond. It would be hard to define its strength or its requirements in words. It is enough of each to say of the other, "He's all right."

It means a lot, in the world of the theatre, that simple phrase. There are no qualifications, no adjectives. Just, "He's all right."

While it is in its doubtful stages, this nomination of the elect, there may be reservations. It may be said by the Irish actors, "He's Irish and he's all right," and by the Jewish actors, "He's Irish, but he's all right." When a man has been accepted as a great man of the theatre, great in his artistry, great in his humanity, justice and breadth of mind and loyalty to his fellows, there are no "ands" or "buts." He's just all right.

"But, after all," I said once to Jack Lait, "you'll admit that our priests know more than your rabbis."

"Why wouldn't they?" he answered. "You tell them everything."

But the firm, fine friendships endure as men find men in life's middle plateau, and march abreast in the fierce problems of the now and here, far from the shadows of cradle or grave.

Each goes back to his own again, no doubt, as the cold, clear call comes; but Sam waved a brave farewell to all the clans of Guildhood as he took his final curtain.

Sleep well, Sam Bernard.

Another Alhambra Bust

Show life at the Alhambra, Harlem, seems to be one bust after another. Repeated efforts to make pictures, vaudeville, combinations, stock and musical tabs pay have been a series of flops.

The latest flop came last week when the colored troupe playing there in musical tabs, sponsored by Pollack Productions, Inc., walked out when there was no money forthcoming for b. o. taps.

It was the second week for the new policy.

The first show staged was called "Buenos Noches." The second was "How've You Been?"

The company paid salaries for the first week.

When members desired to draw a little on the second week they were told there was no money for them so they up and quit the theatre.

Future Plays

The musical version of "Just Suppose," which will initiate Joseph Santley as a producer on his own, will be called "Just Fancy." The show will open out of town, Sept. 26, coming to Broadway Oct. 10. It will play a Shubert theatre here.

"Better to Marry," by Sophie Treadwell, given a stock tryout by the Lakewood Players at Skowhegan, Me., has been secured for production next season by Crosby Gaige.

Wally Productions has begun casting for its musical "Half A Widow" scheduled for rehearsal next week. Among those already signed are Vivian Martin, Geoffrey O'Hara, Doris Balli, Cleone Storm, Tine and Belle.

Julia Sanderson and Frank Crumit will be co-featured in "The Love Pirate," musical, which Vaughn Glaser and Max Bretton will produce in New York the latter part of August.

Ben S. Moss, reported as improving from a severe illness, is now at his summer home at Rockaway, L. I.

"Mirror's" Royalty Duo

Bob Coleman, dramatic editor of the New York "Daily Mirror," duly declared Eddie Dowling and Irene Delroy King and Queen of Musical Comedy.

Accordingly the couple were showered with crowns Monday evening, an off night, at the Knickerbocker Theatre, where Eddie is starring in "Honeymoon Lane." Miss Delroy is engaged for the new "Follies."

The "Mirror" popularity voting contest was conducted for some weeks by Coleman, who conducts a daily column in the tab under the title of "Manhattan Madness."

Giroux Helping Jules

Ed Giroux, manager of the Morosco, who was continued in that berth when the Shuberts recently took the house over, will also aid Jules Murry in the Shubert book-ing department.

It will not interfere with Elias Weinstock. The latter is Murry's assistant.

Ashton Stevens Weds

Los Angeles, June 28.

Ashton Stevens, dramatic critic of the Chicago "Herald and Examiner," was married to Florence Katherine Krug, Chicago actress, at Santa Ana. The newlyweds will spend a month in California before returning to Chicago.

GILLMORE BACK JULY 12

Los Angeles, June 28.

Frank H. Gillmore, of Equity, here for several days discussing the Equity situation in theatres and studios, is now in Tacoma, where he will attend the meeting of the Drama League of America June 29-July 2.

Gillmore will return to New York on July 12.

DAN ARTHUR LOSES ON THEATRICAL POINT

\$500,000 Claim Against Frazee Vacated by Supreme Court Justice

In ruling against Dan V. Arthur in his accounting suit involving about \$500,000 against Harry H. Frazee, over "No, No, Nanette," Justice Valente's opinion clarifies a point of theatrical law that should interest authors and producers alike. The judge holds, and quotes prior authority in support, that the production of a play does not necessarily include any rights for some future musicalization thereof.

Thus, where Arthur and Frazee were associated in "My Lady Friends," the late Clifton Crawford's starring piece, it does not necessarily follow that "Nanette," adapted from "Lady Friends," made Arthur and Frazee perpetual partners. It was shown that the royalty arrangements and productions of straight farce comedy and musical comedy are two different enterprises and seldom engaged in by the same producers; some specialize in musicals; others in plays.

Arthur had a 25 per cent. interest in "My Lady Friends." After successfully suing and proving his percentage claim he sought to compel Frazee to account for a quarter of the estimated \$2,000,000 the "Nanette" musical is alleged to have earned for Frazee.

Justice Valente held for Frazee and dismissed Arthur's complaint with costs. The judge recounted how the rights to produce a play did not give the producer the film rights thereto unless, as has since become a contractual custom and arrangement, there is specific provision made for that.

Arthur has cabled his attorney, M. L. Malevinsky, of O'Brien, Malevinsky & Driscoll, who is vacationing in Baden-Baden, whether an appeal should be taken. The attorney is due back in America in September.

Jacob I. Goodstein represented Frazee.

COMMONWEALTH

Profusion of commonwealth shows this season, with the actors on the short end of the gamble, has established a compensation arrangement below the par of the "coffee and cake circuits" of vaudeville.

Players in recent revivals in on small percentages received as low as \$7 weekly for their share of the proceeds for the past two weeks. Another players, whose salary in season is \$150, has barely shaded \$12 a week.

Under present arrangements Equity holds no club with which to stop these commonwealth shows, through there being no established minimum wage for its members other than the Chorus Equity, which has established \$35 weekly as a minimum for choristers. Equity has in a mild way attempted to discourage its members against linking up with the commonwealth shows.

The commonwealth attraction in original form generally interested embryo actors anxious for a showing chance when baited by the producer that such may lead to a salaried engagement with another producer later.

"Vanities" on Road

James and Norman Carroll have returned to New York and will look after the theatrical interests of their brother, Earl, now in the Federal prison at Atlanta.

They are getting things lined up for the road tour of the "Vanities," to start in August at Boston. They claim Julius Tannen and others in the recent "Vanities" at the Carroll, New York, are under contract for the road.

HARRY JORDAN BACK EAST

Los Angeles, June 28.

Harry Jordan, for many years in charge of Keith's, Philadelphia, and who came to California for his health about a year ago, has fully recovered, and returned east to attend the marriage of his daughter July 8.

About July 15 Jordan will take up the duties of an executive in the Keith-Albee home offices in New York.

"PANTHEON DE LA GUERRE" MOST EXPENSIVE IMPORTED FLOP

Panoramic Painting Keeping Madison Square Garden Idly Occupied—Hopes of "Clean-Up" Were Greatly Disappointing

What appears to be the most costly imported flop of the season is the exhibition of the "Pantheon de la Guerre," 400-foot panoramic painting at Madison Square Garden. Its failure to draw has resulted in curious inactivity around the Garden, with the management chafing through a contract that does not permit booking in of live attractions.

Under the enthusiastic expectation of a clean-up with little or no operating expenditure, the Garden was engaged until October. Unless a compromise is made and the painting moved to another spot or another city, plans for summer fight cards and other attractions which kept the Garden busy last summer must be indefinitely postponed.

The "Pantheon de la Guerre" has had a curious financial history as regards its showing in New York. It was brought from Paris where its exhibition was familiar to tourists since the war, after long negotiations by J. W. Elliott. For the American rights he agreed to pay \$250,000. Of that sum \$100,000 was required in advance at the rate of \$5,000 weekly, the balance to come out of the profits of exhibition in America.

Elliott fell behind in the weekly remittances and after a trip abroad it was agreed the French sources accept \$2,000 weekly. In all Elliott is said to have put up \$117,000 to bring the "Pantheon" here. During a suit against Elliott last winter, it was testified that some of the money he used came from the profits of "Castles in the Air."

The exhibition of the "Pantheon" is under the auspices of the Jefferson Memorial Foundation, with the names of bankers and Wall Street men concerned. The Foundation also has an interesting financial history. It seems the estate of Thomas Jefferson was purchased by the late Jefferson M. Levy. Upon the latter's death it was found the estate was considerably indebted to the Chemical National Bank.

It appears that interests friendly to the bank formed the Jefferson Memorial Foundation, one of the principles being an annual pilgrimage to the home of the great statesman, author of "The Bill of Rights," an amazing volume defining personal liberty.

In aid of the movement to establish the Jefferson Home in perpetuity the New York "World" ran a voting contest about two years ago. At 10 cents per vote, the prizes were trips by youngsters to the world war battle fields. A considerable profit was made by the "World's" stunt and the objective in securing a clear title to the Jefferson property was attained.

Others Interested

Elliott whose name has not appeared in the press matter of the "Pantheon" turned over the exhibition of the painting in New York to the Foundation on a percentage basis. Newspaper advertising is reported having been paid for by James S. Bretz for the Societe Pantheon de la Guerre. Mr. Bretz appears to be a friend of J. M. Gilbert, who is Elliott's father-in-law.

The contract for the Garden engagement is reported to be unusual for that place in that no actual rent is paid, the Garden receiving a percentage and guaranteed against loss. The rent for the Garden last year was stated to be \$3,500 daily, so the potential loss will run to big money. The considerable structure of steel and runways built within the Garden in the exhibition of the picture run to a considerable sum in itself.

Pyle Takes It

C. C. Pyle, who exploited Red Grange, and brought Suzanne Lenglen to America, has taken over the "Pantheon" for a road tour in this country after it has ended its stay at Madison Square Garden. This may be earlier than was anticipated.

At the Garden daily takings are said to have averaged \$465 to be exact. The Garden's preliminary rental payment was \$90,000. It opened about May 16.

DROWNED—OR JUST DIED?

A musical comedy actress noted for her unusual fancies recently announced the death of "Wang," who was to be buried in the morning.

Inquiry developed that "Wang" was one of four "Spanish" gold fish who had departed this world leaving its three brothers, "Fang," "Chang" and "Lang" disconsolate.

PRESS AGENT CLAIMS 20% FOR BOOKING

Leon Friedman Suing Chanins Over "Affairs"—Claims \$7,000 on First Week

Two suits by press agents are pending against the Chanins as the result of the engagement of Rufus LeMaire's "Affairs" in their Majestic. One is on behalf of Leon Friedman, associated with LeMaire as general manager for a time. Friedman left George White to join LeMaire. He had been with Flo Ziegfeld as press agent and returned to that post this spring, although now in Europe with Bernard Sobel publicizing for Ziegfeld. Friedman alleges he was to receive 20 per cent. of the first week's gross of "Affairs" for booking the show into the Majestic, and is suing for that amount. The show got about \$35,000 the initial week, with Friedman's claim for \$7,000.

The other action is by Ben Holzman and Nat Dorfman, free lance press agents, who directed publicity for "Affairs." They were engaged by LeMaire, but after the first week a corporation was formed to handle the show's financial affairs, the Chanins and the Brooks Costume company being principally concerned.

Holzman and Dorfman, on learning that LeMaire was on salary after this arrangement, served Harry Kline, as an officer of the controlling corporation, alleging some \$157 due for the final week of the show.

Cohan's 2

George M. Cohan will have at least two plays of his own writing on Broadway next fall.

One is a farce called "Cyclone," completed. The other is a musical comedy on which he is at work. Sam Forrest will direct it. Charles Gebert, who orchestrated Cohan's previous musicals, is acting similarly on the score of the new show.

No Gish-Nathan Wedding

Los Angeles, June 28.

Lillian Gish issued a flat denial that she will marry George Jean Nathan, as is currently rumored in Hollywood.

The screen star admits they are good friends but that marriage is not and never has been contemplated.

Nathan is now in Hollywood and his arrival here brought about a renewal of the marriage report.

Millionaire Co-Author

Benedict K. Goodman, said to be a millionaire, is co-author with Charles Conger Stewart of "Grid-Iron Gods," which Sam Wallach will produce.

It is a college story. Arthur Caesar is fixing up the script.

Francis Taylor in Opera

Francis Taylor, basso-comedian of John Murray Anderson's "Sea Chanties," closed with the Public unit in Atlanta and joined the Atlanta Municipal Opera Co.

Taylor was leading basso with the same tour last year.

TICKET PROBE IS STARTING AGAIN

Investigation Resumes Tomorrow—Leblang Conferences on Central Office

Tomorrow (Thursday) U. S. District Attorney Charles H. Tuttle is due to resume his investigation of New York's ticket brokers who are alleged to have made fraudulent returns to the government and failed to pay the 50 per cent. levy on the premiums of more than 50 cents per ticket. It is understood that every agency will come under the quiz. The high prices charged for light and opera tickets are expected to be brought out. Following the investigation of the agencies who face being held for the grand jury as were the 12 brokers originally called downtown, the managers involved in the ticket situation will also be interrogated, according to Tuttle's plan.

Saturday and Monday the employees of the Arrow ticket office and that of Louis Cohn's were again summoned downtown. The Arrow people were questioned by Assistant District Attorney Tierney, a government perjury expert, in the case of Leon Lebowitz of the Arrow office. Lebowitz was recently indicted for perjury. The Cohn employees were understood to have been questioned about the activities of Samuel Bloom, bookkeeper, credited with introducing a double ledger system in several agencies. That has been denied by the agencies. A possible charge against Bloom is reported.

Last week the federal grand jury indicted Oscar and Edward Alexander of the Alexander agency for attempts to evade the revenue act and that they "did cause to be prepared, executed and returned, false and incorrect tax returns from March, 1926, to March, 1927." There were 13 counts in the indictment covering the 13 months within the period involved. The Alexanders were indicted because they were alphabetically first on the list of the 12 agencies originally involved. The specific charge is the "failure to pay the federal tax of 50 per cent. upon the excess charge over box office prices whenever tickets are sold at advances of more than 50 cents."

The Alexander prosecution will be the test case on which will determine whether the other brokers will be similarly indicted and whether the government can legally make the 50 per cent. levy. It is said the test case was decided on after conferences between Tuttle and Louis Marshall, special counsel for the brokers. Marshall contends that provision in the revenue act is unconstitutional because it is an attempt at price fixing.

Central Ticket Office

Several committee meetings on the matter of Joe Leblang's central ticket office were held last week. It was reported that one of the sessions was not as satisfactory as it might have been. Another report had it that a new plan was discussed whereby the location of the proposed consolidated agency would be in the Central theatre instead of the Cohan. The Central adjoins the Equity ticket office, a 50-cent premium agency.

Managers favoring the Leblang plan admit that there will be some trouble in ironing out the working plans, but that "it will work and we will tell the people from the stage that it is for their own good." They also stated that the central office will hold possession of all lower floor tickets for the lower floor, issuing slips to be redeemed at the theatre at show time.

The details of the plan, unless changed again, call for the purchaser signing the slip upon purchasing at the central office. When the patron calls at the theatre, in the lobby there will be a clerk before whom the patron must again sign the slip. If the signatures conform, he will stamp the slip and the patron may then pick up his tickets at the box office. How confusion will be eliminated through such a procedure was not explained.

The main idea is to keep all such tickets from speculators. It is

clarifying that they are not in sympathy with the Leblang central agency idea, and would not place tickets for their theatres there. It was stated such a plan would not keep tickets out of the hands of speculators and "would offer no protection to the public." The statement shows that the line-up on the ticket matter to be strictly the Shuberts opposed by the Erlanger group.

Flornz Ziegfeld issued a statement on behalf of A. L. Erlanger, Charles Dillingham and himself, de-

Message for the Boss

A very well known producer was looking over a bunch of girls for his next production. In his office was a well-known comedian, waiting.

Came a boy with quite a sizable package. It was a flock of perfume, for this manager buys plenty when he buys. The boy asked if someone would sign a receipt, and the star did so.

As the kid was about to depart the comedian said: "Say, I have a message for your boss," and as the boy waited this was spilled: "Tell him it will be years before he is paid."

Curran Took Pinch for Macloon's 'Man's Woman'

San Francisco, June 28.

"One Man's Woman," charged by Police Censor Pershon with being an indecent play as performed here at the Capitol under the direction of Louis O. Macloon, was given the slap by the cops, with Bill Curran, manager of the house taking the pinch.

A trial by jury has been set for July 29.

Malchien Still Missing

Detectives of the Missing Persons Bureau have been unable to get any trace of Richard Malchien, 60, actor, who disappeared June 3. William Parke, 21 Pomander Walk, who reported the disappearance, told the detectives that Malchien had recently returned from Vermont where he had been convalescing from an illness.

Malchien had lived at a house in Gramercy park and on his return was told by the owner that the building was going to be torn down. He went to the Players Club and a short time later left without saying whether he would return or not. It is believed Malchien is at the home of some friend and has not heard that his friends are anxious over his disappearance.

Shuberts Not in 'Padlocks'

Reports that Lee Shubert is interested in or negotiating for an interest in Texas Guinan and her "Padlocks of 1927" are unfounded. The nite club hostess is drawing \$3,500 weekly from Morganstern and Scibilla.

It has been also wrongly rumored she was offered \$5,000 weekly to sign with the Shuberts.

The Shuberts are interested only to the extent of booking the show in their houses. They have offered some scenery and props out of their reserve to help the show along, but that is all.

Cheaper Rent for Harris

William Fox has extended his rental of the Sam H. Harris theatre from the Shuberts. The extension will permit the showing of the Fox special picture, "Seventh Heaven," until Sept. 4.

A considerable reduction in the rent was made. The rent was \$5,000 for the four walls, but for the summer it will be \$1,500.

"Rang-Tang" for Royale

"Rang-Tang," colored musical, opens at the Royale, New York, July 12. Miller and Lyles head the cast. It plays the first half of next week at Asbury Park, N. J., and the last half, Long Branch.

Walker and Cavanaugh figure as producers.

Morris Adds Legit Dept.

The William Morris office is opening a legit booking department. Billy Grady takes over the legit and musical comedy business.

clarifying that they are not in sympathy with the Leblang central agency idea, and would not place tickets for their theatres there. It was stated such a plan would not keep tickets out of the hands of speculators and "would offer no protection to the public." The statement shows that the line-up on the ticket matter to be strictly the Shuberts opposed by the Erlanger group.

E. B. DAVIS GAVE \$8,500 FOR "LADDER" ESSAYS

Weekly Prize Contests Over—Backer Invariably Included Runners-Up, Too

The essay contest on "The Ladder" conducted by the wealthy backer, Edgar B. Davis, ended last week. It was almost as remarkable as the extraordinary run of the play which has lost steadily since opening 10 months ago and which is estimated as having dropped close to \$500,000.

The contest, as advertised, provided a prize of \$500 each week for the winning essay on or about the play. A contestant need not to have seen "The Ladder" in order to win. Instead of limiting the prize to the \$500 purse, Davis invariably included the runners up in his opinion and awarded additional cash to those writers. The contest was conducted for 12 weeks and the average amount paid out weekly was \$700, so that the total amount of prizes amounted to \$8,500—money that was actually paid out in the manner advertised.

Money seems to have been around "The Ladder" out front and back stage. Antoinette Perry, who recently withdrew from the lead, sailed for Europe, accompanied by Osgood Perkins and wife, also two nephews. Miss Perry is hostess for her party. She is the widow of Frank Freuauf, former vice-president of the bond house of Henry L. Doherty. Upon the death of her husband several years ago she became a millionairess but returned to the stage.

"Kiss Me" at Lyric

"Kiss Me," operetta starring Desiree Ellinger, is scheduled to follow in Margaret Anglin's revival of "A Woman of Bronze" at the Lyric, New York, July 11.

The production originally credited to J. J. Levinson as producer is now reported having William S. Birns and Raymond Payton also financially interested.

The operetta was originally scheduled for production by Lapane Productions, Inc., of which Birns and Levinson are directors but passed on to Levinson after a misunderstanding between Birns, Payton and a third member of the Lapane organization.

Patricia Collinge Next

Patricia Collinge will supplant Helen Hayes in "What Every Woman Knows" when the piece resumes its tour next season under direction of William A. Brady.

Miss Hayes, who headed the Barrie revival this season both in New York and on tour, was relinquished by Brady to Jed Harris who will star her in "Coquette," scheduled for production in September.

The release was agreed after much mixup between the two producers over Miss Hayes' services.

Julius' Revue—and B. R.

Julius Tannen has completed a revue and is offering it to whom it may concern for a \$25,000 bankroll to be promoted and financed at the usual terms for authorship.

He gives the address of a recently acquired \$75,000 residence in Great Neck as his permanent address.

STOCKS CLOSING

W. R. Wright opened a new stock at the Regent, Kalamazoo, Michigan, June 19. His other company closed at Bay City, Mich., June 25.

Robertson-Smith stock closed at Lancaster, Pa., June 25.

Harry Gazo stock closed at Dixie, Uniontown, Pa., June 25.

Billy Maine stock closes at the Majestic, Bloomington, Ill., July 2.

Gross-Ross stock closed at Meadville, Mich., to reopen at Rockford, Ill., July 4.

Bert Smith is moving his musical stock from the La Salle Gardens to the Orient theatre, Detroit, July 3. Colonial, Detroit, will open with a stock headed by Carl Hackett, July 4.

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 (267th week) (C-901-\$2.75). Business reacted to weather and early last week was a help, with two hot days not so damaging; most of survivors picked up over previous two weeks; run leader last six weeks; around \$7,000.

"Broadway," Broadhurst (41st week) (CD-1,118-\$3.85). Without agency buy for some weeks, but sales from that source and at box office have kept grosses to highly profitable level; last week jumped to over \$16,000.

"Crime," Times Square (19th week) (D-1,057-\$3.85). Holding own and while not big appears able to get by with recent grosses at \$9,000 or slightly more.

"Grand Street Follies," Little (5th week) (R-530-\$3.30). One of several shows dropping Saturday matinees for summer; afternoon trade negligible and scale down to \$2.20 for such performances; over \$9,500, very good.

"Her Cardboard Lover," Empire (15th week) (CD-1,099-\$3.85). Ran ahead considerably and toward week-end \$3,000 better than previous week; gross over \$13,000, considered big at this time.

"Hit the Deck," Belasco (10th week) (M-1,000-\$5.50). Hits capacity for all performances and figures to do so into new season; gross better than \$26,500; solid musical hit.

"Honeymoon Lane," Knickerbocker (41st week) (M-1,412-\$3.85). Excellent last week with gross better \$19,500; given weather break engagement will extend through July, perhaps longer; has established new run record for house.

"Merry-Go-Round," Klaw (5th week) (R-830-\$3.85). Somewhat better last week, but must pick up further to turn corner; last week nearly \$7,000.

"Night in Spain," 44th Street (9th week) (R-1,326-\$5.50). Favored among new musicals and while not capacity, second on list in gross; set for summer or beyond; last week estimated around \$33,000.

"Oh Ernest," Carroll (M-998-\$3.85). Taken off Saturday; salary matters ruffled things back stage early last week; Tuesday night's performance dropped on claim of illness of lead; resumed Wednesday after cast was paid; played seven weeks to poor business.

"One for All," Wallack's (4th week) (C-770-\$3.30). Moved over from Princess Monday; co-operative attraction using cut rates to light trade; house, show and players taking chance.

"Padlocks of 1927," Again postponed; to have opened at Shubert; slated to go on next week; new material going in this week.

"Peggy-Ann," Vanderbilt (27th week) (M-771-\$4.40). One of summer holdovers; musical success with no losing week; due to stick until Labor day; up to \$14,000 last week.

"Queen High," Ambassador (43d

week) (M-1,168-\$4.40). On summer basis with show and house (same management) pooling, musical comedy turning good profit at \$14,000; summer continuance matter of weather.

"Rio Rita," Ziegfeld (22d week) (M-1,750-\$5.50). Continues to lead all on Broadway's legitimate list and can have no contender until "Follies," due Aug. 1; "Rio Rita's" average over \$45,000 weekly.

"Road to Rome," Playhouse (22d week) (D-870-\$3.85). Although agency buy over little difference in business; show assured run through summer; last week \$16,000.

"Saturday's Children," Booth 23rd week) (D-708-\$3.30). Jumped to better than \$10,000 last week; number of other attractions have dropped Saturday matinees, which has that afternoon trade here; some cut rating now.

"Talk About Girls," Waldorf (M-1,142-\$3.85). Taken off Saturday at end of second week; gross dropped to \$7,000.

"The Barker," Biltmore (24th week) (CD-951-\$3.85). Another hold-over with a chance of lasting through heated period; averaging around \$9,000 and more.

"The Circus Princess," Winter Garden (10th week) (O-1,493-\$5.50). Comparatively little musical opposition for summer in favor of operetta, strong enough on own to last into fall period; \$27,000.

"The Constant Wife," Maxine Elliott (31st week) (CD-924-\$3.85). Turning profit but another wave of summer heat might bring about closing; around \$9,000.

"The Desert Song," Casino (31st week) (O-1,447-\$5.50). Operetta holdover ought to last through summer, plans calling for continuance into fall season; last week up, bettering \$17,000.

"The Ladder," Cort (47th week) (D-1,043-\$2.75). Scale lowered when show moved here from Waldorf recently; about same number of people but less money; estimated around \$2,500 and steady loser.

"The Mystery Ship," Bayes (D-630-\$3.30). Sunk Saturday at end of 15 weeks; mysterious run in light of grosses; just moved over from Comedy; maybe \$2,500.

"The Play's the Thing," Henry Miller (35th week) (CD-946-\$3.85). Piled up good record as to run and business; down around \$9,000 of late and on summer basis profitable.

"The Second Man," Guild (8th week) (D-914-\$3.30). Somewhat ahead of previous week when Lindbergh functions hurt shows; clinch through summer; last week figured over \$12,000.

"The Silver Cord," Golden (16th week) (C-900-\$3.30). Not big but satisfactory; last week approximately \$3,000; scheduled to play through summer; survived alternating plan which had "Ned McCobb's Daughter" every other week.

"The Spider," Music Box (15th week) (D-1,000-\$3.85). Picked up rather well last week, running ahead both matinees and night despite heat; around \$17,000; tops non-musicals.

"The Squall," 48th St. (34th week) (D-969-\$3.30). Seems able to get by on modest grosses; average around \$5,000; expenses cut; house and show under same management.

"The Thief," Ritz (11th week) (D-945-\$3.85). Held over an extra

JOLSON CUTS A WEEK

\$24,000 2d Week in Frisco—"Chicago" to \$11,000

San Francisco, June 28.

The important news of the week was the start of the newly christened Lurie theatre from the Wilkes that was, and under the management of Louis R. Lurie, big really man who loves to play around in the show business. Opening attraction was "Chicago," grossing surprisingly well, better than \$11,000. Getting 'em away well, Jack Brehany is Lurie's personal representative.

The surprise of the week was the cut of the four-week engagement of Al Jolson into three and the possibility that Jolson may abandon his Sunday night performance to keep within the eight shows for the Equity contract. A drop of one \$6,000 on the second week to \$24,000.

At the Capitol the business of "One Man's Woman" is jumping slowly but surely and the gain carried it over \$8,200.

Henry Duffy with "The Patsy" at the Alcazar got \$5,500 and "The Ghost Train" at the President ran to \$6,100. Duffy made public his lease of the El Capitan, Hollywood, to open under his management July 14 with "Laff That Off." Richard Marshall, general manager for Duffy, handled the deal with B. Toberman.

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BOSTON'S LONE MUSICAL

Heat Kills "Cherry Blossoms"—"Twinkle" Does \$14,000 at Colonial

Boston, June 28. Two hot days during the past week put a crimp in business. As a result Boston now has but one legitimate attraction for the next two weeks at least.

"Cherry Blossoms" in at the Wilbur for a few weeks quit Saturday. The last week showed under \$12,000.

"Twinkle Twinkle," the other musical, at the Colonial, with Joe Brown featured, found the going a bit better and managed to do around \$14,000. Monday and Tuesday were exceptionally good houses for this season. The two hot nights banged the box office some. Can hold for a while at this rate.

The only new attraction in sight is "Ritzie," musical, due in the Wilbur July 11.

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week; but shuts down Saturday; \$7,000.

"Tommy," Eltinge (25th week) (C-892-\$3.30). Using two for one tickets; pace claimed to have been averaging over \$6,000 lately; with pooling arrangement, quite satisfactory.

Rivivals—Little Theatres

"A Woman of Bronze," with Margaret Anglin, revival, Lyric, got about \$6,000 for second week.

"Lombardi, Ltd.," with Leo Carillo, revival, Cohan; closed Saturday.

"Bare Facts of 1927," intimate revue, opens Wednesday (June 29).

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\$5,000 WEEK KILLS OFF PHILA.

SUMMER STOCK AT WALNUT ST.

'Padlocks' Doing \$17,000 Held Extra Week—'Maryland' and 'Yvette' Do Well and Seem Set for the Summer—'Good News' Scheduled for Aug. 8

Philadelphia, June 28.

The attempt to install a stock or repertory company at the Walnut Street for the summer collapsed in its first week. The first attraction, "Set a Thief"—the melodrama which played a brief engagement at the Empire and Lyceum theatres, couldn't stand up under the summer weather handicap, and the decision to give up the ghost was made early Friday morning. The gross on the week didn't quite reach \$5,000, and with a payroll of nearly \$2,000, this didn't look enough, especially as the show got the benefits of some rather cool nights in its first week.

On the other hand, the Chestnut, taking advantage of the fairly cool weather and excellent business for the second week of "Padlocks," decided to hold this Texas Goman revue in for a third week. This decision was made late Wednesday night and came as the direct result of a very big mid-week matinee.

The management saw a chance to climb out of the financial hole in which the show found itself on arriving here by playing an extra week in Philly, rather than taking a chance on Broadway. The gross last week was claimed at around \$17,000, which looked fine to everybody. The engagement positively ends this Saturday night. Right now the show looks 40 per cent better than on its arrival.

Hold-overs Prosper

The other two remaining legit attractions fared satisfactorily, and are apparently set indefinitely. "My Maryland" collected its usual sell-out Wednesday matinee, and with its \$3.85 top and some cool nights, grossed around \$20,000. This was "Maryland's" twenty-second week at the Lyric.

"Yes, Yes, Yvette" claimed around \$14,000 in its fifth week at the Adelphi, with cast changes apparently not hurting. "Yvette" is figured now as having a good chance for summer continuance, and "Maryland" is set until late in July or early in August, closing briefly to reopen around Labor day on Broadway.

August 8 the Schwab and Mandel musical comedy, "Good News" (formerly "Hold 'Em Helen") comes into the Chestnut.

Estimates of the Week

"My Maryland" (Lyric, 23d week)—Operetta still going strong with Wednesday matinee always a sell-out. Got \$20,000 or a little better last week.

"Padlocks" (Chestnut, 3d week)—Held over for extra week because of real demand. Got \$17,000 or little less last week.

"Yes, Yes, Yvette" (Adelphi, 5th

LOS ANGELES LEADER

'SHANGHAI' AT \$24,500

"Great Necker" Improves to \$12,500—Eternal "Abie," \$8,600

Los Angeles, June 28.

Erlanger's Biltmore again led the legit field by a wide margin with "The Shanghai Gesture."

Estimates For Last Week

Biltmore—"The Shanghai Gesture" (second week), \$24,500, always big money here. This one a bullseye locally.

Belasco—"The Great Necker." Picking up steadily for \$12,500 week.

Playhouse—"Abie's Irish Rose" (opening week). Anne Nichols' miracle play first produced in Los Angeles. Has already done 37 weeks but pace of revival, \$8,600, meaning good profit both ways, indicates plenty more "Abie" trade to be tapped.

Majestic—"All God's Chillun." Surprised by showing a little speed in this house, noted for its flops and low grosses; \$5,400.

Music Box—"Peggy Ann." Lightweight musical since opening. Maybe \$5,000.

Morisco—"The Creaking Chair" (fourth and final week) \$5,200 profitable but house favors frequent changes; \$1.25-scale tells story on gross.

Hollywood Playhouse—"The Little Spitfire." Figured \$6,400.

Orange Grove—"Cabinet of Dr. Caligari" (film). House open but that's about all; \$1,000 at the outside.

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Cruikshank With Buck

Frank Cruikshank, for many years with Shubert shows and theatres, has succeeded F. X. Hope as general manager for the Gene Buck offices and attractions.

week)—This musical comedy has apparently caught on nicely and may stay all summer. Around \$14,000 or little under last week.

The Walnut closed Saturday night. "Set a Thief"—grossed less than \$5,000 in its single week.

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BEN HOLMES

Featured in "Gay Paree"

NOW PLAYING

Four Cohans Theatre, Chicago
Direction Mr. J. J. Shubert



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"Variety's" 3rd Annual INTERNATIONAL NUMBER in mid-summer

is a special edition created by this paper in 1925.

Advertising rates unchanged for that number.

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154 WEST 46th STREET, NEW YORK CITY

THIS SUMMER UNUSUALLY DULL; FEW NEW ONES READY OR IN SIGHT

**Broadway Missing Its Customary Hot Weather
Musicals—Theatres Get Weather Breaks—
Abrupt Closings Expected**

The forecast of a cool summer is in the main holding good through June. It is a break in favor of the theatres, one that might mean much this time, particularly for the hold-overs. The next three weeks will see the annual influx of buyers, also summer visitors. Unless there is a sustained heat wave, the duller part of the summer might be considered as having been passed.

This is an unusual summer season on Broadway. The dullness is partially blamed on the absence of the revues that added to the life of the Rialto in other years. On top of that nobody seems to be paying attention to new shows. Not more than half a dozen are reported being readied for try-out, whereas there are usually a flock in the offing. It is claimed that the shore try-out houses have demanded terms that has pushed the cost of trying out to prohibitive figures.

The first dash of heat early in June chased a bunch of the weaker plays to cover. Last week had two warm days, but business as a whole was improved. Most of the leaders, which have been slipping, benefited from \$1,000 to \$3,000 on the week.

There is a vogue to drop Saturday matinees this summer, principally among the dramas. Instead, the afternoon performances for such attractions are played Wednesday and Thursday. The usual out-of-town rush over the Fourth is anticipated for the end of this week, with last week's gains expected to be countered.

3 Drama Leaders

"The Spider," still leading the non-musicals, moved upward to \$17,000 last week, with "Broadway" close behind at nearly \$16,500; "The Road to Rome" is firmly entrenched with the leaders, and got \$16,000; "Her Cardboard Lover" recently put some allotments in the cut rates, going to \$13,000 last week; "The Second Man" bettered \$12,000; "Saturday's Children" picked up smartly, beating \$10,000 again, that pace being very good in a house of moderate capacity; "The Play's the Thing" holds to \$9,000, with "The Constant Wife," "Crime and the Barker" approximating the same mark; "Silver Cord," \$8,000; "Tommy," over \$6,000; "Able," \$6,500; "The Squall," \$5,000.

"Hit the Deck," \$26,000
"Rio Rita," a out in front again, jumped to \$46,000; "A Night in Spain" went to \$33,000; "Circus Princess," \$27,000; "Hit the Deck" solid hit at over \$26,000; "Honeymoon Lane" went over \$19,000; "Desert Song," \$17,000; "Peggy Ann" and "Queen High," \$14,000; "Grand Street Follies," \$10,000; "Merry Go Round," \$7,000.
Four shows suddenly stopped Saturday, and abrupt closings are

apt to mark any Saturday these weeks. "Talk About Girls" left the Waldorf dark; "Oh Ernest" shut the Carroll; "Lombard, Ltd.," exited from the Cohan, and "The Mystery Ship" vacated for camphor at the Bayes. "Padlocks," again postponed, is again listed for the Shubert next week, at which time "Madame X" is slated for the Carroll. "One for All," instead of closing at the Princess, moved over to Waldorf's. "The Thief," held over another week, will close at the Ritz Saturday.

Just Three Buys

The ticket investigation and plans for a central office have made the brokers wary of assuming any more summer buys than they must. There are only three—"Rio Rita," "Hit the Deck" and "The Spider," the latter's agency deal expiring Saturday.

17 in Cut Rates

The number of shows in cut rates is also declining. There were 17 early this week, or over half of the current list. More than 20 shows will probably be placed in the bargain agency by Friday. The cut rate list: "Tommy" (Eltinge); "Able's Irish Rose" (Republic); "Silver Cord" (Golden); "Saturday's Children" (Booth); "Constant Wife" (Elliott); "Her Cardboard Lover" (Empire); "Play's the Thing" (Miller); "Merry Go Round" (Klaw); "Honeymoon Lane" (Knickerbocker); "Crime" (Times Square); "Peggy Ann" (Vanderbilt); "Queen High" (Ambassador); "Thief" (Ritz); "Squall" (48th Street); "Barker" (Biltmore); "One for All" (Wallack's); "Woman in Bronze" (Lyric).

Summertime Not So Good for Mil. Stock

Milwaukee, Wis., June 28.

Even Charlotte Walker as guest star of the McCoy players offering "The Green Hat" at the Davidson could do only \$11,000. The house is having difficulty finding guest stars and present plans are to hold Edith Tallaferro over for two weeks.

At the Miller the McCall Bridge players got about \$7,000 on "Little Jessie James," even though it was Jubilee week. The gross about covered the overhead.

Coming back after pictures for a week following the burlesque season, the Gayety tried "Shufflin' Sam," all-colored, to indefinite returns. Attraction not for Milwaukee. Lucky to get \$4,000.
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52nd Street for Rent

The former 52nd Street theatre, remodeled as a ballroom under the name of the New Palm Garden, will operate on a rental basis.

Shows in Rehearsal

"A la Carte" (Rosalie Stewart).
"Burlesque" (L. Weber & A. Hopkins).
"My Maryland" No. 2 (Shuberts).
"The Conflict" (Sam H. Harris).
"Madame X" (Murray Phillips).
"Cyclops" (George M. Cohan).
"Hold 'Em Helen" (Schwab & Mandel).

4 SHOWS OUT

Four more shows are off Broadway's list, all having abruptly shut down last Saturday.

"Talk About Girls" presented by Oshrin and Grisman at the Waldorf off after two weeks. Opened to about \$10,000 but dropped to \$7,000.

TALK ABOUT GIRLS

Opened June 14. Mantle (News) rated it "a pleasant musical comedy." Coleman (Mirror) predicted "not going to provoke any tremendous forensic gatherings—but may keep the folks talking for a few weeks."

Variety said: "Holds enough entertainment to rate a chance, but its \$4.40 seems very steep."

"Oh Ernest" independently presented closed at the Earl Carroll Saturday, playing seven weeks in all. Business bad throughout, grosses being around \$4,000 weekly.

OH, ERNEST

Opened May 9. Coleman (Mirror) reported "very poor." Osborn (Eve. World) alone in thinking it "clever." Variety (Lait) said: "Not New York stuff."

"The Mystery Ship" presented by Gustav Bloom off at the Bayes Saturday. It played 15 weeks to light trade, averaging around \$4,000 and less lately, but was cheap to operate.

THE MYSTERY SHIP

Opened March 14. Not liked by the critical fraternity. Woolcott (World) called it "feeble didoes." Coleman (Mirror) termed it "hare-brained and poorly motivated."

Variety (Lait) said: "May ride the tides until warm weather, though it will never get any important grosses."

Revival of "Lombard, Ltd." off at the Cohan Saturday after a bit over two weeks. Trade very bad, gross last week hardly over \$2,000.

LeMaire's Cast

A new edition of Rufus LeMaire's "Affairs" is due in Chicago Aug. 11, first opening in Detroit. LeMaire has secured a new backer, one Mr. Harris, said to be wealthy and retired although but 32 years of age. Ballard MacDonald and Billy Rose are writing the lyrics, the score being by Dave Stamper and Jesse Greer. The book is being done by Paul Gerard Smith and MacDonald. The cast line-up includes Bee Palmer, Harry J. Conley, Newell and Most and Kellar Sisters and Lynch. There will be a ballet of 12 staged by Leo Statz.

MISS YURKA REMAINS

Blanche Yurka is not withdrawing from "The Squall" as reported but will continue for the remainder of its run here and will also remain under the management of Jones & Green for next season.

"AFRICANA" AT 63d ST.

Ethel Waters will be starred in a new colored musical, "Africana," which her husband, Earl Dancer, will stage and produce. The attraction comes into the 63d Street July 11.

ENGAGEMENTS

Carol McComas for title role of Murray Phillips' summer revival of "Madame X" due in the Carroll.

Where open-air theatres and air-dromes dotted the East Side in other years the fact remains that the only roof garden in that section has just been opened for the summer. It is the Apollo Roof, atop the Apollo theatre, 126 Clinton street, between Delancey and Broome streets.

6 LOOP SURVIVORS HANGING ON; WAITING ADVENT OF 'SCANDALS'

**"Listen, Dearie" With Double Soft Shoe Step—
Sophie Tucker and Chic Sale Drawing \$28,000
for "Gay Paree"—"Barker" Strong at \$12,500**

Chicago, June 28.

Withdrawal of "Listen, Dearie," after three vain weeks cut the Loop's legit list to an even half dozen. The musical went out as quietly as it came in, both movements being the extreme in soft-shoe exits.

Of the six survivors, two are just about hanging on, one is getting real coin, while profits on the others range from mediocre to fair. "Gay Paree," Sophie Tucker's picnic, continues as the town leader and will likely remain as such until the arrival of "Scandals."

George White's extravaganza, which everyone in Chicago seems anxiously awaiting, will hit "Paree" pretty hard. Omitting Miss Tucker, the latter is stung with real entertainment and is getting the trade only because of the star. Also, Chic Sale is reported dissatisfied. His absence from an evening performance last week was announced as due to illness, but the wise-heimers claim they know better. With Chic out, the anemic show would be that much less of a buy.

White and Specs

All interested parties have been informed that White will hit town ahead of his show to personally conduct ticket distribution. It has been broadcast that all brokers will be "taken care of" and that no exception will be made. A \$4.40-\$5.50 scale has already been set and the opening date is up in lights at the dark Erlanger.

"The Barker" easily topped the non-musicals, as has been its consistent practice, while a musical, Mitzl, bettered. "The Barker's" gross, though it can't show the comparative profit. "Tenth Avenue," Adelphi, and "Different Women," Woods, would have tough riding without the aid of cut rates.

Estimated for Last Week
"Gay Paree" (Four Cohans, 6th week). All Sophie Tucker; drawing

on that and girly angle; \$28,000, with majority of transients to it self.

"The Wild Westcotts" (Cort, 5th week). About \$8,000, denoting fair sticking possibilities; light piece, theatrically and financially, and showing profit at low gross.

"Madcap" (Mitzl) (Olympic, 5th week). Surprisingly holding up; Mitzl following, reason; second best at \$16,000.

"Tenth Avenue" (Adelphi, 8th week). Cut rates and accepted salary cut all helpful; just easing in at \$8,500; sponsors seemingly satisfied at that take and may hold in until compitish gets hot.

"Different Women" (Woods, 6th week). Up and down grosses right along, varkated by the number of Frank Keenan devotees around; last week moderate at \$9,700, slight rise but still not real money.

"The Barker" (Blackstone, 10th week). Most consistent show in city; out of the way spot no drawback; no class pull, all types buying; \$12,500 last week, good.

"Listen, Dearie" (Garrick, 3d week). Musical never had chance; everything against it, including weather and conditions; why ever brought in is mystery; specs tipped off on road break-in and laid off; strictly b. o. sale in all three weeks; final week's gross reported at \$9,000, but probably lower.
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Kraus' Pop Circuit

Dave Kraus, former burlesque producer and theatre owner, who recently withdrew from the Mutual Wheel, is preparing for a popular-priced dramatic circuit.

Wintz Buys "Follies"

George Wintz has bought the last edition of Ziegfeld's "Follies" for the road.

PLAYERS IN LEGITIMATE DIRECTORY

EDWARD ALLAN

in
"HIT THE DECK"
BELASCO, NEW YORK

HELYN EBY-ROCK

"HONEYMOON LANE"
KNICKERBOCKER, NEW YORK

BETH BERI

Direction
JENNIE WAGNER
142 West 44th St., New York
Phone Bryant 3098

LEON ERROL

LESTER W. COLE

LEADING MAN
with
"PEGGY-ANN"
VANDERBILT, NEW YORK

LEW HEARN

STELLA MAYHEW

Featured Comedienne
in
"HIT THE DECK"
BELASCO, NEW YORK

BEE STARR

Featured with
"THE CIRCUS PRINCESS"
WINTER GARDEN, NEW YORK

MARIE SAXON

VARIETY, New York

JACK THOMPSON

in
"PEGGY-ANN"
VANDERBILT, NEW YORK

GEORGE SWEET

Dancing Juvenile — Expert Actor
REP. LOUIS SHURR

NANCY WELFORD

LEADING LADY
in
"TWINKLE TWINKLE"
COLONIAL, BOSTON

NED WAYBURN

Presents
JOHN BYAM
in "THE PROMENADERS"
Headlining Keith-Albee Vaudeville

NEW YORK THEATRES

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6th Ave. & 54th St.
Mats. Thurs. & Sat.

AMERICA'S PERFECT THEATRE RIO RITA

Knickerbocker B'y at 38 St. Eves. 8:30
Mats. Wed. & Sat. 3:30
An Indisputable Success!
A. L. ERLANGER presents
Eddie Dowling In the New
Musical Comedy
Honeymoon Lane

VANDERBILT Thea., W. 52d St. Eves. 8:30
Mats. Wed. and Sat. 3:30
Helen Ford
in the Utterly Different Musical Comedy
PEGGY-ANN
With LULU McCONNELL

ELTINGE West 42d St. Eves. 8:30
Mats. Wed. and Sat.
"BY ALL MEANS GO TO SEE
TOMMY" A DELIGHTFUL
COMEDY
—Hammond
Herald Tribune

Theatre Guild Acting Company in—

THE SECOND MAN

GUILD Thea., W. 52d St. Eves. 8:30
Mats. Thurs. and Sat., 3:30

THE SILVER CORD

John Golden Th., 68th St. E. of B'ys Circle
Mats. Thurs. & Sat. 3:078

JANE COWL

in
"The Road to Rome"
PLAYHOUSE 49th St. E. of B'ys Circle
Mats. Wed. & Sat. 3:30

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INSIDE STUFF

LEGIT

Francis X. Hope, former general manager for Gene Buck, and also a citizen of Great Neck, L. I., was called to the fore house—quite an institution down that way—and presented with a loving cup, also a gold fireman's badge. The presentation was in recognition for his efforts to further the cause. Recently, Hope staged a benefit performance at the Playhouse there and collected a neat sum, gross and net.

Friends say that Frank has fostered friendship around the fire house for either one or two objects—that the apparatus be hustled should his house catch fire, or else stall so the place can burn down.

Summer stocks in several places are doing a land-office business. The Lyceum, Rochester, which works the guest star policy, did nearly \$12,000 on the week with Helen Menken in "Rain," while the Edwin Knopf company, playing the Auditorium, Baltimore, is said to have approached the same figure at \$1 top for "What Every Woman Knows." The Rochester company charges \$1.50 top.

Most unique of all the summer stocks, however, is that operated by Howard Lindsay at Skowhegan, Me. He runs it in conjunction with the owner of a hotel there. All players, no matter what their status, are paid \$30 weekly and for this they get a vacation in the Maine woods, and the hotel man who runs the theatre with Lindsay gives them a special rate of \$15 a week. Thus they clear \$15 weekly on vacation. One

reason, however, for the number of well known players who go up there is the lure put out in the way of parts in new plays, many of which are tried out by Lindsay. The producers come up to see these plays and the actors always figure on the possibility of landing a job for the season. The Lakewood Players made the first stage presentation Monday of "A Free Soul," a dramatization of Adela Rogers St. John's novel by Millard Mack.

"The Squall," one of the winter's successes, was tried out there last summer, Blanche Yurka playing the part there and in New York.

With the opening of six stores on the 50th street and 7th avenue fronts of the Winter Garden it is probable the Shuberts will have to remove the fire escapes on 7th avenue which have been a subject of controversy with the fire department for years. The opening of the Roxy across the street from the stage door of the Winter Garden has enhanced the realty values considerably with the six new stores now being installed in space formerly occupied by scene packs and chorus dressing rooms expected to yield the Shuberts about \$70,000 yearly in rentals.

A cooling plant is being installed back stage to counteract the ventilation shut-off caused by the building changes.

The Manhattan Theatre Camp at Peterborough, N. H., is appealing to many of the Little Theatre group, and taking on the spirit of a national conclave or center of that movement. Training in acting, playwriting and staging is a daily curriculum. Walter Pritchard Eaton conducts a class in history of the theatre. Prof. Kenyon Nicholson teaches authorship and there are courses in lighting, designing and even press-agenting. The camp was formerly Ruth St. Denis's al fresco dancing school. Walter Hartwig is in general charge.

PLAYS ON BROADWAY

BOTTOMLAND

Clarence Williams presents an all-colored musical comedy, book, lyrics and music by himself; numbers staged by Aaron Gates; settings by Beaumont Studio; at the Princess, June 27, \$3.30 top.

May Mandy Lee.....	Eva Taylor
At the Piano.....	Clarence Williams
Mammy Lee.....	Nora Martin
Pappy Lee.....	James A. Lillard
Jimmy.....	Louis Cole
Tough Tillie.....	Katharine Henderson
Joshua.....	Slim Henderson
Dumb Waiter.....	John Mason
Henry Henpeck.....	Charles Doyle
Shiftless Sam.....	Nuggie Johnson
Skinny Piano.....	Raymond Campbell
Rastus.....	Edward Farrow
Sally.....	Oliver Dix
Mammy Chloe.....	Willie Porter
Kid Black.....	Emmanuel Weston
Policeman.....	Edwin Tonde
Specialty.....	Crack and Shadney

Clarence Williams uncorked a two-gill container of two-and-one-half per cent, near-gin in this one. It comes nowhere near measuring up to the colored shows that are remembered, and doesn't come anywhere close to some produced at and for the Lafayette.

It's an all-Williams affair, with that well known performer and composer playing in it, presenting it, author of the book and lyrics and tunes, the orchestral work done by the Clarence Williams jazz band, and Williams as general manager of the enterprise—all this programed, and likely that he staged it as well. This is a considerable bit for one man, of any color, in the region called "Broadway." George M. Cohan has done it—no one else with any success in all musical show history.

New York would take a colored show if it had the color, if it didn't black up and act white. It went far out of its orbit to see "Shuffle Along" and it patronized black-and-tan cabarets and shows as long as they had the individual tang of the race. "Bottomland" strives to vie with the shows in general, and it gets away from itself and never approaches the others.

In the second act was programed "a Harlem cabaret." This read as if worth waiting for. It turned out a gaudy thing with blue silk drapes, a shiny house grand piano, everything decorous and all the "visitors" in tuxes and gowns. The numbers ran mostly to sentimental ballads. One Hawaiian number almost got into the swing of the expected. Every dreary song was given encores to the point of exasperation, but this was shut off with one return. That one, worked up, would be worth the rest of the show cut down.

There are eight girls, one fairly good looking and one cute. At this time of the year, for a downtown show, a producer could get his pick of a thousand handsome high-browns. But no one thought of it. The principals are of the usual grade without any outstanding personalities, all trying to act "le-er-it" and at times pitiful while doing it. One dramatic bit by a girl, leading to the second-act finale, was laughed at. The melodrama plot was of the "Is Your Daughter Safe?" vintage.

The show hasn't a living chance to get over. It can run at very little gross, but won't get it. If it stays two weeks it will play to nothing at all. Its salvage will be one pretty good melody, "Bottomland." *Lait.*

LITERATI

(Continued from page 24)

bank for Lindy before he hopped to Paris, the initial payment on his exclusive stories for the paper. To date via the syndication route the famous boy has received \$75,000. Richard G. Blythe, personal representative for the Colonel, is in the employ of an aircraft company. He formerly press agented shows in New York.

Sax Rohmer, one of the few authors who employs a personal press agent, is in Berlin for the summer. The English writer of thrillers will come to New York in the fall, to stay for the season.

Richard S. Aldrich, last season press-agenting the American Laboratory theatre, has been named dramatic critic for *Entre-Nous*, the ultra society monthly recently issued as a supplement to Harper's Bazaar.

Westbrook Pegler is recovering from an operation for appendicitis at a hospital in New Rochelle, N. Y. Pegler lives in Larchmont. His condition is regarded as favorable.

Arthur Henderson, recently named editor of "McClure's," has handed in his resignation. Arthur Sullivan Hoffman, of "Adventure," may succeed him.

Edwin Blaird will edit the new fiction magazine, unnamed as yet, to be gotten out by the publishers of "College Humor."

Walter Plimmer, Jr., in last season's "Hometowns," at the Hudson, has written a novel, "Hamlet, Jr."

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June 20/27.

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ENGLISH VAUDE 'NAMES' WANT BALLADS FIRST

Irwin Dash's Letter Says 'Paying Proposition Like We Had It in the States'

An American song plugger's reaction to the British music business is newly set forth in a letter from Irwin Dash to Variety. Dash is a crack American song exploiter who was specially imported by Campbell, Connelly and Co., of London, to inject American pep into their music business.

Dash writes: "What a difference. In the States, acts like Belle Baker, Sophie Tucker, Van and Schenck, et al. will not sing a ballad until it is in the air, because, as everyone knows, new ballads flop.

"But here it is just the reverse. All the headlines want the honor of being the first to sing a song. And don't you think the people will stop saying 'that is Talbot O'Farrell's song' or Florence Smithson's song, no matter how many others are singing it.

"The worst evil is the paying proposition, just like we had it in the States years ago. Every little orchestra leader has his palm out, not to mention the 'names' and other attractions.

"The big thing here is radio. The Government controls and runs it. That right now is the best plug angle.

"The music business here is very good."

Dash was star act man for Irving Berlin, Inc., and other American publishers until propositioned for England.

Wife Saves Carol Smith; Wrote Letter to Judge

Carol Smith, 32, song plugger, of 268 West 43rd street, got a suspended sentence in Special Session after pleading guilty to having heroin in his possession.

He was saved from a prison sentence only through the efforts of his wife who is serving a six month sentence in the Workhouse for the same offense.

"About my husband's case," she wrote the Justices. "First of all it was my stuff that was found in an old suit of his. I put it there but the police would not believe me so they arrested him too. He is not a drug addict and never was. Also he never got it for me or supplied me with it because I would never let him do that for fear he would get into trouble on my account.

"I am willing to do double my time to get him out of trouble. If you can help him it will make a different woman of me."

Vodery Back for Week

Will Vodery made a flying trip across the Atlantic, arriving last Friday on the "Aquitania" and departing June 28 aboard the "Berongaria." Vodery on his return will direct a new show for Charles B. Cochran and will also help conduct "Black Birds" on a tour across the Continent.

Vodery has bought in on the "Black Birds" with Lew Leslie.

Florence Mills is not returning to the States, as planned. Instead she will in July take a vacation on that side of the pond, her place by the show being filled meanwhile by an English colored girl, Mabelle Mercer.

Among the principals will be Cora Green and Hamtree Harrington.

Under Scale Complaints; 7 Pieces for \$360 Week

The usual summer complaints about under-union scale prices for cafe and restaurant engagements for orchestras are being aired. Edward Canavan, chairman of Local 802, states he will diligently go after all such places whenever the circumstances are called to his attention.

When queried about protecting the complaining leader, Canavan stated he would not divulge any leader's identity or otherwise embarrass him with managers for future reference.

Canavan's opinion is that many out-of-town bands come to New York in anticipation of fancy salaries and after some lay-off they are compelled to accept almost anything. The union does its best to collect bad claims for salaries, and takes into consideration the circumstances. For this reason musicians working under scale are not fined or otherwise penalized.

There is one Times Square restaurant which has a seven-piece band at \$360 weekly for the combination. An Atlantic City Boardwalk cafe offered a septet \$500 a week, without fares. The shore places are particular offenders, recognizing that the band boys have the advantage of a combination vacation and engagement.

Autoist Drunk, Charge

Washington, June 28.

Fred H. Dawson, a banjo player, was arrested here charged with driving while intoxicated following a collision with a barricade on Georgia avenue. His wife was thrown from the car and severely injured.

Mrs. Dawson was treated for possible fractures of several ribs. Prior to her marriage to the musician she was Margaret Ruth Triggs, newspaper writer.

BUSSE GETS DIVORCE

Freed From Fog Marriage by Referee

Hon. M. Warley Platzek, now an official referee, having reported in favor of Henry Busse in his divorce suit, it is now a matter of formality when the trumpet player and assistant conductor of Paul Whiteman's orchestra gets his interlocutory decree of divorce from Mrs. Eleanor Lyman-Busse. The latter was caught at the Hotel Belvidere, on West 48th street, New York, with William Lyons, said to be a bookmaker, with her.

The Busses consummated a whirlwind all-night courtship to intensive internal irrigation accompaniment at the Hotsy-Totsy Club, and were married, while still in a fog and as a result of a dare, by a J. P. Jacob Stiefel acted for Busse.

Frank Tours' Break

Frank Tours sails July 1 from London on the "Mauretania," to be gone two months, in order to take charge of the musical direction of the new Ziegfeld "Follies." Tours has been in London in charge of the music at the Plaza, London picture house.

The American musical director's luck as a father has also been a matter of comment to the Americans who know Tours. He became the father of two boys during the Tours family's British sojourn, and the best America could do for them in the past has been two daughters.

As soon as the "Follies" gets under way Tours will return to the Plaza, London.

Stone Age Music

Washington, June 28. Containing descriptions of musical instruments from the stone age of the primitive savage to the most modern of musical instruments a hand book on the collection of the Smithsonian Institution has just been compiled.

Published as handbook No. 136 copies may be secured from the institution here.

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INSIDE STUFF ON MUSIC

Vincent Lopez needed an orchestration of "Ain't She Sweet?" in Scranton, Pa., on his tour and had to pay the local music dealer 50 cents for the printed orchestration. Just how funny that strikes the music boys may be gleaned from the flock of gratis music Lopez is sent at all points, with entreaties for his assistance in plugging. None of the three Broadway spots offered Lopez and his business manager, Gene Geiger, for the new Casa Lopez, is just the thing because of limited capacity. The Plantation, Montmartre and the Moulin Rouge, the latter the largest, are all interested in being metamorphosed into the new Casa.

Tracing "Russian Lullaby"

A noted scholar of Hebraic folk-lore and folk-song of all ages points out that Irving Berlin's "Russian Lullaby" is a paraphrase of a Jewish chant, over 300 years old. It is, furthermore, not Russian, but of Spanish origin, having been sung during the horrors of the Inquisition and oppression of the Jews in that country. Moreover, the original Yiddish lyrics show an amazing prophetic vision, in that the mother lulls her child to sleep by the promise that a big iron horse and a big iron wagon will come and ride them to a new and wonderful land where Jews will be safe and happy. This was long before a railroad had been thought of and before America was an immigration point for Jews.

Organists in Divorce

Denver, June 28.

Frances Agnew Townsend, has filed a suppressed suit for divorce against Virgil C. Townsend in the district court. Both parties are organists in local picture houses.

They have been married for seven years. The wife asks custody of the four-year-old child. Charge is cruelty.

"St. Louis Blues" Suit

Bibo, Bloeden & Lang, Inc., music publishers, has retained Julian T. Abeles in a claim against Handy Bros. Music Co., colored publishers, involving the famous Handy composition, "St. Louis Blues."

B-B-L alleges an exclusive sales agency contract for the life of the song, charging that Handys violated it by turning the song over to a third party agent.

CABARET BILLS NEW YORK

Casillan Gardens Al Shayne Ben Jackson Mary Vaughn Anna May Hattie Tracy Marla White Joe Cardullo Bd	Club Eldo Holland & Barry Meyer Davis Orch Connie's Inn Leonard Harper R Allie Ross Rd Everglades Bunny Weldon Rev Jack Irving Mignon Laird Jack Edwards Mary Gleason Madelyn White Mac Wynn Veloz & Yolanda Billy Lustig Or Frivolity Parlatan Nights R Ben Selvin Bd Hofbräu Floor Show Julie Wintz Bd Hotel Ambassador Larry Stry Orch Hotel Nassau Harry Stoddard Bd	Katzenbocker Grill Mike Landau Bd Floor Show Mirador Head & Hugo Meyer Davis Bd McAlpin Hotel Ernie Golden Orch Montmartre Mitty & Tillie Emil Coleman Bd Palais D'Or Rolfe's Revue B A Rolfe Bd Pelham Heath Inn Arthur Gordon Rose-Taylor Bd Pennsylvania Hotel Roger Wolfe Kahn Salon Royal Tommy Lyman	Silver Slipper Prince Jovendak George Thora Dan Healy Beryl Halley Jack White Ruby Keeler Eddie Edwards Bd Small's Paradise Brown & Tan Rev Johnson's Bd Strand Roof Godfrey Rev Frank Libuse Dave Mullen Buddy Kennedy Ole Olsen Bd Texas Gulch 24th St. Club Teddy King Bd N T G Rev Twin Oaks Eddie Meyers Bd Waldorf-Astoria Harold Leonard Or Woodmont Inn Floor Show Mike Spiciale Bd
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CHICAGO

Alamo H & L Swan Le Peyres Lowell Gordon Lester & Clarke Henri Gendron Bd Cafe Bagdad Margaret White Kerenoff & Marek 8 Deoloucas Ralph Bart Palmer & Dove Phillips Rae McGune Sis Ernie Young Rev Walter Ford Bd Chez Pierre Pierret Nuyten Rv Earl Hoffman's Or Davis Hotel Mile Chico Gypsy Lenora Freddie Bernard Lischeron & H Al Handler Bd Deauville Effie Burton	El Adams Leone Taylor Virginia Jones Louis Salamine Or Frolics Jack Waldron Julia Gevity Madison McKenzie Evelyn Hoffman Williams Sis Albie Boulden Ralph Williams Bd Granada Myrtle Gordon Grace & Duncan Grace Chester Coster & Rich Joan Andrews Paul Dunsmore Bd Hollywood Barn Patricia Salmon Ann & Jean Mary Colburn Duncan & Tracy Stewart & Allen M Brunnies Bd Jeffery Tavern Del Estes Helen Savage Evelyn Hoffman Betty Bane	Mary Williams Delores Sherman Hugh Swift Bd Lighthouse Joe Lewis Doree Leslie Jimmy Ray Helen Gordon Perloo Sia Manuel & Vido Sol Wagner Bd Parody Club George De Costa Margo Ryan Al Gault Harry Harris Jules Novit Bd Rendezvous Eddie Clifford Edith Murray Shirley Mallette Beth Berlea Olevene Johnson Caroline La Rue Seattle Kings Bd Rainbow Gardens Barlo Evans	Ernestine Caru Kardla J & M Jennings Savoy Francis Aliso Carroll & Gorman Fred Walde Bd Terrace Garden Lilne 3 Olive O'Neill Gus Edwards' Bd Valentino Dolores Sherman Salerno Bros Margaret Williams Clay Orch Vanity Fair Buddy Fisher Viorra Hawaiians Mirth Mack Louise Ploner Frank Sherman Jean Geddes Vanity Fair Bd Venetian Room (Southmore Hotel) Art Cassell Bd
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ATLANTIC CITY

Beaux Arts Harry Rose Earl Lindsay Rev Chic Barrymore Dorothy Deeder Margo Dyfdest Dorothy Vanost Mar & Marquette	Embassy Benny Davis Mrs B Davis Ruby Keeler Rene Valerie Mary Lucas A Franklin Orch Silver Slipper Cl Jackson & D	Palais Royal Peaches Browning K Kaufmans F Renaud Club Francis Renaud Follies Bergere Evelyn Nesbit Eddie Davis Orch	Martin's Al Wohlman Ritz A Friedland Rev Margo Green Al Jockers Orch Belle Davey
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WASHINGTON

Jardin Lido Dick Leibert Lido Orch Le Paradis Himber Ent	Jack Golden Meyer Davis Orch Mayflower Sidneys Orch Mirador M Harmon Orch	Powhattan Roof J Slaughter's Bd Spanish Village J O'Donnell Orch Toll House Tavern Robert Stickney	I Boernstein Or Villa Roma Moe Baer Orch Wardman Park I Boernstein Orch
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NIGHT CLUB REVIEWS

HUNTER ISLAND INN (PELHAM)

New York, June 24.
Hunter Island Inn, on the Pelham Road, Bronx, seems to be getting a bit of its former trade back, or at least a grade of patrons near-equaling the kind this roadhouse once held when it was the foremost road resort in popularity and attendance within the metropolitan area. For several seasons it has been slipping, some of the cause due to live competitors in flash places and near by.

Arthur MacLean has had the Hunter Island for years, under a lease from the City of New York, in the most desirable spot on any road out of Manhattan. It's on a knoll at a point overlooking Long Island Sound as the Pelham road curves into Pelham. It's ideal for a roadhouse, and Hunter Island is open the year round.

With MacLean away for some time on other business, Sam Stemp is again managing the inn. He has put in a colored revue for the three nights of the week end, weekly, of late, using the "Running Wild Revue," booked in by Fenner, who also heads the colored orchestra at this place, the only colored orchestra in

any regular roadhouse around we'll York.

The combination of a colored revue of seven people and an orchestra of five should combine to attract business in a strictly all-white place. The week-end business here, as usual now on the road, is heavy on the week end only, with a Saturday night turnaway. Fenner's orchestra does nicely enough with dance music and it can go hot as the hottest, but limited to five is a handicap in a place of a large dance floor space. It isn't Fenner's fault; it's the house. The leader would give 50 pieces if the house would pay for them. With seven or eight in the band, Hunter Island might draw the young people nightly.

The "Running Wild" show is good enough for the money. It holds a couple of good bits and one girl, unidentified, who sang "Running Water" that should go in a colored show. A team here, Jennings and Reed, also would make it easy in a colored musical production. The mixed couple have some ideas but have been limited by opportunities. Both are banjo players, and a jazzy girl banjo player is a rarity anywhere nowadays. The girl has a bazoo or sax attachment to the banjo, playing both simultaneously, with the couple dancing meanwhile. It's somewhat intricate in description but has the makings, and certain enough as it.

The single girl probably now listed as a specialty chorister has a peculiarly attractive voice that grows on one, and her own style of delivering a jazz or hot ditty. At least, and the very best that may be said for any colored girl single, she is copying no one. A low-voiced ballad singer earlier not so bad, either. Her error is in not throwing her voice into a crooning strata and going after every style of song in that way. That crooning stuff appears to get away with murder in these days.

Other girls—there are six with the one man—fill in with dance specialties of the usual, with the little troupe well costumed and probably worth more money than Hunter Island is paying, whether for three days or a week. The inn should try the company for a full week to see

what they can do, and give the revue as well as the band some advertising in the Bronx dailies.

Hunter Island probably holds more pleasant memories for the old-time regulars of New York than all of the other roadhouses combined. Each as he drifted away regretted it, but drifted, nevertheless, into the night clubs of downtown, probably. It's easy to weary of a nite club, but once becoming attached to a roadhouse one seldom tires. Maybe it's the ride there and back or maybe it's the roadhouse or maybe the management.

the result they stay late, making the road house take on a nite club atmosphere. This may be partially explained by the strong Long Beach following which Shayne has. The rest of the Castilian show includes Bee Jackson, Mary Vaughn, prima; Anna May and Hattie Tracy. Abel.

Park Central Hotel (NEW YORK)

New York, June 25.
The newest Times Square hotel opened formally Saturday night with appropriate festivities, introducing an elaborate roof garden. It is the highest hotel roof in the metropolitan sector, perched on the 25th floor of the new hostelry, which is being made much of for summer trade by the hotel management.

The roof garden, a spacious affair, ornate and elaborate, becomes the last word in hotel construction. Its reach into the clouds insures the desired relief from any sweltering midtown sidewalks, and the Park Central's general accessibility (7th avenue and 56th street) gives it a general break on location.

Betty Smith has booked in a pleasing class entertainment, quite nite clubby and elite. Lloyd Garrett and Ruth Williams, late leads of "The Student Prince," are a fetching pair of vocalists. Garrett, after being introduced by Cass Hagan, the orchestra leader, takes charge of the floor as master of ceremonies.

The dance team feature is Lisbeth (Higgins) and (Cesar) Romero, coming from the Sevilla-Biltmore, Havana. Miss Higgins, who uses Lisbeth as a professional cognomen, is a Brooklyn (N. Y.) society girl, daughter of a prominent ink manufacturer, and also active in Junior League matters. Romero looks not unlike the late Valentino, the couple making a striking appearance which, fortified by their exhibiting dancing ability, should carry them far. Class dance teams right now are a rarity around New York, what with most of them in Europe, and this couple should interest production managers as a result.

Cass Hagan's Columbia recording orchestra has the distinction of opening its second hotel within a year, the band shifting over from the Manger hotel, further down 7th avenue, which they also inaugurated. The Hagan orchestra (12) knows its stuff in dishing out rhythmic dance fare, and is more than averagely satisfying.

Abel.

A. C. Openings

The Atlantic City cafe season gets under way this week-end. Tomorrow (Thursday) Earl Lindsay opens a revue at Joe Moss' Beaux Arts, with Harry Rose starred.

Following night, July 1, Clayton, Jackson and Durante open at the Silver Slipper, also operated by Moss. Saturday night, Peaches Browning reopens at the Palais Royal, still another Moss "spot," with the Six Ada Kaufman girls from "Lucky" as another attraction.

Three L. I. Openings

Thursday night was a triple opening down Merrick road, on Long Island, Al Shayne staging the nth "opening of the season" at his Castilian Gardens at Valley Stream, L. I., while Van and Schenck created a big furore at John and Cristof's Pavillon Royal, on the same road and in the same township.

The team drew 'em generously, although the sudden thunderstorm told on everybody up and down the road. The greatest sufferer was the Hotel Nassau at Long Beach, which staged its formal opening for Harry Stoddard and orchestra. The Nassau, owned by Theodore Schwartzman, president of the Long Beach Chamber of Commerce, is being managed and directed by Harry H. Gerard this season, succeeding Louis H. Saltzman. Many cancellations were chalked up for the Nassau because of the weather break.

The Castilian drew its own following. The occasion for this week's "opening" was the induction of Joe Candullo and his orchestra and Bernice Speer as new entertainers. The booking of Candullo and Speer means a buy for Jack Goldman, since he pays two salaries but gets four acts, considering that Big Tess Gardella (Aunt Jemima) comes down nightly to contribute gratis, and Bert Wheeler from "Rio Rita" struts his \$5 b. o. material gratis.

Ziegfeld doesn't object to Wheeler frolicking after hours as long as he is not advertised. Wheeler is there because of Miss Speer. It parallels the draw George Olsen had when at the Club Chantee bringing along the "Sunny" stars almost nightly. Marilyn Miller thus became an unofficial attraction and Miss Miller in turn brought along Ben Lyon.

Van and Schenck and a Meyer Davis orchestra (Richard Gasparre conducting) are the prime attractions at Pavillon. The team is booked in for eight weeks with an option of two more at \$2,500 a week. N. T. G. has some of his "kids" down, they being featured along with other specialists for the Sunday night frolics.

At the Nassau the Veranda del Mar as the grill room is labeled, is a cool and inviting spot. It should get a great play for the summer season. Harry Stoddard is back again actively with a reorganized orchestra of 12 men, including a corking singing trio in Al Glaser, pianist; Johnny Amendt, banjo, and Larry Murphy, bass. They wheel a portable upright and work at the tables in intimate fashion.

The rest of the personnel includes Saul Maltz and Clarence Gransie, trumpets; Charles Panely, trombone; Bobby Wachs, drums; Harry Pollock, violinist-coach and assistant conductor; Tom Crouse, Jerry Salisbury and Frank Frazee, reeds.

The Nassau opened to a \$1.50 couvert, but otherwise adds on 50 cents week nights; \$1 on week ends. An unusual feature of the Castilian Gardens for a roadhouse is the lateness of the festivities. Shayne maintains a fast pace, switching shows often and giving them plenty of dance music, with

5 VILLAGE NIGHT CLUBS

FORCED OUT BY SUBWAY

Another sector of the cabaret belt of Greenwich Village has been snowed under through the razing of three blocks from Washington place to 4th street to make way for the new subway extension.

Among those forced out are the Club Fronton, Varsity Club, Club Venice, Club Beaux Arts and Moulin Rouge.

A few of the list passing out were partially compensated on unexpired lease terms. That may serve as a fresh bankroll to resume in the autumn.

Floor Show in Canarsie, L. I.

Golden City Inn at Canarsie, Long Island, has been taken over by Messrs. Schenker & Holtz.

Entertainment has been installed by J. S. Schenker, with a floor show to be launched.



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FORSTER MUSIC PUBLISHER, Inc., 218 South Wabash Avenue, Chicago, Ill.

NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and the Pacific Coast. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Julia Marlowe and E. H. Sothern, in private life husband and wife, went abroad, the trip reported as nothing more than a vacation.

Press notice out that Harry L. Cort and Clark Ross will co-jointly produce "The Brigand," with Leo Carrillo at the Cort theatre starting next Labor Day.

The Columbia theatre engagement of "Let's Go" is announced to close July 2.

Mrs. Anna Newmark, 77, who 50 years ago sang for Emperor Franz Josef, was dispossessed from her little New York home last week. The dailies gave her destitution and plight first page space. A collection resulted in the aged singer being cared for the present.

Restaurant owners of Sheepshead Bay, N. Y., for protective measures and to boost improvements, formed under one head to be known as the Sheepshead Bay Restaurant Owners' Association. The association plans to give better illumination to the roads leading down there.

Referee Herman Joseph, acting in the separation suit filed by the former Countess de Beaumont against her husband, Harry C. (Bud) Fisher, cartoonist, found in favor of the former. The Mayfair Hotel in Park avenue has sued both the Fishers for a \$2,000 hotel bill. Fisher had declined to pay the bill.

The executors handling the estate of the late James K. Hackett, who left around \$1,024,095, asked Surrogate O'Brien in New York for a full ruling on the Hackett will as they declared the codicil did not provide properly for the payment of inheritance and transfer taxes.

George White's new show grabbed several paragraphs on the chorus call that brought 700 girls looking for a place in his new show, "Manhattan Mary." White personally picked 110 girls and about 50 men who will submit to a wedding out process at the Apollo theatre where rehearsals will be held.

All dailies chronicled the postponement of "Padlocks" at the Shubert Monday to July 5. "The Manhattans," Hudson Guild revue, also shoves forward its Grove Street theatre opening until July 4.

Patricia Collinge reported under new long term contract to William A. Brady. She stars on tour next season in "What Every Woman Knows."

Betty Lomax of "The Desert Song," after the performance June 22, was remarried to her husband, Stanley Lomax, newspaper man.

The Harry Houdini library of books which the famous magician spent a lifetime in assembling and not disposed of by his well to the Congressional Library in Washington, was purchased last week by Messmore Kendall from Mrs. Beatrice Houdini, the magician's widow. The books include some of the rarest documents in theatrical history and are said to number some 5,000. Valuation has been estimated at \$500,000. Mr. Kendall is a vice-president of the Doran book publishing house and also president of the Moredall Co., owning and operating the Capitol theatre, New York, besides associated with the du Ponts.

Ivy Lee, publicity man, in Chicago, was expected to return and appear for examination this week at the readjustment plan inquiry before the Transit Commission. Lee directed publicity for the Interborough Rapid Transit that was intended to help get an increased fare. He is said to have received a \$12,000 retainer from the I. R. T., and it's this money that will be discussed at the inquiry.

Despite efforts to prevent the issuance of a license to hold bullfights in the Coney Island Stadium July 2, 3, 4, Fernando Romero Garcia of Mexico City obtained such a permit June 24. The bullfights will be performed by the Charlot Troupe.

The Rockaway Chamber of Commerce, Long Island, is preparing a big celebration and parade in honor of Clarence D. Chamberlin and Charles A. Levine upon their return from Germany.

For the first time in the history of radio an appeal went out via the air in behalf of a condemned prisoner. Friday night via WGL came an appeal from Francesco Caruso, sentenced to die for the killing of

Dr. Casper Pendola, who he thought had killed his child, Alexander D. Marky, chairman of the Caruso Defense Committee, read Caruso's statement over the air.

Show press agents got a chance to do some boosting for the show girls entered in the Miss Long Beach title June 30. Silver trophies were announced. The affair will be staged at Long Beach.

"Hansa," translated from the French, will be produced in New York next season by Guthrie McClintic, now abroad. Likely Ruth Gordon will appear in it.

Washington Square Players of New York University will stage five shows during its summer season at their University Playhouse, 100 Washington square, starting July 13. Direction Prof. Randolph Somerville.

Starting this week "Merry Go Round" and "The Spider" discontinue matinees Saturday.

The dailies gave some attention to the arrival here of the 16 girls who won places in the 1927 Opportunity Contest conducted by the Public Theatres in different cities. The girls are here to rehearse in a revue, "Young America," opening at the Paramount July 9. The winner receives a contract for 19 weeks' work in the revue at \$75 weekly.

Fraud charges contended by Elizabeth Irving, actress, 101 West 55th street, against L. Stewart Gatter, attorney, 36 West 44th street, for alleged possession of property belonging to the estate of the late Ricard Gradwell, were dismissed by the court last week. Miss Irving, who claimed to be Gradwell's fiancée, charged Gatter with helping himself to the contents of a strong box, mentioning \$15,000. Consolidated Film stock, \$5,000 cash and a \$1,500 pearl. Surrogate Foley ruled that none of the property ever came into Gatter's possession.

A \$50,000 libel suit brought by Attorney Gatter against Miss Irving is pending. Mrs. Gradwell, widow of the deceased film man, came from Hawaii to contest the will, but later reached an agreement with the executor withdrawing her objections.

Mary Elizabeth ("Mother") Hay, Cecil De Mille's wardrobe mistress for ten years, died Sunday after an automobile accident. She had been supporting three sons, all semi-invalids, gassed in the world war.

An attempt by a youth to rob Miss Helen Wallace, cashier of the Broadway theatre, of a small cash box she was carrying from the theatre Sunday night, failed when her cries brought help. The youth escaped.

CHICAGO

Jean Thompson, non-professional, and Jacques Gasselin, violinist, both of New York City, were arrested in Chicago. They were found at a hotel unmarried. They told police they had intended to marry the following day, but a telegram from the girl's mother said to arrest them both if unmarried.

Mrs. Gertrude D. Cummings, formerly convention manager of the Palmer House, has been made assistant manager of the Congress Hotel.

"The Spider" is due in Chicago Sept. 24, theatre unnamed.

Raymond Karas, musician, was shot by Michael Kowalski, garage owner. Shooting is a mystery.

Margaret Phillips, wife of a cabaret entertainer, was found unconscious on the street. She refused to explain.

Theater Guild acting company's fall season will open at the Studebaker Sept. 9, for six weeks.

Trocadero Inn at Rockford, Ill., destroyed by fire.

Alyne Tudor won the Public "Opportunity Contest," finals being held at the Chicago theatre last week. She will go to the Paramount, New York, to appear with other winners from different cities, in a production entitled "Young America" opening July 9.

Peggy Ann Fears, dancer, married A. C. Blumenthal, non-professional, of New York City.

Engagement of H. H. Windsor, Jr., editor and publisher of Popular Mechanics, to Louise Hunter, Metropolitan Opera singer, has been announced.

Nicola Quattrocchi, picture

actor, filed suit for divorce against Trilby Gwendolyn Clark Quattrocchi, also in pictures and formerly in vaudeville in Australia, charging extreme cruelty. According to the complaint, disagreement was over a plate of macaroni. The couple were married in Los Angeles Nov. 26, 1926, and separated in June, 1927.

Beacon Theatres Co. filed assumption for \$93,500 against the Metropolitan Casualty Insurance Co. and Paul W. Schroter. The casualty company, through Schroter, issued a bond clear of liens of the Grove theatre and building, property of Beacon Theatres. According to the suit, liens amounting to the above amount have since been filed against the holdings. The theatre company directs that the liens be collected from the standing bond.

Reported that Tex Rickard, New York fight promoter, brings Gene Tunney to Chicago latter part of September to fight the winner of the Sharkey-Dempsey match.

Anna Mae Wong, screen actress, passed through Chicago last week.

Wally Marks, former University of Chicago star, was arrested for disorderly conduct. Charge grew out of an altercation Marks is alleged to have had with a policeman on the golf links.

LOS ANGELES

Maria Thorston, known on the concert stage as Marie Mullgeert, obtained a divorce from Hans Thorston before Superior Judge J. W. Summerfield. Her love for music and Thorston's refusal to take her to concerts brought about the rift.

The home of George Walsh, father of the screen actor of the same name, 1334 Harper street, West Hollywood, was robbed of \$2,000 in gems.

John Montgomery, ex-husband of Peggy Udell, was held for trial in Superior court by Municipal Judge Westover on a charge of driving while intoxicated. No defense was offered at the preliminary hearing, with bail fixed at \$1,000.

Claire Kussman, 17, screen actress, ran away with J. W. Nash and was married in Santa Ana. Nash was arrested after the girl's mother learned about it, with a decree of annulment asked by the girl in Judge Summerfield's court, admitting she had falsified her age. Decree was granted.

Amy Bahner Kirksey, formerly known on the screen as Amy Bahner, was awarded a divorce from Harry Lee Kirksey in Superior Judge Robert H. Scott's court. Mrs. Kirksey charged her husband with continual cruelty and beatings starting five days after their marriage. They were married two years.

J. Allen McManus, local novelist, was reported to have struck gold worth \$10,000 a ton in the bed of Kern river, one mile from Hoho Hot Springs.

Margaret Porter Sartin, daughter of O. Henry, willed her entire estate, valued at more than \$10,000 to her husband, A. J. Sartin.

Undercover men working from the office of the District Attorney, captured eight asserted bootleggers and moonshiners at Redding, by staging a carnival advertised as "The Boys of '49." 150 gallons of moonshine were seized.

A bench warrant was issued for Marie Mayo, actress, when she failed to appear before Judge Daley S. Stafford for trial on a liquor charge. She was arrested several months ago.

Charles H. Duell, president of Inspirational Pictures, Inc., filed suit in Superior Court for \$5,000,000 damages against Lillian Gish, in another attempt to collect from the screen star, to whom he was at one time "unofficially engaged," and who was starred by him in "The White Sister."

In January, 1925, Duell instituted a similar suit in New York, charging breach of contract. As a result of the hearing the charges were dismissed and Duell was indicted for perjury, but the jury disagreed and the charges were non prosed.

Duell, in reopening the damage suit in the California courts, seeks actual damages amounting to \$3,000,000 and punitive damages in the sum of \$2,000,000. Duell complained that he and Inspirational had spent \$1,500,000 making and advertising Miss Gish's pictures, and had signed a contract with the Goldwyn-Mayer corporation, whereby her pictures were to be distributed.

Named in the complaint with Miss Gish are the Metro-Goldwyn-Mayer Distributing Corporation, Loew, Inc., Nicholas M. Schenck, J. Robert Rubin, Louis B. Mayer, Mrs. Mary R. Gish and Louis L. Levy.

OBITUARY

ARTHUR BARNEY

Arthur Lawrence Barney, 53, house manager of the Eltinge, New York, died at his home in New York, June 21, a victim of cancer of the neck. He had been ill for the past year. Two operations were resorted to, but his condition lately indicated the case to be hopeless.

Mr. Barney was at the Eltinge from the date of the opening. Prior to that he was connected with the Bellevue-Stratford Hotel, Philadelphia, and the Knickerbocker and Murray Hill, of New York. Before going with A. H. Woods at the Eltinge he was with Cohan and Harris.

FLORENCE SMITHERS

Florence Smithers, actress, died in London June 6, aged 70, after a long illness, surviving her husband, Owen Dacroy, by only 10 weeks. Miss Smithers made her debut at

"Tax Digest," official publication of the California Taxpayers' Association, died June 19, at his home in Pasadena, Cal., after an illness of several months. The deceased was nationally known as a lecturer and newspaperman. He had been identified with the latter calling for 35 years. His widow, formerly Dorothy M. Harris, is the sole surviving near relative.

CHARLES C. WARD

Charles Coolidge Ward, musician, 62, died at his home in Newton, Mass., last week.

Ward in 1873 became cornet soloist in a Boston theatre. He was one of the first triple tongue players of a cornet. He later played with the Boston English Opera Co. and Baldwin's Cadet Band and later at the Castle Square, Boston.

He was agent for the Conn. Co. from 1891 to 1924. At his retire-

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the age of 10 at the Prince of Wales', Liverpool, and played many child roles, later joining a stock company.

She played everything, including pantomime and vaudeville, the latter in association with her husband. Her last engagement was in "Zig Zag," a revue at the Folies Bergere, Paris, which concluded a career covering 64 years.

AL B. HARROW

Al B. Harrow, manager and director for Georgia Hall and Band, died suddenly in Chicago, June 10. Mr. Harrow was seized with violent pains and before a physician reached his side he was in a coma and never regained consciousness. He died in a hospital.

Mr. Harrow was an old friend of Mr. and Mrs. Billy (Swede) Hall, the latter taking charge of his affairs in Chicago and arranging for the shipment of the body to his home, 42 Norfolk street, Bronx. Interment in Staten Island.

JOHN E. LATHROP

John E. Lathrop, 62, editor of the

ment he was dean of the musical instrument dealers in Boston.

The father of Ollie Alger, manager Henry Miller's theatre, died in Syracuse, N. Y., June 21. He was 39 years old.

Bonnie Barr, 23, cabaret hostess, died May 21 at the West Lake Hospital, Melrose Park, Ill. Her mother survives.

The mother of Gladys F. Brown, Keith-Albee vaudeville agent, died June 11 at her home in Asbury Park, N. J.

Joseph W. Parke, for 30 years connected with Baltimore theatres died last week as treasurer in that city. Ill health forced him to give up his position at the Auditorium a year ago.

The wife, 40, of William Canhan, Chicago club agent, died June 25 in Illinois Masonic hospital, Chicago.

INSIDE STUFF

ON VAUDE

(Continued from page 35)

mission as the intermediary. Dardy appears to have betrayed his power of attorney, collecting only 25,000 frs. which he appropriated.

Rouge recently filed a complaint for abuse of confidence and Dardy was arrested. The latter appeared before the criminal court in Paris last week reports Variety representative, when he alleged he understood he was to have collected 125,000 frs. from Volterra, the 25,000 frs. being paid in advance and which he felt justified in retaining as commission. The court condemned the journalist to six months' imprisonment, and allowed the plaintiff the one franc damages he demanded. The controversy over the ownership of the title of "Casino de Paris" continues, Rouge showing he retained the name when the lease of the building previously known as such was sold to Volterra.

Independent vaude has succeeded in landing on a paying basis in Stamford, Conn., where Keith-Albee pulled out of the town. It remained for an Italian and his wife, G. Vuono, and particularly Mrs. Vuono who runs the house front and back, to turn the trick where more experienced vaude operators had failed.

The Vuonos own the Stamford Palace recently started a split week vaude policy, five acts each half and which has been drawing the local crowds, even the mats being packed at 40c top. House seats 2,000.

Many are said to have fallen for a racket being pulled by a slicker via the telephone. Getting a prominent person on the telephone comparatively simple where it might be difficult to see the individual in person—the racketeer represents himself as publisher of a business men's guide with a national circulation. He informs his "prospect" that they are printing an article dealing with his career and before going to press would like to read it over the phone to check on details.

The racketeer then reads a very flattering biography of the person he is speaking to. He generally sells the person a number of copies of the "guide" at 25 cents a copy for private distribution to friends, etc. One vaude manager is said to have placed an order for 500 copies.

No completion has been yet reached for the transfer of the B. S. Moss interests in his own theatres to the Keith-Albee crowd. Moss is asking four millions, excepting his Colony on Broadway, and the negotiations are hinging over the amount. Meanwhile Moss is improving from what is described to be another attack of the booking office stomach.

The merger of the Orpheum Circuit with K-A may reach a consummation any day. It is said that Ted Lauder stands in line to be president of the holding company with E. F. Albee set as the chairman of its board of directors. If the deal goes through this way, the official personnel may be a severe disappointment to Marcus Helman, present president of the Orpheum Circuit and his clique of Orpheum yesser.

LACHMAN CARNIVAL ALLOWED TO MOVE—FERRIS WHEEL HURTS 4

Damage Suits for \$56,000 Followed—Johnny J. Jones Shows Last Week in Minneapolis Recommended by Antagonistic Daily

Minneapolis, June 28. The Lachman and Carson carnival was allowed to proceed to its next stand at Brainerd, Minn., after tied up here for two days by garnishment proceedings instituted in connection with damage suits aggregating \$56,000 brought against the show after a Ferris wheel accident which resulted in injury to four people. At a conference of attorneys it was decided to dismiss the attachments. None hurt will die and the matter was not brought before the grand jury.

The Johnny Jones shows came in for a 10-day stand on the heels of the agitation against carnivals caused by the Lachman mishap and the fact that games of chance had been permitted on the Lachman grounds. In its advertisements, the Jones outfit declared it is an "exposition" and not a "carnival" and also that it is the second largest tent show in the world. A newspaper story in one of the dailies called it "a deodorized carnival," pointing out that no games of chance are permitted on its grounds. This was the same newspaper that had published an editorial asking the city council to ban carnivals. The Jones shows did good business in spite of cool weather.

During the engagement of the Johnny Jones shows, the city council directed the license bureau not to accept any more license applications from carnivals pending the preparation of an ordinance which will prohibit their appearance here in the future.

WHITE CITY FIRE \$250,000 DAMAGES

Buildings and Rides Demolished—Rebuilding Immediately

Chicago, June 28. Fire partially destroyed White City park early Saturday morning, with damage estimated at \$250,000. The blaze began at the base of the 250-foot electric tower, believed due to crossed wires, and caused complete collapse of the structure. Besides the tower, the ferris wheel, numerous concessions, roofs of the park's two ballrooms and the open-air auditorium were demolished. Props and costumes of the Roy Mack revue, occupant of the latter place, were destroyed.

A poor season, due to bad weather, had just begun to pick up a week before the fire. According to Herbert Byfield, president of the park, reconstruction will start at once.

N. Y. Justice Upholds Carnival's "Wheel"

In sustaining an injunctive writ granted the Richard J. McNally Post No. 263 to restrain police interference with its carnival conducted on city property at 169th street and Wadsworth avenue, New York, Justice Phoenix Ingraham takes the attitude that the ordinary wheel game is not a violation.

In keeping with this opinion, a preliminary injunction previously awarded the McNally Post was not overruled as the police department would have liked it.

Three police officers submitted affidavits that they bought chances at 10 cents a piece on a wheel game, but Justice Ingraham thinks it no violation of the Penal Law.

"OSSIFIED MAN" DIES

Leo, With Carnival, Had Baffling Malady—With Rubin & Cherry

Sioux City, Ia., June 28. Billed as "Leo, the Ossified Man," a side show attraction with the Rubin & Cherry carnival, Leo Edward O'Neill is dead. When Leo died at a Sioux City hospital, following an emergency operation for strangulated hernia there was sorrow among his pals. Plans were made at once whereby the entire side show ensemble might attend O'Neill's funeral.

Leo was taken ill on the carnival train while en route to Sioux City. His malady baffled physicians for a time but it was decided finally to take him to St. Vincent's hospital for an operation. He was 41 years old.

Efforts were made by Charles L. Lawler, manager of the carnival's side shows, to get in touch with a brother of O'Neill, said to live in Georgia. The brother is believed to be his only survivor.

KILLED ON COASTER

Aurora, Ill., June 28. Lloyd Patterson, 14, and Gerald Ericson, 17, high school students, were instantly killed at Exposition park Sunday afternoon when they fell headlong from a roller coaster at the park. They were crushed beneath the wheels of the car.

ELKS' WATER CARNIVAL

Decatur, Ill., June 28. The Decatur lodge of Elks has fixed July 15 as date for its second annual Venetian carnival at Lake Decatur. Among the specials will be the illuminated runway over which entrants in the bathing beauty contest will parade.

Murderers in Wax

Principals of the Snyder murder case, Ruth Brown Snyder and Henry Judd Gray, are in the various waxworks exhibits in amusement parks throughout the country. Coney Island has three such exhibits with one showing a series of 12 episodes ranging from the first meeting of the Queens Village slayer and her accomplice to their present abode in the death house at Sing Sing Prison.

CARNIVALS

(For current week, June 26-27, when not otherwise noted)

Barkoot Bros., Huntington, Ind.
Bernard Expo., Butte, Mont.; July 2-9, Missoula.
Bernard Greater, Mt. Carmel, Pa.
C. L. Bockus, Gardiner, Me.
Bortz Midway, Prague, Okla.
Bruce Greater Shows, Harrington, Del.
Buck's Empire, Riverdale, N. J.
Bunt's, Lowell, N. Y.
Capital Am. Co., New Hampton, La.; July 2-4, New Ulm, Minn.
Checker Shows, Somerset, Pa.; July 4, Hellwood; 11, Colver, Pa.
Coe Bros., Marion, O.
Craft's Greater, Livermore, Cal.
Dealing & Kromas, Avila, Pa.
Dodson & Mott, Linden, Wis.
Dodson's, Faribault, Minn.; July 4, Albert Lea, Minn.
Drew's, Rockland, Me.
Fisher-Murphy, Pennsboro, W. Va.
Fleming Bros., W. Alexandria, O.
Gloth Greater, Upper Darby, Pa.
Gold Medal, Moberly, Mo.
Roy Gray, No. 1, Bridgeport, Tex.
Great Eastern, Erlanger, Ky.
Great Western, Sedalia, Mo.
Greenburg's, Tularosa, N. M.
Griff's, Fort Bragg, Cal.
Hall & Wilson, Ridgeway, Col.
Hames, No. 2, Goree, Tex.
Lew Henry's, Mt. Clemens, Mich.
L. J. Heth, Newark, O.; July 4, Marietta.
Howard Bros., Cambridge, O.
Isler's, Junction City, Kans.; July 4, Abilene, Kans.
Jones Am. Co., Brookville, Ind.
Johnny J. Jones, July 4, Brandon, Ont.; 11, Calgary, Can.
Krause Greater, Louisville.
M. J. Lapp, Worcester, Mass.
J. W. Laughlin, Rich Hill, Mo.
C. R. Leggett, Nowata, Okla.
George J. Loos, Enid, Okla.; July 4, Woodward, Okla.
McGregor, No. 1, Marion, Kans.; July 4, Herrington, Kans.
McGregor, No. 2, Wynnewood, Okla.
Metropolitan, Shenandoah, Pa.
Ralph R. Miller, Dyersburg, Tenn.; July 4, Paris, Ky.
Charles Morgan, Pampa, Tex.
Morris & Castle, Negaunee, Mich.
D. D. Murphy, Jackson, Mich.
Northwestern Shows, Goldwater, Mich.
Oklahoma Ranch, Tonkawa, Okla.
Page and Wilson, Big Stone Gap, Va.
C. E. Pearson, Chrisman, Ill.
Poole & Schneck, DeQuincy, La.
Princess Olga, Tuscola, Ill.
Rock City, Norton, Va.
Royal American, Rock Island, Ill.
Rubin & Cherry, Devils Lake, N. D.
Shore's Greater, Adams, N. Y.
Snapp Bros., Munising, Mich.
T. L. Snodgrass, Pittsburg, Kans.
Southern Expo., Brownstown, Ind.
Southern Tier, Olean, N. Y.
Strayer's, Richmond, Ind.
C. A. Vernon, Alva, Okla.
H. B. Webb, Tipton, Ind.
S. B. Williams, Cordell, Okla.
David A. Wise, Mt. Hope, W. Va.; 11, Lebanon, Ky.
Zarra's, North White Plains, N. Y.

TENT SHOWS MUST SUBMIT TO MEDICAL EXAMINATION IN D. C.

Smallpox Epidemic Among Colored People in Washington Brings Quick Action from Authorities—Health Permit Will Be Issued

Beats Down Carnivals With Free Passes

Oklahoma City, June 28. Griffith Bros. of this city are bucking carnival shows and tent attractions wherever he has theatres in Oklahoma City at Texas by giving the ladies free admissions and some times everybody given free admissions while the tent shows are in town.

WILLOW GROVE PARK (PHILADELPHIA)

Philadelphia, June 24. A fiddle player, for that is what Meyer Davis was, and is (when paid enough), operates this park. It ranks among the largest in the country, covering 120 acres. When it broke that Davis had the place, the regulars did some predicting. Most of it is pessimistic. But the park is on its second season under Davis' supervision with the balance sheet disclosing no red. The first (last) summer, it ran to a net close to \$100,000, and then against the Sesquicentennial, which helped it.

Going over the place the first impression is that there is entirely too much listed with a free gate. Picnic and playgrounds for the kids are so extensive that a family need not spend a dime to make a day of it. But they do spend. There is a total of 78 revenue producing devices, and a break in the weather finds them all getting the play.

The park is 32 years old. Formerly operated by the Philadelphia Rapid Transit Co., practically no change in the general scheme of operation has been effected. There are two exceptions: Plugging up the leaks in the cash registers that Davis found were eating up any profits and traction company might have made and dispensing with the established feature of bringing in a "name" band for runs during the greater part of the season, due to their excessive cost.

Davis is to present a series of single concerts with the better known symphony combinations. The first of these was a Sunday night concert by Waring's Pennsylvanians. It drew approximately 6,000 through a free gate on a wet night.

Willow Grove represents an investment of several millions. It would be almost an impossibility to develop such a place except via public utility. Doubtful if with present land values if this combined civic and amusement park could now be duplicated.

Common knowledge has it that the traction company operated to a deficit annually. Davis, of course, faces none of the changes necessary to be listed under the previous management. That helps, naturally, but charges or no charges he has got to get them in to make his profit.

Special days, etc., are up to Meyer's brother, Uriel. His most recent tie-up was with the National Federation of Music Clubs, an or-

Washington, June 28. All tented outfits not carrying their own medical departments will be required in the future to submit their entire personnel to a medical examination before entering the District of Columbia.

This course was announced following an outbreak of smallpox here totalling 32 cases, all of which are colored. The epidemic, in the main, is confined to the vicinity of 15th and H streets, northeast, where the carnivals in the great majority, show.

Questioned as to authority for the compulsory examination, Dr. Fowler stated that he would "request" the co-operation of the outdoor show managements. If, however, any hesitancy became manifest, the laws governing the handling of contagious diseases would amply cover his stand to make the examination mandatory.

A health permit, plus the usual exhibition permit, will be required in the future, added Dr. Fowler, who also wishes it to be known that his officers will not make detailed and lengthy examinations of every individual except in instances where suspicious symptoms are uncovered.

organization of some 300,000 important musical people of Philly. The organization is to stage the McDowell festival at the park.

Direct management is in the hands of J. W. Wood, a Davis development from Washington. But 32 years old and with no previous experience Wood is running the place like a veteran. The unlimited walks, flower beds, buildings, etc., all looked exceptionally bright.

But 15 per cent of the concessions are on rental or percentage. During the Davis regime 11 new rides have been added. Now the park has most everything in that line, including five coasters of varying sizes, etc.

Publicity is dispensed by Noble Williams. Under his editorship an eight-page tabloid is issued weekly with the sheet practically self-supporting through advertising. Profusely illustrated, it is a breezy proposition that pulls them in.

The park sponsors the "Miss Philadelphia" contest for the Atlantic City pageant.

A "thrill" act is booked in weekly with these given in the open air three times daily. Curran, with his high swing pole, was the attraction when the park was covered.

In the management Davis has not attempted to revolutionize anything. He's stuck to the usually accepted park ideas, but to these he has added something that is worth looking over by the old-timers. Detailed description is impossible—it's more than just an outdoor park.

Meakin.

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CHICAGO

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This week's Palace bill is most unsatisfactory vaudeville. Of the eight acts, two are acrobatic and two sketches, leaving a variety of four turns, which is no variety.

The sketch contributions are by Lynne Overman and Frank McGlynn. Overman, stray performer from musical comedy, has a light, meaningless, semi-entertaining skit in "The Union Suit." Mr. Overman, a good actor, seems much out of place in vaude. Without a song and a dance he's minus. In "Yes, Yes, Yvette," early this past season he created quite a following. At the Palace he'll probably lose it again. McGlynn was a last-minute entrant, being called over from the State-Lake to fill the next-to-closing spot made vacant by Dezzo Retter, absent for some unannounced reason. The set is a southern cabin. McGlynn has quite a local rep, due to his work in Drinkwater's "Lincoln."

The pair of acrobatic turns were Five De Cardos, which opened and was very fine, and Ruth Budd, whose act is familiar here. Kharum deuced, proving the wheels of big time's "black list" machine needs oiling. Several weeks ago the pianist appeared in lights and on the stage of the Chicago theatre, known to be Orpheum's deadliest opposition spot in the city. In the picture house engagement Kharum played to \$45,000 worth of customers, and many of these are probably seeing him in more humble surroundings at the Palace. They'd laugh if they knew. The time has come when big time must conveniently forget being on the defensive.

Lewis and Dody and the Masconis were respective riots. The parody pair were their usual selves. They retain many gags and pack as many new ones. They had to be blacked out, as did the Masconis, who are ever perfect dancers. That early portions of the dance turn are palpably weak is offset by the closing Mosconi whirlwind dance. Strengthening the act as a whole would be a great aid. The O'Hara Sisters, for instance, do not fit. There never was room for singing in a Mosconi turn. No matter how good, it slows up proceedings. Gay Nell, tap stamper, stopped the show on her own. The Mosconis' new dance creation, called Gigolo, will never reach the heights of the Charleston or Black Bottom, though they say it will surely do so in a song. The boys are giving lessons after each performance, another gimmick that isn't working, from all reports.

Jack Benny jumped in between acts as master of ceremonies, and missed continually. He was billed to close the show, and probably

fared better in his own spot. Otherwise the atmosphere was against him. The big vaude house is no intimate revue theatre.

The Palace was less than half filled Sunday, while the Oriental had a waiting line a block and a half long.

Sectional elimination contest to select Chicago's entrant in the Atlantic City bathing beauty pageant pulled near capacity to the Congress Thursday night. The local contests are conducted in 15 or 20 Palaban & Katz and Lubliner & Trinz houses under sponsorship of the theatre circuits and the "Herald-Examiner." Neighborhood winners later gather downtown for the finals. So far the neighborhood eliminations have proven sure things for both biz and house exploitation.

The 15 aspirants at the Congress were a comely lot. A petite blonde with a fancy white suit was declared winner and a brunet with niftier curves but not so nice a suit took second place.

With the contest there was the regular house show of five acts and a picture. Nothing unusually strong about the vaude as a whole, with a two-man comedy team, Evans and Leonard, outstanding. Eccentric comedians in semi-tramp garb. Both do straight and comic equally well and twitch sides about every second gag. Result is a balanced routine of talk, fast, and with no let up. One, probably Evans, is a dancer of ability and should insert more stepping. With some slicing in the gab department the act would be picture house with little effort.

Grace Aldridge, singing single, opened, the first spot in this show being sandwiched in between the parade of the beauts and prize awards. Miss Aldridge managed to hit with pops and sings a la Ikae Samuels. Special material appears necessary. Logically an opener under normal conditions, Archie Onrie, juggler, deuced. Not a bad comedy juggler, Onrie, but he goes strong for hokey-poke clown stuff, which draws out the turn about five minutes too long. Evans and Leonard were next, followed by the Kialto Revue (5). Exceedingly weak and sooty, the revue, having only two redeeming moments, those supplied by a girl. Her first number, acrobatic dance, was excellent, and a later kick bit just as good. Rest of the company includes a man, sister team, and another girl. The man, apparently an old timer, has tough going when hoofing. His tricks are too far apart. Sister team and additional girl are practically nil. Merkle Sisters (4), standard balancing turn, closed.

"Broadway Nights," the feature.

A noon opening for the Majestic seems too early. The house doesn't fill up until about 1.30, but it fills. Eight acts not as big as advertised, comedy film, and a news reel make the show. Three are comedy acts, one acrobatic, one dog turn, a band, and a song and dance act. As a whole the show was dead. One of the acrobats told the audience applauding didn't make him nervous.

Quite true to standards a novelty act opened. Marinoff's Circus Art, under a circus top paluted with bright colors, dogs prancing underneath, was ordinary. Leslie and Vandergrift deuced. A mixed team, piano on stage. Comedy and straight songs good. Followed by Emma Earle and Harvey, also mixed team. Woman on stage and the man in the audience. Old stuff done well. The musical Conservatory (8) followed. Six men and two women, all in black face, made up a band and one female dancer. Good entertainment. Novelty setting with famous music composers all in blackface plant followed. Nothing to write home about. He got a few laughs out of the children. Joyce Lando Co. (4), three men and one woman, followed. One of the men and the woman teamed in several good dances. Man at piano and the

other sang. Novelty of settings put act over.

Elliott and La Tour, talked comedy act, wowed. Singing, talking, and music on freak instruments. A lot of hoke, perfect for this theatre. Brosius and Brown, male team, doing trick bicycle riding and pantomime, closed.

Business exceptional at the American last week, and why not, with five acts and a feature film at 30c top? Of the five turns on view one proved most disappointing. The Dallas Trio (male acrobats) failed to catch the applause fancy of the audience. Two men are dressed as newsboys and the third a sa cop. The latter catches the boys shooting craps, after which the attempted comedy callisthenics follow. Emery Girls (2) deuced with comedy chatter and songs in nice order, followed by the Novelty Five, four femmes and one male, in a dancing

"The Student Prince," is booked for three weeks at the Kialto, Washington, D. C.

Cooney Bros. expect to open their New Avalon theatre at 79th and Stony Island by Aug. 1.

Twentieth Century theatre on 12th street joined the Coston circuit.

Elmer Pearson, first vice-president and general manager for Pathe, visited the Chicago office.

Al Lyons resigned as manager of the People's at 47th and Ashland avenue.

James Granger, general sales manager for Fox Films, visited Clyde Echardt, general manager of Chicago office.

Saul E. Rogers, vice-president of

night. A dance contest nightly is an added attraction.

W. R. Arnold, publicity director for T. O. B. A., Nashville, was in Chicago.

Louis B. Christ, manager of the Regent, Detroit, has resigned.

Harvey Arlington has succeeded Ed. R. Satcher as manager of the Rivoli, Muncie, Ind.

SEATTLE

By DAVE TREPP

Metropolitan—"The Honor of the Family" (legit).

Pantages—"Is Zat So?" vaude.

Coliseum—"White Gold."

United Artists—"The Mysterious Rider."

Moore—"The Alarm Clock."

Fifth Avenue—"The Unknown."

Strand—"Is Your Daughter Safe?"

Columbia—"Fast and Furious."

Blue Mouse—"Simple Sis."

Billings, Mont., is getting lined up for a wow of a celebration July 2, 3 and 4, the nation's natal day also commemorating the founding of that city. Bill Hart is advertised as among the notables who will be present. A feature will be the unveiling of a life size statue, in bronze, entitled "The Range Ride of the Yellowstone." Hart and his famous pinto horse posed for this work of art about a year ago when the actor was at the Custer celebration. Billings will have a rodeo, flying circus and Indian race meet as July celebration attractions.

The Alcazar, Great Falls, Mont., Pacific Northwest Theatres house, is now managed by Jack Suckstorph, formerly publicity man at Judith, Lewistown.

Slade Taylor used "Mike the Plumber" as his farewell bill at the Palace Hip, completing a successful long run. The company goes to California. While here two local girls, Rita Reed, for some time card girl and announcer at the Pantages, and Florence Cleveland, featured in Pantages songologues, joined.

ST. LOUIS

By TOM BASHAW

Ambassador—"Borrah Minevitch band, "Dance Desire" (film).

Garden—"A Midsummer Night's Dream" (Goodman Players).

Grand Central—"Michael Strogoff."

Grand Opera House—Vaudeville, film.

Loew's State—"The Unknown," Cornell Collegians.

Missouri—"Brooke Johns' "Birth-day Party," "Rolled Stockings" (film).

Municipal Theatre (Forest park)—"Song of the Plumber."

St. Louis—Derickson and Brown, film.

The Grand Central theatre, the Skouras Brothers' big twin theatre for the Missouri in Grand Boulevard, is to be closed soon, according to report. It is believed the house may be sold before its proposed reopening.

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J. R. Moss is exploiting Country Store nights for Lubliner & Trinz theatres.

Bob Wolf and Sam Kracko will operate the remodeled City Hall Square hotel.

Andrew Streng has joined Warrington Players, Warrington theatre, Oak Park, Ill.

Allen Summers is booking 12 acts for the Loyal Order of Moose's Frontier Frolics at the Ashland Auditorium, July 3, and is also supplying talent for state convention at Mooseheart, Ind.

Henri Keates is back at the organ at the Oriental after a two weeks' visit in Seattle.

John Murdock, Jr., passed through Chicago on his way to visit his mother on the coast.

Orville Rennie, formerly with

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LOS ANGELES

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(Miss) Barber Sims in her movie sketch was the hit of the bill at the Pantages Monday afternoon. The diminutive comedienne was just chockful of personality, putting the latter across for a ringer every time. The baby talk affectation suited her and reached over the footlights to a contented audience. Her character impersonation of Gloria Swanson was strikingly true and as close to the screen star as anyone. The same went for the display of temperament on the "studio set." Miss Sims is a true blue little artist with a form and face that need no apology. The supporting cast in the company, director, cameraman and eccentric comedienne, with the latter outstanding for laughs, aided and ably.

Next in line came Hazel Green and her neat and peppy revue. The act worked in good form, with the buxom Hazel outdoing herself in vivacity. The turn runs along the same lines as the previous one Miss Green had last year, with a six-piece combination and boy and girl dancers. The male hooper is neat and a fast buck hopper, while the gal gets by with a Russian number and a jazz for the finish. Hazel is still there with the clogging, despite her weight and looks good for many a moon to come. The boys in the band are able musicians and know how to sell.

The show ran considerable over time, due to the insertion of a "showing act" in Newton Hall, balladist, preceding Miss Green's revue. The youngster worked in an amber spot all the way and elicited favor with several pop renditions including Jolson's "Me and My Shadow." A Spanish dancing act, Paulo and Paquita, with Chikita, a dark haired prima, opened the show in full stage and just managed to get by. The act in toto is patterned after that of the Casinos, but shows a good many weak spots. The male member of the team is too slow in handling his partner who has the edge on him. Their singing assistant is at the piano at the entrance but does not utilize it later. Two Spanish numbers in a fair soprano filled in between the dancing numbers, of which there were three, including a tango.

The Topsy and Eva Trio, formerly with the Duncan Sisters, followed in No. 2, with ordinary selections and not up to standard. A direct "Hit" of Lou Holtz's "Sole Mio" with a new set of parodies, took them off to a stronger finish than would have been otherwise. The voices are mediocre and failed to show much variation. A few more comedy numbers on the "special" order would help.

Mack and Correll, standard mixed comedy team, clicked in the next to closing. Their line of chatter proved agreeable to the listeners, who were unreserved in acknowledging the same audibly and in outbursts of chuckles. Miss Correll

was a deft foil for her partner's gags and pulled a couple of her own. Mack's prop "stumbles" brought laughs with its perpetrator scoring loudest with the burlesque classic dance. The Four Kerrys, three men and a girl, with the latter not actively participating, held the curtain for the closer with a good brand of gymnastic contortion work. The girl, in Oriental costume, did little else but stand around and look pretty. The three males had several good stunts that got attention. Okay as it stands. "Slaves of Beauty" (Fox) feature film. Attendance good on the main floor: sparse above. Ben Bernie and his band billed for next week.

Henry Santrey and his outfit shone like diamonds above the rest of the aggregation that supplied the weekly menu at the local Orpheum, Cantrey, back from Australia with Harry and Anna Seymour, also his band, had the entire second part of the program to themselves. They followed a rather slow and indifferent first part with two acts held over from the week before.

Local favorites, the Santrey-Seymour combination found them eager for the repeat. Instead of being two separate turns, brother and sister have dovetailed their offering into that of husband and brother-in-law.

Being that the revue type or specialty type of act with band is the favorite nowadays, it was rather pleasing for the audience. This probably was the way the turn was routinized in Australia, where the act has been for the past year. Santrey and his musical outfit of 13, with a rather hot Hawaiian guitar player, are a corking good melody combination. Santrey, master director, has the boys shade their stuff hot and cold just as wanted and soft and brassy, too. Contrast is most obvious in the toning through the outfit sticking to rhythm throughout. Harp specialist carried is a wizz and naturally sure-fire with his stuff. Santrey still does his solo warbling with Miss Santrey and her brother doing some of their old talk and song routine as well as new and with the turn finishing with a novel double song number of Santrey's and Miss Seymour.

It is a wow, and with a class turn of this sort makes a most reliable climax. Harry Seymour still manages to shake a wicked pair of tappers, and though not occupying the spot as much as he did with sister, proves to still be welcome whenever he steps forth.

Santrey brought back a dark-haired Australian lass who has a figure a bit robust, but sure is an artistic step dancer. They program her as Essie Fratus, and she was to have done an act all her own. However, not being ready, she stepped into the Santrey turn and delivered as neat and smart a tap routine as any audience wants to witness. The kid is there, and Santrey better look out if he ever takes her back east or George White or Stanley Sharp will fasten their harpoon around her. The turn as now construed is a great leader for the big time houses and can play the picture house of the deluxe grade on a weekly change basis and prove box office.

Opening the show were Kirby and De Gage, mixed team of dancers aided by a dancing violinist programmed as Harry Cornish, not the chap made famous in the Mollinieux murder trial, either. The male team are a pair of hard workers and excel in a slow Apache number. Rest of their effort is just stepping for no reason possibly, but to take up the time provided on the running schedule.

Tameo Kajiyama came next with his mental gymnastic endeavors and held the crowd spellbound. He now has a fem pianist whom he refers to as Lady Moonbeam. This gal is a great left-handed ivory pounder slipping over a nifty with her rendition of the "Sextette from Lucia" via the south-paw manipulation. Jane and Katherine Lee had

rather a tough struggle with their songs and talk, following a slow bill. The kiddoes tried hard with their gags, etc., but just could not pass by the life line. Then came that gentleman whom they program as "Mr. Joe Frisco." Needless to say, before a smart and understanding audience it was a push over for the boy.

The new vaude and first run feature picture policy adopted by the Belmont, West Coast Uptown house, formerly operating with dramatic stock under direction of Ruth Helen Davis, and leased to Dr. Charles H. Archibald, is now under way. Vaude bookings are being supplied by Bert Levey, with six acts and a four-three split weekly. Scale is 40 cents top with no increase in admission on week-ends. Seating capacity around 1,500. Belmont, located at First and Vermont, is a new house open about a year and a half. It started off with a West Coast policy and has been pioneering the neighborhood trying various policies.

The vaudeville the first half of last week contained an ample amount of talent to repay for the nominal tax besides the screen flickers. Of the six acts, Arnold and Dean, man and maid comedy team, landed solidly and copied easily with a line of patter and gags that got across for a goodly share of laughs. The material was nothing new, but aided by the girl, a sweet looker and a clever foil, it was easy to sell. The man is of the burlesque type and does anything for a laugh.

Marshall and Shannon, man and woman xylophonists, opened with fair selections and ordinary routines. The girl used to work at the piano, while doing some singing. The change to the musical instrument helps her. At that the act lacks speed and runs too long. The man is a capable musician, though nothing above average. Hammond and Willis, two boys and a piano, scored in the No. 2. Both have good harmony voices and a knack of delivery. The one at the piano appeared to be held down, making room for his partner, who took the lead and held it all the way. The latter registered with a "gold star" war ballad and returned with a "dope" number, well done. The act as it stands looks good for picture houses.

"Spanish Town," a Spanish dancing act featuring Lucinda and Ricardo, showed lack of production and proper routinizing. A piano accompanist and a fair-to-middlin' soprano assist. The dance team are capable exponents of their art, but need more definite stage schooling. The full stage set will do. The girl of the team is a looker, though the male is by far the better dancer. Castenet work is given a big play by both with little variation. The musical execution of their numbers, mainly manuscript, falls upon the pianist, who acquires herself ably. The prima donna has two numbers, one the theme song. Her voice, otherwise pleasant, turns irritable in overtones, but can be avoided. Her lower register is okay.

Pina Family, troupe of acrobats comprising four men and a girl were liked. The girl actively participates and looks good, while her brother performers run through their routines with accurate speed and flash stunts. Risley work with props and humans is a feature and well done. A neat and fast closer. Valli, mind reader using a crystal, and unbilled on the program, held the boards for about 15 minutes. A youthful male assistant in Oriental garb is employed among the audience for the distribution and collection of question slips. Valli is somberly dressed in an evening cloak and rattles his answers in unconvincing style, while inserting some gagging. His manner of work is similar to that done by numerous others of his kind. "Red Signals" (Sterling Productions) was the feature picture. Polar Bear Comedy and Educational Newsreel Short Subjects. Attendance very meager Tuesday night.

Writers' Club of Hollywood will present four short plays, June 29-30. "Thou Shalt Not," by Ewart Adamson; "By the Sword," by Sonya Levien; "Columbine in Business," by Rachel Lymann Field; and "What Price Morning Glory," by Agnes Moran. Players include Lionel Belmore, Kathleen Clifford, Kenneth Thompson, Louis Naffo, Tina Marshall, Helene Sullivan, Mary Forbes, Claude King, Carmel Myers, Harold Satter and Jack Carlyle.

"The Little Lattice Theatre," to run as a children's "Little Theatre," will open June 30 in Barnsdall park at Vermont avenue and Hollywood boulevard. The initial productions will be "The Enchanted Garden" and "The House of the Heart." The plays will be produced under the

direction of the dramatics and playground division of the Los Angeles playground and recreation department.

A new center for outdoor dramatic productions, was opened at Lake Tahoe June 25 with the dedication of Tahoe Tamarack Theatre. The enterprise is under management of Tahoe Tavern, with Marion Craig Wentworth its director. Three Indian plays by Hartley Alexander, "Carved Woman," "The Weeper" and "His Voice Is a Whisper" will be presented.

Jeff, bloodhound working in the film version of "Uncle Tom's Cabin" at Universal studios, was crushed to death, while rescuing Marguerita Fischer, who was playing Eliza. The dog, whose registered name was Ledburn Barlier, was standing on the ice when a prop tree began to totter. Jumping at Miss Fischer, the dog dragged her from beneath the tree just as it fell, while being caught by the heavy limbs himself.

Metro-Goldwyn-Mayer has purchased the two-masted schooner "Lirio de Agua," held by the Canadian government under charges of libel and suspected violation of liquor laws. The vessel was built 40 years ago and has been used as a freighter.

"Sure Fire," by Ralph Murphy, opened at the Morosco June 26, succeeding "The Creaking Chair," which concluded a four-week run. Kay Hammond and John Littel of the Morosco Players have the leads in the new play with Gay Seabrook, Mitchell Harris, Jane Morgan, James Bush, Arthur Belasco, Harry Garrity, Frederick Pym, Will Morgan, William Franklyn, Linda Ann Carlon and Leonore Casnova in the cast.

After 24 minutes of showing and telling the folks things he introduced Burt Shepherd, the Australian whip cracker, also a hold-over, and pulled this gent's turn through in nice fashion to close the first part.

Pilgrimage Play, with 125 players, will get under way for its 1927 season July 11 in the Pilgrimage Play open air theatre in Hollywood. Ian MacLaren will play the role of the Christus. Reginald Pole again is directing.

Douglas Fairbanks will dedicate his new estate at Rancho Zorro, near San Diego, July 4. Two thousand guests have been invited.

Next performance by the Pot-boller Theatre of Los Angeles will be of "The Lion Tamer," starting July 7. The cast includes Cranford Kent, Sheldon Lewis, Mario Carillo and Nanette Valli. Performances will be given at the Gamut Club theatre.

MINNEAPOLIS

Hennepin - Orpheum - Vaudeville and pictures ("The Romantic Age").

Pantages - Vaudeville and pictures ("Beware of Widows").

Seventh Street - Vaudeville and pictures ("Yours to Command").

State - "Rolled Stockings" (Louise Brooks film).

Strand - "The Unknown" (Lon Chaney film).

Lyric - "Love Makes 'Em Wild" (John Harron-Sally Phillips film).

Grand - "Rookies" (second loop showing).

That the picture, "Cradle Snatchers," had been seen here at Pantages about a month ago apparently did not hurt business for the spoken play at the Shubert last week.

Manager Clarence Williams of the Hennepin-Orpheum displayed some clever showmanship after "Buz" Bainbridge of the Shubert announced that he would have an almost entirely new stock next season. Williams grabbed Robert Hyman

and John Dilsan, local stock favorites, to headline his current bill in "Long Distance Love," playlet. Virginia Mann, who appeared with the Bainbridge Players earlier in the season and who is Mrs. Hyman, will be with Hyman and Dilsan in the sketch which the Hymans did in vaudeville several seasons ago.

Garrick, 2,000 F. & R. house, closed to movies for the summer, has been housing Pharus, who demonstrates healing by means of finger tips, for the past fortnight.

"Rain," marking the farewell appearance of Marie Gale, drew the biggest receipts, and "Romeo and Juliet," starring Mary Young and Fred Erie, the smallest, during the stock season just finished at the Shubert.

State's bill this week includes "Pleasure Pirates," the Minneapolis-made movie, staged by Berkova Productions for F. & R. under the auspices of the Minneapolis Journal.

The first hot Sunday of the summer, marking the opening of the bathing beaches, brought an outpouring of 25,000 bathers. It was estimated that the parks and boulevards held 100,000 other motorists and pleasure seekers. This will afford some explanation of the reason why Minneapolis is not a good summer show town.

After an alarmingly bad start on Sunday due to extreme heat, "Cradle Snatchers," with Blanche Ring as a Bainbridge Players' guest star, jumped to capacity Monday night at the Shubert (dramatic stock), when the weather turned cool again. Turn-away business prevailed for the balance of the week, and the gross hit close to \$7,000 at \$1.25 top, huge figure for this season of the year and the legitimate here.

PORTLAND, ORE.

By SAM H. COHEN

Broadway—"The Unknown." Columbia—"The Claw." Rivoli—"Tiptoes." People's—"The Sky Raider." Pantages—"The Cradle Snatchers." Liberty—"Heaven on Earth."

J. J. Franklin, regional manager for West Coast Theatres, Inc., announces that the Liberty will close for at least six weeks, and reopen with combination policy, 35-cent top. Extensive remodeling and renovating.

Herman Kenin's Multnomah Hotel orchestra for the first time in two years is doubling from the hotel into Universal's Columbia. Their last theatrical appearance was at the Orpheum.

Henry Fink, now touring the West Coast theatres, for Fanchon and Marco, has written a fox trot ballad entitled "I Can't Forget You," a Jack Mills number, that has caught the town.

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DETROIT

By JACOB SMITH
Bonstelle—"Lazybones"; next, "Three Live Ghosts." (11th week).
Garrick—"Broadway" (11th week).
Cadillac—"Zig Zag Girls."
Adams—"Chang" (3d week).
Madison—"The Missing Link."
Michigan—"Is Zat So?"—Ted Lewis.
Capitol—"The Poor Nut."
State—"Drums of the Desert."
George Riley here for a stay, as master of ceremonies.

B. C. Whitney now negotiating for either the Washington or Broadway Straff, having been notified he cannot reopen the New Detroit unless he makes drastic changes to comply with the state fire laws.

Reported A. L. Erlanger, New York, is negotiating for local site to build a new theatre.

There are now 42 houses in the Co-operative Booking Corporation.

Al Mertz succeeds A. M. Goodman as Detroit manager for Standard Film Service.

Shubert-Lafayette is dark for a few weeks. It reopens about August 1 with permanent stock, auspices National Players, and Hazel Whitmore and Don Burroughs as leads.

SYRACUSE, N. Y.

By CHESTER B. BAHN
Wieting—"Getting Gertie's Garter" (Frank Wilcox Co.).
Temple—"Loose Ankles" (Temple Players).
B. F. Keith's—Vaude-pictures.
Savoy—Burlesque (Cress Hillary stock)—Marcelline, Hindu mystic (2d week).
Strand—"Special Delivery"—Vitaphone.
Empire—"His First Flame"—"Alaskan Adventures."
New Eckel—"Is Zat So?" (picture).
Regent—"Let It Rain."
New Syracuse—"Don Juan."
Harvard—"All Aboard"—"Mismates."
Palace—"Bertha, the Sewing Machine Girl."
Rivoli—"Hey! Hey! Cowboy."

Syracuse theatres found the financial going rough last week, with local folks enabled to get entertainment for nothing. North Side merchants stage a week's jubilee to mark the formal opening of the North Salina Broadway. There were special programs nightly, which caused a sharp drop in theatre patronage.

The Temple got a publicity break through Irene Homer, new leading woman, being a half-sister of Charles ("Okie") O'Connor, stroke of the Syracuse University varsity eight in the Poughkeepsie regatta this week.

The new \$30,000 Clyde Playhouse, operated by Theatrical Utilities, Inc., opened last week with pictures. The Saxton Band was a special attraction. George W. Croucher is

manager. Vaudeville will be played Saturday and Sunday.

T. Howard Straub, assistant to Joseph Kallet, directing the Kallet houses in Rome, is now managing the Orpheum and James in Utica, Kallet theatres.

Mrs. Robert G. Warren, veteran stock player, is forming a new company in Utica. It will break in early in September.

Casino, Antwerp, has been taken over by C. A. Taylor, of Cleveland, N. Y., for pictures.

Olympic, Watertown, has tied up with "The Standard" there to promote a Kiddies' Movie Club.

Geraldine Wall, who doubled in brass as fifth woman and press agent of the Temple Players, quit on Saturday and returned to her home in New York.

Busby Berkeley, who for two years directed the musical offerings of the Frank Wilcox dramatic stock at the Wieting, hit the town again on Sunday to take up his old job.

Syracuse in all probability will not be a spoke in the Columbia wheel next fall, as the result of developments during the past week. George Gallagher, field representative of the Columbia, came to town to dicker with the Cahills for the Temple, which housed the wheel shows for the first time last season on a 60-40 split. The Columbia proposed a new deal, by which the circuit would take over the theatre outright. This the local interests rejected.

SALT LAKE

By GLEN PERRINS

Wilkes theatre stock reopening in fall with Gladys George and Ben Erway.

Low Lacey has been made assistant manager of Lagoon pleasure resort.

Orpheum, purchased by the Louis Marcus company, will be enlarged, renovated and improved. Sale of the property came after considerable negotiations, the purchase price finally being \$300,000. The purchasers take over the Ackerman & Harris lease to expire in 1934, and will close the theatre July 1, to reopen in August. Louis Marcus, president of the purchasing company, says the seating capacity of 2,300 will be increased.

The Marcus Enterprise Co., of which George E. Carpenter is secretary, now controls the Paramount-Empress, Victory and Orpheum in Salt Lake, and Paramounts in Ogden and Provo, and Idaho, Idaho Falls. Mr. Marcus said the Orpheum will become headquarters for the operation of this chain of theatres.

OKLAHOMA CITY

By GEORGE NOBLE

Mrs. H. S. Simonds has been appointed manager of the Dent Theatre, Inc., at Mercedes, Tex. The new Riceland theatre opened at Stuttgart, Ark., last week. J. M. Rhinehart, assistant manager Rialto, Camden, Ark., has been appointed manager of the Queen theatre, Hope, Ark., succeeding S. E. Coffin, transferred to the Newport and Capital theatres, Newport, Ark. A new theatre is being erected by Roland Siegel at Pine Bluff, Ark. Liberty-Special film Co. has discontinued its exchange at Little Rock, Ark., and moved same to Memphis with Sol Davis as manager. The Mecca theatre at Rocky, Okla., has closed. The Rainbow and Log Cabin theatres, Sulphur, Okla., have been purchased by J. Featherstone and L. A. Crump.

The Oklahoma Film board of trade elected the following officers: W. P. Moran, president; R. E. Heffner, vice-president; Carr Scott, secretary; E. S. Oldsmith, treasurer, and the following directors: W. P. Moran, E. D. Brewer, J. N. Byrd, A. A. Rebfro and W. A. Ryan.

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By HARDIE MEAKIN

Belasco (Shubert)—Dark.
National (Rapey)—Cochran stock in "reg—My Heart"; next, "Love 'Em and Leave 'Em."
Poli's (Shubert)—Dark.
Earle (Stanley Co.)—Vaude-Pets.
Keith's (K-A)—Vaudeville.
Strand (Linkins)—Dark.
Gayety (Columbia)—Dark.
Mutual—Dark.
President (Columbia)—Dark.

Pictures

Columbia—"Understanding Heart"; next, "Telephone Girl."
Little—"Last Laugh"; next, "Foolish Wives."
Metropolitan—"Framed"; next, "Rough House Rosie."
Palace—"Frisco Sally Levy" and stage attractions; next, "Cabaret."
Rialto—"Heart of Salome" and stage attractions; next, "Lost at the Front."

Keith's, two-a-day vaudeville, is offering two-for-one at the matinees. Also reviving "Keith's Koolies," which, incidentally, have given the local dramatic scribes something to kid about.

Harry Lohmeyer, Earle manager, got the \$100 bonus offered by the Stanley-Crandall chain for the biggest increased business over a six months period.

Raymond E. Ashdown, in the Crandall offices, and Katherine A. Kahler, also of Washington, were married here June 20.

The Rialto (Pets) is again scheduled to sponsor "Miss Washington" for the Atlantic City pageant.

BALTIMORE

By BRAWBROOK

Auditorium—"Rain" (Edwin Knopf Co.).
Guild—"Charles Street Follies" (1927).
Maryland—"Crime and Punishment."
Embassy—"McFadden's Flats" (musical tab).

The Edwin Knopf Co. (Auditorium) continues the theatrical sensation of the year in this town. Last week, despite the heat, the company turned in a second best week with Molnar's "Swan." Manager McLaughlin reports \$11,000, which is just under "What Every Woman Knows" several weeks ago with ideal weather.

The Play Arts' Guild reopen their uptown playhouse Saturday with the 1927 edition of their now locally famous "Charles Street Follies." The cast includes Loretta Lee, Melva Forsyth, Robert Mugford, Art Perkins, Elizabeth Schofield, Katharine Hall, Eleanor Etheridge, Helen Etheridge, Eunice Schramm, Earl Jordan, Henry Bowden and Edwin Franklin.

Louis Azrael, who succeeded Robert Garland as dramatic editor of the tabloid "Post" when Garland went to the N. Y. "Telegram," has taken over the "Day by Day" column that Garland was writing from New York. This does not mean that Garland is out of the "Post," however. His column, now headed "Little Old New York," is syndicated to the "Post" and printed daily on another page.

The Broadway, a neighborhood picture house, is dark for the next six weeks for alterations. J. Louis Rome is manager and the Associated Theatres Co. operators of the house.

Paul Emmart, secretary and treasurer of a neighborhood picture house (1,600 block West Baltimore street), was sentenced to 60 days in jail and a fine of \$1,500 on charge of failure to remit \$1,500 in admission taxes to U. S. revenue bureau.

Edwin Knopf brings Patricia Collinge and Dudley Digges here to play leads in "Candida," to be revived at the Auditorium next week.

A scheme of radio receiving stations with amplifiers is to be tried out in Baltimore parks July 3. The scheme has been worked out by Frederick R. Huber, director WBAL, in conjunction with William I. Norris, president Park Board of Baltimore.

MONTREAL

Admissions to movie theatres in this city during April and May took a heavy slump, as foreshadowed in the weekly reports sent by your correspondent. The monthly estimates are thoroughly borne out by the official figures furnished by the Provincial Treasurer this week. During March admissions were 2,108,553 and these fell in April to 1,589,257, rising to a slightly higher figure of 1,611,636 in May. The 25 percent decrease from March is accounted for to a large extent by trade depression around that time and also by scares of epidemics for

which the City Hall is entirely responsible.

Danny Yates' Orchestra opened "The Cascades" at the Windsor Hotel last week and will give dinner and supper dances for the summer.

George Rotsky, manager of the Palace, has been taking the British picture "Mons," released through Regal, around the province and has reaped a harvest. Picture itself is poor stuff, but the tie-up with the military in the cities, the waving of the flag and the general appeal to and response from patriotic organizations, have carried it through. George is so enthusiastic about "Mons" that he thinks it might be run in the United States, but second thoughts would surely convince him that south of the border it would be the major flop of this or any other year since 1776.

PITTSBURGH

By JACK A. SIMONS

Pitt—"The Patsy" (stock).
Davis—"The Night Bride" and vaudeville.
Aldine—"Frisco Sally Levy."
Grand—"Naughty but Nice."
Olympic—"Whirlwind of Youth" and Vitaphone.
Duquesne Garden—"Katinka."
Harris—"The Heart Thief" and vaudeville.
Sheridan Sq.—"Black Diamond Express" and vaudeville.
Liberty—"Naughty but Nice."
Cameo—"Men of Daring."
State—"The Black Diamond Express."
Regent—"Whirlwind of Youth" and Vitaphone.

Benny Rubin continues to hold the interest of the cash customers at Loew's Aldine. Special scenery is provided weekly under the direction of Harry Greenman, manager, who has played a big part in sending Rubin along the local road of success.

Pittsburgh's two new movie houses, the Loew and Stanley-Rowland-Clark theatres, located within a few blocks of each other, are nearing completion. Atop the new Stanley-Rowland-Clark house will be an office skyscraper.

Long a loser through cold and inclement weather this summer, local amusement parks have just about started to come into their own. A lot of kale no doubt has already been lost that cannot be made up this summer.

Announcement has been made that the new Loew theatre nearing completion has been changed from Loew's Penn to Loew's United Artists Penn and that the theatre will be operated in co-operation with the United Artists Theatre Corporation.

BRONX, N. Y. C.

Deenstrom Amusement Corp. has acquired the 2,000-seat picture house under construction at Jerome avenue and 208th street. It has another house building at Burnside and Anthony avenue, near Loew's Burnside.

Upper part of Jerome avenue is to get another picture house, at Gunhill road. Being built by a local group, seating about 1,800.

Chirsedge Theatres, Inc., has closed its Wakefield theatre for the summer. No business.

James Fotheringham, manager of Moss' Franklin, is ill at home with stomach trouble.

Metropolitan—Swimming Pool, claimed to be largest in the city, is open. W. H. Weisager, builder, and Prof. H. C. Wilson managing. A. D. V. Storey handling publicity. Pool accommodates 5,000.

MILWAUKEE

By HERB. ISRAEL

Davidson—"The Patsy" (McCoy Players).
Miller—McCall-Bridge Players.
Alhambra—"Venus of Venice."
Garden—"Shadows."
Majestic—"Wanted: A Coward" (vaude).
Merrill—"Callahans and Murphys."
Palace—"Too Many Crooks" (vaude).
Strand—"Wedding Bill."
Wisconsin—"Lovers."

Joe Carr has been added to the McCall-Bridge stock.

Jack Le Vols has booked his tab in Green Bay for four days after a two week's stay at Marinette. The troupe may close after Green Bay.

LETTERS

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START AND RISE OF FANCHON-MARCO FOREMOST M. P. STAGE PRODUCERS

By Arthur Ungar

To talk about Fanchon without talking about Marco can no more be done than to talk about Marco without mentioning Fanchon. They are natives of Los Angeles, a year apart in age. They were born as Fanchon and Marco Wolff. Their folks were none too rich but managed to keep them in school and give them a proper education. However, for the youngsters to stay in school it was necessary for them to earn something on the side. Marco at the age of nine years, with his younger brother, "Rube," established a newspaper route so that he could take violin and his brother cornet lessons. They also helped pay for Fanchon's piano lessons.

Not enough income, they established the Wolff Juvenile Orchestra, a three-piece affair. When Marco went to high school, Fanchon got a job as an assistant dancing instructor at Hobart Bosworth's Dramatic School. In her spare time, evening, and at the age of 13, Fanchon got a job from Oliver Morosco, who was operating dramatic and musical shows at the Burbank. There for \$5, 75 and \$1 a performance, she helped supply atmosphere for the attractions.

Marco meantime was working his way through high school by playing a violin in a local tea room. He never had any thoughts at that time of becoming an entertainer or a producer.

Fanchon thought she had learned all necessary at Bosworth's and went to the Florence Dobinson dramatic school to study the dramatic art. She had won a contest whereby the Los Angeles "Times" paid for her scholarship. With Fanchon completing at the Dobinson school and Marco graduating from high school, Fanchon suggested they go into vaudeville. The Two Musical Wolffs easily convinced the Los Angeles representative of the Bert Levey Circuit that they would be great for the time. With new faces being scarce the booker thought any kind of an act would do.

Started at \$100—Fare \$55

Regular salary for a double on the circuit in those days was \$125 a week. However, the local Levey man slipped one over and bought them at \$100. He gave them two weeks, one in Phoenix, Ariz., and one in Prescott, Ariz., and no time to follow. However, \$100 sounded very big to the kids, who didn't realize that their fare to the opening stand was around \$55. At Phoenix they found instead of a theatre an aldome and with a piano and violin and singing act learned very early that audiences did not appreciate art and the classics. At that place the audience didn't seem to take so kindly to the act which was billed "Wolff and Wolff, man and woman, versatile musical entertainment." Fanchon was 15 and Marco 16.

The manager of the Phoenix house took a liking to these two eager youngsters and instead of giving them the \$100 for which they were booked, gave them \$125 and sent them to Prescott. The Prescott audience didn't go into ecstasies either, but that didn't deter or hinder this aggressive team.

When leaving Los Angeles they said they were going to be gone for the summer at least so Marco started booking independently by wiring ahead to small picture theatres in Arizona, New Mexico and Colorado, offering to give an entire evening's entertainment on a percentage basis. This showed the early business sagacity of the couple which led them later on to always require a percentage instead of a straight salary. The houses they played sent anywhere from 300 to 600. The intake for their share some nights was as low as \$6; other nights they got as much as \$80. Most of these dates were one, two and three-night stands. The kids went through plenty of hardships with Marco always having to guard over his sister against ruffians as a police dog does over its beloved master.

Finally the kids worked their way into Las Vegas, New Mexico. It was just prior to the Jack Johnson-Fireman Jim Flynn fight and Marco looking over the horizon figured that he could clean up for a month if he could find a place to run a dance hall where a nickel a dance could be charged. The racket proved a good one and \$100 to \$125 a day was the intake for the estab-

lishment with Wolff and Wolff getting half of that each day. Marco played the violin and Fanchon the piano. While Fanchon was dancing and Marco taking tickets, they alternated with another man and woman who played the piano and drums. The kids managed to save several hundred dollars and decided they were going to embark beyond the Great Rockies.

They went to Denver and sought booking agents. They told them where they had been working, but it seems as though they were not classy enough to work in the town, but a local agent gave them bookings in towns like Cripple Creek and Victor, Col., as well as Cheyenne, Wyo. While in Cheyenne they managed to get an engagement for several weeks before and during the frontier days celebration. There again they played the violin and piano, also sang and danced. When Fanchon would get up to sing a sentimental ballad, the cowboys would throw gold coins and silver pieces at her. It seemed as though the boys took delight in trying to hit her with them, as she would wince, and the more she would wince or pucker up her face, the more coins would be thrown. Many a day she would leave the dance hall with black and blue marks on her body from coins. Sometimes the coins came so fast at her she would become enraged and run off the floor crying. Marco, of course, picked up the gold and silver.

Wrote Kerry Meagher

While playing there, Marco read in Variety that Kerry Meagher had been placed at the head of the Western Vaudeville Managers' Association and that he was offering blanket contracts for 20 weeks for new faces especially who wanted to play the middle west. Marco immediately in his best high school style letter wrote Meagher and told him of the various engagements the act had played and asked for an opening. Without ever having seen the act, Meagher sent them back a 20-week contract. They then jumped from Cheyenne to Tulsa, Okla., where they played their first date for the Association. For 15 or 16 weeks they played this time, most of that period opening the show and always complaining to each other and other actors that the audience had not reached their level as they were classical entertainers and the customers out front didn't seem to appreciate them. They worked east on the Assn. time, then someone on the Interstate Circuit decided that opening acts were not so plentiful and Wolff and Wolff joined that circuit, playing through Tennessee, Louisiana and Texas.

The tour, which was to have lasted just over the summer, took up nine months and Marco gave up all thoughts of studying law. They got into Chicago at that time and it seemed as though they could not get bookings. There were too many opening turns around that city. Fanchon decided that as long as they had a little money saved up they could go home triumphantly and tell the folks what great actors they were. They started for the Coast, stopping off at Denver. There they called on the representative of the Assn., who seemed to think their faces were familiar and asked them to help him out by filling a disappointment in Ogden and Salt Lake City at both Orpheum houses. They played Ogden, but not Salt Lake. That was no fault of their own. It was that of the manager, who didn't seem to recognize art. Still the kids were happy—they had their name on an Orpheum program and got plenty of them to take home to the folks and show them they had played the Orpheum Circuit, but didn't tell them for how long.

Naturally Papa and Mama, brother Rube and the other members of the family figured that they should play Los Angeles and wanted to know when. Not wanting to kill the illusion, they told the folks most any day. Their vast circle of friends spread the word that Fanchon and Marco Wolff were going to play the local Orpheum. Marco felt that he would have to do something to make good so, far as the Orpheum local date was concerned—at least try to get a job, so he wrote a letter to Morris Meyerfeld, head of the Orpheum Circuit on the Pacific Coast, and told him

that Wolff and Wolff were "resting" in Los Angeles but would oblige the circuit by playing a local date or two if there were any disappointments.

In the letter he told Mr. Meyerfeld that he could get a report on the act from Joe Goss of Salt Lake City. It happened that Goss handled both the houses in Salt Lake and Ogden, the latter town being the one that they had played.

Took Their Word

Meyerfeld, without even digging up Goss, figured any act that could play those two towns must be good for the local Orpheum. He wired back for them to see Clarence Brown, who would give them a date the following week at the Orpheum. Up to that time their highest salary as far as Assn. or other cir-

the team being advertised as "The Famous Dancing Wolffs."

Landed at Tait's

Then they went to San Francisco and while there Hugh McIntosh signed them to go to Australia at \$150 a week. They remained for seven months, returning to San Francisco. There they let it be known to the local cafe managers that they were passing through on their way to New York and allowed one to persuade them to remain in San Francisco at the Portola Louvre cafe. Though this place was a fine establishment, Tait's Cafe was becoming internationally known as the place of San Francisco. This was at the time of the World's Fair and the ambitious kids wanted to be in the classy resort.

John Tait, who ran the establishment, when Marco called on him would say the dance craze was over, but that didn't stop young Marco. He sold the cafe man an idea that the team could bring people into the resort, located downtown, for afternoon teas, despite the fair was drawing people out to the grounds a few miles away in the afternoons, too. Finally, for \$50 a week, Tait

on Broadway thought New York was ready to greet them with open arms. Finally, on the strength of a letter from Diamond Jim Brady to Flo Ziegfeld, Neil Wayburn gave them a tryout at a morning rehearsal. He seemed to like the kids and asked them that night to do their stuff on the Ziegfeld roof.

Ziegfeld didn't have the same opinion as Wayburn, stating that they lacked class. That hurt Fanchon and Marco, who up to that time always thought that their work was a bit above the audience.

They tried along another line. They got to Davidow & LeMaire, who booked them for a Sunday night concert at the Winter Garden. J. J. Shubert didn't get a thrill, either, so the famous Wolffs, now known as Fanchon and Marco Wolff, thought it would be a great idea for them to drop to the level of big time vaude.

In Vaude

They got Jenie Jacobs to get them a show date in a small New Jersey town at their own expense. The Keith agents, who did or did not look at the act had no work on hand for the Wolffs. Not wanting to be heckled by New York, the youngsters put their heads together and decided they would go back to their first love, which had brought them success, cafe work. With little effort, they landed at Shanley's on Broadway and 43d street, billed as Fanchon and Marco. While at Shanley's, Jack Loeb for the Fox circuit made them a proposition that between the dinner and mid-night performances and during the afternoons they could play the Fox houses in Greater New York. This they did, besides doing Sunday night concerts along Broadway. Many a Sunday they played six or seven different places.

However, with all these Sunday shows that they played, they could never get into the Winter Garden. One Sunday night, all out of breath, Rufus LeMaire dug them up while they were in an independent vaudeville house, rushed them over to the Winter Garden to take the place of a dancing act which had disappeared. When on the stage of the Garden the kids were nervous because it meant do or die for them. In the setting that they were working in were bases which contained huge plaster of paris vases. During their whirlwind dance some folks in the audience started to yell, and Marco thought they were creating a sensation. While whirling around he noticed that they were coming closer and closer to the huge plaster of paris vases. Before he could stop himself or his sister, they had crashed into them, completely demolishing the vases and covering themselves from top to bottom with plaster of paris.

Stopped the Show

The crash came at a moment of their dance when Marco had taken Fanchon on his shoulders and started to whirl her. The couple quickly recovered from the crash and continued their routine. That, of course, made them out and out show stoppers and insured them of subsequent Winter Garden dates, which were played almost every Sunday. Along came an offer to go to the Palace, New York, for Keith's. They played it with the Keith office offering them a route, which they refused time after time.

About that time the Dixieland Jazz Band came into New York, at Reisenweber's (cabaret), it created a sensation. Marco recognized in it a similar form of musical entertainment as that which was being given in San Francisco. On his own responsibility he brought a band from San Francisco and sold Rufus LeMaire the thought of putting it in at the Montmartre Cafe for the midnight shows with Fanchon and himself appearing with the band. The combination was an instantaneous hit with the aggregation booked at the Winter Garden and neighborhood theatres where they would play every few weeks again and again.

The kids had made a hit in New York when Martin Beck, who was an occasional visitor at the Montmartre Cafe, took an interest in the team and finally made them a proposition to tour the Orpheum Circuit with the band as a headliner.

The act started on its tour and when hitting San Francisco surprised their many friends and made good their boast that some day they would headline at the local Orpheum house.

Started Cover Charge

While in San Francisco they laid the foundation whereby they made a new arrangement with Tait and for the first time in that city introduced the now famous cover charge. In this arrangement they took over the management of the upper floor of Tait's Restaurant. (Continued on page 36)



*Fanchon and Marco
in The Musical Revue
At The Heilig.*

FANCHON AND MARCO CO.

cults were concerned was around \$100 a week for vaudeville, but when Marco went down to see Brown, the latter asked him "What is your salary?" "\$225 a week," chirped out Marco, and Brown said, "Sign here."

They were given the No. 2 spot and made good. That was due to the fact that at every performance the Wolff family say to it that some 40 or 50 friends were out front to root for Fanchon and Marco, but one week was all that they got on the Orpheum. However, it happened to be good propaganda for them and Marco got a job as an entertainer at Briggs Cafe, billed as a late headliner at the Orpheum.

Marco kept working around the cabarets alone while Fanchon took a few dancing lessons from a local teacher and decided she was going to get a job for them as a ballroom dancing team. She made a deal with a costume establishment to loan her two dresses for the occasion on which she would show Joe Reichl, manager of the Alexandria, her steps. She told the costumer that if she got the engagement she would buy the wardrobe. She got the job at \$150 a week to begin with,

told the kids that they could go in and dance there afternoons. He also stated he had no objection to them taking tips from those they danced with. But afternoon work was not enough for this enterprising duo. They got a job for the evenings at \$60 a week and their meals in Sober's cafe, adjacent to the St. Francis hotel.

Having great personality, it took the kids little time to make a host of friends in San Francisco. The friends started giving the Tait place a heavy play in the afternoons with the result that John Tait came along and insisted that they devote their entire time to his establishment and that he would give them \$150. As they were meeting world-wide celebrities, they were glad to remain at Tait's on the full time. Some of their eastern friends told them that New York was the place, so they headed for New York via Sacramento, John Considine booking them there in his local house. They were to play a half week, but hit so strong that they remained a full week.

Through their many friends they obtained hundreds of letters to New York producers and when arriving

GREETINGS

FROM

YOUR TWO MOST GRATEFUL PROTEGES

FAY ADLER AND TED BRADFORD

TO

FANCHON and MARCO*"Your Efforts in the West Brought Us Success in the East"*

(P. S.—Thanks for Your Nice Letter)

Personal Direction of MAX HART
1560 BROADWAY, NEW YORK

SUCCESS AND BEST WISHES TO

FANCHON and MARCO

IN APPRECIATION

ROSE VALYDASOON STARTING THIRD CONSECUTIVE YEAR
WEST COAST THEATRES, Inc.

I DESIRE TO THANK

FANCHON and MARCO

FOR THEIR INTEREST IN MY BEHALF

FRANK JENKS

MUSICAL DIRECTOR AND MASTER OF CEREMONIES

WEST COAST'S BOULEVARD
LOS ANGELES, CALIF.

AILEEN STANLEY



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IN NINE YEARS OF CONTINUOUS RECORDING
OVER
FOURTEEN MILLION DOLLARS
HAS BEEN PAID FOR
18,792,498

AILEEN STANLEY RECORDS

A Pioneer FANCHON and MARCO IDEA — Spring, 1924

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BENNETT SISTERS

FEATURING

Lura Bennett

AMERICAN WOMAN BOXING CHAMPION OF THE WORLD

Featured With FANCHON and MARCO'S Idea, "Modern Woman"

WEST COAST THEATRES, INC.

Compliments to FANCHON and MARCO

FROM

"MITEY"

ANNE LEAF

Organist

BOULEVARD, LOS ANGELES, CALIF.

Compliments to FANCHON and MARCO

FROM

CHARLES WILSON

AND

RUTH HOYTE SEARS

Organists

LOEW'S WARFIELD, SAN FRANCISCO, CALIF.

Best Wishes and Continued Success to

FANCHON and MARCO - from

HARRY VERNON

PLAYING WEST COAST THEATRES, INC.

Compliments to FANCHON and MARCO

HARVEY KARELS

FEATURED BALLET DANCER

SIXTEEN CONSECUTIVE WEEKS WEST COAST THEATRES, Inc.

Compliments to FANCHON and MARCO

FROM

LOUIS BERKOFF

BALLET MASTER FOR WEST COAST PUBLIX THEATRES



SUCCESS

ALWAYS
TO

FANCHON AND MARCO

THE WORLD'S GREATEST SHOWMEN
IS MY HEARTIEST WISH

ABE LYMAN

West Coast Theatres, Inc.

GENERAL OFFICES
WASHINGTON AT VERMONT AVE.
LOS ANGELES, CALIF.

SAN FRANCISCO OFFICES
LOEW'S WARFIELD BLDG.
900 MARKET STREET

LOS ANGELES, CALIFORNIA

May 6th 1927

Abe Lyman
Uptown Theatre
Los Angeles Calif

Dear Abe -

In your departure after 20 weeks of
sensationally successful appearances at the West
Coast Uptown Theatre we cannot help but take this
opportunity to place on paper some of the thoughts
we feel toward you.

Not only has your success been phenomenal
from an audience standpoint - inasmuch as we have
had to take the picture off continuously for 20 weeks
at each performance; not only has your success been
phenomenal at the box office (you having practically
doubled the business of the Theatre); but also,
seemingly without effort you have made a success at
having everyone like you both back stage, in front of
the House and in the executive offices.

May you come back to us soon -

Sincerely
FANCHON & MARCO
Marco
Production Manager

M:HW

ADDRESS ALL CORRESPONDENCE TO WEST COAST THEATRES, INC.



FANCHON

Thanks to A. M. BOWLES, LOUIS GOLDEN and BOB COLLIER

HELLO, HAROLD FRANKLIN
AND YOUR CO-WORKERS!



MARCO

Success and Best Wishes To
FANCHON and MARCO

—FROM—

JOE NIEMEYER

"Dancer Par Excellence"

Playing WEST COAST THEATRES, Inc.

GOD'S GIFT TO THE PERFORMER

FANCHON AND MARCO

*You Made Me What I Am Today and I Am Satisfied
With the Thirty-One Weeks I Am Now Completing
AND BEING FEATURED AS SHOWN BELOW*

FANCHON & MARCO PRESENT
HENRY FINK AND SPRING 'IDEA'

FANCHON and MARCO—"Here We Come,
Right Back Where We Started From"

ROBERT SISTERS

Sailing for Tour of Australia
September Season 1927-28
Thanks to Tom Holt

Representative: JESS MARTIN
Now Playing Loew Circuit

Directions: WM. MORRIS AGENCY
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ED. DAVIDOW

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FANCHON and MARCO

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NEW YORK

COMPLIMENTS TO

FANCHON and MARCO

FROM

PHIL (DUTCH) LAMPKIN

MUSICAL DIRECTOR

ALEXANDER
GLENDALE, CALIF.

COMPLIMENTS TO

FANCHON and MARCO

FROM

HERB KERN

America's Most Versatile Organist

UPTOWN
LOS ANGELES, CALIF.

FRED DE BRUIN

RE-ENGAGED BY

FANCHON and MARCO

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The Originator of Originality — "Tassel Idea" Great!

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FANCHON and MARCO

TRIXIE FRIGANZA

IN THE ONLY ORIGINAL

"Bag O' Trix," by NEVILLE FLEESON

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DAVE PENNEY

GUEST CONDUCTOR

and Master of Ceremonies



THE
WEST COAST
THEATRE
SAN BERNARDINO
CALIFORNIA

NORRIS MITCHELL

House Director

JOE PETRONE

Piano

MEL BOSSERMAN

Sax and Clarinet

HERMAN JOHNSON

Sax and Clarinet

GEORGE WALRATH

Trumpet

ELWYN POLLOCK

Trombone

ALO CLAPP

Percussion

EARL FIELDS

Tuba and Bass

ALBERT D. STETSON

Manager

WILLIAM H. GAGAN

Asst. Manager

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(California Sunshine)
Banjo Soloist and Vocalist

R. C. RIEMER

Organist

Compliments to FANCHON and MARCO

DION ROMANDI

And His Orchestra

SECOND YEAR

COLORADO, PASADENA, CALIF.

Compliments to FANCHON and MARCO

JOAN KNOX

CARLOS AND DORITA

WITH AERIAL BALLET "IDEA"

PLAYING WEST COAST THEATRES, Inc.

ARMSTRONG-POWER STUDIOS, INC.

STAGE EQUIPMENT IS THE BEST

West Coast Theatres, Inc.

GENERAL OFFICES
WASHINGTON AT VERMONT AVE.
LOS ANGELES, CALIF.

SAN FRANCISCO OFFICES
LOEW'S WARFIELD BLDG.
999 MARKET STREET

LOS ANGELES, CALIFORNIA

June 2, 1927

Office of
Chairman of Board of Directors
M. GORE

To Whom It May Concern:

The Armstrong Power Studios have handled all of the Stage Equipment work over our entire circuit of Theatres and we are very happy to recommend their services to anyone in need of work of this kind.

The (Arpo) counterweight system which they have developed, and has been adopted by us as standard equipment in all of our Theatres using stage productions, we believe after thorough investigation to be the best and superior in many details to any devices of similar nature for the efficient operation of stages.

Also the scenic equipment, drapery and general stage affects, produced by this firm, have always proven highly satisfactory in every respect, both with regard to quality and artistic execution.

Personal service and attention to all contracts by highly trained stage technicians, complete reliability and the fact that all work has always been completed on time are some of the outstanding features that have been a decided help in the large building program during the past three years.

With sincere best wishes for their continued and deserved success, we are,

Very truly yours,
WEST COAST THEATRES, INC.,

By M. Gore.

MG:ESA

ADDRESS ALL CORRESPONDENCE TO WEST COAST THEATRES, INC.

THE STAGE IS THE SALESROOM OF EVERY THEATRE

SAN FRANCISCO LOS ANGELES SEATTLE

NEW YORK CHICAGO

General Offices—2301 Miramar St., Los Angeles, Cal.

Compliments to FANCHON and MARCO

EARLE CAPPS

"SENSATIONAL ACROBATIC DANCER"

TOURING
WEST COAST THEATRES, Inc.

Eastern Representative, ED DAVIDOW

Compliments to
FANCHON and MARCO
FROM

**CHODY
and DOT'S
SWEET SHOP**

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LOS ANGELES, Calif.

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DYE SCENERY, VELOUR CURTAINS
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HELLO!

**FANCHON
AND
MARCO**

Here's to Your
Continued Success



**Georgie
Stoll**

**AND HIS
BROADWAY
BAND**



Smashing All Box Office Records
With Your

"IDEAS"

at the

**NEW BROADWAY THEATRE
PORTLAND, OREGON**

Direction WEST COAST THEATRES, Inc.



MIRTH of a NATION



RUBE WOLF

"Czar of Rhythm"

NOW

METROPOLITAN, Los Angeles



Even though they are my SISTER and
BROTHER, I think

FANCHON and MARCO
are the Greatest Producers in the World.

Even my Sister and Brother say I AM
THE GREATEST BAND LEADER IN THE
WORLD.

YES, I WORK FOR FANCHON and MARCO



Compliments to FANCHON and MARCO

MAUREEN AND BROTHER

BOOKED IN CONJUNCTION WITH

THE RIOS

SENSATIONAL SUCCESS

"SPRING IDEA"

WEST COAST THEATRES, Inc.

Compliments to FANCHON and MARCO

EDDIE SELLEN

Organist

GRANDLAKE, OAKLAND, CALIF.

AIMEE FREDERICKS, Assistant Organist

FRED MANN'S

Million-Dollar

Rainbo Gardens, Chicago

Principals

Extend Their Compliments to

Fanchon AND Marco

From

EDDIE MATTHEWS FERN ROGERS

BURDY and NOWAY

LIME TRIO

FLO WHITMAN

JOE SULLIVAN

Best Wishes
To My Friends
"The Best in the West"

FANCHON
and MARCO

From

JOE

DANIELS

Pacific Interstate Vaude

Fine Arts Building

PORTLAND, OREGON

also Seattle, Vancouver, B. C.



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Stretching and
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Silk and Imported French Lingerie
Lovely Spanish Shawls
and Sunshine Greeting Cards

TO THE

LINDBERGH TEAM

OF SHOW BUSINESS

FANCHON

AND

MARCO

From Coast to Coast

A Non-Stop Route of

"THE GREAT IDEAS"

ALBERTI

Musical Director

DOME THEATRE, OCEAN PARK, CALIFORNIA

CLAUDE L. RIEMER

AND

HARRY Q. MILLS

ORGANISTS

LOEW'S STATE, LOS ANGELES, CAL.

Compliments to FANCHON and MARCO

RAYMOND GODDEN

Organist

Balboa, San Diego, Calif.

Success to FANCHON and MARCO

KRIEGER COLOR & CHEMICAL CO.

611 East Ninth Street, Los Angeles, Calif.

SUPPLYING WEST COAST THEATRES

Compliments to FANCHON and MARCO

WINNE AND ADAMS

752 South Los Angeles Street, Los Angeles, Calif.

THEATRICAL FABRICS

SUPPLYING WEST COAST THEATRES

Heartiest Wishes for Continued Success

To—FANCHON and MARCO—From

MARIE SWEENEY

AND

CLIFF CLARK

(THE WONDER GIRL)

(CHARACTER COMIC)

Glad to have assisted you in the production of your great 'AERIAL BALLET.' P. S.: We have other 'Ideas.'

Success and Best Wishes to
FANCHON and MARCO

JANE GREEN

NOW FEATURED

WEST COAST THEATRES, Inc.

VICTOR PHONOGRAPH ARTIST

Accompanist at the Piano

FRANK JEFFERSON

Direction

WM. MORRIS

Personal Representative

LOUIS SHURR

COMPLIMENTS TO
FANCHON and MARCO

EDNA COVEY

BREAKING ALL APPLAUSE HIT RECORDS and MAKING BOX OFFICE HISTORY FOR
WEST COAST THEATRES, Inc.

Direction HAL SQUIRE

Compliments to FANCHON and MARCO

EDITH EVANS

(FORMERLY BRONSON AND EVANS)

WEST COAST THEATRES, Inc.

Compliments to FANCHON and MARCO

ERNEST CHARLES

"LIGHT OPERA TENOR"

Now Closing 52 Weeks' Contract
WEST COAST THEATRES, Inc.

Compliments to
FANCHON and MARCO
40th Consecutive Week



Guy Price, L. A. "Herald"
Said:

"... The stage presentation has a new face, it seems. Scotty Weston, who calls himself 'The Dancing Sailor' and lives up to his billing. . . . He is one of the best all-around dancers this reviewer has ever witnessed. . . ."

FLORENCE

ADELE

LEWIS AND KELLOGG

Take This Means To Thank

FANCHON and MARCO

For Seventy Weeks on the West Coast and for
Making Possible an Engagement with PAUL ASH
at BALABAN & KATZ' ORIENTAL, CHICAGO

COMPLIMENTS TO
FANCHON and MARCO

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"THE SPANISH CLOWN"

Sixteen Consecutive Weeks
WEST COAST THEATRES, Inc.

FANCHON and MARCO

Two of Our Best Boosters

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CONTINENTAL HOTEL

626 So. Hill St., Bet. 6th and 7th Sts.

ALSO

YORKSHIRE HOTEL

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LOS ANGELES



Helene Hughes

Congratulations and best wishes to Fanchon and Marco. We think they're great—that their every "Idea" is beautiful. But more than that—we love Fanchon and Marco...just for themselves.

HELENE HUGHES

"The Girl with a Smile in Her Voice." singing different songs—differently!
With the sensational young tenor

ROY SMOOT

We've been with Fanchon and Marco more than three years—ever since they started their now world-famous "Ideas."



Roy Smoot

FANCHON and MARCO Present

THE "BOOK IDEA"

—WITH—

SAN FRANCISCO BEAUTIES

INCLUDING

MARJORIE HACKERS
REVA HOWITT

IDIS HACKERS
PATTIE MASON

ALICE HAAS
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BO-PEEP KARLIN
VIRGINIA CATLETT

VERA VAN

"MISS PERSONALITY"

JACKSON MURRAY

"LIGHT OPERA TENOR"

CONSTANCE and CLARISSA

"ADAGIO UNIQUE"

PYRAMID BOYS

GUY BUCCOLA — CLARENCE ORLICK — FLOYD ROBERTSON

THANKS TO

FANCHON and MARCO

WISHING THEM CONTINUED SUCCESS

JUANITA WRAY

"PRIMA DONNA"

FEATURED

With "HOOPS IDEA"

PLAYING WEST COAST THEATRES, INC.

SINCEREST GOOD WISHES TO

FANCHON AND MARCO

FROM

DORIS WALKER

PLAYING

WEST COAST THEATRES, Inc.

Compliments to **FANCHON and MARCO**

FROM

HECTOR

"THE LOVABLE PUP AND HIS GANG"

PROVING THAT THIS DOG NOVELTY CAN BE A SUCCESSFUL HIT IN PRESENTATION HOUSES
NOW PLAYING WEST COAST THEATRES, Inc,

ARMSTRONG AND PHELPS

The Boys From Hollywood and MABEL BLONDELL, Singing Comedienne

Extend Their Thanks and Best Wishes to

FANCHON AND MARCO

NOW PLAYING KEITH-ALBEE CIRCUIT

SAILING OCT. 1 FOR AUSTRALIA

P. S.—Thanks to "DOC" HOWE and HARRY MUELLER

SINCEREST, BEST WISHES FOR CONTINUED SUCCESS

FANCHON and MARCO

FROM

LEO F. FORBSTEIN

MUSICAL DIRECTOR

MILLION DOLLAR THEATRE, LOS ANGELES, CALIF.

Success and Best Wishes to **FANCHON and MARCO**

FROM

ELWOOD M. PAYNE

OWNER OF

THE PARALTA STUDIOS

SAN FRANCISCO AND LOS ANGELES, CALIF.

AMERICA'S FOREMOST CREATOR OF DISTINCTIVE PORTRAITS

IT IS A PLEASURE TO CONGRATULATE

FANCHON and MARCO

And Wish Them Continued Success

BEHRENDT-LEVY CO.

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LOS ANGELES

DYNAMIC PRINCE OF JAZZ

CHARLIE MELSON

THE CALIFORNIA PLAYBOY

SAYS

FANCHON and MARCO

ARE THE GREATEST PRODUCERS IN THE WORLD

THEY MADE STARS, STARS and STARS

THEY PICKED ME, TOO

**I Am Grateful; and Hope That Soon They Will Give Me the Once-over at the
STATE THEATRE, DETROIT; Where I Have Been for a Long Time, Thanks to Them**

Management FANCHON and MARCO

BEST WISHES and CONTINUED SUCCESS
TO
FANCHON and MARCO
FROM
SKOURAS BROTHERS
ST. LOUIS, Mo.

Compliments to FANCHON and MARCO
FROM

ARTHUR TURELLY

"WORLD'S FAMOUS HARMONICA VIRTUOSO"

Just Completed 42 Weeks with
WEST COAST THEATRES, Inc.

FANCHON and MARCO
"IDEAS"

EDDIE MORAN

Is again already
and
Proud he is too—yet
To again be associated
with

FANCHON and MARCO

P. S.—My sponsor, Howard
Pierce, in Detroit, shouldn't
forget me.

Charlie Melson is always my Pal.
Ah Few Few Few.

COMPLIMENTS TO

FANCHON and MARCO

The
LOVETTS

"HOOP JUGGLERS"
WITH
HOOP "IDEA"

WEST COAST THEATRES, Inc.

COMPLIMENTS TO

FANCHON and MARCO

Bobby Gilbert

CONDUCTOR
AND
MASTER OF CEREMONY

WALKER
SANTA ANA, CALIF.

COMPLIMENTS TO

FANCHON and MARCO

SKEETER HARTWELL

"EGYPTIAN DANCER GROTESQUE"

WEST COAST THEATRES, Inc.

THE CHIC-KUN-KIE

JOHNNY MORRIS

AND

EDNA TOWNE

WISH

FANCHON and MARCO

MUCH SUCCESS



VERA VAN

Desires to Thank
FANCHON and MARCO
For Their Interest in Her Behalf.
Now playing 58th week with
West Coast Theatres, Inc.
P. S.—MOTHER VAN Also Expresses
Her Gratitude.

COMPLIMENTS TO

FANCHON and MARCO

GIBSON SISTERS

"MUSIC BOX DANCERS"

WEST COAST THEATRES, Inc.

Compliments to FANCHON and MARCO

DON WILKINS

"The Diplomat of Melody"

And His WEST COAST SUPER-SOLOISTS

GRAND LAKE THEATRE, OAKLAND, CALIF.

IRIS WILKINS at the Organ

FANCHON AND MARCO

YOUR PROGRESS WITH PICTURE THEATRE STAGE PRESENTATIONS STIMULATES THE MOTION PICTURE PRODUCERS TO STRIVE FOR BETTER AND BETTER PICTURES.

Good Luck From Hollywood

OUR TRIBUTE TO—

**FANCHON
AND
MARCO**

*May your future accomplish-
ments exceed your past suc-
cessful achievements : : :*

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THEATRICAL GOODS
Established 1892

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CHICAGO BRANCH: 177 NORTH STATE STREET

AMERICA'S LEADING THEATRICAL SUPPLY HOUSE

*As a tribute to your great talent,
I sincerely wish you continued success*

Most cordially,

*Dr. Henry J. Schierson
716-18 State-Lake Bldg.,
Chicago, Ill.*

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TO MY FRIENDS

FANCHON and MARCO

FROM

JOHNNY DAVIS

ORIGINAL

COFFEE DAN'S

SAN FRANCISCO AND LOS ANGELES

COMPLIMENTS TO

FANCHON and MARCO

FROM

The Adagio Dancers

IN

"TASSELS IDEA"

MARY MOLLANDIN

JOHN and HARRIETT GRIFFITH

VINA and ARTHUR

BOB and HELEN De FOREST

NED and PEGGY

LENORE and MICKY

WEST COAST THEATRES, Inc.

Sincerest Good Wishes to

FANCHON and MARCO

WINIFRED RENWORTH

Organist

PEGGY LEONARD

Associate to Organist

NEW CALIFORNIA

San Diego, Calif.

FLOYD WRIGHT

AND

ELAINE GILMORE

WELCOME

FANCHON and MARCO

IDEAS

TO THE

GRANADA, SAN FRANCISCO

Success and Good Wishes To

FANCHON and MARCO

FROM

BUD YOUNG

ORGANIST

Just Completed Engagements at Pantages and Criterion, Los Angeles
Now

WEST COAST THEATRE, RIVERSIDE, CALIF.

COMPLIMENTS TO

FANCHON and MARCO

FROM

"PAT" LEWIS

ORGANIST

WEST COAST THEATRES, INC.

Best Wishes and Success To

FANCHON AND MARCO

—FROM—

SOL LOWE

AND HIS BOYS

NOW PLAYING 70TH CONSECUTIVE WEEK AT

West Coast Manchester

LOS ANGELES

Personnel

RUSSELL DEIBERT, Trumpet

HARRY VAILE, Sax and Clarinet

HENRY WENKE, Trombone

DOMINIC CIFARELLI, Sax and Clarinet

SOL DRISCOLL, Bass and Tuba

CHUCK DEATON, Percussion

RUTHERFORD WHITE, Piano

Thanks to General Manager, R. B. GRUNAUER

COMPLIMENTS TO

FANCHON and MARCO

SINCERELY

"MADCAP"

NELL KELLY

WEST COAST THEATRES, Inc.

COMPLIMENTS TO

FANCHON and MARCO

—FROM—

HOMER DICKINSON

Assisted by DOROTHY LEE

WEST COAST THEARTES, INC.

Presentation in Preparation for FLORENZE TEMPEST

To FANCHON AND MARCO

OUR BEST WISHES AND OUR BEST SELECTION OF SONGS

A DELIGHTFUL LYRIC WITH A HAUNTING MELODY

A
GREAT
DOUBLE

"UNDER THE MOON"

A NATURAL
PRESENTATION
NOVELTY

A SOOTHING FOX TROT BY EV. E. LYN, FRANCIS WHEELER AND TED SNYDER

A TONIC FOR EVERY AUDIENCE

"RED LIPS KISS MY BLUES AWAY"

BY MONACO, WENDLING AND BRYAN

WHAT A BALLAD! EVERYBODY LOVES IT

A
DREAMY
FOX TROT

"NESTING TIME"

A
HOT
RHYTHM

BY DIXON AND MONACO

THE WALTZ YOU LOVE TO SING

"DAWN OF TOMORROW"

BY GRAVELLE AND GREEN

THE OUTSTANDING FOX TROT OF THE SEASON

"THERE'S EVERYTHING NICE ABOUT YOU"

BY BRYAN, TERKER AND WENDLING

THIS WALTZ WILL LIVE FOREVER

"I LOVE NO ONE BUT YOU"

BY PHIL SPITALNY

ORGANLOGUES—THE VERY BEST—ORGANLOGUES

WILLIE HORWITZ
805 Woods Theatre Bldg.
Chicago, Ill.

CARL ZOEHRNS
1118 Chestnut St.
Philadelphia, Pa.

MURRAY WHITEMAN
584 Main St.
Buffalo, N. Y.

DON RAMSAY
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JIMMY AGUE
730 E. 101st St.
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FRANK GIBNEY
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36 E. Fifth St.
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WATERSON BERLIN & SNYDER CO.

Strand Theatre Building, 47th Street and Broadway, New York

DEAR FANCHON AND MARCO



THE KING OF MIRTH

Thanks, Thanks and Thank You for Letting Him Spend \$300 to Say You Made a Great Musical Director Out of Him.

(Signed)

GENE MORGAN

The audiences at the Granada, San Francisco, agree with those of Loew's State and Boulevard, Los Angeles, that Fanchon and Marco are right

(Signed)

GENE MORGAN

=TO=

FANCHON AND MARCO

We wish to take this opportunity to express our appreciation for the wonderful co-operation accorded our firm and our West Coast Representative, Mr. Tubby Garon.

MILTON WEIL MUSIC CO.

- - - - -
MILTON WEIL, President

Woods Bldg., Chicago, Ill.

CONVEYING TO

FANCHON and MARCO

SINCEREST WISHES for CONTINUED SUCCESS

AL LYONS

MUSICAL DIRECTOR

AFTER PLAYING 42 CONSECUTIVE WEEKS AT SAN DIEGO, CALIF., FOR WEST COAST THEATRES, Inc.

NOW at THEIR

T. AND D. THEATRE

OAKLAND, CALIF.

Thanks to the confidence—and generosity—of A. M. Bowles, division manager of the San Francisco territory—

I HAVE BEEN HONORED BY BEING CHOSEN AS THE DIRECTOR OF THE SYMPHONIC ORCHESTRA ORGANIZED FOR THE REBIRTH OF THE CALIFORNIA THEATRE IN SAN FRANCISCO. . . .

A long-run policy of great pictures opening with the Paramount 'epic. . . . "The Rough Riders."



GINO SEVERI

May I extend every good wish to the West Coast Theatres, Inc., to our new president and general manager, Mr. Harold B. Franklin, and to . . .

FANCHON and MARCO

whom I respect for their sterling ability, their kindness, their great fairness to those who are privileged to work with them.

Back to San Francisco—the city I love—where I had the distinction to direct one of the first of the great orchestras of a motion picture theatre . . . many seasons with West Coast Theatres, Inc., in Los Angeles, Oakland and Sacramento—make me realize the importance of this assignment.

GREETINGS and CONGRATULATIONS TO
FANCHON and MARCO

TWO OF THE SINCERE PEOPLE IN SHOW BUSINESS

FROM A STAUNCH ADMIRER

CLIFF NAZARRO

HUGE SUCCESS AS

MASTER OF CEREMONIES and GUEST CONDUCTOR

WESTLAKE, LOS ANGELES, CAL.

SALUTATION TO MY DISCOVERERS

FANCHON AND MARCO

—FROM—

JAY BROWER

AND HIS "MUSICMASTERS"

WILSON

FRESNO, CALIF.

ALBERT and ADELAIDE
GLORIA

(NEE VON NEUWALD)

"THE NOBILITY OF THE DANCE"

DESIRE TO EXPRESS SINCERE ADMIRATION TO
THEIR DEAR FRIENDS

"THE ARISTOCRATS OF 'IDEAS' "

FANCHON AND MARCO

NOW PLAYING
WEST COAST THEATRES, Inc.

THANKS TO OUR MANAGER
MR. ED. DAVIDOW

*P. S.—And do not forget we are still the
originators of the SKATING DANCE*

Compliments to **FANCHON and MARCO**

COOLEY

FROM

ANDY

MARTIN and MAYO

"TWO NUTS LEFT OVER FROM CHRISTMAS"

PLAYING 21 WEEKS WEST COAST THEATRES, Inc.

P. S.—Who is this FRANK MITCHELL and JACK DURANT?

WEEK JUNE 24 FEATURED AT LOEW'S STATE, LOS ANGELES

CONGRATULATIONS

and

GOOD LUCK

to

FANCHON AND MARCO

WILLIAM MORRIS

WILLIAM MORRIS, JR.

SUCCESS and BEST WISHES to **FANCHON and MARCO**

FROM

FRANK

JACK

MITCHELL and DURANT

"FLAMING YOUTH IN ALL ITS GLORY"

SIGNED FOR 28 WEEKS WEST COAST THEATRES, Inc.

P. S.—Who is this COOLEY MARTIN and ANDY MAYO?



RENOFF and RENOVA

"PREMIER and FEATURE DANCERS"

Late of METROPOLITAN OPERA, NEW YORK; CHICAGO OPERA CO.,
"DAFFY DILL"; "MERRY WIDOW"; "ARTISTS and MODELS"; and
EARL CARROLL'S "VANITIES"

NOW SECOND SEASON WITH

FANCHON and MARCO

SUCCESS TO

FANCHON and MARCO

HARRY C. ARTHUR, JR.,

and

WEST COAST THEATRES

Gratefully,

OLLIE WALLACE

CLOWN PRINCE OF RHYTHM

BEST WISHES TO

FANCHON and MARCO

—FROM—

Albert MacGillivray

TENOR

THIRD CONSECUTIVE YEAR

WEST COAST THEATRES, INC.

COMPLIMENTS TO

FANCHON AND MARCO

—FROM—

EDDIE PEABODY

"FOR NO REASON AT ALL"

GUEST CONDUCTOR

FIFTEEN CONSECUTIVE MONTHS

WITH

PUBLIX

NOW

FIFTH AVENUE THEATRE

SEATTLE, WASH.

CONGRATULATIONS

TO TWO REAL PALS OF SHOW BUSINESS

FANCHON and MARCO

In Appreciation of Their Wonderful Co-operation With Us

DUNCAN SISTERS

WEST LEADS IN PRESENTATIONS

By HAROLD B. FRANKLIN

(President West Coast Theatres, Inc.)

Los Angeles, June 24.

In ingenuity of ideas in the matter of picture theatre presentations, a very constructive work has been

accomplished by those two splendid co-workers in that field, Fanchon and Marco. They are proving themselves leaders in the art of producing stage attractions for the picture theatres of the Pacific Coast, and with such a marked de-

gree of success that they have influenced presentations in general throughout the country.

In Fanchon and Marco, the west has a producing duo capable of staging unit revues of a type that are particularly adapted for the picture theatre audiences. This statement is not an idle one, but is based on results achieved under a diversified operation. They have within the last few years been staging week after week, a series of

"Ideas," as they term their revues, which have found distinct favor in the eyes of the theatre-going public from San Diego to Canada.

I have had association in the east with the production of the presentation type of entertainment in the bigger theatres devoted to picture and stage shows. In comparing the "Ideas" as produced by Fanchon and Marco for the West Coast Theatres, Inc., with those that are produced in the east on a more expensive plane, I find that the west is contributing a great deal.

Quick Action

The production department, headed by Fanchon and Marco seems to have a remarkable grasp of understanding as to the picture public's requirements. The productions are both progressive and timely, and have the faculty of seizing on the topic of the day for the basic foundation of many of their "Ideas," as for example, the "Hello, Lindbergh" Idea, staged at Loew's State in Los Angeles within 10 days after the courageous young American hero made his flight to Paris.

The success of this remarkable pair of young people, is in a large measure due to the foresight of A. L. and Mike Gore, who built the West Coast Circuit to its present proportions. They envisioned the necessity of stage entertainment in their deluxe theatres several years ago, prior to the time that the east became aware of the yearning on the part of the public, for something different than the atmospheric prologue to feature pictures they were then receiving.

Fanchon and Marco were then in San Francisco, producing an occasional "flash girl act" for vaudeville, in addition to appearing personally in a cabaret where they also produced the revues.

Fanchon and Marco came south on a visit, and the Gore Brothers saw in them producers who could fill the want that the public expressed for something new in picture theatre stage entertainment.

COAST STUDIOS

When Richard Dix completes "Shanghai Bound" he will immediately begin on "The Gay Defender." Gregory Lacava will direct for P.-F. L.

Charlie Murray is to play "Garrity" in the screen version of "The Gorilla." F. N. Al Satell will put this into production around Aug. 1.

Rockliffe Fellows for "The Crystal Cup," F. N., co-featuring Jack Mulhall and Dorothy Mackaill. John Dillon directing.

Al Martin signed by F. B. O. to write titles. His first will be "Helen of Troy, New York."

Patsy Ruth Miller as feminine lead in "South Sea Love," F. B. O. To be directed by Ralph Ince.

Ned Sparks for "Alias the Lone Wolf," Bert Lytell starring film for Columbia.

Otto Matieson added to "Romance," Ramon Novarro's next for M-G-M.

Robert Flaherty, director of "Nanook of the North," Esquimaux yarn will direct "White Shadows of the South Seas" for Metro-Goldwyn-Mayer.

Yola d'Avril added to "American Beauty," F. N. starring Billie Dove.

Charles Puffy added to "Terror," Lon Chaney's latest M-G-M picture.

Dorothy Revier added to "The Drop Kick," F. N.

Arthur Stone added to "Hard Boiled Haggerty," Milton Sills' next for F. N.

Phyllis Haver as feminine lead in "The Wise Wife," P. D. C., Tom Moore opposite.

Wallace Fox to direct Bob Steele in second picture of new western series, titled "The Bandit's Son," F. B. O.

CONGRATULATIONS TO TWO GREAT ARTISTS

FANCHON and MARCO

FROM ONE OF THEIR ADMIRERS

SID GRAUMAN

FANCHON-MARCO

It's a pleasure to be your Production Manager in the Great Northwest

EARL SIMMONS

SEATTLE

To FANCHON and MARCO—Good Luck and God Bless You

HERSCHEL STUART

WEST COAST THEATRES, INC., SEATTLE

"Prince of Pep"



OWEN SWEETEN

NOW PLAYING

SENATOR

SACRAMENTO, CALIF.

Direction, WEST COAST THEATRES, Inc.

Success and Best Wishes to FANCHON and MARCO

Knowing That They Will Always Prosper Is the Sincere Wish of
OWEN SWEETEN

HONORABLE WU

and His

Chinese Revue

West Coast Theatres, Inc.

GENERAL OFFICES
HOLLYWOOD ATHLETIC CLUB
HOLLYWOOD, CALIFORNIA

SAN FRANCISCO OFFICES
222 N. BARTLETT ST.
SAN FRANCISCO, CALIF.

LOS ANGELES, CALIFORNIA
June 18, 1927.

Dear Mr. Wu,
Hollywood Athletic Club,
Hollywood, California.

Dear Mr. Wu:

We want to congratulate you on your return engagement in San Francisco with Honorable Wu and His Chinese Revue, and assure you again that yours is the only production that we have ever played intact three times over our circuit.

We consider your revue, which includes the prettiest chorus of Chinese girls, that we have ever seen, one of the biggest box office attractions in the country, as it was responsible for breaking a large number of house records on our circuit.

With our kindest regards and best wishes for your future success.

Sincerely yours,
FANCHON & MARCO

M. Marco

Now Playing Third Return Engagements Within Six Months

Greatest Novelty Presentation Ever Staged

20 All Chinese
Beautiful Girls
Ancient Songs and Dances
Modern Music and Jazz

Gorgeous Costumes
Exotic Settings

Mystic Shrines and Incense
Strange Lights and Stranger Shadows

"YOU WILL NEVER FORGET THE ENCHANTMENT OF IT ALL"

IN THE FAMILY

By RUBE WOLF

Fanchon and Marco are my Sister and Brother.

For a long time I was of the opinion that assistance in my chosen line of music could be made easily available through Sis and

Brud. But oh!—little did I know of the drawbacks a famous sister and brother would be to their poor but honest brother.

For instance, the West Coast Theatres, Inc., was a large firm,

and the only ones who had the kind of opportunities I desired. But Fanchon and Marco being production managers, were my stumbling blocks.

I would apply for the engagement of house leader and stage leader. The general manager would ask me if I happened by chance to be a Fanchon and Marco relative. I, nodding brightly, would whisper "Yes." General manager would say: "Ahem! So? Well, we'll let you know in a day or so."

So I came around the next month and found out nothing new—except, Fanchon and Marco could not recommend me very highly for a position of responsibility, for fear that the firm would think that charity began at home. Also, the firm did not want to make a family affair out of the production department. So they engaged another man for that musical directorship.

Salary not so Good

But, with many of the new theatres opening for West Coast, I finally found an opportunity to place my band on the stage and in the pit. But, inasmuch as Fanchon and Marco were handling expenditures for West Coast, my salary was not so good.

When I had an opportunity to take a better house, I did so—although my salary remained the same. Brother advising me not to go too strong. The new house eventually surprised everybody and began earning money—but my salary didn't change.

And it was then that I discovered that Fanchon and Marco would not go to the bat for me—because of my being their brother—and feel-

ing that people might construe any magnanimous action on their part as being influenced by relationship. I decided to quit but at the same time Fanchon and Marco realized that if I was of any value to the firm, the firm should do the engaging. Then there could be nothing said as to family ties.

And now look at me. I'm at the Metropolitan theatre, Los Angeles, the largest theatre in the city, making the biggest salary in my family—my family consist of a wife and baby—I'm eating regular, have

a car; but then we all make mistakes.

And I am able to look any man square in the eyes and say and in spite of Fanchon and Marco being my sister and brother, I love them just the same.

Maud Truax added to "Hula," Paramount starring vehicle for Clara Bow. Victor Fleming directing.

William Austin added to "Swim, Girl, Swim," Bebe Daniels' next for Paramount.

Success and Best Wishes

to

FANCHON and MARCO

FROM

WILFRID

AILEEN

CUSHING AND HUTTON

With FAN "IDEA"

WEST COAST THEATRES, Inc.

COMPLIMENTS TO

FANCHON and MARCO

FROM

JELLYBEAN
JOHNSON

"The Lightnin' Streak of Darkness"

Playing West Coast Theatres

Regards to PAUL ASH

NO END OF SUCCESS
FOR

FANCHON and MARCO

COSCIA and VERDI

in "MUSIC"

GLORIFIED—CLASSIFIED—MORTIFIED

Complimentary Greetings To

FANCHON AND MARCO



LOS ANGELES

GENE DABNEP
Saxes and Clar.

ROY DEAN
Saxes, Clar. and 'Cello

STANTON D. SMITH
Saxes and Clar.

EVERETT CHAPELLE
Trumpet

HAROLD SHOCK
Trumpet

DAVE GOOD
DIRECTOR

PAUL TITSWORTH
PIANO and ARRANGER

JACQUES FLORES
Trombone

DICK MORGAN
Banjo and Guitar-Violin

LEW GEARIN
Violin

RALPH SCOTT
Violin

FRANK WORMAN
Drums and Tymps

ANDY PARTRIDGE
Tuba, Bass and Bass Sax

Sincere Greetings to FANCHON and MARCO

OSCAR TAYLOR

THE WEST'S MOST POPULAR BARITONE BALLADIST

54 Weeks With West Coast Theatres, Inc. and Going Like a Hurricane

NOW PLAYING WEST COAST UPTOWN, Los Angeles, Calif.

COMPLIMENTS TO

FANCHON AND MARCO

—FROM—

BOB

RUTH

ERNER AND FISHER

"PLENTY OF COMEDY"

PLAYING

WEST COAST THEATRES, Inc.

PEERLESS PRODUCERS

By M. GORE

(Chairman, Board of Directors,
West Coast Theatres, Inc.)
Los Angeles, June 24.

Probably no other business holds the romance that attaches to the theatre, to the people of the modern playhouse and of the stage. It is true, there is always romance in any great commercial endeavor or industry to the men and women who have risen from the bottom

of the ladder in their struggle to reach the top; but to the showman, the theatreman, we look for the unusual and unique in colorful romance.

I am referring particularly to the meteoric success of those peerless producers, Fanchon and Marco, associated with West Coast Theatres, Inc., for four years. The careers of this renowned duo reads almost like an Horatio Alger novel.

Fanchon and Marco have "arrived." Today, the mere mention of the name of this world-famed

producing team is to conjure memories of all that is beautiful, colorful and "a step ahead" in modern stagecraft.

Fanchon and Marco have exclusively produced for West Coast, serving the major playhouses on this mammoth chain of picture theatres. The establishment of their stage "Ideas" has proven a unique success.

The adaptation of Fanchon and Marco's "Ideas" has hit the bullseye. Drafting the outstanding talent in show-world this producing team have found it possible to present acts that combine all that is colorful and appealing to theatre-going people. Show-going public little appreciate the effort required to conceive and create weekly spectacles for the mammoth West Coast chain of playhouses.

Pictures as Advance Agent

It has been said of the motion picture of today that "It is the advance agent of all good." To use the metaphor, it may be justly said of Fanchon and Marco "Ideas" that "they are the advance agents of all that is good in motion picture theatre legitimate exhibition."

Marco, a few years ago, was hailed as "The Ziegfeld of the West." Today, this coinage has disappeared, for Marco has arrived in the ranks occupied by the accepted

legitimate producing figures of the world. And in the background, although not overshadowed in any sense of the word, is the quiet, unassuming, motivating genius of

Fanchon.

I deem it a high compliment to be called upon to express my sincere admiration and praise of Fanchon and Marco.

BEST WISHES TO

FANCHON and MARCO

ALLEN LANE

ORGANIST

SENATOR

SACRAMENTO, CALIF.

Compliments to

FANCHON and MARCO

FROM

AIMEE WAY

SOPRANO

WEST COAST THEATRES, INC.

CONGRATULATIONS

FANCHON and MARCO

ON YOUR WONDERFUL SUCCESS

ZILLA SIMPSON

SOPRANO

HAPPY TO BE BACK AGAIN PLAYING WEST COAST THEATRES

NOW—METROPOLITAN, LOS ANGELES. WITH "RUBE" WOLF AND MASK "IDEA"

WEST COAST THEATRES, Inc., PRESENTS
LYNN COWAN
AND HIS
GREATER LOEW'S STATE BAND
"CONGRATULATIONS"

FEATURE PRODUCTIONS

ATTRACTION PRESENTATIONS

NOVELTY SETTINGS

COSTUMES EXTRAORDINARY

HAVE BROUGHT YOU

OUTSTANDING FAME AND

NOTEWORTHY SUCCESS

and

MAY YOU CARRY ON

AS YOU HAVE IN THE PAST

RIGHT AT THE TOP

CONTINUALLY PRESENTING

ORIGINAL "IDEAS"

LYNN COWAN

"Dr. JAZZ"

LOEW'S STATE, LOS ANGELES, CALIF., INDEFINITELY

JAN RUBINI

MUSICAL DIRECTOR and FEATURED SOLOIST
CRITERION, LOS ANGELES, CALIF.

OFFERS HIS SINCEREST WISHES FOR
CONTINUED SUCCESS TO HIS FRIENDS

FANCHON and MARCO

TEAM WORK—FANCHON & MARCO

By FANCHON

We never argue because . . . I say, full of enthusiasm, "Oh, Marco, I have a marvelous idea. Let's do so and so and so and so . . ."

Marco, with an enigmatic smile, says sweetly . . . "NO."

I, without quite so much enthusiasm, say, "But I think that would be marvelous. I would really like to do it" . . .

Marco, still smiling, but more quietly . . . "No" . . .

enthusiasm waning, "Please Marco, I really think it is going to be good . . . So quietly that I have to listen intently to hear it . . . "no" . . . and so I, inwardly acquiescent, decide the idea wasn't very good after all . . . That is Marco.

One thing that I wish I possessed that Marco has such a superabundance of is his ability to be absolutely calm and unruffled under any emergency or circumstance, and in show business "circumstances."

It is all right to be artistic, Marco says that I am, but artistic ability without business sagacity

does not go very far in the business world of today.

So I am left undisturbed day after day to work out and create colors and designs in dances while he interviews hundreds of performers, pacifies their difficulties, overcomes that great stumbling block in show business—temperament—through patience, with his word to the performer, the musician, the manager and the technician being his bond.

Patience

One of his hard tasks which requires the patience of a Saint is his viewing of hundreds of tryouts a week. He has four try-out nights a week in different theatres. Besides looking at the acts, it is necessary for him to be diplomatic. I have known Marco to in a very sweet way tell people:

"We cannot use you just now, but come back in two or three months and there is a possibility we will do something for you." They have come back to him due to the manner in which they were handled. During that time they had

improved in their work and in that way Marco has been able to develop quite a number of stars. Not alone were they stars, but loyal friends and always listen to his advice, follow his instructions and when one says to them, "How did you get along so well?" in every instance they say, "Thanks to Marco."

Travelling

Not alone does Marco do that, but he jumps around the country. I do that too, but not the way Marco does it, because he has to watch all of the shows that we put on. We do not let any of the ends get loose while the units are on tour. Every week end both Marco and I go away. I will go on the northern trip while Marco goes on the southern trip and vice versa.

When Marco goes on the northern trip he covers eight or nine different towns, looking at the show, jumping into an automobile or catching a stage, getting into the next town just in time to catch the show there and in this way we are always satisfied that a unit is in the same condition on its 12th, 14th or 16th week as it was on its first week.

Fanchon Modest

They say I am artistic. Whether I am or not . . . ? . . . I hate anything connected with money or salaries. That is just an-

other one of the big details that Marco handles and seems to do both to the satisfaction of the performer and the organization.

Marco credits me with the artistic qualities of the team but that isn't really so. Marco is an accomplished musician, playing the violin and being aware of how practically every other instrument in an orchestra should be played. His ideas of harmony, rhythm and composition are developed to the nth degree and it is nothing in the midst of a business discussion of scenery and lights on the stage to see him stop the orchestra to tell the flutist how to flute his two top tremolo notes more brilliantly.

Therefore, it is only natural that he should have picked out and de-

veloped the very marvelous new personality orchestra leaders that have come into vogue the last couple of years, among whom are Paul Ash, Rube Wolf, Arnold Johnson, Rudy Wiedoeft, Gene Morgan, Lynn Cowan, Charlie Melson, Cliff Nazarro, Walt Roesner, Max Bradford, Al Lyons, Georgie Stoll, Gino Severi, Owen Sweeten, Don Wilkins, Oliver Wallace, Alberti and many others.

So I feel whatever success Fanchon and Marco might have attained is due to the almost uncanny sense of showmanship which my big brother possesses; and he is also a gentleman—as you will notice, ladies come first with him —Fanchon and Marco—so you see my brother is a great guy.

Sincere Good Wishes To
FANCHON and MARCO

FROM
THE CALIFORNIA BLUEBIRDS

TOMMY WONDER AND SISTER

NOW HEADED EAST

Best Wishes to FANCHON and MARCO

FROM

LE GROHS

NOW FEATURED

WEST COAST THEATRES, Inc.

COMPLIMENTS TO

FANCHON and MARCO

FROM



**IVAN
BANKOFF**

AND

**BETH
CANNON**



in **"THE DANCING MASTER"**

NOW FEATURED FOR 22 CONSECUTIVE WEEKS

WEST COAST THEATRES, Inc.

Representative, ED. DAVIDOW

Success and Best Wishes to FANCHON and MARCO

—FROM—

WALT ROESNER

AND HIS SUPER-SOLOISTS

PERSONNEL

PAUL MORGAN
LEO DE MERS
TOM JONES
CARL FINDISEN
JULIUS SHANIS

JUAN RAMOS
PIC SMITH
JOHN CHILDS
DICK HENRICH
THORNSTEIN JENSON

RALPH LANE
PETE BRESCIA
JOE SINAI
JOE PALANGE
GUS WEBER

CLARENCE KAULL, Arranger

BACK TO

LOEW'S WARFIELD, SAN FRANCISCO

AFTER ONE YEAR RUN

at the T. and D. THEATRE, OAKLAND

MARCO TELLS ON HIS SISTER

By MARCO

I hate to talk about my sister but I must. She won't talk about herself.

We have been together professionally and amateurishly from the beginning of our show experience. From the first Fanchon had the urge for things artistic, especially for the stage. It was her influence which made me give up the thoughts of the life of an attorney which I had laid out for myself for the professional existence in which we are now so happy. She practically dragged me into the stage life against my earlier wishes. In fact, I started in order to please her.

Now, of course, I am very grateful that my desire to please has turned out so mutually helpful for both of us.

Brilliant Fanchon

I consider Fanchon the most brilliant producer of dance sequences for either stage or screen in the country today. I have heard her discuss great colorful period

sequences to be produced in the big picture studios with various picture directors. Through her tremendous power of imagination she helped the director to create a picture sequence, the beauty and magnitude of which usually excelled the more accurate attempts made by various scientific research men who were supposed to study the particular subject to be filmed.

In addition to her unbounded imagination the real love and affection that she bestows upon the girls who work under her direction are perhaps the most important factors which make it possible for us to take hundreds of girls as we have done and lift them from obscurity to fame.

Among some of the girls that Fanchon has helped to spur on to success are Mary Lewis, Metropolitan opera star; Muriel Stryker, one of the premier dancers of the Ziegfeld "Follies"; Frances Williams, feature of White's "Scandals"; Vannessi, featured in Shubert's

"Innocent Eyes"; Edna Covey, featured in "Louis the 14th"; Nell Kelly, perhaps the most dynamic personality, male or female, on the American stage and whom New York has not yet seen; Rose Valyda, most remarkable young woman of unlimited vocal range and comedy possibilities; Skeeter Hartwell, one of the big comedy dancers of the future; Helen Hughes of the liquid voice, and many others.

Fan's Secrets

One of Fan's secrets of success in developing a girl besides her personal interest is that she takes the girl, makes her change the color of her hair, straightens her teeth, changes her thoughts if she has any kinks in them, especially if she is the kind of girl who likes the bright lights too much, then dresses her in \$400 or \$500 gowns, after which it is the story of transformation—a new girl emerges.

Fanchon has been an inspiration to me in the personal interest she takes in each performer. It is impossible for a girl or boy who has talent not to advance once they enter that little rehearsal room of ours in Los Angeles, when Fanchon recognizes that talent.

It would be foolish not to acknowledge the real basis of our

united and harmonious success with performers as being based upon the love which my sister and I express to each other and we believe that we reflect that to those associated with us. At least that is our sincere desire. I know it is her wish, as it is mine, to make everyone happy with whom we are associated and as a result I can recall no unhappy experiences with performers,

managers, musicians, stage hands or employers.

Those already chosen to appear in "Sorrell and Son," which Herbert Brenon is making for U. A., include H. B. Warner, Alice Joyce, Anna Q. Nilsson, Carmel Myers, Norman Trevor, Mickey McBan, Lionel Belmore, Nils Aster, Lewis Wohlstein, Mary Nolan and Paul McAllister.

TO

FANCHON and MARCO

Our Highest Regard and Best Wishes

FROM

BELL AND COATES

Now Appearing at the Oriental Room, Davis Hotel, Chicago

"Al Handler's Band Ain't Bad"

SUCCESS TO MY FRIENDS

FANCHON and MARCO

FROM

JACK STERN

THE POPULAR SONG WRITER

PLAYING WEST COAST THEATRES, Inc.

COMPLIMENTS OF
WEST COAST THEATRES, Inc.

HAROLD B. FRANKLIN, President and General Manager

A. L. GORE, Vice-President

CHARLES BUCKLEY, Secretary

MIKE GORE, Chairman Board of Directors

H. G. DELEBAR, Treasurer

"ZIMMY"

CHAMPION LEGLESS SWIMMER

BREAKING HOUSE RECORDS FOR

WEST COAST THEATRES, Inc., With His SENSATIONAL NOVELTY ACT

NOTE—Heading for Toronto to compete in the \$50,000 Wrigley Marathon for the world's long-distance swimming championship, August 31, 1927

BEST WISHES TO

FANCHON and MARCO

P. S.—MANY THANKS TO EDNA COVEY AND HAL SQUIRES

FANCHON AND MARCO

SAY

THAT SINGING

FRANK DEVOE

For Next Season

Was One of Their Greatest "IDEAS"

A PAIR OF ACES

By LOUIS B. MAYER

Los Angeles, June 25.

Fanchon and Marco have established for themselves a distinct place in the world of picture theatre entertainment.

Known from coast to coast for their many theatrical accomplishments, they came to the picture theatre with "ideas" and therein lies the success of this celebrated institution.

These presentations are short, swiftly moving and always leave a desire on the part of the patron for more, a definite indication of good showmanship.

Fanchon and Marco have, during the past three years, gone through a test that seldom confronts producers in other parts of the country.

Within the Los Angeles picture producing industry are gathered many of the leading artists, showmen, producers, managers and stage technicians formerly associated with the theatrical or so-called "legitimate" world.

Every Week

Fifty-two weeks in the year Fanchon and Marco work under the critical scrutiny of men and women who themselves are leaders in the entertainment world and who know theatricals and appreciate good showmanship.

Result is that Fanchon and Marco today number among their "fans" many hundreds of persons who

themselves have countless "fans." Producers, directors, stars, artists and technicians of the film world are among the F. and M. "fans" who attend their entertainments throughout the year.

Fanchon and Marco stand alone as a producing organization. There is no other quite like it in the world. One of the outstanding features that marks the work of this pair is their continuous effort to present something different, something new or something done in a different way.

They are never seen by their public but their personalities are as definitely established in the minds of their patrons as if they appeared on the stage nightly. This is accomplished through the injection of these personalities in every presentation they stage. It is an intangible something and yet it is ever present.

Henry B. Walthall and Lee Moran for "The Rose of Kildare," with Pat O'Malley and Helene Chadwick. Dallas Fitzgerald directing.

Jason Robards and Helen Ferguson for the leads in "Jaws of Steel," Warners, starring Rin-Tin-Tin, Mary Louise Miller, Jack Curtis, George Connors and Bob Perry in cast.

Ray Enright direction.

To My Dear Friends, FANCHON and MARCO

WITH ALL GOOD

E. MAX BRADFIELD

WEST COAST THEATRE, LONG BEACH, CAL.

GOLD MEDAL COLUMN

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START AND RISE

(Continued from page 47)

Known as Pavo Real and changed it to the Little Club. The cover charge was \$1. Tait gave them a guaranty allowing them to keep all of the charges. This was in late 1916 and the kids became prosperous.

Then came along the war. Marco enlisted in the Navy and went to the officers' training school at San Francisco. He graduated from the Annapolis course and two days before he was to be commissioned as an ensign, along came the armistice. While Marco was learning to fight for his country Fanchon continued entertaining the folks who wanted amusement by doing cafe work and appearing with revues which she was staging. With the return of Marco they decided to produce revues and write songs. These were presented in cafes and created interest.

Sam Harris of Ackerman & Harris thought the youngsters had a great idea and asked them to stage a revue which he wanted to present at the Casino, Frisco. This was their first stage show called "Let's Go." Jack Wilson, blackface comedian, aided them in putting the show together and was featured in the revue of which they were the headliners.

The show was not much as a money getter in the home town, so Ackerman & Harris permitted Fanchon and Marco to take it on the road, on a royalty.

Then they produced another revue entitled "That's It," after which they staged the third revue called "Sunkist," which they finally brought to Broadway at the Globe theatre. They reached New York at the wrong time of the year. After the engagement at the Globe moved to the Harris, where they rearranged their show for the road. Their road tours ran for nearly four years, during which time they played in nearly every state in the Union. For these road shows the first two years Paul Ash was the musical conductor, and the last two years Rube Wolf.

Vaude Again

After the New York engagement vaudeville offers began to come fast and plentiful. The couple were offered \$3,000 a week for themselves and a small company to present a revue in vaudeville, but Marco did not seem to want to do this. He was too anxious to return to the Coast, as he had been married during the tour to Bernice Peiser, a co-ed at the University of California, and they expected the arrival of an offspring. He thought that San Francisco should be the place where the youngster should be born. Instead of taking a route around New York at the then fabulous figure, the company returned to San Francisco, where

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SUMMER RATES

they have a number of theatres throughout California where permanent leaders are located and in these houses they give what are known as the "Fanchon and Marco Vaude-Ideas."

\$125,000 Weekly Payroll

Employed are about 200 actors each week who do specialties and appear in the prologs as principals, having contracts ranging anywhere from \$50 a week to well up into four figures. Besides are over 200 chorus girls on the payroll 52 weeks a year earning from \$40 to \$75. The team also supervises 60 to 65 orchestras and about 400 organists with the personnel of the orchestras running anywhere from five to 30 men in each house.

When they first started producing for West Coast the maximum payroll for one week for two theatres was \$1,675. Now this couple in just a bit more than three years are responsible for a weekly payroll of around \$125,000.

They are still a couple of happy-go-lucky and carefree kids. They are never inclined to become restless or officious and treat all of their employees as friends.

They are a combination of every other generation. It will be a long time before the amusement world will see another brother and sister combination along the lines of Fanchon and Marco.

Gloria Wolff was born, and Fanchon and Marco restaged "Sunkist" for the road, where it ran for another year. With the youngster growing up and Fanchon also deciding that matrimony was a good thing for her, they returned to San Francisco and became the social managers and ballroom dancers at the St. Francis hotel.

John Tait, who always had a yen for them, inveigled them back into his fold to take the Little Club again, which they did and put it on a prosperous basis. Meantime Fanchon had married William Simon, a Los Angeles cafe man who operated some of the biggest cafes in Los Angeles and San Francisco with his brother, Mike Lyman, and who also employed his brother, Abe Lyman, as an orchestra leader. Fanchon decided that she would come to Los Angeles to live with Marco, deciding to make San Francisco his home.

Staged Ensembles

When Fanchon got into Los Angeles she began staging dance numbers and atmospheric ensembles for motion pictures. In this work she did some of the most pretentious ensemble offerings for the big production organizations.

Marco decided he was going to continue as a stage producer. He made a deal with the owner of the Strand, San Francisco, whereby he would produce a revue of girls on percentage. Nothing too pretentious put on at the Strand, but Marco seemed to have an idea which other theatre managers of San Francisco grasped.

After a few months of producing there, West Coast Theatres, Inc., got a hunch that Marco would be the right person to stage productions for its houses. Arch M. Bowles, at that time in charge of the W. C. northern division of California, and Harry C. Arthur Jr., then general manager of the West Coast circuit of California, made Marco a proposition to produce an act weekly at the Warfield, San Francisco. The act consisted of eight girls and a few principals who were seniors. The people in San Francisco suddenly realized that there was a new form of stage entertainment and began flocking to the Warfield.

Bowles thought it would be a good idea to put on a similar act at the T. & D. Theatre in Oakland. Then and there Marco coined the words "stage presentation" as he was not trying to fit entertainment on the stage which was atmos-

pheric to the picture but to make it so different and so colorful that an audience would relish what was given them even though it was nothing which had any direct bearing upon the screen offering. The Oakland job meant the addition of eight more girls and then the shows would interchange between San Francisco and Oakland.

Finally it was decided that Sacramento should get the shows too, so another unit was organized. Then Los Angeles wanted the shows. That was in early 1924. They were brought to Loew's State, Los Angeles.

Marco knew that he needed help and called upon his sister, Fanchon, to take charge of the southern end of production. At that time the chorus girls in the northern division only went through the northern circuit while the girls in Los Angeles were kept in stock with the principals for each idea which was always first produced at the Warfield interchanging.

Idea Caught

The idea caught on by leaps and bounds and pretty soon West Coast Theatres decided to play it in all of their deluxe picture houses. That built up in less than two years time a circuit from two weeks to 16 weeks of work with many of the entertainers given return engagements and most of the girls in the chorus remaining on the payroll throughout. Then it was decided to change the name of the offerings while the development was going to "Fanchon and Marco Ideas."

Meantime it was necessary to build up an organization. This organization consisted of a costume company which manufactures all of the wardrobe that is used for the Fanchon and Marco stage shows; scenic department which provides all scenic and electrical appliances besides any heavy sets that are needed for production; booking department which routes the acts over the circuit, and a musical department. This department is presided over by Marco who is in charge of every musical stage conductor and musician and organist in the 350 theatres now controlled by West Coast Theatres, Inc., on the Pacific Coast.

3,000 People

The payroll at the start included only 16 people. At the present time there are close to 3,000 people each week who can credit their engagement directly to Fanchon and Marco.

When Marco first started staging the presentations for West Coast

he was not very much encouraged. Several people who had interests in the company could not see the type of entertainment he was offering in a picture house. They claimed that the picture was the thing and that the audiences were not interested in flash entertainment on the stage.

Marco in his efforts to overcome these objections decided to have special scores for their musical programs made and special numbers written for the acts. Then efforts were made to get him to produce atmospheric prologs. This issue he also managed to down and go his own way so that he could produce an entertainment from an angle with an idea that was topical, modern and as popular as possible.

That is the idea which has been carried out by the brother and sister combination and which has put them foremost among the picture theatre stage producers. In the beginning the presentations ran anywhere from 15 to 20 minutes with the shows costing less than \$1,000 to produce. Today the shows run 43 minutes average, and cost many times the original figure.

Neither Conflicts

The work of the team is divided so that neither conflicts with the other. Fanchon, who is most artistic, handles the staging of the dances and supervises the costuming of the turns. Marco on the other hand does the executive functioning, engaging of actors, the planning of the productions, works with his sister at the rehearsals and assembles the entire show. At present they turn out two new units each week. Starting point for one is Loew's State, Los Angeles, and the other Metropolitan, Los Angeles. Besides that

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The Morrison stands closer than any other hotel to theatres, stores, and railroad stations. Yet, at this central location, rooms are rented for \$2.50 to \$5 that would cost \$5 to \$8 in any other leading hotel. Store sub-rentals here are so valuable that they pay off all the ground rent, and the saving is passed on to the guests.

The Terrace Garden and Boston Oyster House

At these two famous restaurants, the intimate, carefree atmosphere is especially appropriate to the summer season. In the Terrace Garden the light, vivacious dance music and sparkling entertainments have made it a favorite rendezvous for lunch, dinner and after-theatre parties.

ALL PATRONS ENJOY GARAGE PRIVILEGES



The New Morrison, when completed, will be the largest and tallest hotel in the world, containing 3,400 rooms

ALBANY, N. Y.

By HENRY RETONDA

Capitol—"Smilin' Through" (stock).
Strand—"Naughty but Nice."
Leland—"The Callahans and Murphys."
Ritz—"A Kiss in a Taxi."
Clinton Square—"Tarzan and the Golden Lion," "His Rise to Fame."
Grand—Pictures-vaude.

The Schine Enterprises, Inc., has purchased the Lincoln and Rialto at Schenectady. Jacob Feldman and son Alex will manage them.

The Majestic, Independent, has discontinued vaude for the summer.

NEW ENGLAND

Mayor Welch and C. H. Pierce of Northampton, Mass., have reached an agreement with C. W. Rackeliffe, Holyoke, to manage the Academy of Music in the former city. Films and 20 weeks of repertory are scheduled.

The Jitney Players, made up largely of Yale and Harvard men, are in rehearsal for their fifth summer tour, which will take them through Connecticut, Vermont, White Mountains, Maine, thence to the Massachusetts north shore and to Cape Cod, Rhode Island and finally Long Island. Three one-act plays and one full size play will be produced. Richard Boleslavsky is

director. The company travels by auto.

Springfield (Mass.) residents were aroused when the entire side of a hotel facing the municipal group of buildings was plastered with 101 Ranch posters. They carried the protest to the city, which even threatened to withhold the granting of a permit for the show unless the display was removed. It was removed.

PORTLAND, ME.

By HAL CRAM

Strand—"Rolled Stockings," "The Desert Toll."
Empire—"The Taxi Dancer," "Dearie."
Portland—"Rise to Fame."
Elm—"Michael Strogoff."
Colonial—"The Phantom of the Opera."

"Beau Geste" failed to pull them in at the Jefferson last week, and the house remains dark until the opening of the Jefferson Players' stock July 11. The musical comedy stock played two weeks, failed to draw, and the management endeavored to brace up business with pictures.

One of the two large new theatres to be erected here, the Maine, was started this week.

The Keith-Albee Players, hit by

poor attendance here the past four weeks, closed. The Keith-Albee stock, Manchester, N. H., has also closed.

OAKLAND, CALIF.

By WOOD SOANES

Marjorie Rambeau, who went into retirement at her Danville, Cal., walnut ranch when the government began to heckle her for income tax lapses as she toured the Pantages circuit in the northwest, is going to do a special stock season for George Ebey at the Fulton.

This became known this week with the decision of the manager not to exercise his option on the services of Berton Churchill and Frances Slosson Underwood, whose co-starring season has not proven as great a financial as artistic triumph.

Churchill, Miss Slosson and some of the players who supported them in the run of "Allas the Deacon" in Los Angeles, opened here with a view of getting four weeks out of the play and following it with "Aren't We All?" for a similar period. "The Deacon" languished, "Aren't We All?" followed after two weeks and in turn is succeeded by "New Brooms" after a week's run. "Old English" will complete the engagement.

It is possible that Miss Rambeau will open her season in "Just Life,"

in which she played New York last season, and then do one or two of her old successes and, possibly, "Rain," which was seen here last season with a Henry Duffy troupe headed by Isabel Withers at the Twelfth Street. No announcements forthcoming at present time.

Al Lyons succeeded Walt Roesner at the T. & D. as orchestra leader and Don Wilkins goes into the Grand Lake, supplanting Gino Severi.

Jack Russell and Nat Holt have severed their producing connections here and in San Francisco. Russell has gone to Long Beach, where he played last year, and Holt has installed Johnny Smythe in his place. Holt runs musical tabs at the Wigwam, San Francisco, and the State here, splitting the week with shows headed by Smythe and Bobby Fitzgerald.

Horace Heidt, late of the Athens Athletic Club orchestra, has caught on at the American, and Jack Joy is piloting his specialty orchestra into its second year at the Fulton, where it is an entre-act attraction.

Lynne Stanley, who conceived the idea and promoted the Athens Athletic Club, has taken his row with the directors to court, alleging that they are trying to steam-roll him out of the secretaryship. Stanley wants compensation for the

time he labored without pay starting the club. The directors feel they can do without him.

Robert Edmund Jones is coming out to the summer session of the University of California as a lecturer on stage directing and designing. Professor Baker was out here in 1925 and left a heritage in the form of an experimental theatre called "The Playshop" and still functioning mildly in Berkeley.

Irving Kennedy has been placed in charge of instruction at the Fulton School of the Drama, connected in an abstract way with the stock company. He is stage manager of the troupe.

Edna Ellsmere, wife of Herchall Mayall, one time stock favorite out here and now a stage director in Cincinnati, has joined the Fulton stock for characters and seconds, opening this week as Lady Pritton in "Aren't We All?"

Starting July 5, a series of five modern plays will be given by semi-pros at the University of California. The company includes Frederick Blanchard, Minetta Ellen, Beatrix Perry, Mildred Heavey, Al-David Magee. The plays are "Aren't We All?"; "Mary, Mary, Quite Contrary"; "The Old Soak"; "Minick" and "The Dover Road." phonse Mervy, George Cummings and



After Starring in Fanchon and Marco's "IDEAS" I'm Here to Say That Both Morris Gest and George Givot Have Fallen Hard for the Golden West. This Country Is a "MIRACLE."

GEORGE GIVOT

FORMER ZIEGFELD STAR

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