

THEATRE

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64 PAGES

MOVIE IN FILM SCREEN

APPEAL TO CONGRESS FOR RELIEF FROM "NUISANCE CASE" LAWYERS

Exhibitors Acting With Other Industries—Stoppage of Contingent Fee Will Be Urged—Liability Premiums Go Up Over 300 Percent

Working in conjunction with 70 important industrial firms including railway and insurance companies, the Theatre Owners Chamber of Commerce will launch a legislative investigation, during the coming session of Congress, to determine the number of attorneys earning their way through nuisance cases against theatres and other public institutions. Charges are to be launched against attorneys who name have been superior with frequent regularity on behalf of damage settlement seekers. This plan of action is to be pursued.

(Continued on page 40)

Bootleggers at Cornell

Ithaca, N. Y., Oct. 4. And now they add the bootlegger to the problems of the modern college curriculum. To quote a local "in and out"—in this, the home of Cornell University:

"Take a flock of vultures the university bootleggers will soon descend upon the Cornell campus to add liquid mercuries and chilling stomachs to pleasure-seeking students. For several years the same statemen have been peddling their wares around the various fraternity houses. "One visitor bid his gin behind a newspaper advertisement and practiced his trade unmolested. A vicious student trade has inspired competition, local establishments prosper on their illegitimate liquor trade. "It is hard to believe that the authorities are not aware of the continual bootlegging, yet when federal agents arrive they have not been molested."

"For the welfare of the students and for the good name of Cornell these places should be eradicated and the travelling salesmen sent hurrying to a more profitable region followed by a load of well-aimed shots."

JOSEPH SANTLEY'S First Musical Production

"JUST FANCY"

A ROYAL ROMANCE

with RAYMOND HITCHCOCK, LEE WYLER, FRANK BLOOM, MRS. THOMAS WHIFFEN, REYNOLD SMITH and JOSEPH SANTLEY

GEO. 'BRIEN MAY BE 1ST "TALKER"

Movietone to Be Utilized by W. R. Sheehan in Next Feature Production Directed by Murnau for O'Brien—First Full Length "Talker"—Other Principals May Speak—Doing Away With Number of Captions

MATTER OF VOICE

It is reported Fox will shortly produce full length talking film. The first of these will be directed by Murnau in the next picture, with George O'Brien in the leading role. O'Brien, from present intention, and perhaps other principals, will speak the sequences in the story through Movietone. This will do away with captions or titles to a degree.

No set plan as to story is yet reported, but "The Dollar Princess," for which W. R. Sheehan obtained picture rights recently for Fox, is considered likely.

With Movietone perfected to a point where the human voice is transmitted as though through actual presence, only for the physical absence, full length talkers are being earnestly considered as a permanent commodity on a market rapidly growing saturated with the usual films.

Up to the present objections have been voiced to "talkers" on the grounds the movie patrons necessarily have quiet. These arguments were based on a knowledge of the mechanical noises usually disrupting peace. But where the sound projection is

(Continued on page 35)

SCIENTIFIC FILMS EXPECTED TO KILL OFF INDECENT PICTURES

12 Medical Pictures Being Made Under Auspices of American College of Surgeons—Two Now Being Exhibited to Surgeons in Meeting in Detroit

Stool Pigeon Price

A friend stopped to chat with Joe Frisco, the stuttering, comic hooper. He told Joe about buying a police dog.

"How much did it cost?" asked Frisco.

"Thirty-five bucks," was the reply.

"Can't be a police dog at that price," said Frisco. "Must be a stool pigeon."

A series of 12 new films proposed by the American College of Surgeons, intended for professional men and lay picture patrons, will cut into the business of indecent pictures to an extent where production of these and pseudo-hygienic films may be rendered unprofitable.

These medical pictures are far more startling from description, than anything attempted in the grade sex films turned out to date. Also more interesting. Under the approbation of the body of physicians the medical pictures can hardly be stopped anywhere. Similarly the indecent productions will find many former avenues closed.

The pictures are to be turned out through co-operation with Will Hays and the Eastman Kodak Company. Two, already produced, are being shown at the annual meeting of the surgeons in Detroit this week, Oct. 2-7.

The new series will be made (Continued on page 48)

SALLY O'NEILL'S TEMPERAMENT LOSES OUT

M-G-M Decides Not to Take Up Option—Dropping Card, Too

Los Angeles, Oct. 4.

Metro-Goldwyn Mayer will not exercise its option upon the services of Sally O'Neill, featured screen player, when it expires in October. Miss O'Neill has been with the M-G-M organization for almost three years, having made her debut in a picture which Marshall Neilan directed. She proved to be an instantaneous hit on the screen and was placed on a five-year optional contract.

It is understood that Miss O'Neill has been displaying considerable temperamental around the studio during the past six months and that the production officials were disinclined to longer endure it. "This is the first time," it is believed that any of the big line companies have released what they considered a box office bet from continued options on account of deportment around the studio.

E. V. Richards' 8th Child

New Orleans, Oct. 4.

Mr. and Mrs. E. V. Richards are in receipt of their eighth child, born last week.

E. V. when not otherwise engaged is an executive of the Saenger circuit.

At Par's L. I. Studio

Los Angeles, Oct. 4.

Paramount will make "Glorying the American Girl" at Long Island studio.

MAYBE STANDING OFF SHOW

The Roosevelt and Mayfair, two picture houses in Brooklyn, N. Y., permit the customers to dance on the stage before the show. The gate in the hick suburb is 25 cents.

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1432 BWAY NY
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Opening CASINO, New York

Next Tuesday Night

Oct. 11

OLD OSWALD MOVIES

APOLLO, PARIS, GOES SMALL TIME; GAUMONT PALACE FOR 3 SHOWS

Film Palace Adopts American Style of Show, With Jazzists as Presentation Number—Apollo Cuts Scale to 10 Francs for Best Seats

Paris, Oct. 4. The American picture house style of show is gaining in Paris, while big time vaudeville is following its descending course into popular prices and bills to match. The Apollo goes into the small time policy this week, setting a modest charge of 10 francs for fast seats (commodious best seats) and 4 francs for promenade. Quite as radical is the switch of the picture show at the Gaumont Palace, heretofore twice daily with reserved seats. This house goes to the three-a-day performance on Sundays and holidays during October, continuing the twice daily on week days. Further to indicate the adoption of American standards in this type of show, one of the best known European jazz organizations is set to take feature position in the stage show during December.

'Tis Far Greater to Give

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at the ERLANGER THEATRE, Chicago

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THAT'S NOT MEANS, ENGLISH BILL PREVENTING MGRS. SITTING IN COMMISSION

English Showman on Radio Says "U. S. Screen Expresses Small Soul of Hollywood, Not American Spirit"—Predicts Fall Like Rome's—Cursed with "Creeping Paralysis of Monotony"

MONOPOLY A MENACE

Sir Oswald Stoll, in American on business in connection with his British theatre holdings, took American picture and American movie magazines to task in an exciting broadcast speech with WEAF Sunday night. The British showman likened the rise and fall of the Romans to the American movie picture and "predicted" something similar to the fall of the Roman Empire for the American picture industry.

Sir Oswald opined that "British pictures and many foreign picture titles are far in advance of any early American pictures." Continuing that foreign productions are more novel than the American, Sir Oswald wants to know "why should more novel pictures be denied to the American public?"

The eminent English showman declared: "If a British motion picture is brought to America to be sold—a picture full of quality scenes, the like of which do not exist and never did exist in America—a picture."

(Continued on page 10)

Humor Vulgar, but Liked

London, Oct. 4. Despite his chivalrousness and often vulgar humor "Compton Daphne" was well received at Prince's.

It records itself as an uproarious conventional farce about a girl forcing parental consent to marriage by declaring her dance had compromised her.

Johnny Nitt Forgot to Marry French Girl

London, Oct. 4. Johnny Nitt, from "Blackbirds," had an appointment Oct. 1 to marry a French girl at the West End registry office. The ceremony never took place. The bride and her friends were present but Johnny failed to appear.

Hearn's Colored Boy

London, Oct. 4. Tom Elder Hearn, who bought "Whitebirds," has now purchased "Blackbirds." A condition of the sale is that the latter show must not appear within one mile of the West End.

Hearn is going to America shortly to recruit a new colored aggregation.

"Able" in Vienna

Vienna, Oct. 4. "Able's Irish Rose" looks like a hit here with the premier extraordinary greeted. Max Reinhardt is doing this production, which marks "Able's" Continental opening. The title used here is "Three Times Married."

Rowland Hilbert, 35, Dies

London, Oct. 4. Rowland Hilbert, manager for First National in Manchester, died suddenly Friday (Sept. 30), at the age of 35, as the result of an ailment. He leaves two children. Hilbert was the son of Henry Hilbert, pioneer film distributor over here.

Proponents and Opponents Among Show People—Would Stop Circuits Collecting Agents' Commissions and Retaining Percentage

'Variety' Out Thursday

Owing to Wednesday, Oct. 12, being a holiday, "Variety" will not be on the newstands next week until Thursday. This applies to Greater New York only.

SCANDAL AND MYSTERY

Indifferent Reception to New Paris Melodrama

Paris, Oct. 4. "Les Yeux Claire du Elfant," a four-act play by Paul Clauvel, was presented with indifferent returns at the Theatre Antoine last week. It is rather a cheap melodramatic story dealing with the lonely wife of a selfish and austere magistrate. She secretly carries on an affair with a young attorney, who tries of the intrigue and breaks it off. When he is found murdered suspicion turns to the woman. The magistrate accuses his wife, who admits the liaison but denies the crime. In the end the mystery is solved by the couple's child, who discovers the slayer in a jealous rage.

Hence the title, "The Child's Keen Eyes." In the cast are Pierre Grollier, Bertheaume, Gene Gailand, Monse, Germaine Demars, Andre Paul, Marguerite Guesneau and Mireille. Bertheaume amusingly impersonates an inept police official.

Barrie Oliver Quits 'Deck'

London, Oct. 4. Barrie Oliver quit rehearsals of Clayton and Wallers' "Hit the Deck." Oliver claims he was deprived of the leading role for which he had originally contracted, and that he was underpaid because of his American accent.

Legal proceedings are threatened by Oliver alleging breach of contract.

Don Prince Publicist

Arthur Prince's son, Don Prince, is in charge of the publicity department at the Panjange Circuits New York office.

Young Don is the personal assistant of Rodney Fantasia, Alexander's son, who is in general charge in New York. When Prince, pere, the noted English ventriloquist, played the same time and in San Francisco, the boys, Rodney and Don, became chummy.

Arthur Prince will return over here later in the season for another tour.

Nichols Staging "Stag"

London, Oct. 4. Beverly Nichols sails from here today (Tuesday) on the "Mauretania" to stage his play, "The Stag," for Crosby Gains. The play is due in New York some time in December. In America, Nichols will make feature tour arranged for him by Leo Koedick.

Impossible Farce

London, Oct. 4. Splendid acting is said to be a probable failure as regards "Their Wife" at the Little hut night. It's an impossible farce about a woman preparing to marry her fourth husband. Her husband turns up after she has believed them all dead.

London, Oct. 4.

A theatrical agency bill aimed to destroy theatrical management which own or participate in agency commissions is to be presented when Parliament reassembles. The bill is tendered by Frank Ross, Socialist member, who is a playwright, and will be supported by Mabel Russell, Conservative; Sir Alfred Butt, Conservative; James Sexton, Labor member and also a playwright, plus the backing of the Stage Guild and others.

It is proposed to restrict commissions to 10 per cent, hold the terms of the commission's life to 10 weeks and prohibit anyone connected with the employer being interested in an agency.

Harry Day, Parliamentary Socialist member, as well as a manager and agent, is leading the opposition to the bill, while Ernest Edelman, financially interested in the Wylie and Tate productions, is circulating the agents to convene and consider methods to "combat their attack on our liberties," claiming it "strikes at the very root of the agency business."

If successful, the bill will deprive circuits from collecting commissions and retaining a percentage for collecting, as Keith-Albee does, and which system is also practiced here. The bill would deprive the organization of its kind to consistently refuse to collect for agents and would refund an amount from the combined agents to take 35 per cent of commissions.

Dora Maughan Lands

London, Oct. 4. Dora Maughan opened at Ciro's (cabaret) last week for one week with an option. Management terminated it after opening performance.

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ASSUMES
FOR PRODUCTIONS
PICTURES
GOWNS
FOR INDIVIDUALS
SCHNEIDER-ANDERSON
229 W. 30 ST. NEW YORK

Tally on Air

CAMERAMEN NOT FOR UNION AFFILIATION

Matter of Eastern A. S. C.
No Concern on Coast—We

Mack-Tommick May Have "Planted" Stuff

Imogene is Molly in "Sorrell and Son," Herbert Brenon's latest for United Artists release. Brenon gave her the Nolan tag.

Abe Warner, brother, has reached here from New York, called west by Sam's illness.

Orville Caldwell is to play opposite Marlon Davies in "The Putay," her next for M-G-M.

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THEATRE

HIGH SCHOOL TEACHERS STAGE AND FILM ARTS

Los Angeles Manual Also Offers Courses In Voice Training for Radio

Los Angeles, Oct. 4. Manual Arts Evening High School has inaugurated a course in theatre production, including study of stage and cinema directing, scenery, costumes, accessories and make-up. Enrollment is also open for radio voice training.

San Francisco, Oct. 2. A training school for dramatic students has been started by the Little Theatre of the University of California. Courses of lectures by local authorities of the theatre on dramatic literature, acting, speaking, directing, and stage art have been arranged. The university setting division also announced that picture films of all kind are now available from the department of visual instruction. The subjects range from "The Thief of Baghdad" to "The Elements of Automobile Engineering."

M-G-M'S HONOR ROLL IN PICTURE RATING

Los Angeles, Oct. 4. M-G-M may institute the honor roll system in rating productions for the studio, with certain prizes and bonuses for those associated in the making of the three best productions within a year. If put into effect, the idea will provide same incentive for studios in connection with Paramount's honor roll system, employed for the past two years, which has won the honor roll of pictures is built into employees of the studio, with the pictures getting the ratings, based on reception by the public, shown in comparison to production cost, and general merit.

The best picture of the year first prize, the best picture of the year, and the staff associated in its making splits a substantial bonus.

P. C. T. English Theatre Deal With Americans?

London, Oct. 4. A deal which will involve between 80 and 90 theatres is on the point of maturing between the Provincial Cinematograph Theatres and a group in which it is believed M-L-P. Paramount and United Artists are interested. That number of houses will be concerned if the deal is decided on by the theatres.

There is a chance that if this project materializes it is likely to precipitate legislation on theatre ownership.

WEMBLEY STOCK ISSUE

London, Oct. 4. The Wembley stock issue of two producing and one distributing company is making a public stock issue this month.

A flood of other public stock issues awaits the passing of the Film Bill.

"Kings" Closing in L. A.

Los Angeles, Oct. 4. With the receipts for the "Kings" having fallen for two weeks below the step limit, final four-week notice was posted at the Chinese theatre this week stating the picture will close Oct. 30.

At that time it will have played 24 weeks to average \$230,000 gross. The understanding is that the "Fairbanks" recently completed picture, "The Charge," will be the next attraction in this old Grauman house.

Matter of Inde Exhibs Chosen for Conference

An unnecessary controversy has been averted over the matter of choosing exhibitor representatives for the Trade Conference called by the National Trade Commission.

In a letter from the Theatre Owners Chamber of Commerce to M. Markham Flannery, director of the conference, is the following:

"It is our opinion that your system of allowing Film Boards of Trade to advise the local exhibitors to select candidates is fraught with many dangers. You are no doubt aware that the Film Boards of Trade are employees of the producers; consequently, placing in their hands the machinery for the selection of the independent delegates might very possibly lead to a misrepresentation of independent exhibitors' interests. Flannery asked for suggestions and the T. O. C. suggested that the exhibitors of prominent independent exhibitors be selected to judge whether or not the exhibitors throughout the country are representative of independent exhibitors. Flannery has not answered the letter. He has not answered other questions in other letters.

The Hays office has issued a list of exhibitors selected as representatives to the conference. Of this number, it is reported that about 12 have been discovered unrepresentative of exhibitors. Among these are Jack Miller, Chicago, for instance, is not deemed eligible on account of affiliation with a producer interest. It is alleged that many more are supposed to be unrepresentative.

The exhibitors chosen for delegates are included in the list issued last week by Hays:

W. H. Borkley, T. F. Thompson, Atlanta.

Stanley Sumner, Nathan Yankin, both of London.

Chas. W. Picquet, S. C. Stevenson, Chicago.

Jack Miller, Ludwig Siegel, Chicago.

A. G. Hetschberger, Godfrey Kozlin, Cincinnati.

J. J. Hurwood, Henry Lucas, Cleveland.

Glen Cross, Jas. C. Ritter, Detroit.

Chas. R. Metzger, Frank Rembuch, Indianapolis.

R. Eische, A. F. Baker, Kansas City.

N. B. Bernstein, Los Angeles.

A. G. Gutenberg, Steve Sauer, Milwaukee.

PROTEST OF INDE

Reported Hays Organization Engineering Trade Conference — Expected Disorganized Exhibitors Unable to Submit Substitute Distribution Plan for Block Booking — Federal Trade Commissioners See "Out" for Themselves

BLOCK OR BUST

Republican political powers are to be advised by members of various exhibitor organizations that if the Hays organization is allowed to railroad anything through, during the Trade Conference called for Oct. 10, in New York, in disregard of protests from the exhibitors, the party now in power will find from politically opposed by every independent theatre owner in the country in the forthcoming election.

The committee appointed by the Theatre Owners Chamber of Commerce is preparing against any railroad measures they feel will be imposed during the conference. Nathan Durkan has been retained as special attorney for the specific interests of the T. O. C. It is said. These precautions are to be taken in view of the fact that the commission will have the final say on all measures proposed as far as the exhibitors are concerned.

The chief object of the conference, conceived as proposed under the Hays idea, is it is alleged, is to show that block booking cannot be replaced with any other convenient means of distribution and call for a reversal of the decision rendered by the Federal Trade Commission against Paramount-Famous-Lasky. The idea of inviting exhibitors from every part of the country is in line with the procedure, since the independents are divided among themselves. It is expected the disorganization of the national exhibitors will show the commission they don't know what they want, and in this manner allow the commission to reason, if that is possible, its decision against block booking generally, or permit it to lapse, through lack of appeal in the U. S. Court for the district.

Despite the general opinion that the commission could not enforce its decision against block booking, the Hays organization, or C. G. Pettibone, directly in charge of the matter, believes that if tried the commission might win against Paramount-Famous-Lasky.

The Hays organization figures that even if the distributors who win the case it would mean a long time, involving hundreds of thousands of dollars, with an off chance that many deals or practices would be reversed. That the producers and exhibitors don't want brought into open court. A conference is much easier. Once closed, the Hays will never be reopened with the producers and exhibitors likely to say that the independents were fully represented at the Trade Conference and have every opportunity to propose new means of distribution.

The Federal Trade Commission sees in the conference an opportunity to establish the commission with a severe, uncompromising attack be launched on the Hays side by the commissioners. The commissioners don't want to be sped. It is a soft road.

By means of this conference the

Trade Press Asked To Be on the Level

The Theatre Owners' Chamber of Commerce invited a group of trade newspaper men to attend a meeting Monday afternoon. An spokesman for the T. O. C. Billy Brandt asked the boys to be kind enough to give the independent a fair break on news relating to the Trade Conference and especially not to change official statements issued, so that meanings of these statements are twisted.

One of the newspaper men present asked:

"Is there, then, a suspicion in the minds of the independents that the producer-exhibitors are trying to influence the trade press?" Brandt said he had no suspicion. But he probably had plenty of facts.

About two weeks ago C. C. Pettibone, counsel for the Hays organization, called a meeting at a luncheon at the Union League Club. Pettibone didn't say much. He stated the luncheon was held to give the boys the right idea of the trade conference and thereupon instilled the right idea—as viewed by Pettibone.

Commissioners hope to show they are of infinite use to the picture business and, on the strength of that, they will be asked to form a permanent body to adjust all trade practices. This commission has already thought of a good name for themselves, the Better Practices Commission, from accounts. It is understood the Hays organization will sponsor or aid the creation of this permanent body.

There seems to be little doubt that the conference is being steered by Hays. All large industries stage periodical trade conferences to iron out practices objectionable to them and, naturally, run the conference their own way.

There is no doubt that the independents are divided on block booking. While the large distributors are united.

In Greater New York the exhibitors were content with the decision rendered by the Federal Trade Commission against Paramount.

The Theatre Owners Chamber of Commerce

Cochrane's Biased Tale

United Press has released a story signed by R. H. Cochrane, vice-president of "Independent Exhibitors' Association," glorifying block bookings.

The story is a story giving the viewpoint of the producer-distributors only. It is of no interest to the public as written.

merce feels that the commission should not have granted a two-month respite. It is possible that independent exhibitors and other producer-distributors had been forced to stop block booking. The independents locally would have been able to compete with the chain circuits for individual pictures in an open market. The prices would have been 50 per cent. lower than now. There are no figures on the market that can be given. The complete game has been a chance to get rid of its stock on block once again.

Hays Dared the Boys

Will Hays called a private meeting with several executive members of the Theatre Owners Chamber of Commerce Monday afternoon. Without putting it into plain language Hays said he had invited Paramount to be played if the boys would pipe down.

Hays has apparently heard that a considerable number of affected exhibitor representatives will be challenged on the Hays side at the Trade Conference.

At least a dozen of 12 exhibitor representatives announced

CANAVAN SAYS UNION TO HAVE SHOW DOWN

I. A. Pres. Makes Address on Coast—Expected to Unionize Studios

Los Angeles, Oct. 4. William Canavan, president of the Silver Hounds, spoke for one hour at a meeting of the Studio Mechanics' Alliance, affiliated with the I. A. T. S. E. held last night. About 300 were present. This is the work of the A. F. of L. convention here.

Canavan gave the regular organization between speech and promised that union conditions would be in effect on the coast very soon. It is reported he gave the assurance that other branches of the I. A. T. S. E. would give all the help and co-operation necessary in putting union conditions and proper recognition in studios.

It was pointed out that the big picture and distribution organizations operating theatres presented a solid front. In speaking of the latter's attempt to defeat the pressure of union labor in recent T. O. C. convention, Canavan said the unions would not be defeated, that there was to be a showdown and that the union forces were certain of their position in the battles that will eventually be waged.

Canavan was the only national official of the union group to appear. He was accompanied by Messrs. Buck, Dempsey, Malloy and Ryan, national executives of the I. A. T. S. E. He spoke at the meeting and sat on the platform during the session.

When asked about the Minneapolis-St. Paul situation, Canavan declared it was purely local and not national. He said the I. A. T. S. E. representatives at Seattle, Charles Quinlan, president of the Twin City situation this week. He said that the union forces had a chance that a settlement of the entire proposition will be made within two weeks.

Canavan claims the Allied Theatre Owners' Association has not yet been considered before the American Federation of Labor convention here in connection with the matter.

The A. T. O. includes operators, stage hands and musicians.

FLOP FOR 2 YEARS, NORTH CENTER 'DARK'

Chicago, Oct. 4. North Center, recently acquired by Lubliner & Trine from Andrew Kars, closed Friday.

The two years ago, since opening two years ago, will remain dark until October 15, when the T. O. C. E. It's a 2,600-seater, in which both vaude and a presentation policy have been tried.

Increased Scale to 60c Agreed upon in Texas

Dallas, Oct. 4. It has been agreed upon by the Interstate circuit, Public and Low's that wherever the two circuits of the T. O. C. E. are in opposition, the price of each shall be increased to 60c.

The local increase is to go into effect Oct. 8. It is now 40c.

FILMING IN AUSTRALIA

Los Angeles, Oct. 4. Fox will send a company to Sydney and Melbourne, Australia, to make scenes for the film, "The King of Kings." The picture will be started.

Oliver Haden will be started.

COSTUMES FOR HIRE BOOKS FOR COSTUMES

143 W. 42ND ST. N. Y. C.

P. F. "SIN" \$71.60
"SIN" \$19,450

Weather and Holidays Held Down Trade Last Week on B'way—"Parade" Held for 3d Week in the Capitol—Roxly Also Holds over "Carmen"

Show along Broadway last week, with Jewish holidays, the local cinema house, a two-for-one break, and a night out at the local activities at the box offices, but Tuesday and Wednesday were the best of the week's feelings. Then, as the boys were settling down to a comfortable week, Thursday and Friday repeated Monday's slump. Unseasonable weather, the general excuses, it was warm enough over the week and to drive them into the cooling plants, with the bathing beaches getting a post-season trade.

At that a majority of the receipts have been normal, with no stand-out total at any point. Fox Neerl kept bounding at the Paramount until "The Woman on Trial" had \$11,600, while "Lovers of Tomorrow" sent the box office business into high gear at \$113,500. "Big Parade" second week slipped \$7,500 to \$105,100, while the Strand ended at \$100,000 on the Colosseum.

Both the Paramount's grand-runners, "The Godless Girl" and "The \$30,000 class," with "Underworld" currently on its former high. "Fremont, Save My Child" comes in Saturday. "Marie France" has two more weeks to go, although the Colman-Hanky comedy, "The Great Bank Robbery," is due at the Rialto Oct. 15. "Potomkin" second week in the Capitol produced \$13,800, and Rex Denney did \$10,000 at the Capitol with "Out All Night."

In the Elites. "The Girl in the Evening" with which have theaters to demonstrate "Old San Francisco" began its second week in concluding its 13th week at \$34,000. "The Great Bank Robbery" began tomorrow (Thursday). "Sunrise" led this faction with \$13,400.

At the Capitol, "The Godless Girl" a better of standees, with the Criterion house, and the Capitol auditorium which held capacity the week of "The Woman on Trial" had \$12,500 last week. "Sunrise" had \$11,250 at the Capitol, and at the Globe to \$10,000, and "Potomkin" had capacity at the Times Square \$11,450 (10th week). Lifted up \$16,000 in its first full week of \$10,000. "The Godless Girl" did just a bit under its previous week of \$11,250 at the Capitol. "The Miserables" climbed slightly in its second week at \$11,000. "The Kings" remaining steady at \$11,300.

Estimates for Last Week
 Adonis—"Student Prince" (M-G) (1:10; 8-15) (2d week). Quite recent at \$14,000 (1st week). Lifted up; aftermath of Jewish holidays and lots of heat affected entire week. \$14,500; on two weeks, total \$16,150.

Cameo—"Potomkin" (Amminko) (5:10; 25-27) (3d week). The film has played this one, and holding for second week at \$14,500; on two weeks, total \$16,150.

Capitol—"Big Parade" (M-G) (5:10; 25-27) (3d week). Held for third week on strength of \$29,000. Held for 14th week. Lifted up here in the Capitol (Oct. 8). Cameo here by Pat Rooney and Jack Bruckner.

Central—"The Miserables" (C) (1:10; 14-15) (10th week). Lifted \$500 to \$10,500 and supposedly held until "The Kings" came in; ready; print of latter hasn't been turned in yet.

Colony—"Out All Night" (T) (1:10; 15-17). Denny best second week at \$10,000 and supposedly held until "The Kings" came in; ready; print of latter hasn't been turned in yet.

Colony—"Wings" (Par) (2:10; 11-12) (3d week). Consistently holding to standees; second week \$16,500; on two weeks, total \$16,500.

Colony—"The Girl in the Evening" (C) (1:10; 15-17) (3d week). Consistently holding to standees; second week \$16,500; on two weeks, total \$16,500.

Globe—"Patent Leather Kid" (C) (1:10; 15-17) (3d week). Consistently holding to standees; second week \$16,500; on two weeks, total \$16,500.

Paramount—"Woman on Trial" (P) (1:10; 15-17) (3d week). Consistently holding to standees; second week \$16,500; on two weeks, total \$16,500.

Rialto—"The Godless Girl" (C) (1:10; 15-17) (3d week). Consistently holding to standees; second week \$16,500; on two weeks, total \$16,500.

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WHITEMAN, \$50,000 IN BOSTON. TERRIFIC BIZ

With 3 Hot Days Last Week Besides—"Big Parade" Big on Second Run

Boston, Oct. 4. Even though it took a week when indoor entertainment would naturally suffer through the abnormal weather conditions, three days of the week being exceptionally hot, the picture business in Boston during the height of the season. Whiteman and his orchestra at the Boston Opera House, by storm at the opening and kept filling the house. The picture was a standee until when he had finished his first week in the house. Even though Whiteman was not actually in the house, the picture was a standee until when he had finished his first week in the house. Even though Whiteman was not actually in the house, the picture was a standee until when he had finished his first week in the house.

This gross of Whiteman's, for it came in the house in the picture, the picture furnishing but little in the way of an attraction, rather with the record breaking grosses of this house in this and other seasons.

While Whiteman was turning the heat at the Boston Opera House, "Big Parade" downtown at Loew's Orpheum, with five shows a day in a house crowded with standees, and with the first show starting at 1 o'clock in the morning, this picture went over tremendously. Three days of the State this picture did big business. "The Godless Girl" a couple of weeks it walked downtown and then it was a standee. Van and Schenck at the State were believed to be responsible for the picture's success. The picture was a standee until when he had finished his first week in the house. Even though Whiteman was not actually in the house, the picture was a standee until when he had finished his first week in the house.

Estimates for Last Week
 Metropolitan (4:00; 25-27) (3d week). Quite recent at \$14,000 (1st week). Lifted up; aftermath of Jewish holidays and lots of heat affected entire week. \$14,500; on two weeks, total \$16,150.

Cameo—"Potomkin" (Amminko) (5:10; 25-27) (3d week). The film has played this one, and holding for second week at \$14,500; on two weeks, total \$16,150.

Capitol—"Big Parade" (M-G) (5:10; 25-27) (3d week). Held for third week on strength of \$29,000. Held for 14th week. Lifted up here in the Capitol (Oct. 8). Cameo here by Pat Rooney and Jack Bruckner.

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TOPEKA OFF "IRONSIDES"
 Couldn't See Spectra at \$150—Failed to Draw Overheads

Topeka, Oct. 1. ("Dawning Population, 85,000") "Iron Sides" at a plunk and a half 20 hit in Topeka—its office. Aptly was assisted by a running show of the glorification of the American navy and the lack of money to pay expenses. Usually the picture business in Topeka is not enough to pay expenses. Usually the picture business in Topeka is not enough to pay expenses. Usually the picture business in Topeka is not enough to pay expenses.

Weather blamed to a certain extent, but not for all the general business slump. The picture business here for the past week and shows no signs of letting up. The picture business in Topeka is not enough to pay expenses. Usually the picture business in Topeka is not enough to pay expenses. Usually the picture business in Topeka is not enough to pay expenses.

Estimates for Last Week
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MASTERS' \$100,000 WEEK
\$400 BETTER THAN "SIN"

State's Style Show Not Up to Predecessors, \$12,000—"Geat" Dives and "Rough Riders" Climbs to H. O.—"Carmen" Boosts Pan-Street Got \$14,000

"GLORY" FOR 3D WEEK IN K. C.—2D RECORD

Newman Went to \$15,000 with Poor Show—Main-Street Got \$14,000

Kansas City, Oct. 4. Another spate of dry weather for the picture houses with a radio show Convention hall drawing \$10,000 admissions. The picture, comes pretty near covering the picture business story for the week just passed.

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Albuquerque, Oct. 4. Despite labor troubles, the local picture business, in fact, it is a profitable call last week. As the unions' influence thus far has been almost nil. The manner in which the unions held up is taken to indicate that public sentiment, like the average citizen, is with the theatre owners.

The theatres are going ahead as though normal conditions existed. They are not curtailing on stage presentations. In fact, it is as if they are ignoring their entertainment. The picture business in Albuquerque is a profitable call last week. As the unions' influence thus far has been almost nil. The manner in which the unions held up is taken to indicate that public sentiment, like the average citizen, is with the theatre owners.

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LIBERTY THE LIBERTY

One Prison Sentence in St. Louis on Plea of Guilty by Second Offender—Warrants Sworn Out in San Francisco—Some Federal District Attorneys Don't Take Cognizance of Picture's Presence

ON STATES' RIGHTS

Dept. Justice Opinions

Washington, Oct. 4. Doubt has been expressed by Department of Justice officials as to its being able to convict either Rex Rickard, promoter of Tunney and Dempsey, in connection with the attempt of the department to stop the transportation of the fight films in violation of interstate commerce statutes.

The only possible case against the three defendants stated, would be that they had conspired in the transportation of the pictures.

This also applies to exhibitors. It was added, as the showing of the films may become a federal offense when such exhibitors provide for the films to be carried to the exhibitors across state lines.

Section 1912 does not provide for the confiscation of films. The department admits, however, that in some instances these were being held for evidence.

All proceedings are being left in the federal district attorneys throughout the country.

Missouri

Kansas City, Oct. 4. After the fight films were taken off the screen at the Liberty Monday last week as reported in Variety, there were immediate reports that they would be shown at the Globe, which is exactly what happened, the pictures in on Friday without publicity until Saturday morning, when they were announced as the "exclusive, authentic, official motion pictures" of the fight.

Saturday afternoon the Pantages also put the pictures on its screen. The films, it is understood, being the ones taken from the Liberty, and hence the fight is protected.

According to inside information, it is reported that William Weaver of St. Louis bought the Missouri state rights for the films from the Goodart company for \$7,000, and then he turned control over to the management of the Globe to run them. When they hit the Liberty, their control was taken over by Henry Roussin, who has caused Henry Roussin to come and replenish the films from the Liberty.

The manager of the Liberty had secured the pictures from Jerry Connor, who, it is stated, bought the films from the Goodart company, and he is claiming that he has a bill of sale for them. However, Roussin claimed that Connor's bill of sale is not valid.

It is also stated that Connor said that when he bought the pictures he was asked where he expected to show them and that his reply was in the west, not giving any particular state. He is now under bond in the United States court on a charge of importing the films into Missouri. His present hearing is set for Oct. 10.

The pictures replenished films, it is understood, were placed in the keeping of Jack Quinlan, manager

of Pantages, as custodian, and another set returned to the Globe, which was then reprinted.

Just what the next move will be is uncertain but those in the ring predict that the Globe management will not permit Pantages to run the pictures if it can prove that the films are in interstate proceedings will be the next procedure.

Wisconsin

Milwaukee, Oct. 4. Five days after the Dempsey-Tunney Chicago fight and fully four days after the films arrived in Milwaukee, they were then on the local screen. Only one theatre worked up sufficient nerve to show them, Saxe's Strand. In special announcements the Strand came forth with the news that it had booked the fight pictures.

Immediately after the announcements, local newspapers interviewed Levi H. Hancock, U. S. attorney, on what action the government would take against the Strand for the showing.

"I take no action," Hancock replied. "I have had no complaints against the films being shown. Of my own knowledge I do not know they are being shown and I have no way of knowing."

As a result of this statement, the Strand's fight and saved a week directly headed for red ink, to show a profit.

The importer of the films canvassed the entire downtown area of Milwaukee and Saturday morning peddle the films with no bait.

Finally the Strand got the fight pictures. The price was known, but one theatre man is refused, but the Strand admitted that it was "too steep."

Since the showing opened at the Strand, it has been a big room only.

California

Los Angeles, Oct. 4. Following the arrest of the Government, indictments were returned against T. R. Gardner and others, charging them with having brought copies of the Dempsey-Tunney fight pictures into the state illegally.

The indictments were returned Thursday after the house had been showing prints of the pictures throughout California. The first print, was at the Hollywood Theatre, four days after the fight, with the house seating 150.

The first picture only was shown, with the show lasting 22 minutes. The picture was also shown at the Hollywood Theatre. Gardner dispatched the prints by airplane through the mail.

On the second day had 30 prints revolving through the city. The show lasted 22 minutes. The picture was also shown at the Hollywood Theatre. Gardner dispatched the prints by airplane through the mail.

On the third day had 30 prints revolving through the city. The show lasted 22 minutes. The picture was also shown at the Hollywood Theatre. Gardner dispatched the prints by airplane through the mail.

3 Months, \$1,000 Fine, Fight Film Sentence

St. Louis, Oct. 4. A sentence of three months in the Warren Jail and a fine of \$1,000 was imposed on William Slevens, 47, in the federal court here for transporting the Dempsey-Tunney fight film into Missouri.

Federal Judge Pariss stated that contrary to Slevens' plea of guilty and as a second offender he had to meet out the jail term. Slevens also brought in here the Dempsey-Sharkey fight picture. He took a plea for that, getting off with a \$400 fine.

Slevens formerly owned the Grand Central theatre here but sold it, losing his money in Florida real estate. He now has a real estate firm established in this city.

Tunney-Dempsey fight pictures are being shown at the Orpheum, St. Louis and in opera house, all Orpheum Circuit theatres. However, it is too good at the two first named, but excellent at the Grand, owing to its cheap location.

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At a preliminary hearing before U. S. Commissioner Francis Krull, Cullen and Pincus were held under \$10,000 bond and arrested. Cullen, former manager of the Capitol; Sol Pincus, press representative, and Attorney Eugene Bennett, who charged in John Doe warrants with conspiracy to violate the Interstate Commerce law.

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and the print exhibited at the Capitol had not been transported in interstate commerce as forbidden by Federal statute.

Acting United States Attorney Robert C. of the Department of Justice declared the raid on the Capitol theatre had been made on direct order of the Department of Justice at Washington.

Texas

Dallas, Oct. 4. Robert O'Donnell, general manager of the Interstate Circuit, has been indicted by a Federal grand jury for the alleged transportation of the Tunney-Dempsey fight film into this state.

The picture is currently playing in the Interstate's Majestic theatre at this point, San Antonio and Ft. Worth, in conjunction with the vaudeville line in the same houses. It is said that the intimate paid \$2,000 for the Texas rights to the picture. The circuit expects to send the prints to cities and towns where it is not theatrically represented throughout the state.

The interstate, playing vaude and picture also circuits in Texas in Oklahoma. It is not reported whether it has secured the rights for that state.

Minnesota

Minneapolis, Oct. 4. Tunney-Dempsey fight pictures are at the Lyric here without any Federal interference, they were encouraged by the Dempsey-Sharkey fight recently, which was shown at the Lyric.

Finckelstein & Ruben, leading northwest exhibitors, acquired the rights to the fight pictures in Minneapolis in both instances by purchasing them from persons who came their offices but whose names they have refrained from making public, if known.

New Jersey

Newark, N. J., Oct. 4. Miner's vaudeville is showing the Tunney-Dempsey fight pictures in addition to the usual burlesque. They have been shown in the city since the fight.

The fight film shows from 10 to 11 p. m. and from 11 to 1 a. m. Prices are \$1.10, with the gallery at 50c.

Miner's is not showing the picture tucked but has leased the house during those hours to the picture people.

Oregon

Portland, Ore., Oct. 4. Exhibition of the Tunney-Dempsey fight pictures caused another row here. The films were viewed by municipal officials, and passed, but the censor board objected to the passing of the pictures, advising a gain into the Hippodrome.

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Funny New Orleans Aired Its Pictures

New Orleans, Oct. 4. Things were rather skimpy along the picture mtn last week, a couple of "high-point" pictures suffering along with the others.

Much was expected of "Don Juan" and "The Sign of the Cross." Neither caused a riot. The Palace, however, played a couple of Fox specials prior to opening with the Harry Rogers Musicals.

"Gypsy" is reported having done such a clean-up at the Palace a second week because imperative. One week would have been enough for "Seventh Heaven" in this funny picture run. During the Fox picture some was the Dempsey-Tunney fight pictures at the Dauphin, just a block away. Fight film, a clean-up from the first arrival and has been running to capacity for a week, getting \$1 top and standing "up" to the back walls.

Holding "Don Juan" so long did not mean it was a policy. The national publicity for the film that spread the wildfire after the engagement, old stuff new, but, at the moment, it is running to capacity for a week, getting \$1 top and standing "up" to the back walls.

The Stenger, with the new Public stars, is showing a popular entertainment.

Local exhibitors are showing a decided upward trend. Local exhibitors are showing a decided upward trend. Local exhibitors are showing a decided upward trend.

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TOLSTOI'S OBJECTIONS EXPLAINED BY STUDIO

"Love" Suggested by "Anna Karenina"—Made by M.-G.-M.

Los Angeles, Oct. 4. Count Ilya Tolstoy, son of the late Leo Tolstoy, is hot up over the screen adaptation of his father's story "Anna Karenina" for Metro-Goldwyn-Mayer by Edmund Goulding. Tolstoy saw a preview of the picture and declared that it was an insult to his father's memory. He became very angry outside of the theatre and said to friends the original story was badly mutilated in its screen treatment. Afterward he wrote a letter to his father in which he stated that is reverence to his father's name he forbids any reference to "Anna Karenina" and also set forth that the producing company should not give any of the characters of the screen play the same names as appeared in the novel written by his father.

Studio officials, upon receipt of this letter, called Tolstoy in and explained to him that the picture "Love" was suggested from the story of "Anna Karenina." That there was no intention on their part to treat lightly his father's memory and that if he wanted money for his o. k. of the story and his name \$15,000, but he is to be turned to them that he did not desire money and only wanted his name level in the picture. Tolstoy then followed the original screen in accordance with the book story. The M.-G.-M. people also followed the original story. He is said to have replied "No" and when pressed for a reason as to why he permitted the picture to be released under those circumstances, had no inclination to answer.

Ilya Tolstoy aided Carey on the story "Resurrection" and also appeared in the picture. At the time of the death of Count Leo Tolstoy he gave the copyright to all his works to the world in general and reserved none for himself or his family. M.-G.-M. did not purchase the screen rights to the novel as it was in public domain. A picture under the caption of "Anna Karenina" was made about 15 years ago by Fox. It is understood that Tolstoy is assisting M.-G.-M. for another adaptation to discuss the matter.

Figures Rented Studio Cheaper Than Co's Own

Los Angeles, Oct. 4. Edward Small, who is to produce "The Night in a Turkish Bath" for First National, refused to produce the picture in one of the rental houses in Hollywood rather than at the First National plant. It is said that Small has checked over the cost of making the picture at First National in comparison with previous charges at other studios and found that he had saved a considerable sum of money on the budget by not making "Ladies Night" in "Turkish Bath" at First National. Small is just completing "The Night in a Turkish Bath" and is comparing individual charges on the picture with the costs charged by the Griffith production when they were made at the Metropolitan studio.

Shores, Le Baron's Asst.

Los Angeles, Oct. 4. Lynn Shores has been appointed assistant to William Le Baron by FBO. Shores has just completed work both as director and assistant on the Paramount picture "Gray Picture," "The Devil Dancer." Also made directors by FBO are Allan Dubach, director of "The Devil Dancer," and Phil Carls.

The Chinese Idea

Mort Blumenstock, who gave and title for First National on the coast, has a Chinese-made-all-work who is credited with the following: "No like work for Claiten people. Wadaw work for people in motion picture business."

TOPLITZKY CLEARED IN JULIAN SCANDAL

Los Angeles, Oct. 4. Joe Topitzky, who is owner in the Biltmore and Mason theatres with A. L. Brinkner and is also a wealthy real estate promoter, was cleared of charges of conspiring to commit usury in Julian Petroleum loans when the District Attorney's office recommended to Superior Court Judge William H. Williams an indictment standing against him. Topitzky this week paid back \$115,000 to the receivers of the Julian Petroleum Corporation for all claims they held against him in the stock transaction. Topitzky, it is said, showed the District Attorney the act in the case without the intent to commit usury and that his case was on the same basis as the case of the animals of four indictments were granted recently.

Tiffany Reported in Northwest Operation

Portland, Ore., Oct. 4. Understood locally that Tiffany is behind a theatre group expansion here to be inaugurated by Casper Fisher, who has been in charge of Oregon Washington Theatres. This firm announced a \$250,000 Oregon theatre program with a 3,000 seat first run and a 1,500 seat second house due for this city. According to Fisher, Tiffany product will get the break in all his firm's houses. Besides the theatres here a 1,500 seater is to go up in Astoria with this theatre company also invading Eugene and other Oregon towns. The Fisher-Hyland concern has already closed for a 20-year lease on the Astoria site and building operations are to commence immediately. The plan to go to the picture company, of which Robert Smith is president, will soon float a \$1,000,000 bond issue to be secured and guaranteed by Tiffany is a rumor here.

CAEMPAU WRIT STANDS

Actor's Wife Wants Divorce Set Aside But Court Refuses
Los Angeles, Oct. 4. Superior Judge Walton J. Wood denied a motion by Mrs. Bettie Caemneau of Frank Caemneau, screen "heavy," to have her divorce decree set aside on the ground that she had been misled. Mr. Caemneau filed suit for divorce last year and was granted an interlocutory decree April 25, 1926, by Superior Judge Gates. The final decree followed on May 17, 1927. During this time Mrs. Caemneau had been making a tour of the her mind, but Judge Wood refused to consider it.

Kane Re-Signs With 1st Nat'l For 5 Films

Los Angeles, Oct. 4. Robert Kane has signed a new contract with First National, and has been delivered of pictures. Kane is guaranteed negative cost up to \$250,000, with percentage of profits. Ben Hecht is now writing one picture for Kane, and will be closed with Elinor Glyn for an original for a second production. While M. P. Z. O. A. is not regarded as fully representing independent exhibitors, it was formed by the chains as a wedge for closer relationships with state groups.

UNITED THEATRE OWNERS' SYMPATHY OF PUBLIC AND LOCAL INFLUENCE SOUGHT BY CHAIN THEATRE OWNERS BY INDE EXHIBITORS AFFILIATING THROUGH HAYS ORGANIZATION—UNIONS SEE TWO FORMIDABLE THEATRE TIE-UP—OPPOSING SUCH ANTAGONISM

Exhibitors in Texas and western states, buying film on account of immediate needs, are reported signing their contracts "under protest." It is reported several contracts include notations in writing such as "Subject to the decision of the Federal Trade Commission." This is done in the event of the decision against block booking being enforced with the exhibits preferring to buy in the open market on individual merit.

NOYES CO. BUY Baffles SYRACUSE

Syracuse, N. Y., Oct. 4. Sale of the Florence Apartments at 30 S. Ballou, near Onondaga streets by the Syracuse Trust Company to the Charles F. Noyes National Realty Company of New York is the latest real estate deal as to whether the Noyes interests were acting for the Stanley Company, whose name has been linked with the site for some time. The Noyes announcement was limited to the statement that a \$1,000,000 building project was contemplated, the structure to rise 12 or 14 stories. First reports from New York named the Stanley Company as the actual purchaser. The following day, however, Noyes himself had bought the site and that a syndicate of investors had taken over with work to be started this fall. The site is directly across from the present Stanley building. Behind Stanley's reported invasion of the local field is an interesting story. The Strand is controlled by local and Buffalo money, although booked by the Stanley-Markland interests. The latter wanted to buy control, but the up-state boys refused to part with their gold. The local Strand money was headed by the late Walter Hays of Hays Realty, Attorney William Hays of this city, at present vice-president, is regarded as Hays probable successor.

"Across" Both Oceans; Flying Over One

Los Angeles, Oct. 4. Having made "Across the Pacific" for Warner Brothers, Monte Blue is now going to make "Across the Atlantic." Across the Pacific" was the Harry Cary Blancy melodrama, in which the Atlantic was a story of aviation from shore to shore.

Preview Spotlight

Los Angeles, Oct. 4. Flashing a search light over an area of five miles radius from the city center, the preview of "The Night in a Turkish Bath" is a sign that a preview of a feature picture is going to take place there that evening. People in Los Angeles, Hollywood and the hills will be invited every evening at 7 o'clock to see if search light is going to appear. The preview is showing the film. The film has been a preview for six weeks and since that time has been doing turnaway business on preview night. While M. P. Z. O. A. is not regarded as fully representing independent exhibitors, it was formed by the chains as a wedge for closer relationships with state groups.

Borzone Starts Fox Spl.

Los Angeles, Oct. 4. Frank Borzone has begun the production of "Lash of the East" on Italian cinema sets for Fox. Janet Gaynor and Charles Farrell are co-stars. It will be shown in 15 weeks to complete the picture, which is to be a comedy.

Exhibits Sign Contracts 'Under Protest' Noted

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Frisco Mayoralty Row Spits Show Interests

San Francisco, Oct. 4. For the first time in years, San Francisco theatre and picture interests are being thrown in front in a majority election campaign. The split in the ranks has been caused by the picture faction is sponsoring the re-election, for another four years, of Mayor James Rolph, Jr. incumbent for the last fourteen years, with the other faction, headed by Louis B. Mayer, waging an active campaign for James Powers. A third candidate, George H. Brown, is in the running, though generally admitted as strong enough to pose a voice away from Rolph.

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ST. LOUIS UNIONS MOVE FOR CENTRAL CONTROL

Fifteen Crafts Within Theatre Propose General Confederation

St. Louis, Oct. 4. An Amusement Trades Council for St. Louis is being discussed by representatives of local labor unions whose members are employed in the St. Louis theatres, amusement parks and dance halls.

The proposed organization, if it becomes a reality, would be similar to the Building Trades Council and the Central Trades and Labor Union, with which the majority of the crafts to be included in the new body are now affiliated. Organizations interested in the proposed council include musicians, motion picture operators, electricians, and other union employees, as well as several of the crafts engaged in the manufacture of local labor unions and merchandise used or sold in places of amusement.

Fifteen crafts, with a membership of about 5,000 workers, have been organized already and incorporated into a tentative Amusement Council, headed by William Brandt, business agent of the "Clairvues" Union, and David Keyling, secretary of the Central Trades.

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Mayor Rolph has always been friendly to theatrical and motion picture interests, and has many ardent supporters in the show crowd have openly expressed their desire to see Rolph re-elected. That he is quoted as saying that if elected he would not spend his time in conference with the picture interests.

Louis R. Lurie's entry into the election race has been a surprise. He was prompted, not because of any antagonism to Rolph, but in an endeavor to prevent Mayor Rolph (alleged mind-broken) and president of the San Francisco Park Commission, George H. Brown, from being re-elected.

Chief of Police Daniel J. O'Brien (father of George H. Brown, Rolph's) and outstanding friend of San Francisco theatricals, figures in the forthcoming November election, in that he is an ardent supporter of Mayor Rolph. It is estimated that O'Brien, who is at the executive head of the city, the police department, and the fire department, is a strong force for Rolph's re-election.

The campaign is daily becoming more and more heated, with the billboards now being freely used by all candidates. Rolph is being supported by the picture industry, while the other candidates are making orderly campaigns, but within the last week Powers has come out in a strong position, with billboards, attacking the incumbent mayor and charging him with being under the control of the picture interests.

CHARLES RAY IN INDE

Los Angeles, Oct. 4. Charles Ray, who has been a prominent actor in the theatre for a number of years, is expected to leave for New York to make a picture. It is expected that he is to be in a play to be done by an independent producer.

Vita and Warners

At Rivoli, Frisco

San Francisco, Oct. 4.
Through a deal whereby William B. Wangan takes over the Rivoli picture house on Market street, west of Seventh, for a term of years, Warner Bros. have finally secured a de luxe first run for Vitaphone and their regular product. Wangan has closed for a Vitaphone franchise that will cover all Vita subjects as well as all Warner Bros. screen features.

Under the deal Wangan takes possession of the Rivoli Oct. 17, with the Vita policy scheduled to begin operation Nov. 5. In the interim, the house will be remodeled both inside and out.

The name of the theatre will be changed to its old title, Rivoli. The new seating capacity will be between 1,400 and 1,500 seats. This will mark the debut of Vitaphone in San Francisco. Due to West Coast Theatre circuit taking over operation of all Publix houses here, Warner Bros. were left without a de luxe first run market.

William B. Wangan erected the present Pantheon de luxe house on Market street. Coming to San Francisco a stranger some eight or nine years ago, with barely enough funds on which to live, Wangan began operating in real estate. He prospered to such an extent that a few years later he was able to promote the \$1,000,000 Pantheon building. He has not heretofore played an active part in actual theatre operation.

The Rivoli (still Rivoli) last week temporarily passed out of the 18-cent grind house class to a first run policy with the opening of "Attermath," German film, which failed to arouse any great amount of enthusiasm locally.

Commonwealth Sues Radin;
Went to Columbia

Matthias Radin, recently acquired Columbia sales manager, is being sued by the Commonwealth Film Company for \$10,000 damages for breach of contract. Nathan Burkan, attorney for Commonwealth, states in the brief that suit is filed "Upon information and belief that the services of the defendant were of such value to the plaintiff."

Radin served four months on his new two-year contract with Commonwealth. The latter had been releasing Columbia states rights but recently started to produce their own. Radin did not feel he need to sell any other but Columbia productions for Commonwealth.

Judge Summerfield Dies;
Granted 16,000 Divorces

Los Angeles, Oct. 4.
Superior Court Judge John W. Summerfield, 58, died Oct. 1 in Los Angeles, of heart trouble, after several weeks of illness. He was well known among theatrical people and had many friends in the picture colony.

Noted as a divorce judge, he had granted 16,000 divorces in the past eight years.

The judge, instrumental in effecting many reconciliations, was formerly justice of the peace and in that position performed more marriages than any other jurist in the country.

He is survived by his widow and two daughters.

WEBB SIGNING WITH U

Los Angeles, Oct. 4.
Millard Webb will sign with Universal as one of its directors.
At present Webb is making the film version of Earl Derr Biggers' "Honeymoon Flats" for U, his annual picture for them.

L. A. to N. Y.

Roster Kenton.
Roland West.
Hervey Brown.
F. Richard Jones.
Henry King.
Lillian Gish.
Fred W. Hartson.
William Lellaron.
Louis B. Mayer.
Mrs. Louis B. Mayer.
Eileen Mayer.
Irene Mayer.
Pete Smith.
Carmel Myers.

N. Y. to L. A.

Gill Bong.
Sam Fox.

The Doughboy
COMEDY
de luxe

BREAKS HOUSE
RECORD FOR
WEEK'S RUN

TELEGRAM

UNITED ARTISTS' CORPORATION
729 SEVENTH AVE., NEW YORK.

"TWO ARABIAN KNIGHTS" BROKE HOUSE RECORD FOR WEEKS'
RUN STOP ALSO SHATTERED TWO-DAY GROSS RECORD OF THIRTEEN
YEARS STANDING STOP IT'S THE TALK OF THE TOWN CONGRATU-
LATIONS.

W. R. PERUTZ, United Artists Theatre, Seattle.

HOWARD HUGHES and
JOHN W. CONSIDINE, Jr. present

"TWO ARABIAN KNIGHTS"



From Story by DONALD MCGIBNEY.
Supervised by JOHN W. CONSIDINE, Jr.
Direction LEWIS MILESTONE

There's a 1001 laughs in this
great doughboy comedy—
A 1001 reasons why it will
be the greatest money-
maker of its kind ever made

BOOK IT NOW!



with
Wm BOYD
MARY ASTOR
and **LOUIS WOLHEIM**

UNITED ARTISTS PICTURE

THEY MEAN PROFITS—NOT PROMISES!



The Most Talked Of Girls In The World Today

MARY AND MARGARET GIBB

America's Only Native
BORN JOINED TOGETHER TWINS

TOGETHER WITH THEIR MOTHER, WHO HAPPENS TO
BE THE ONLY LIVING SOUL TO EVER SURVIVE THE
BIRTH OF JOINED TOGETHER CHILDREN

OFFERING A DELIGHTFUL ACT

Assisted by RAY TRAYNOR and THE HARRIS BROS.

Attorney:

W. HERBERT ADAMS

5 East 44th Street, New York City



HAYS MUST NOT RAILROAD

(Continued from page 5)

are being investigated by the legal forces of the T. O. C. C. Hays wanted to run everything off with the T. O. C. C. but there was an uninterrupted conference. By the time Hays got through talking the boys were in a daze.

"You know," Hays, throwing up his hands, "I won't stand for anything to hurt the independent exhibitor. Now let's get together on this thing."

Refusing Information

Washington, Oct. 4.

Controversy between the Theatre Owners' Chamber of Commerce (T. O. C. C.) and the Motion Picture Theatre Owners of America in New York, in the coming trade conference called by the Federal Trade Commission, has permeated through to Washington. It is causing the commission to clamp down the lid on any information as to delegates, etc., which might be used by either faction to its own advantage.

Six members of the T. O. C. C. have carried his ideas to the commission with a proposal that the delegates from the various zones must first be certified by a committee of independents which would have their complete confidence.

Commission has now as yet taken any cognizance of this proposal, further than to keep its certified list of delegates under lock and key.

Questions put by a Variety reporter to Commissioner Abram F. Myers, who will not for the commission, brought forth the statement that the delegates will represent all phases of the industry, and that any resolutions adopted will fairly represent the majority opinion, no matter which organization succeeds in establishing itself as the "true friend of the independent exhibitor."

Mr. Myers also sees wherein the natural interest in the pictures and the consequent new value to the dailies and trade publications, will stir this conference of the usual aggressively trade phase. He says he sees a test before the public eye that will control any play for "glory" tending to bury the real issues.

United Order

That the commission is now united behind the order issued against Paramount is indicated in the failure of Commissioner J. F. Nugent to make public a proposed statement condemning his fellow commissioners for what he stated to be an inadequate order and for their action in releasing the other respondents named from any responsibility.

The order issued was a surprise move and the result of a compromise to "save the face" of the commission through the issuance of another self-declaration and a consequent majority order, influenced by Commissioner Nugent, that would have been possibly good copy for those seeking to abolish the commission because of the claimed ineffectiveness of that commission.

Commissioner Myers is credited with not only holding the body in line but with also stopping the Nugent embassies statement.

If Commissioner Myers is "sold" on the results of the conference, with these not smothered by attempts to further organizations, or persons, chances are he can still hold them in line. At least that is the opinion expressed here.

Black Booking

Asked for a statement as to what the commission hoped to attain Mr. Myers would discuss but one phase—that of black booking. Commissioner Nugent's statement is as follows:

"The conference is the immediate outgrowth of the order in the Famous Players case. The practice of black booking, it appeared, was not peculiar to those respondents but was employed by distributors generally.

"The commission could only draft an order in general terms applicable to those respondents. Definitions were left to the industry to be worked out in conference.

"A psychological advance will be made when the distributors discontinue selling in blocks with a premium (or, as it is regarded) a penalty for breaking bulk, and the practice is adopted of selling pictures individually with a possible discount for quantity buying. This practice is common to other industries and is well understood.

"What the distributors or exhibitors should be in order to be fair and leave to the exhibitor a real discretion as to the pictures to be

shown is primarily a question for the industry and properly a question for the conference. The commission can go no further than to say that controlling economic pressure should not be put on any exhibitor to buy films unsuited to the tastes, inclinations and preferences of his patrons.

"There are a number of other practices which may fall within the statutory definition of 'unfair methods of competition' and which will no doubt be raised for consideration.

"The opportunity is presented to the industry to write its own code of ethics, subject to the condition that all resolutions adopted shall be fair to all interests affected and to the public.

"The meetings will be open and will no doubt attract public attention, and the public will judge of the fairness and disinterestedness of all participants."

Los Angeles, Oct. 4.

Ben Berenstein, president of the

Southern California Motion Picture Theatre Owners' Association, is due in New York this week to attend the Federal Trade Commission hearings on the industry.

Berenstein, member of the Los Angeles Film Board of Trade Arbitration Committee, was requested to attend. Glenn Harper, secretary of the association, also member of the Arbitration Board, was also asked to attend, but is unable to go on account of business affairs.

Harold B. Franklin, president of West Coast Theatres, Inc., who in New York, will attend on behalf of his organization with a possibility that A. L. Gore may also leave here to be present in case he is wanted.

Katterjohn Resigns

Los Angeles, Oct. 4.

Monte Katterjohn has resigned from the executive staff at the Paramount Studios, effective Oct. 14. He will take a three month trip through South America.

Katterjohn joined Paramount two years ago and has had a roving commission in the organization, doing much research on stories.

Shadur Promoted

Los Angeles, Oct. 4.

Arthur Shadur, studio manager at Universal City for several years, has been appointed a production supervisor for the company. Shadur recently supervised "Kid Gloves" for Universal in addition to his duties as studio manager, and it was on this picture that he was promoted to supervising.

Shadur is now at work on the story of "Crucifixion of the Earth," which Mel Brown will direct. He will also be assigned another unit.

L. & T. With B. & K.

Chicago, Oct. 4.

Lubliner & Trins will move their office at 309 N. Michigan avenue to those of Balaban & Katz, in the Chicago theatre building. It is the final enactment of the amalgamation of the two public subsidiaries.

Emil Stern will continue as general manager of L. & T. theatres, operated by an individual department.

Arthur Mayer, L. & T. executive, will go over to Great States as general manager under Jules Rubens.

Brenon Doing "Clown" On Metro-Goldwyn Lot

Los Angeles, Oct. 4.

Herbert Brenon is to direct "Laugh, Clown, Laugh" for Metro-Goldwyn-Mayer. Brenon was to have directed this Belasco-Cushing story for United Artists, but when he wanted to take the company to France to make exterior Joseph M. Schenck is said to have negated the idea.

The result was a deal whereby Brenon went over to M-G-M to turn out the opus. It is understood that the cast Brenon had originally chosen for the United Artists picture will be used in the production he will now make.

Brent Is Jannings' Lead

Los Angeles, Oct. 4.

Evelyn Brent, who has been free-lancing for the past three months, has been engaged to play the lead opposite Emil Jannings in "The General," which will be directed for Paramount by Joseph Von Sternberg. The engagement was obtained through Felix Young.

It is no accident!

That the same producer, within a single year, has brought to the screen "What Price Glory," "7th Heaven," "Loves of Carmen," and now—"Sunrise" (being shown only at the Times Square Theatre in New York)—is not a matter of luck.

The sound judgment, fine business-sense, keen showmanship and courageous financing shown in these outstanding triumphs is reflected in the entire product destined for your screen.

You can now confidently depend on these qualities in the preparation of pictures from



Forthcoming Attractions

EAST SIDE WEST SIDE

George O'Brien

Virginia Valli

THE GAY RETREAT
McNamara and Sammy Cohen

HIGH SCHOOL HERO
Sally Phipps

PUBLICITY MADNESS
Lois Moran Edmund Lowe

PAJAMAS
Olive Borden

LADIES MUST DRESS
Virginia Valli Lawrence Gray
Earle Foxe

VERY CONFIDENTIAL
Malgie Bellamy Mary Duncan
Michael Patrick Canning

7th HEAVEN

Janet Gaynor Charles Farrell

TOM MIX
Westerns

JOHN GILBERT
Reissues

BUCK JONES
Westerns

WHO PLAYS with FOX PROFITS with FOX

Time Limit or Fine Set For Madison Theatre

Madison, Wis., Oct. 4. The Stat. Industrial Commission has issued an order to the Madison theatre management requiring that certain theatre building repairs be started by Oct. 11 and completed by Dec. 1. The order provides that if this work is not done, a fine of \$100 a day will be assessed against the theatre for each of the repair items listed.

Two weeks ago Frank Jenke, city attorney, gave a verbal order to F. J. McWilliams, manager of the theatre, to close the showhouse. McWilliams secured court relief in the form of an injunction and the theatre has been showing films under the protection of this restraining

ing order. Efforts to effect a settlement failed and the new order resulted.

The new order also provides for closing of the theatre by court action if the specified repairs are not begun on the date mentioned. Ten items are contained in the order, which would make the fine \$1,000 per day in case the work is not completed by Dec. 1.

"Sorrell & Son" Legit

United Artists contemplates a Broadway legit house as the first running place for "Sorrell and Son." That may bring about a \$2 week, for the purpose of testing the picture.

It's Herbert Brenon's initial production for U. A., under his present contract. The film was privately shown Monday morning at the Colony, New York.

Color Lab. Closed

The Color Cinema Corporation's Fort Lee, N. J., studio has closed and prospective clients are vainly seeking info as to the company's future.

The withdrawal of the Color Cinema lab leaves the field to the Brewster Color Co., Orange, N. J., and the Technicolor Co., both having separate processes for turning out photography natural colors.

"Kings" South and West

A southern unit of "Kings of Kings" (P. D. C.) opens in Atlanta, Oct. 17. It will work back by way of the Florida coast.

Another company presenting the same film is due in San Francisco Nov. 20 on before at the Columbus theatre.

Mark's Band at Regent; Dimmick's at Hollywood

Detroit, Oct. 4.

Gerald Marks and his orchestra from the Hotel Tuller succeeded Paul Specht as the presentation feature at the local Regent, the London Brothers (independent) picture house. Marks is doubling from the hotel into the theatre, booked by Seymour Simons.

After 19 weeks at the Regent, Specht encountered union troubles, forcing him out of this city. Specht opens at the Capitol, New York, Oct. 8.

The new Hollywood, here, a 2,500-seater, opened Sept. 24 with James Dimmick's Bunybrook orchestra as the presentation attraction. Bobby Clarke, formerly at the Capitol here, is the organist. Dimmick was also spotted by Simons.

2 NEW YORKERS ADVANCED

Franklin and Stewart Recognized by West Coast Circuit

Los Angeles, Oct. 4.

Before Harold B. Franklin left for New York he is said to have decided to bring his brother, J. J. Franklin, from Portland to West Coast Theatres circuit's headquarters, this city, giving Herschel Stewart charge of the Portland-Seattle Division.

Stewart has been at Seattle, which is to be incorporated into the new W. C. territorial section, taking in Portland.

Means, Franklin and Stewart came west, with H. B. when he assumed charge of West Coast. Each has done marked work in his northern district with the promotions as recognition, it is said.

First!
Mightiest of All Sea Dramas
NOBART BOSWORTH
"THE BLOOD SHIP"
JACQUELINE LOGAN
RICHARD ARLEN
STORY BY DONALD CRISP
PLAYING TO RECORD RECEIPTS THE LENGTH AND BREADTH OF THE LAND

Now
BERT LYTELL AND LOIS WILSON
IN
"Alias The Lone Wolf"

From the Story by Louis Joseph Vance

Directed by Edward H. Griffith

WHAT THE FILM CRITICS SAY:

NEW YORK SUN
 JOHN S. COHEN JR.

Most interesting picture seen in the week. Story as well as treatment and execution.

NEW YORK JAMES
 MORRIS HALL

Quite a long, especially to those who are new to the picture.

EVENING GRAPHIC
 BETTY COHEN

Well presented and capital work. Will interest the American audience.

MORNING TELEGRAPH
 "HERO" CRUISEMAN

May look to Columbia for good pictures. "Alias The Lone Wolf" is one of the best seen during this week. Entertainment if it was thought. Well shown, it is a picture more than a high priced show. It is a picture more than a high priced show. It is a picture more than a high priced show. It is a picture more than a high priced show.

NEW YORK AMERICAN
 REGINA CANNON

High interest. Will all be a profitable business.

EVENING WORLD
 GEORGE GELBERT

Very interesting picture. Well shown. Will all be a profitable business.

NEW YORK HERALD TRIBUNE
 HAZEL L. SMITH

Very interesting picture. Well shown. Will all be a profitable business.

THE WORLD
 QUINN MARRIS

Mr. Griffith directed in a realistic, it is to be congratulated.



SHIRLEY MASON
RICHARD ARLEN
"SALLY IN OUR ALLEY"
DIRECTED BY WALTER LANG

OVER

JOSEPH P. KENNEDY
presents

MOON OF ISRAEL

MIGHTIEST LOVE SPECTACLE OF THE AGES FROM THE NOVEL BY SIR H. RIDER HAGGARD! DIRECTED BY MICHAEL CURTIZ WITH MARIE CORDA AND ARLETTE MARCHAL

**HIGH! WIDE!
And HANDSOME!**

FBO's unerring toe drops two winners right into the box-office.

"Moon of Israel" rips off big gains in nation's first rank theatres!

"Racing Romeo" tears big gaps in first run line!

JOSEPH P. KENNEDY
presents

SAM WOOD'S

STUPENDOUS COMEDY

The RACING ROMEO

On your toes, Men!

Nail 'em with a flying tackle!

with
Red Grange **Trixie Friganza**
Jobyna Ralston **Walter Hiers**

Story By BYRON MORGAN



15,000 SHOWMEN CAN'T BE WRONG!



Everybody Loves

HARRY LANGE

HARRY LANGDON

*in
Threes a Crowd*

PRODUCED BY THE
HARRY LANGDON
CORPORATION



Should Pack
By IRVING THIRSH
A First National production, directed by Harry
at the Mark Strand theatre.

[illegible]

And Harry is going to
toss himself again.
There isn't any too much of
you, but what matter? You're
probably, as this reviewer does, not
in a Greek dock out of the mud
—a Hardy sympathy in the mud
game could make hell's sulfurous
comedy, and the theatre feeling
with out of the theatre feeling
that it really was a true thing
—but comedy with a London bias
the freem. Bruster
theatrical, heart-breaking comedy
You certainly feel for him, don't you
You certainly feel for him, don't you
You certainly feel for him, don't you

And you ought to
be a lovely girl
in a...
children.

be coming upon
a ship?

...and all
...and all

...with Gary
...him although

There even
97. There and it's
back and it's

... what has
... Yet T

... to the ...

with special e

James H. ...

[illegible]

10

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11

11

10

From
N.Y.
**DAILY
NEWS**
Oct. 2

T**ALK** about *crowds!* You should have seen the crowds that were *turned away* from the Mark Strand Theatre the early part of this week. And New York was sweltering in record heat. Whether it's 100 in the shade or 50 below zero, First National's Showman Group Pictures will *always* bring top money!

A First National



Picture

my Atkins" for British International. Most of the film exteriors.

Donald M. Crisp, however, lead in "Mummers," is in the cast of Stoll's "The Guns at Lock." Bobbie Howe and Christine Boudrey, both from the speakies, are in this film.

G. B. Samuelson has gone over the Irish-Ireland theme. He is making a Catholic-Jewish-Protestant film and "Mummers," Eva Moore, stage heavy, and Hayman and Franklin, from vaudeville, are appearing.

Three generations of Tates—Harry, Ronnie and new-born grandson of Harry—figure in a comedy production now shooting.

Harry Hunter is doing three days' superior work to do at Hounslow Park on "One of the Best." In five days he has gotten one day's shooting on account of rain.

Stewart Home is to play lead in "The War Case," directed by Manning Haynes for Pathe (of England).

Short of Shorter?

For some time past British International has been making a lot of talk about showing exhibitors how educational films can be made in 15 minutes of stuff. It has appeared how children will fill a house showing a full program of interest pictures, and inspired warnings to exhibitors, telling how, unless they fall in with this demand, an educational non-theatrical film movement would grow up and take away part of their business, have been broadcast.

Ultimately the London County Council gave the use of Kingsway Hall for one Saturday a month, starting in October, and British Instructional declared it would show exhibitors how interest films and educational shorts could be made to pay.

Having whipped in all the well-are and similar movements to take blocks of seats, one might have been excused for thinking they had made sure of their audiences and would prove their "short" case.

But advance copies of the program of each month's show reveal they are showing a feature picture in every program—just as any exhibitor does! How this is going to prove there is an audience for educational shorts, only the organizers can explain.

And such features, too, they can hardly help fill the hall. "Peter Pan," "The Fox," "Nelson," "Lionsington," and the fine German "Aschenbroedel" ("Cinderella"), are among them.

Some case for educational use of the picture theatre!

Metro Takes Control?

Announcement that Sir William Jury is retiring from Jury-Metro-Goldwyn and the film trade generally does not occasion much surprise. Nearly two years ago it was believed Metro were dickering with Jury to buy him out.

Jury, who started in the fairground school of film exhibition, at one time traveled steam locomotives around the country as "Jury's Imperial Pictures." But he did see the possibility in big films, especially the continental variety, and had already founded a good-sized distributing business when the war came.

Organizing the Topical War Film (Continued on page 35)

Palace, Wash., Agrees

To Union's Demand

Washington, Oct. 4.

After holding out but 10 days the Palace (Leopold) has met the local State's union demands and installed a double crew, a ruling recently voted for the de luxe picture houses with presentations. This will add approximately \$200 weekly to the payroll.

Under the new arrangement crew reports at 4 in the morning, relieved at four in the afternoon, "the shifts change weekly."

New Fox had already accepted the union's ruling.

New Coast House Cuts In

Sacramento, Cal., Oct. 4.

The Alhambra, 2,500-seat picture theatre opened here recently, is said to have cut in greatly on the business of the West Coast circuit house, Senator. The new house has been showing specialty turns besides feature pictures.

Franklin Leaving Oct. 14

Harold N. Franklin, president of the West Coast Theatre circuit (California), will remain over in New York to attend the Trade Conference next week.

He expects to leave for the west Oct. 14.

S-F SCRAPS TWO MORE

Protect Overseeing Menace in Bayonne, N. J.—Strand and O. H. Closs

Stanley-Fabian is scrapping two of three houses acquired two weeks ago in Bayonne, N. J. Both the Strand and Opera House (pictures) will be closed while the De Witt, temporarily dark for alterations, re-opens with a vaude and picture policy, playing five acts on a split week booked through K-A. Prior to the acquisition by the S-F interest, the house was looked by Arthur Fisher, independent.

The S-F decision to close the two Bayonne houses is said to be as protection against oversteering the town. Both houses may be demolished for commercial buildings.

Robertson Going Abroad

Los Angeles, Oct. 4.

John Robertson, picture director for M-G-M, is in New York and contemplates a trip to Europe, to last about two months.

Upon his return Robertson will direct on the West Coast.

Court Fight Over

Sundays at Playhouse

Chicago, Oct. 4.

Bertha Ott, artists' representative and promoter of concerts, has filed an injunction application in the Circuit Court to restrain Miss and Fred Mindlin and the Fifth Avenue Playhouse of Chicago, Inc., from using the Playhouse theatre for 31 Sunday afternoons, beginning Oct. 2.

Miss Ott alleges she contracted with L. M. Simmons, part owner, for use of the Playhouse during that period and that the Mindlins were aware of the existing agreement when leasing the house.

She also claims that the leasees consent on sale in the Playhouse box office, or accept them, thereby causing illegal damage.

The Mindlins are operating the Playhouse with pictures daily, along the lines of their Fifth Avenue Playhouse in New York. The time for their occupancy exceeds the 31 Sundays Miss Ott claims she contracted for.

"Wings" in Chi at \$2

"Wings" is set for Chicago at the Palace opening Oct. 30. The picture is in for eight weeks at which time "Criss Cross," the Fred Stone musical, goes in.

"The house seats 1,343 and it is likely that half downstairs floor will be scaled at \$2."

This means that White's "Seandals" will leave the Erlanger Oct. 25.

Whiteman's Program

In starting his room tour over the Public circuit, it is said that Paul Whiteman will play programs of his own arrangement only.

GOEBEL, FLIER, IN FILMS

Los Angeles, Oct. 4.

Art Goebel, aviator, who won the Dole prize by flying to Honolulu, has been engaged by Universal to star in four "Flying" pictures.

Saenger's New York Office

A New York office has been established in the Paramount Building by the Saenger circuit of the south.

SAM KATZ GREETS 'PARTNERS' IN A. C.

Atlantic City, Oct. 4.

A meeting of the "partners" of Public Theatre was held here by order of Sam Katz. He greeted the several picture men whose claims are affiliated in one way or another with Public.

The sessions lasted but a couple of days, all returning to New York or their homes last night.

Chicago, Oct. 4.

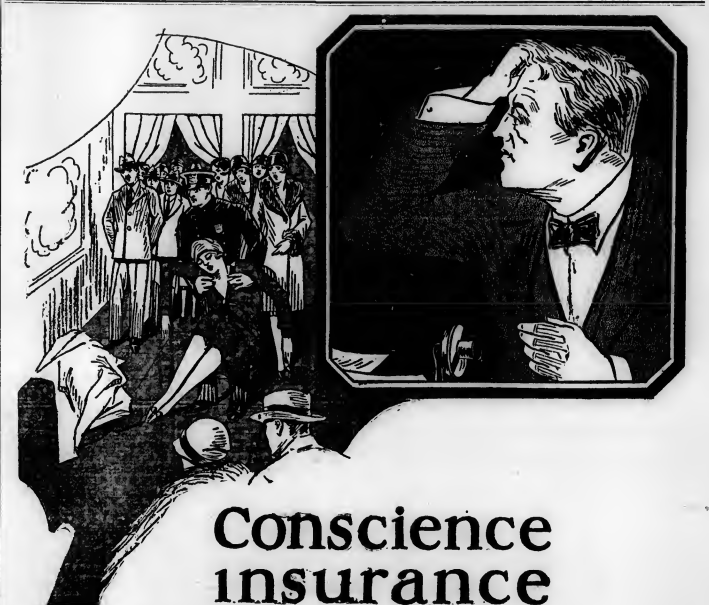
Paramount's district and branch managers will hold their annual fall convention at the Drake hotel, here, Oct. 23.

BROWN DIRECTING "SQ."

Los Angeles, Oct. 4.

Melville Brown is going to direct "13 Washington Square" for Universal. The story is by Leroy Scott and will star Jean Harlow in it with George Lewis and Helen Foster in support.

Jack Townley did the adaptation.



Conscience Insurance

You protect your family, your belongings; you protect your time, your well-being; you carry every ordinary insurance safe-guard—life, property, fire, health, automobile—But

Has anyone ever tried to sell you Conscience Insurance?

Could you ever palliate or even attempt to pay for the death of one little child due to a panic resulting from a fire scare in your theatre?

Such a sorrowful event would be your fault and would be forever on your conscience, because there is no longer the shadow of an excuse for it to happen. It is 100% preventable by use of the SENTRY SAFETY CONTROL.

Attach it to any standard projection machine . . . costs only a few cents a day.

SENTRY SAFETY CONTROL

INCORPORATION
13th and Cherry Sts. PHILADELPHIA 1560 Broadway, NEW YORK
And All Branches of
NATIONAL THEATRE SUPPLY COMPANY

**This Was Her Prediction, Sept. 17, 1927
In the Los Angeles "Evening Express"
On the Dempsey-Tunney Fight**

**Evening Express
SPORTS
SECTION**
LOS ANGELES, CAL., SATURDAY, SEPTEMBER 17, 1927

**Famed Psychic 'Sees' Battle
Tells How Tunney-Dempsey Go Ends**

(Psychic since she was 4, in Atchison, Kan., Gene Dennis has been pronounced "The Seventh Wonder of the World" by Sir Arthur Conan Doyle. If saving predictions for future verification is your hobby, save the prediction on the big fight made by Miss Dennis, who is now appearing at Loew's State Theatre.)

By GENE DENNIS

The referee puts his arms on the shoulders of both men. Men in the vast crowd are shouting angrily. There is much discussion and argument in the crowd.
The general opinion of the fight will be that Dempsey, from a strictly fighting standpoint, won the fight. But to those who are wagering heavily on Dempsey I want to give a word of advice: Don't wager too heavily, for the real winner is not always the ACTUAL WINNER. Please think that last over.



**THIS WAS HER ACCOMPLISHMENT AT
LOEW'S STATE, LOS ANGELES, WEEK ENDING SEPT. 15
AS REPORTED IN "VARIETY," SEPT. 21**

With all trade seemingly going to the Metropolitan, every one of the houses of the downtown area except Loew's State was heavily hit, as well as the 150 top houses on the outskirts. Johnson simply took the town by storm. He turned away close to 15,000 people on the week, even though he did five shows a day with the exception of the opening day, when he did four and six on Saturday.

Loew's State, fortunately, put up a good battle against the Metropolitan in having Gene Dennis, mind reader, as a featured attraction. Miss Dennis is one of those sure-fire box office draws who fills the house with women at the matinees as well as with the mixed crowd at night. She drew the business at this house in a total of around \$5,000 more than had been done the preceding week. Though Harry Langdon was the screen attraction in "Three Is a Crowd," his picture did not seem to command the attention the stage attraction did. Miss Dennis gave a morning matinee for women only on the last day of her first week, as she is a holdover, and drew around \$1,000 for that show.

Loew's State (W. C. Loew)—
"Three Is a Crowd" (F. N.) (1,500;
25-1). Another instance of stage
attraction responsible for draw
against heavy odds. Gene Dennis,
mind reader, packed house with
women at matinees and one extra
performance; drew over \$26,000.

HER NAME IS

GENE DENNIS

"THE KANSAS WONDER GIRL"

SHE HAS BEEN BREAKING HOUSE RECORDS IN PACIFIC COAST THEATRES FOR THE PAST EIGHT MONTHS

NOW TOURING WEST COAST THEATRES, INC.

THIS WEEK, RAYMOND, PASADENA, CALIF.

PERMANENT ADDRESS: VARIETY, 1221 LOEW'S STATE BLDG., LOS ANGELES

LITERATI

Against Fight Film
Oct. 1 the Boston "American" (Hearst) had an editorial tirade against fight pictures. It called them a "debauching exhibit" and reads as though written by a man disappointed in his attempt to see them.

No one in Boston could get the angle. The "American" doesn't go

to the sort of people who turn up noses at fight.

The editorial mentioned the Mississippi flood racket speculators, bookies and padlocks. In fact, almost everything except its own sporting department, "see that other 'American' which sailed against tipsters on the horses while at all times carrying a dope sheet with the tips and odds."

King Features Buys Johnsen's
King Features Syndicate (Hearst) has bought out and junked the Johnson feature magazine section, product of the Johnson Syndicate, a minor competitor organized several years ago and backed by the multi-millionaire Mrs. Harriman. George Ward, the Johnson editor, will join the staff of the purchaser as sub-editor.

Watson on "Mirror"
Victor Watson assumed the managing editorship of Hearst's New York "Mirror" this week. Phil Payne had the post when taking off on the fatal "Old Glory" flying voyage. Roy Daniels continues as the assistant m. e. on the tab daily.

Thurf Sherts Barred
Toronto, Canada, police have barred from sale The Light National Turf Digest and the New York Press all racing papers. Action of the Canadian department of national revenue in taxing a group of 47 U. S. magazines has not yet forced the price up. Trade papers are exempt from the duty ruling.

Trying Surer Again
A R. Sauer published a weekly paper in San Diego, Cal., will have to stand trial again on charges of sending obscene literature through the mails, as a result of Federal Judge McCormick discharging the federal court jury when they failed to agree on the case after six hours' deliberation. It will be re-tried at the next term.

of the Federal court in March, 1926.

The case grew out of an article Sauer published last summer upon the exploits of Alvin Karpis. A number of copies of the paper were sold, mostly in Los Angeles where vendors of the sheet were subsequently arrested and charged with distributing obscene matter.

30 Looking for Ads
More than 30 publications, including weeklies, neighborhood dailies and others regarded as disreputable, in one day solicited a new show on Broadway for theatrical advertising.

It is quite some pressure on press agents to get a show in an unpromoted condition. Among the publications attempting to secure regular theatrical representation on that day were: "The Nation," "Amusement," "Metropolitan," "Social Guide," "Fertile Home News," "The World," "Club Polono," "Town Topics," a group of four "suburban papers," "Theatre Guild Program," "The New York," "Brooklyn Times," "Citizen's Standard Union," several Harlem papers, three Jewish papers, "Cass," "Zita's," "Wall Street Journal," "Journal of Commerce," "London Star," two German papers and an assorted foreign language group.

Piling up on top of that is the effort of several of New York's evening papers seeking Sunday copy for the Saturday issue.

Union Newspaperman
There is a story along Broadway that the editorial department of the big newspapers throughout the country are unionizing and general Eastern cities have formed local bodies.

What New York has not made much progress although organization is expected to be effected this winter. It takes in the dramatic

departments as well. That will let the critics carry union cards and give each other the union high signs.

Doubleday, Doran & Co.
The merger of Doubleday, Page & Co. and the George H. Doran Co., rumored for some time, has finally gone through, and the combined firm to be known after New Year's as Doubleday, Doran & Co. As in the picture business, the Doran people figured on a saving in book distribution and sales by combining with the other concern, Doubleday, Page & Co. operates a string of book shops throughout the country.

Dorin said "The Bookman" recently not wishing to be bothered with the publication of a periodical. With the amalgamation it becomes part owner of some 11 magazines put out by the D. P. firm.

Protect "World" Feature
The World, New York City, has trademarked the title of the column, "It Seems to Me," formerly written by Heywood Brown.

Description in "Title for a daily article consisting of general comment and criticism in the morning and Sunday edition of The World newspaper."

J. E. Wheeler Said
J. E. Wheeler, former publisher of the Portland, Ore., "Oregonian," is being sued for \$350,000 by the Lumberman's Trust Company of Portland, who allege that Wheeler failed to meet the interest on an outstanding gold note issued May 1, 1926.

Description is also instigated to foreclose on 5,626 shares of capital stock of Wheeler Publishing Company, of California, said to have a par value of \$362,000, given as security.

Critic in Candidate
Individuals in the various New York picture offices have received letters from Hietman del Doran,

press agents, soliciting campaign funds for Langdon, W. Fox picture man, as a candidate for the New York State assembly from the district which includes Times Square and Greenwich Village. George Gerbasi has succeeded "Post" on the "Evening World" but it is understood Post is to have his job back.

RUBE WOLF



"EZAR OF RHYTHM"
Does a Little of Everything
at
Metropolitan, Los Angeles
in all
FANCHON and MARCO "IDEAS"

West Coast Motion Picture Directory of Players, Directors and Writers

AL BOASBERG

PER. MT.
EDWARD SMALL
HOLLYWOOD

EMILE CHAUTAUD

Now Playing
PERE CHEVILLON
in
"THE SEVENTH HEAVEN"
FOR FOX
HOLLYWOOD
Or 6423 or Hollywood 3530

ELIZABETH PICKETT

Director Fox Varieties
Originals and Titles
Editor of Features

L. G. RIGBY

SCENARIST
NOW WITH M-G-M
FREELANCING

Ramon Romeo

Universal Contract
Writer Auditing
Federal Writers
"THE BIG GUN"
original and Auditing
"KEEP ON DANCING"
Basil Dean Dance Spectacular
Requiem in Mille Special
The Citizen Nation

JOHN F. GOODRICH

Had Year with
Paramount
Famous-Lasky

JOHNNIE GREY

WH. 2132

CLARENCE HENNECKE

Comedy Construction
Just Sailed
"MY BEST GIRL"
with Mary Pickford
Now with
HARRY LANGDON

LORNA MOON

"MR. WU"

"AFTER MIDNIGHT"

"THE LOVE WEB" (Preparing)

If You Don't Advertise

IN VARIETY

DON'T ADVERTISE

IMPORTERS

Summary of reports received by the motion picture section of the Department of Commerce.

Washington, Oct. 1.
Committee of the Kenya legislative council has recommended that a clear division be instituted between the presentation of films to Africans and to members of other races; that Africans should have separate theatres and not be admitted to other theatres, according to a report from Consul Charles H. Albright, Nairobi, Colony of Kenya, Africa.

Two for Basel
Announced opening of two picture theatres in Basel having a combined seating capacity of approximately 8,000, says a report from Consul Chas. H. W. Lewis, Mexico. Each will be able to accommodate almost twice the number of persons as any of the existing theatres.

Films for Border
A recent decree exempts from payment of import duties films to be used by theatres at points along the northern and southern frontiers of Mexico, according to a report from Consul Chas. H. W. Lewis, Mexico.

Films must, according to the decree, be exported within three days of the date of importation. It is understood that this decree was promulgated with a view to giving Mexican theatres, particularly along the northern border, competition with American theatres, encouraging Mexicans at frontier towns to attend Mexican theatres rather than to cross to American territory.

Reported by George Canty, motion picture trade correspondent, Paris.
Le Courrier Cinematographique, continuing its campaign for French theatres, recalls again that in 27 of the leading Paris picture theatres during the year of 1926, 84, 24 American, four French, two German and two Russian films were being shown.

According to trade statistics published in the French press, there are in Syria 12 cinemas, five of which are at Beirut, three in Damascus, two at Aleppo and one each at Tripoli and Aleppo. In Palestine, there are six cinemas, two each at Jaffa, Jerusalem and Haifa.

"SUNRISE"

WILLIAM FOX STRENGTH
The Motion Picture
"A SONG OF TWO HUMANS"
with ELEANOR HERRICK
F. W. MURNAU
with GEORGE O'BRIEN & JANET GAYNOR

BENITO MUSOLINI
THE VATICAN CHOIR
Strenuously, Perfectly Titled Values
ON THE MOVIEPHONE
TIMES SQ.
7th, 42d St. N. W. of W. 7th
Daily 2:30, 7:30, 9:30
A First National Picture
A First National Picture

"THE PATENT LEATHER KID"

with THE MONTY CLARK
BARTHELMISS
An Alfred Santoli Production
GLOBE
174 & 46th St. (Aldreda) reserved
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STATE and METROPOLITAN

"BEN-HUR"
—VAUDEVILLE—
There opens at 10:30 A. M.

MILDRED ANDRE

CONDUCTOR AND
MISTRESS OF CEREMONIES
OPENED OCT. 3
Miller Theatre, Milwaukee
Direction MAX LANDAU

PICTURE THEATRES

WILLIAM FOX presents
"LOVES CARMEN"
with Robert Del Rio
and Victor Varconi
Also, An elaborate Musical
and a First Presentation
"IMPRESSIONS OF CARMEN"
with Rexsy Symphany
Orchestra of 110
A. R. RUFFALO

CAPITOL

at 1st
The Historic Making World
3rd BIG PARADE
King Victor's Production
with John Elliott, Robert Adams
A Metro-Goldwyn-Mayer Picture
Doubleday, Page & Co. Inc.
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CAPITOL, GRAND ORCHESTRA

STRAND

Harry LANGDON
in "Three's a Crowd"
A First National Picture
Will, ROBERTALLAN PRYOR, MARCEL
THOMAS
MARK STRAND SYMPHONY ORCH.

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ONE OF THEM THAT NEVER MISSES
ABE LYMAN
and his
Brunswick Recording Orchestra
Watch their Smoke at the
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TRAILERS SELL SEATS NATIONAL SCREEN SERVICE YOUR MOST EFFECTIVE SALESMAN

"FLYING" FORD

"STRUT" MARSHALL

"SNAPPY" JONES

Three Back Aces

THANKS TO FANCHON AND MARCO FOR A WONDERFUL SEASON

NOW ON OUR 31st WEEK

AL B. WHITE'S WIFE AGAINST NEW NOSE

Wife of Comedian with Shaved
Prophesies Says He Isn't the
Man She Married

"He's not the man I married," said Myrtle Young White, giving her husband, Al B. White, a direct look right on his new nose.

B. had left the Park West Hospital where Dr. Louis Berna operated on the shaver but a few days ago feeling quite content in expecting his wife to fall upon his neck if not his nose when she finished the grand new snapper. But Myrtle didn't fall. It's still an argument in Prescott, L. I., where the Whites live, whether Myrtle, Al or the nose is right.

On top of the family argument, Myrtle Jane, their young daughter, when asked by a neighbor's child why her father looked with his new look, replied:

"He looks like a Gentile." Mr. White, who always seemed okay upon the stage, of good appearance, said that when he called upon producers at the request, they would look him over and say he would hang from them, but he didn't hear.

A Little Yiddish
Watching the mirror, Al concluded it was that nose. He thought he detected the tip of it slooping a little. That, he thought, caused the producers to believe he was a little Yiddish in his stage presentation.

Dr. Berna, a scientific face operator, informed Al just a little while ago that it, Al, would enter the hospital to get the clip. Now Al's nose is what the critics would call is perfect. It already has had offers for juvenile roles in the Broadway musicals where he will sing and commiserate, but first Myrtle must be made to believe that he's her same old nose from the noseless days.

Mrs. White isn't so very hard about it. She seemed content with the operation. She was in argument with Al B. probably hooked in for a larger wedding allowance before he will get Myrtle's official noseyack.

PAUL SMALL RAZED

Chicago, Oct. 4.

For the second or third time in two months Paul Small, who at the Oriental theatre here, has been the recipient of the merry razor.

At the matinee last Thursday his unpopularity was again demonstrated by the shouts of derision with which he was greeted when he took the stage. He had been had to be ejected before the performance could go on.

8 Acts Out of 'Carle'
Hoskies Stewart will advance most of the defunct revue, "A La Carle," and subdivide it into a series of eight vaudeville acts.

By setting several of the comedy acts as individual acts and group numbers and by putting in other Miss Stewart figures she can recoup some of the losses on the revue.

Zeppelli Appearing
Miss Alice Zeppelli from the Metropolitan Opera, is making her vaudeville debut. The soprano owns a Keith's, Washington.

Moran & Mack Back in Show
Moran and Mack wound up their four weeks' tour of the Pantages circuit and have rejoined "radio" now on tour.

XXX

William Morris
CALL BOARD

Note New Phone Numbers

3646
3647
3648
BRYANT: 3649
3650
3651
3652

Fannie Brice Tips Off

The expected aftermath of the recent-traveling Chicago divorce is in the making—Fannie has given her life story to a syndicate, with the prospect of understanding that volume and scope of distribution must mean more than her share of the money proceeds.

No one has yet hinted that The Chicago promoted the divorce.

60 Negroes in 'Show Boat' Aunt Jemima in Blackface

Joe Ziegfeld has engaged 60 colored performers for his "Show Boat" production. He also engaged Aunt Jemima, the single act, to take a role in blackface.

Many of the negroes have been imported from the south, to ring spirituals.

W. C. Fields Badly Hurt

Los Angeles, Oct. 4.

A Paramount truck backed over W. C. Fields and the comedian is now in the Hollywood Hospital, recovering from a possibly sprained spine and cuts about the arms, legs and head.

Fields was on location in the San Fernando Valley, making final scenes for the picture "The Sign of the Cross" in which Fields and Chester Conklin are co-starred, when the accident occurred.

New York dailies reported yesterday that Mr. Fields was riding a bicycle down tricks for the amusement of his companions, at the time of the accident.

A private wire reaching New York last evening stated it was feared Fields' neck was broken.

Bert Wheeler Kept Out

Bert Wheeler is out of the Deauville night club, New York, by Tuesday night. The reason, as given in "Rio Rita," operated by Flo, who owned the club, is that no comic of his class could appear there hours.

Wheeler had been having a nice vacation at the Deauville, killing time and drawing coin.

\$1,000 Act No. 2

A \$1,000 head act, the play No. 2 is this week at Fox's Audubon. With the special "Seventh Heaven" feature, the house will be playing three acts, making the deuce the next to closing spot which Jimmy Shuberts is holding down.

NORA BAYES COAST TOUR

Los Angeles, Oct. 4.

Nora Bayes will begin a tour of the West Coast Theatre circuit for 20 weeks beginning Nov. 3. She was booked for the engagement through Walter Meyers of the local William Morris office.

ARBUCKLE IN N. Y., OCT. 3

Roscoe Arbuckle makes his first New York vaude appearance at the Palace for Levee act.

This is a first half date with other local Loew houses to follow.

Keith Memorial School

Boston, Oct. 4.

The Holy Cross Cathedral High School memorial to Mrs. Mary Keith and her son, A. Paul Keith, has opened.

Riello, Newark, Adds Vaude
Niello, Newark, N. J., operated by Stanley-Pinkus Interiors, has added vaudeville and is bringing "The House of the Living Dead" by Fanny Marks, independent.

House plays five acts on a split week.

Sol Green with L. & L.

Ben Green, brother of Morris Green of Melbourne, Fla., is connected with Lyons & Lyons, Inc. in the Oriental booking office. Ben was formerly an independent agent.

Fanny Brice's New Act

Penny Brice returns to eastern vaude next week, opening out of town for Keith-Albee in a new act.

STRONG NOT DANCER; NATTOWA WINS CASE

Judge Holds Harry Glick Not
Entitled to Unperformed
Services

Professional qualification and refusal to provide entertainment in a theatrical contract concluded Judge Lauer in the \$900 damage suit of Harry Glick against an actress, Nattowa, danseuse. While Glick held a written contract, the clause that he would pay to Miss Nattowa's telephonograph standards made or unmade the argument.

The danseuse Glick was a good, strong man, but not up to snuff on life and adagio for which she engaged him. Glick, who is a physical culture expert, stated he was engaged at \$150 a week and guaranteed six weeks as a strong man, not as a dancer.

Miss Nattowa alleged Glick was so strong he did her bodily harm in proving his work on the stage.

Management concluded that Miss Nattowa's partner, G. Rodion, was all necessary, and that she did not need two team-mates.

Following argument by Sidney Kallos of Kordell and Goldstein representing Miss Nattowa, Judge Lauer gave her the decision.

Took Producer in Airplane to See Act

Walter Meyers, of the local William Morris office, pulled a fast one when he invited Maxine of Panchito and Marco, to take an airplane trip to San Diego with him to see an act.

They left the West Coast circuit office at 11:30, and arrived in San Diego, 114 miles, at 2:20, saw the act at 3:15, back to the office at 4:45, and the West Coast office at 8:45.

This is the first time an agent has taken time to see an act in an airplane.

Irene Bordoni Needs Play

Irene Bordoni may enter vaudeville for several weeks in rejection of her next legit, not set as yet by E. Ray Goets, manager-husband.

Goets looked over the foreign market while abroad this year but could find nothing suitable for Miss Bordoni.

Shuberts Take Olga Cook

Olga Cook has been engaged through A. T. Wilson for a Shubert musical.

It is reported that Miss Cook will receive \$550 weekly under her Shubert agreement.

BROWN AND SEDANO AGENT

Elizabeth Brown and O. Sedano have again reunited as dance partners. Brown and Sedano will return from Paris last week.

The team is slated for the Hotel Roosevelt and the Club Harney.

LONG TACK SAM'S JAUNT

Los Angeles, Oct. 4.

Long Tack Sam Jen, known as the "President Grant" from San Francisco for the Orient, opening a vaudeville tour in Hawaii.

Edda Wallace in Legit?

Edda Wallace Hopper concludes her present vaude tour at the State, Detroit, Oct. 17, and is expected to appear in New York for a legit production.

Miss Hopper is reported under contract to produce at Wood.

Valeria, Bergamo's Fate
Valeria, Bergamo, Italy, "Chine Compensation" for a new act by Tom Harry, entitled "Fate."

A supposed cast of three will appear in it.

Hilton Sisters, Blazene twins, have been signed for a repeat tour of the Pantages circuit. They open at the Metropolitan, Detroit, Oct. 10.

Musical tabs and vaude will support dramatic stock at the Metropolitan, N. Y., Oct. 10.

Acts, with two weekly changes, will be booked with the Inla.

Prisoners Show Needs

The Mutual Welfare League of Auburn Prison, Auburn, N. Y., is appealing for subscriptions for the forthcoming annual survey show produced by the prison inmates.

Proceeds will be used to defray educational and charity expenses of the league, expected to provide 100,000 packages for the inmates.

Any one desiring to donate articles or "bureau" articles to an all-male cast for a minstrel and vaudeville performance, should address the Mutual Welfare League, Auburn Prison, Auburn, N. Y.

Davis Hotel Sued

By 3 for \$150,000.

Chicago, Oct. 4.

The Davis Hotel is named defendant in three damage suits filed by Daniel J. Smith, Frederick A. Smith and George I. Roan, totaling \$150,000. The plaintiffs allege they were injured and forcibly ejected from the Davis of Sept. 24, while attending a party in the hotel dining room.

They claim a group of intoxicated persons near their table caused a disturbance, and were ejected, among which the Smith-Roan party were also asked to leave. Upon taking leave, they felt close on the heels of the hotel, to which they were thrown out of the hotel, to the tune of the aforementioned \$150,000.

MOLLIE WILLIAMS OF BURLESQUE IN ACT

Columbia Walk Queen for Yrs.
Didn't Get Set for This Season
—Doing Comedy Turn

Mollie Williams, recruited from burlesque to an amateur platform under the direction of Charles Allen of the M. B. Benthall Agency, had a comedy three-act with two male partners and a quartet of mistresses of ceremonies on all bills.

Mollie Williams has operated her Columbia walk for years over the Columbia season. Conditions of the burlesque business caused her to hold out this season. An arrangement to star the burlesque comedienne in "Cradle Snatchers" on the Columbia circuit had to be made earlier in the season. It is said to have delayed Miss Williams in the burlesque season, but that also took effect.

More Concert "Names"

Concert "names" going picture houses are Tacha Sedel and Eva Gavan. The latter, who had a comedy attraction, will have been prominent in the concert field. Lyons & Lyons, who have been prominent in the burlesque and vaudeville.

They follow close on the heels of Miss Lee Fremar, last week debuting at the Palace, New York.

INSIDE STUFF

ON VAUDE

Mayor Wallace made himself more friends in show business at the Hammerstein cornerstone laying last week, when he walked straight across the temporary platform in the theatre lobby, disregarding a disapproving glower, and stepping over a crowd like a sound like the clasp of Maggie's skirt.

Miss Cline declined the offer of a platform seat because of her smartness. They follow close on the heels of the hotel, to which they were thrown out of the hotel, to the tune of the aforementioned \$150,000.

Major Wallace made himself more friends in show business at the Hammerstein cornerstone laying last week, when he walked straight across the temporary platform in the theatre lobby, disregarding a disapproving glower, and stepping over a crowd like a sound like the clasp of Maggie's skirt.

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BENEATH VENETIAN SKIES

(AT TWILIGHT)

JUST THE WALTZ YOU'VE BEEN WANTING FOR YOUR ACT
GET IT TO-DAY!

By YOUNG, LEWIS & VINCENT ROSE.

CHORUS

A pair of lov-ing eyes were
Be-neath Ve-ne-tian skies at twi-light —

The wa-ters hummed a song on the blue la- goon —
my light —

And we just strummed a - long with a lit-tle love tune We dreamt a mil-lion
dreams at twi-light —

And fell in love it seems at twi-light

1. While-perd words en - dear - ing While I was gon - do - lier - ing.
2. you

Be-neath Ve-ne-tian Skies with you

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BE THE FIRST TO USE
THESE HITS.
CALL OR WRITE.

I'LL THINK OF YOU

GUS KAHN NEVER WROTE A BETTER LYRIC.
WHAT A GREAT TUNE SCHONBERGER &
LYMAN WROTE FOR THIS MELODY FOX-TROT.

GIVE NIGHT

OUR LEADING MAN
A MARVELOUS
BY CLIFF

CHORUS

Here we a night to Jean be with
you A place to dream
Here for you By
tells your sweet kiss me Give me
moon With you just

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GET YOUR

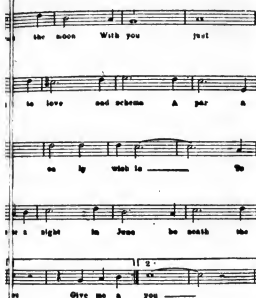
GORGEOUS

A TYPICAL BENNY DAVIS & HARRY AKST
SONG HIT!

JEROME H. REMICK

ME A IN JUNE

MELODY FOX-TROT
IS NUMBER 1
FRIEND



REMIK & CO., New York & Detroit
REMIK & Co., New York & Detroit. Deposited conform a in 1-3

LONG HITS
ON EVERY PROGRAM
AS NOW !!

BLUE RIVER

By AL BRYAN & JOE MEYERS
JUST HEAR THIS SONG! YOU'LL NEVER
FORGET THIS BEAUTIFUL MELODY!

I TOLD THEM ALL ABOUT YOU

WE'RE TELLING YOU THIS IS A GREAT NOVELTY
IDEA AND A SURE-FIRE HIT FOX-TROT BALLAD!
By CLIFF FRIEND



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A SONG TO FIT
THE BEST SPOT
ON ANY ACT.

SWANEE SHORE

By CHAS. A. BOURNE & CLIFF HESS
THE BEST SWANEE SONG-
ON THE MARKET TO-DAY.

K & CO. DETROIT NEW YORK CHICAGO
457 WEST FORT STREET - 219-221 WEST 46th STREET - STATE LAKE BUILDING

ASS'N CAN'T ENFORCE DEMANDS; GREAT STATES GIVES IT WALLOP

Orpheum Circuit's "Out" Agency Told It Cannot
Book New Granada, Rockford, Ill.—Kut's Pet
Palace Its Opposition

Chicago, Oct. 4.

The W.V.M.A. had a close shave and simply because of a half-hearted try at standing up for its rights. The attempt almost caused the Great States to sever connections with the Association. Such a break would have dealt the dying middle west small time a fatal blow.

Time was when the Orpheum Circuit's pet offering and main "out," the Association, demanded things—and got 'em. Demands are few today, and even the few are seldom granted.

Great States' new Granada theatre at Rockford, Ill., opens this week, but the Association isn't doing the booking. The Association thought it would, but someone said

it couldn't. So the Association is sore at that account and doubly so because its Palace, one of Kut Kohl's chief slicing arteries, isn't very far away.

The big issue is that the Granada is in a perfect position to grab all the business the Palace has been feasting on, however slight. The Artists' Booking Agency and A. J. Balaban are doing the booking for the Granada.

Connections between the Association and Great States are more necessary to the former than the latter; therefore States can afford to be without them while the Orpheum's purse cannot.

For that reason, Association took the Rockford wallop with little semblance of a mumble. It imagines it will be jeked should it assume a more warlike attitude, though it's licked anyway.

FILM HOUSE BOOKINGS

With an increasing demand for special tours for picture houses, the Samuel Masek Bureau has sponsored several a dozen special features, with bookings already made for each.

Gurainky Pavay Ballet, of the Chicago Opera Co., comprising 22 people, with Maestro Schmidt as guest conductor, opens at the Stanley Theatre, Pittsburgh, Pa.

Isobel Stone, daughter of the former governor of Pennsylvania, and her Pique Debautante, have been signed for the Stanley theatres, opening in Pittsburgh.

Conley, an accordion virtuoso, booked at the Brooklyn Strand, with further picture time to follow. Valdo in a new dance offering, seven people, is working New York houses.

Nina Seregea, leading woman in the Moscow Art Ensemble for five years, returned to New York from Paris and will play a picture house around the Grande.

Ann Codex Resuming
Ann Codex has returned from a 10 weeks' stop of typhoid fever and resumed her Orpheum tour Oct. 1, heading the Codex and Ordit unit. Miss Codex was stricken while playing Denvers.

Conley Resumes in Vaude

Harry J. Conley, who quit vaude for movie comedy last season, is returning to vaude.

William Nolan, manager of Woodmount Inn, contemplates a night club of his own in the 50's, downtown New York.

BENNY BURKE'S SQUAWK

Benny Burke, agent, has served notice upon East Booths and Crosby Gaige protesting against use of his name in "Shannon of Broadway," current at the Martin Beck, New York.

Burke claims that disparaging remarks about Benny Burke in the show have made him the butt of unpleasant clowning and has otherwise damaged his reputation.

REPORT SHAKEUP IN K-A. FAMILY DEPT.

Series of Meetings Held—Too
Many Houses Going Ind.—
Bookers Blamed

A wholesale shakeup is predicted for the Keith-Albee Family Department. The shakeup is said to have been precipitated by the many theatre dropouts this season with the executives placing the blame at the door of the bookers.

Several houses much in the "red" last season were swung from independents to K-A. After a trial it was demonstrated from a box office angle that the trade-mark meant nothing and the houses have since gone independent again.

The passing of the former opposition ghost, both as to house operators and performers, has changed things for outside house operators. The latter have been convinced that independents can book in standard acts as well as K-A when the money is right and sans a house booking fee.

One circuit operating 10 houses, and which was saving from K-A any day, has figured the switch would save them over \$25,000 annually in booking fees.

A series of meetings has been in progress within the executive sanctum of the K-A agency since last week with the outcome figured to bring about a general switching around of most of the bookers.

Buddy Doyle Walked

Los Angeles, Oct. 4.

Buddy Doyle, who just opened a tour of the West Coast Theatre circuit, with Panchon and Marco Idea, walked out at his first show in the Westlake here. It seems to have had some difficulty with Juanita Connors, girl band leader, and Ray Teale, master of ceremonies there. The difference was said to have arisen at rehearsal time, and reaching the high spot during the performance when Doyle asserted the band was playing in another key than he was singing. He walked off cold.

However, the next evening he opened at the Boulevard in the initial show with Alva Herman and his Brunswick orchestra.

Hemmings-Dean Split

Hemmings and Dean have dissolved their vaude partnership. Wm Hemmings is retiring to enter the commercial field, while Flo Dean has formed a new alliance with Frank Williams.

THEATRES PROPOSED

Ambridge, Pa.—(Also stores). N. E. corner Merchant and 7th streets. Owner, Ambridge Amusement Co., Pittsburgh. Architect, William E. Snaman, Pittsburgh. Value and policy not given.

Ashabula, O.—(Also stores). Main street. Owner, Palms Theatre Corp., Architect, Victor A. Riganmont, N. Y. C. Value and policy not given.

Bascom, N. Y.—(Also stores). Main street. Owner, Nocesam Amusement Co., N. Y. C. Architect, Oscar Goldschlag, N. Y. C. Value not given.

Corning, N. Y.—(Alterations, Princesses). Railroad street. Owner, C. H. Tobin, Architect, Victor A. Riganmont, N. Y. C. Value and policy not given.

Corland, N. Y.—(Also stores, offices). Value not given. 125 N. Main street. Owner, Schine Chalm Theatre Corp., Gloversville, N. Y. Architect, Victor A. Riganmont, N. Y. C. Pictures.

Detroit, Mich.—(Also stores). 14th and Liberty avenues. Owner, J. A. Palski, Architect, M. H. Ingall, Detroit.

Dormont, Pa.—(Also stores). \$350,000. Dilworth and Dormont avenues. Owner, F. K. Becker, Architect, C. Gruber, Pittsburgh. Policy not given.

Elwood, Ind.—Main street. Owner, F. J. Remblush, Indianapolis. Ind. Architect, A. M. Strauss, Fort Wayne, Ind. Value and policy not given.

Fall City, Neb.—\$75,000. Owner, Palms Theatre Healthy Co. Architect, L. Fisher, Omaha, Neb. Location and policy not given.

Granville, Ohio.—(Also stores). \$200,000. E. Washington street. Owner, withhold, Architect, Dully Inger Construction Co., Pictures.

Lake Geneva, Wis.—\$250,000. 3rd street. Owner, Lake Geneva Theatre Building Corp., Milwaukee, Wis. Architect, C. Gruber, Pittsburgh. Policy not given.

Milwaukee, Wis.—\$300,000. 3rd and Center streets. Owner, A. J. Strauss, Architects, Peacock & Frank. Policy not given.

New York City.—\$75,000. 213 W. 47th street. Owner, Shubert Theatre Co., Architect, Herbert J. Krapp. Policy not given.

CAN'T LOSE HOUSES

Newburgh and Poughkeepsie Theatres on Cohen's Hands Again

The Opera House in Newburgh, N. Y., and the Poughkeepsie Theatre have again reverted to their former owner, George Cohen. The latter is operating.

This is the second switchback to Cohen after failure of lessees to pay the rental upon the line regularly. Last season Cohen unloading to the Gruenzers interests, accepting the initial payment in cash and remainder in notes. When the first note became due the tenant vamped and Cohen had the houses on his hands again.

Early this season, Coleman Brothers, former operators of the Lafayette, New York, Theatre, had houses on similar proposition but have since thrown up the sponge. Cohen has the theatres, switching his son in charge, both playing vaudeville and booked by the Dows.

HOPCRIFT WITH WILTON

Ed M. Hopcraft joined the Alf T. Wilton agency this week. He will handle variety bookings.

Omaha Orpheum, Oct. 8

Omaha, Neb., Oct. 4.

The new Orpheum theatre opens Sunday night, Oct. 8, marking the return of the Orpheum Circuit after an absence of 15 months.

W. A. Tarting is manager.

SYRELL

Now Being Featured in a
MEYER GOLDEN PRODUCTION
"ONE ARABIAN NIGHT"

Produced by EDGAR ALAN WOLFF
Music by MILTON SCHWALTZWALD

HARRY ROGERS Presents

GARFIELD
AND HIS ORCHESTRA



Next Week, DAVIS, PITTSBURGH
REHEARSAL AND ORPHAN CHURCH

'HERB' WILLIAMS

"BIG TIME"
Reminiscences

This Week 13 Years Ago

ORPHEUM, KANSAS CITY

1. ADELIAE BELL and WARD JOHN GIERER
2. EDWARD HAYES and BOB ENDSLEY
3. 'HERB' WILLIAMS and WOLFE
4. ALICE and CHILDREN
5. ALICE and CHILDREN
6. ALICE and CHILDREN
7. ALICE and CHILDREN
8. ALICE and CHILDREN

This Week 12 Years Ago

KEITH'S, PHILADELPHIA

1. THE REBECKS
2. LEO REBECK
3. DIETRA CREIGHTON and CO.
4. AL LITTLE and CO.
5. METROPOLITAN DANCERS
6. FRANK REYER and CO.
7. FRITZ SCHEFF
8. 'HERB' WILLIAMS and FOLK LONDON

This Week 8 Years Ago

PALACE, NEW YORK

1. MAXINE BROS. and JOHNNY BLANK and TRACY and CO.
2. FRANK REYER and CO.
3. ALICE and CHILDREN
4. ALICE and CHILDREN
5. ALICE and CHILDREN
6. ALICE and CHILDREN
7. ALICE and CHILDREN
8. ALICE and CHILDREN

FAMOUS ETHEL

MEGLIN KIDDIES

Featured by

FANCHON & MARCO

READ THESE

With no one under 21 years of age being admitted on account of infantile paralysis epidemic, week September 11, 1927,

RAJAH RABOID

DREW CAPACITY HOUSES ALL WEEK

His Special Friday Night Stunt Turned Them Away.

MR. WELL, Manager
Public Colonial Theatre, Haverhill, Mass.

Keith-Albee Rep.: MARTY FOKKINS, 1562 Broadway

RAJAH RABOID

Received the Greatest Amount of Front-Page Publicity Ever Accorded a Vaudeville Act in Lynn. Consequently

Packed Them in All Week in This Big 3,500-Seat House. He's a Box-Office Magnet.

ED. CUDDY, Manager
Public Olympia Theatre, Lynn, Mass.

Pantage Rep.: FRED CURTIS, 1560 Broadway

RAJAH RABOID

WHAT A SHOWMAN HE IS!
WHAT A PUBLICITY SYSTEM HE HAS!
WHAT A BUSINESS HE DID HERE!

He is a Box-Office Bet. Has Something New in Crystal Gazing. Obviously All His Own. No Pads. No Pencils. No Writing. No Stalling. Held Closing Spot All Week and Not a Patron Walked Out.

MR. MORROW, Manager
Public Olympia Theatre, New Bedford, Mass.

Picture House Rep.: GEO. M. KELLY, per Route

MABEL NORMAND

PRESENTS

LEW CODY

VISITING VAUDEVILLE

Ind. Booking "Crashers" Dropping Out Fast

Despite the invasion of the independent booking field by a dozen newcomers last season, but half that number have survived the initial season. The remainder are likely to pass before the current season is much older.

Although established agencies have augmented their force they would also be feeling the financial pinch were it not for reserve funds. Collections have been slow and many bookers are resigned to the fact that little will come in before November.

These conditions obliterated the last season's entrants.

Those Quick Rushes

A vaude artist received one of those hurry-up calls to see his agent. He responded and the agent queried:

"Will you play a benefit?"

With the reply, "Yes, if it's mine."

ILL AND INJURED

John Mullins, 19, a show girl, of 19 West 89th street, narrowly escaped being killed when she was struck by a northbound taxicab at 42nd street and Sixth avenue. She was rendered unconscious. Patrolman Mike Karwasky, of the West 47th street station, carried the girl to a nearby drug store where Dr. Youngman from Bellevue Hospital found Miss Mullins to be suffering from a sprained right foot, cuts and bruises.

Cleveland Bromer is confined to his Pelham Manor home with lumbago. His condition is not serious but it will be weeks before he can resume.

Alice Brady's opening Monday night at the Capitol theatre, Albany, in her new play "Dawnlight" injured her left hand in cleaning a door in her automobile. She visited Memorial Hospital, Albany, where her hand was treated and bandaged. Film Warner, film hero and one of the Warner Brothers, is recovering at the California Lutheran Hotel, in Los Angeles, following an operation for frontal sinus.

END OF DAYLIGHT SAVING DIDN'T HELP

Inde Managers Report No Increase so Far—Many Houses Without Vaude

The passing from daylight saving schedule to standard time figured to help theatre attendance in far-off places that had not done so well according to reports of managers.

Some of the houses, mostly independents, are still waiting along with straight pictures and an occasional presentation act, seemingly in no rush to resume former vaude policies. Most of the wary ones figure there's no business in what you give now, regardless of what you give them, whole others are up against the proposition that can't be remedied until real autumn weather sets in.

With less season usually under way on Labor Day in independent stands, a current check up has shown that less than 10 of the 33 independently booked houses out of New York are playing vaudeville.

Theaters are gradually working into line later but are seemingly in no hurry to embrace what they call the extra expense without the chance of recouping.

The inactivity here has been partially counterbalanced by new spots coming into the independent bookers' catalogues as well as some switching over from the Keith-Albee bookings.

Eddie Cantor Serial

A serial on Eddie Cantor's life is to be published by the Pictorial Review in six installments. To publicize the stories two full and three half-page advertisements will be used in the Paul Block dailies.

Houses Opening

Willis, Bronx, reopening this week, has shifted booking from A. & B. Day to Fally Markus Agency. Markus had the house prior to the switch to A. & B. Day last season.

Empress, Danbury, Conn., pictures and vaude, reopens Wednesday. House has been closed four months.

Loew's new Oriental, New Utrecht avenue and 18th streets, Brooklyn, Oct. 12.

A. H. Schwartz building new house on Creed avenue, Queens Village, L. I., to be ready late in the fall.

New Ready theatre, Niles, Mich., affiliated with W. S. Butterfield (Michigan) chain, opens Oct. 1 with vaude and pictures. Nat Nealon, resident manager.

The Park, Brooklyn, reopens Oct. 7 resuming its former vaude and picture policy. Jack Lindor, supplants W. J. Pimmer as booker. It will play six acts on a split with act-act shows on Sundays.

Floral Park theatre, Floral Park, L. I., opens the last half of this week under a Pantage booked policy, five acts on a split basis, Mondays and Thursdays; booked by Bob Burns.

Mabel Taliferro opened as star of the stock at the Fulton, Brooklyn, this week. Miss Taliferro has been signed for the season and will revive "Polly of the Circus."

White Collar Panhandlers Infect Office Buildings

Since vigilant activities of the Mendicant Squad of the Police Department around Times Square since panhandlers are now working the office buildings with seeming impunity and less danger of arrest.

Complaints from tenants in several buildings have revealed that their offices have been infested with beggars, white collar panhandlers, who get past the elevator crew.

The Comedy Sensation

SAM

DAYTON

and

OLIVE

RANCY

in
'KALAMBOOR'

By FRANK ORTH

Next to closing on any bill

Keith-Albee Circuit

NEW HOTEL ANNAPOLIS



Washington, D. C.
Sincis, \$110.00
Doubles, \$20.00
in the Heart
of the Theatre District
11-12 and H Sts.

TINSEL METAL CLOTH FOR DROPS

36 in. wide at 75c a yd. and up

A full line of gold and silver brocade, metal cloths and silver tinsel, ribbons, chandeliers, lights, opera house, etc., etc., for stage costumes, banquets, etc.

J. J. Wyle & Bros., Inc.
(Successors to Siegel & Wolf)
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NEW YORK

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STANLEY COMPANY OF AMERICA

A route of 10 weeks within 90 miles of New York

Artist invited to book direct

J. J. McKEON, Pres.

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A VAUDEVILLE VENTURE WHICH PRODUCES MORE THAN IT PROMISES. CONSISTENT, EFFICIENT SERVICE SINCE 1912

The Fally Markus Vaudeville Agency

1579 Broadway Lackawanna 7876 New York City

BERT LEVEY CIRCUIT

New York 226 W. 67th St.		OF VAUDEVILLE THEATRES Main Office: ALCAZAR THEATRE BUILDING SAN FRANCISCO				Chicago Woods Building	
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LeRoy J. Prinz Productions, Inc.

with LeROY J. PRINZ and HARRY F. BEAUMONT in active charge, producing revues and acts for presentations, vaudeville, clubs, cafes, etc.

Standard Act Suitable for Cafes and Motion Picture Theatres

WRITE TO THE CAPITOL BLDG, 159 NORTH STATE ST.

ROOM 1105, CHICAGO, ILL.

BRITISH FILM FIELD

(Continued from page 21)
committees during the war, he came in contact with Lord Beaverbrook, head of the film propaganda, and eventually induced Beaverbrook to become financially interested in the movie business. He and Beaverbrook are two of the largest stockholders. It is believed, in Provincial Cinematograph Theatres.

His retirement probably marks the taking of control of the organization now known as Jury-Metro-Goldwyn by Metro-Goldwyn, as film, Eshman, who arrived from New York Friday, takes over in Jury's place, and is expected by the insiders at least they will not deny it—to be taking complete charge. This probably means M-G-M (Loew's, Inc.) has bought Jury's interest, though he stated some time ago to the writer that his agreement with M-G-M made him managing director for the term of his life and that he could not be gotten out.

Marcus Loew Responsible
"Bill" is generally credited with great perspicacity in having put out "The Four Horsemen." But it was Marcus Loew, and not "Bill," who was responsible for the film going into the Palace theatre. Jury had kept it in cold storage for a long time, and Loew, over here on a trip, figured it was time to put it over. Jury is credited with having been opposed to the idea, and in fact, after the first performance, volunteered the opinion it would not run a fortnight. Jury afterwards became very dry on the film, and almost naively proud of its record as a box office hit. One time he bet Hiram Abrams \$1,000 it had grossed more in the United Kingdom than "Way Down East." And "Bill" won. He is only 57—young to retire. But he has had a strenuous life—he started work as a boy in a fireworks factory—and his health can stand improvement. With Jury going the trade here loses a figure, crude, rough-hewn, but none the less vigorous and bold.

Stock Prices
British Instructional, 20-cent deferred, 42.50; ordinary, 44.50. Gaumont-British, 45; Ordinary, 32-33; 1% Pref., 35-36. Stoil Picture Theatre, 51; Ordinary, par. 51.20; 8% Cumulative Pref., (43) 53.80-54. Stoil Picture Productions, 55 Ordinary, 15-27 cents; 8% Cum. Pref., (43), 40c-41.50. Non-Inflammable Film Def. (35), 51. All P. C. T. varieties just about flat at par.

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

160 WEST 46TH ST.
BRYANT-9850-NEW YORK CITY

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GENERAL MANAGER

MARVIN H. SCHENCK

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ELLA HERBERT WESTON, Booking Manager

LOS ANGELES—44 CONSOLIDATED BLDG.

STEVE FORREST

BOOKING OFFICE

High-Class Standard Acts for Picture Theatres

WHITE, WIRE, CALL

503 BLACKSTONE BLDG., PITTSBURGH, PA.

PHONE ATLANTIC 3747

EXCLUSIVE	COLUMBIA	RECORD	ARTISTS
<h1>SOL HOOP'S DEITY QUARTET</h1>			
BOB VIERRA	TOM AMANAHU	BEN KEKUA	
NOW PLAYING PANTAGES THEATRES AND REALLY STOPPING SHOWS			

he is the original "Fighting Dick"

HAMILTON SISTERS AND FORDYCE

NOW FEATURING

IN

"BLUE SKIES"

The Successful
ARCHIE DE BEAR
and
CLIFFORD WHITLEY
Production

SECOND EDITION
Playing to Capacity
at the
VAUDEVILLE THEATRE
LONDON

The "Times" (London)

"Newcomers are the Hamilton Sisters and Fordyce, a trio who sing together in an alluring tone. A quick success was obtained by them in a Russian lullaby with an artistic setting."

The "Daily Mail" (London)

"THE HAMILTON SISTERS, ONE OF WHOM CAN KICK REMARKABLY, AND MISS JESSIE FORDYCE. They help along a very bright show, which improves as it grows."



The "Morning Post" (London)

"However, Mr. de Bear has found some good substitutes for Jack Smith in the HAMILTON SISTERS AND FORDYCE, a trio of harmony singers. Miss Pearl Hamilton produces some amazing dancing."

The "Daily Sketch" (London)

"But the HAMILTON SISTERS AND FORDYCE look like being a big success—they have something of the charm of the Duncan Sisters."

"Evening News" (London)

"This week some new artistes have been introduced by Mr. de Bear into 'Blue Skies.' They are the HAMILTON SISTERS AND FORDYCE, three young American girls, who sing the modern type of transatlantic songs, harmonizing in a quaint manner with light voices. Their quiet methods of vocalizing are well in keeping with the general tone of the revue, which is built for the most part on a delicate structure of fantasy and humor, which is the reverse of flamboyant."

"The Era" (London)

"An interesting addition to the company are the HAMILTON SISTERS AND FORDYCE, making their first appearance in a London production. . . . There was no doubt on Monday of their immediate success. . . . Their songs cover a wide field. . . . Jessie Fordyce shows her histrionic talent in a piece of whole-hearted burlesque. . . . Pearl Hamilton gives richly comic imitations and high-kick dancing. The trio's rendering of songs was a thing of sheer joy, so quietly, so perfectly do they harmonize."

The "Daily Telegraph" (London)

"A few changes have been made in 'Blue Skies.' . . . To one of them we owe the introduction to London of the HAMILTON SISTERS AND FORDYCE, a jolly American trio, whose playful little part songs and their quietly vivacious method of singing them at once caught the audience's fancy. . . . No one could resist the genuine fun of Miss Fordyce's burlesque coloratura singing or the exuberant zest of Miss Pearl Hamilton's comic-grotesque dancing."

The "Star" (London)

"A clever and amusing American harmony singing trio, the HAMILTON SISTERS AND FORDYCE made their first appearance in London last night in 'Blue Skies' at the Vaudeville and SCORED AN INSTANTANEOUS SUCCESS. They sing and act well and Pearl Hamilton is a dancer of unusual ability."

"Sporting Times" (London)

"Archie de Bear has made certain changes in 'Blue Skies' at the Vaudeville Theatre. For the loss of Jack Smith he consoles us with the HAMILTON SISTERS AND FORDYCE, who sing sweetly. . . . One of them danced as if she had not a bone in her body, but she wore a wide and infectious grin instead. One could have borne to see her dance again."

The "Scotsman" (Edinburgh)

"The principal of these are the HAMILTON SISTERS AND FORDYCE, a trio who bring something fresh and captivating into the world of revue. Their perfect harmonizing in 'darkie' melodies and their wonderful dancing should alone help to give this most delightful of revues a new lease of life."

2 'Merry Milkmen' Groups Dispute Bost. Radio Title

Boston, Oct. 4. "Four Merry Milkmen" are engaged in a legal contest with "The Merry Milkmen." The "Four Merry Milkmen" have been singing over the air through WREX for several months and they have registered the name as "a form of advertisement" with the Secretary of the Commonwealth. The similarity of name, the Four Merry Milkmen contend, has resulted in a loss of business.

Through their attorneys, E. E. Ginsburg and E. J. Sanderson, the Four Merry Milkmen say that they have no adequate and complete

comedy act law with which to deal with the matter so apply to the equity court for injunctive relief. They would have the Merry Milkmen enjoined from using the name under which they sing, either over the air or at private or public concerts, that the damages sustained by the Four Merry Milkmen, if any, be determined and the Merry Milkmen be ordered to pay the same and for such other relief as justice and equity require. WREX is also sued a respondent and the petitioners would restrain the broadcasting of the name.

Judge Morton ordered the matter be before him tomorrow on the question of completing the pleadings and the appointment of a lawyer to hear the disputed facts.

WOKT MOVING

Rochester, N. Y., Oct. 4. Transmitter of station WOKT, local 560 watt broadcaster, from this city to Binghamton, N. Y., was announced here by the Titus-Hen Corp., owning and operating the station. The shift is to be completed this month.

The station will have its main studios in the Binghamton "Morning Star" building. A wide-spread arrangement is contemplated.

Paul M. Titus, head of the station, states that the change was made because of the congested condition that exists in the Rochester service areas, which include Syracuse and Buffalo.

One of the new Columbia Broadmaster System's advertising accounts, via WOR and network, is the Dodge Brothers, Inc., identified as the Dodge Bros. Past Four and the Dodge Brothers, Inc., vocal and dance orchestra, and rating as well as one of the advertising accounts.

Vaughan de Leath Back Vaughn de Leath, "the original radio girl," one of the pioneer radio artists and probably the first to use "name" ether stars, came into radio fame as the first wave of radio popularity. She proves her claim to fame anew via a WJZ concert.

Joe Green's Marimba band alternated with Miss de Leath's vocal renditions in this joint recital.

The Cities' Service Company, which sells the public anything from public utilities, gasoline and oil to family budget savings accounts, improves its public service handsomely via the ether each Friday night. A pretentious network practically spans the country, this corporation being no piker in any of its undertakings.

A crack concert orchestra struts its stuff beautifully in most fascinating fashion.

Used "Bum-Bumming." Too Another ambitious broadcaster on the Philco radio—radio A-B unit battery eliminators—no chance of forgetting that via the Philco announcements—which regularly offer Walter O. Haenschel's versatile orchestra and Erva Giles as soprano soloist.

The orchestra played anything "Every Little Movement" to "Hallelujah," but why the revival of "Bum-Bum-Bummy Shore?"

Miss Giles was in fine voice with the Victor Herbert selections, including the "Indian Street Scene." The profile Joe Green, this time as xylophone soloist, alternated with the Abbey Sisters in a pleasing vocal and instrumental recital. Green came to attention when playing the xylo in connection for the Ponce Sisters.

"Follies" Broadcast Another act of brilliant broadcasting, on the night Mayor Walker was the most distinguished of many distinguished guests of Paul Block.

DISTANCE RADIO REVIEW

(ATLANTIC COAST TO CHICAGO)

By F. E. KENNY

(Variety Correspondent at Mount Vernon, N. Y.)

Permanent Radio Board

Washington, Oct. 4. Senator C. C. Dill (D), Washington, is to endeavor to make the Federal Radio Commission a permanent body.

Supported, it is stated, by Rep. Wallace H. White, Jr., in the House, bills will be introduced in both branches of Congress aiming to extend the life of the commission to a full time body after March 15, 1928 when its present lease of life expires.

WEVD NEW

A new New York City radio station went on the air Oct. 1 with the call letters WEVD.

This station takes its name from Eugene V. Debs as it is controlled by the International Ladies' Garment Workers' Union in Union Square. The station is at 3 W. 16th St.

Ruby Mason, colored musician, has been appointed musical director and August Gerber is manager.

COLUMBIA'S DISK HOUR

The new Columbia Broadcasting System, Inc., inaugurates its opening jazz program with Ted Lewis and band and Miss Lee Morse.

Both are exclusive Columbia artists, and the phonograph record manufacturing concern, under the Hon. Selvin's direction, is utilizing a special hour for its disk exploitation.

REAL BOX OFFICE ATTRACTION

The Great Sir George Glazebrook

World's Greatest International Ring Fight—The greatest and most exciting fight—society circles, radio, motion picture, theatrical and musical attraction. Featuring "Crest and Crest" and "The Great Sir George Glazebrook."

The Great Sir George Glazebrook

Headlines for George White's "Crest"

Presented by George White's "Crest"

Presented by George White's "Crest"

Just for A Laugh WOR FOLLOW THE CROWD

Hello! - Hello! - Hello!

WE'RE RARIN' TO GO

Bring Your Own Master of Ceremonies and
We Will Start the Show

OUR PRESENCE - -

WHICH MEANS OUR OPENING

JIMMY TALKING

THURSDAY EVENING

October 6th

* with

"GYPSY" LOU CLAYTON

"DEACON" EDDIE JACKSON

NOT FORGETTING

"SCHNOZZLE" JIMMY DURANTE

WITH THEIR

GIRLIE GIRLIE REVUE

Produced by Frank Montgomery

SUPPORTED BY

JIMMY DURANTE'S ORCHESTRA

Same Doozies with One Night Off . . .

Same Entrance but New Piano Keys

When Feeling Blue Call CHICKERING 6562-6563

For that Table d'Hote Dinner We Are Open from 6 P. M.

Also a la Carte

For Reservations Ask for LEON

For Radio Programmes, Tune in on Station W O R

PARODY CLUB

48th STREET and BROADWAY

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vation or diction. Dialog
screen, it is thereby argu
d demand a call upon t
king stage, if the demand
playing speakers became th
sive.

Reserved for Professional Patrons

Two Entire Floors in the
Forty-six Story Tower of the

MORRISON HOTEL CHICAGO

The Most Central Location in Town
Atop the Tallest Hotel in the World

CLOSE to the top of the gigantic Morrison Tower, and surrounded by the purest air ever breathed, the 40th and 41st floors are set apart entirely for theatrical guests. Out of earshot of street noises, you can sleep undisturbed until a late hour of the morning. You can also entertain your friends in perfect seclusion, secure against interruption.

1,944 Outside Rooms—Each With Bath

Every room is outside, with bath, running ice water, bed-head reading lamp and Servidor. The last named is particularly appreciated by professional guests. It completely prevents contact between patrons and hotel employees when laundry, shoes, etc., are sent out or returned. Also, with the "grille" feature, you can see callers before admitting them.

Nearest Hotel to Downtown Theatres Rates, \$2.50 Up

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 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 has won international celebrity. The Terrace Garden, the light, vivacious dance music, and sparkling entertainments have made it a favorite rendezvous for lunch, dinner and after-theatre parties. The programs are broadcast from WBBM.

ALL PATRONS ENJOY GARAGE PRIVILEGES



The New Morrison, when completed, will be the largest and tallest hotel in the world, containing 3,400 rooms

SAN FRANCISCO

By JACK EDWARDS

Norman Spier, Hollywood picture star agent, was in town last week offering Francis X. Bushman, screen actor, for personal appearances at \$1,500 a week. Bushman has just returned from a long trip to the Orient and had several weeks open before resuming his picture work in Hollywood. Spier found no takers here at the price.

Cyrus Trowbe, who has had the concert orchestra at the Palace hotel for some time, has taken over the dance orchestra in addition.

Grat Brow, who operates a picture studio at San Mateo, frequently utilized by Hollywood companies for shooting interiors, have completed

Installation of a sixteen portable electric generator, built at a cost of \$17,000. The new net will generate 400 amps. of electricity and also will be available for advertising purposes.

They're starting on a little rally in Oakland week of Oct. 15. "What Price Glory" goes into the T. & D. "Joe" West Coast Theatres house for that week and will have an opposition "Don-Hill" hooked by Nat Holt for the American. Both the war picture played Oakland last season as road shows.

Acts travelling between San Francisco and Los Angeles, in either direction, are taking advantage of the several stamper companies, who have gone the railroads and buses one better in their special 310 one-way trips on certain days, by instituting a first-class (everything included) of \$15. The regular one-way fare has been \$17 (with nothing thrown in).

Giovanni Martelli, star of the San Francisco Grand Opera Company, received slight bruises when his auto was in a collision on the Peninsula highway near Jurin-gene.

Marjorie Rameau opened her San Francisco season Oct. 3 at the Columbia in "The Pelican." Her next play will be "The Vortex."

Pacific Coast Baseball league wound up its season Sunday, with the San Francisco Giants defeating the San Francisco second.

"My Maryland" cost company is booked for the Curran to open Oct. 6. Moe Wise is company manager.

Cable advices are that Glenn and John, sailed from Melbourne, Australia, Sept. 24, on the Sierra, middle of October. The boys went over for a vaude tour and have been in Australia nearly a year.

Jackie Heffner, Russian violinist, is in concert at the Co. Lincoln Oct. 16 and at the Auditorium, Oakland, Oct.

A playful individual giving his herrow in Oakland police court, in connection with the Co. Lincoln Oct. 16 and at the Auditorium, Oakland, Oct.

person with his hat and crying out "Socko," then running. The actor did not take kindly to being "socked" so he and the audience were pinched. Seven of her girl friends appeared as witnesses.

McLellan's "George Dandin" was presented by Andre Perrier's French company Oct. 3, to open the seventh year of that organization of players. In November the company will present "The Tides Brought to Mary" in both French and English.

Local showmen got in for a "killing" recently on Bank of Italy stock. Tipped off to buy for a substantial raise, a number of theatre men loaded up at around \$5, with the stock jumping from \$5 to 40 points within a few days. A local crowd is also heavily interested in General Motors.

"Gay Paree," Shubert musical, featuring "Chick" Cole, got under way at the Curran Oct. 3, succeeding "The Devil's Plum Tree."

Edward F. Smith, former leader of El Capitlan, Hollywood, and before that manager of Bringer's Billmore, Los Angeles, spent a few days here looking over the territory, having in mind a summer musical next season. Smith plans to make only one production yearly hereafter, a pretentious musical intended for hot weather.

A movement has started toward refinancing the San Francisco Symphony. For years the municipal association has had a deficit. The present plan is to launch a drive for an additional \$15,000 yearly.

Herbert Polin, manager of the St. Francis, showing "The Cat and the Canary," hit upon an out-of-the-ordinary exploitation stunt. Engraving a well-known old man and a woman of the Americana type, he engaged a well-known old man and the man equipped with an ear trumpet, but then he pulled out a loud voice, had to do with the St. Francis attraction.

Ned Wayburn will be imported here this fall to stage the animal show of the Junior League, one of the three sub-city events. The date will be some time in November.

Fifth annual session of the San Francisco Grand Opera Co. closed Sunday afternoon, Oct. 2, with the "Barber of Seville" in history of organization. Fourteen performances were given in Civic Auditorium.

covering a period of three weeks, with total intake conservatively estimated at around \$175,000. Business was virtually capacity at every performance, with a price scale ranging from \$1 to \$5 (last example). Giovanni Martelli was outstanding star of season's operas.

Temple Players inaugurate their new season Oct. 19. In November the organization will stage an original comedy, "Forty Thinks" by Beth Mendel and Paul Hiesinger.

Roy Cummings, recently here with "Exposures," which came to a disastrous end after eight days at the Columbia, opened in an act at the Golden Gate (Orpheum Junior house) Oct. 1. He is assisted by two girls. On their local showing will depend the balance of the Orpheum circuit.

The Alexander, Samuel H. Levin picture house at 12th avenue and Geary street, inaugurated its new first run policy Sept. 25. "The Better Girl" is first week's attraction, with weekly change hereafter.

A possible explanation of the slump in theatre attendance here may be laid in the statement that San Franciscans have gone "stock market mad." Thousands of residents are known to be playing the market heavily, especially the Italian residents, who are taking heavy shares of Bank of Italy and Bancitalia, both of which have had sensational upward movements.

Jack Brohany, special representative for Louis Lurie here, will accompany "Twinkle, Twinkle" when it goes to Los Angeles next week for a run. Brohany will represent the Babour-Lurie interests. When "Twinkle, Twinkle" takes the road in the Mitchell will handle the advance.

Armand Chlot, Mexican prima donna, and Jose Mercader have been booked for Jamison and Marcus for another 26 weeks for West Coast Theatres, Inc.

San Francisco Theatres

LURIE THEATRE
1010 Broadway, 3rd and 4th
NOW—3RD WEEK
Joe E. Brown—Nancy Welrod
"Twinkle, Twinkle"
Next, Rhde Jean in "Oh, Kay"

ST. LOUIS

By TOM HARBIAW

Ambassador—Ed Lovvry, in person; "Breakfast at Sunrise" (nimm); American—Duke; Capitol—"Beau Geste"; Empire—National Players (stock).

Garrick—Burlesque; Grand Opera House—Tunney-Dempsey pictures, vaude and phonograph.

Law's State—"Seventh Heaven" (nimm); Missouri—"Ten Miserables"; Orpheum—Bill Robinson; Tunney-Dempsey pictures; Shubert-Rialto—Dark.

St. Louis—Tunney-Dempsey debate film; vaude and film play.

Cyclone benefits are the order of the day here, and there is not a theatre in this area that has not given serious thought to the situation.

SCHOOL OF THE DANCE

Every Type of Dancing Taught
TAP CLASSIC ACROBATIC
141 Stage Dances
Special Teachers
Personality Taught
A. LEO STARTS

Collected Master of the Ballet of the National Opera of Paris
Familiar by critics and composers the most famous productions and pupils.
106 West 58th St., New York
Telephone 224 Circle
Branch of the famous Paris Conservatoire, 14 Rue Roussin, Paris

Not Lurie
THEATRICAL OUTFITTERS
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181 STANDARD BUILDING CO.
215 West 25th St. NEW YORK

TAYLOR'S SPECIAL

Full Size

Professional Wardrobe Trunk
\$50.00

Liberal allowance on your old trunk
Write for New Catalogue

QUALITY SERVICE

See Sam Manganelli Box 1058

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717 Seventh Ave. 2d E. Randolph Bk. NEW YORK

FOR MODERN

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Brushing and

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Now at

132-136 W. 42d St.

New York

DOROTHY ANTEL
220 W. 73rd St., New York City
The Sunshine Shoppe
OPERA LENGTH HOBIERY
New Arrivals of 12 Fantastic Design Christmas Greetings, One Dollar
SCENERY AND DRAPERIES
WHEEL SCENE 317 DIO Columbus 6

AT LAST!

A "DIFFERENT"
BAND LEADER

BUDDY

FISHER

The JOY BOY

THE
CRITICS
SAY**"VARIETY," Sept. 7**

The Avalon's opening bill served to introduce Buddy Fisher, a new band conductor.

Buddy does comedy, something not previously done by a permanent conductor. Buddy is a comic, pure and simple, though a certain as well as a band. An accidental monologue in "one" at the opening performance, and he managed the situation gracefully. He clicked with plenty to spare, opening night, and is a potential favorite.

"JOURNAL"

Buddy Fisher, as versatile as any of them, is the amazing young man who has charged the platform events at the New Avalon Theatre. Buddy sings, dances, tells jokes, and plays just about half of the musical instruments.

"AMERICAN"

In a very short time Buddy Fisher, Chicago's youthful comic, has become one of the most popular band conductors in the city. He is original, funny and, above all, clean. Buddy is a whole show himself.

**"A NEW
DEPARTURE"****YES!
BUT HERE TO STAY!!****NOW
AT THE
NEW****AVALLON****CHICAGO**



PRICE
25
CENTS

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NEW YORK CITY, WEDNESDAY, OCTOBER 12, 1927

64 PAGES

BROADWAY TICKETS

COLORED SHOW FOLKS' BEST SEASON FOR WHITE STAGE JOBS

Several Productions with Negro Background, Characters or Atmosphere—Nearly 300 in White Troupes—Any Number of All-Colored Shows

According to producing plans in New York this will be the biggest season for the Negro professionals in the white stage. Several new season's productions demand colored atmosphere.

Theatre Guild opened "Porgy" Sunday. It has its central characters played by Negroes with a background of colored people. Few whites are employed in this show which has a company of 40.

Playwright is producing the new, Foster novel, "Show Boat," and 40 colored people will be used in its cast.

"Lulu Belle" (David Belasco), now on tour, took 10 Negroes along. The new Gene Buck show, "Take Me Air," with Will Mahoney, is King of Negroes.

Arthur Hammerstein's new show, "Golden Dawn," now out, has 60 colored people. Negro ensemble, with voices trained by William Elmer, is New York.

The Mitz and Lykes all-around new now current in New York, having the Negro musicians, has personnel of 18 Negroes.

"Black Velvet," lately closing an unsuccessful New York engagement, had 16 colored people.

The new "Idle Dowling show, Edwicks of New York," uses 10 colored people, mostly male dancers and singers.

In Burlesque Three troupes on the Columbia (Continued on page 42)

Chaplin's Career Climax, "Paggiacci," Tear-Getter

Immediately following the release of "The Circus," to be completed this week, Charlie Chaplin is beginning preparations for his next production, "The Bachelors," in which, Robert Louis Stevenson wrote a story under the same title.

It is said that Chaplin still cherishes his desire to play Napoleon, has a new ambition to conclude his career, when the time comes, in a picturization of "Popeye, the Sailor," a sure great success.

Chaplin may do the same trade story as his next Warner picture, with Vitaphone the high notes.

THE LITTLE-TIED BROKERS BURNING

Other Agencies and New Ones Charging What They Can Get—No Law Against It—Taking Care of Government 50 Per Cent on Premium—\$9 for Non-Musicals, \$11 for Musical Hits—\$50 for \$16.50 Series—Out-of-Towners Says It's His Business What He Pays

OLD CONDITION BACK

Theatre tickets for Broadway hits are bringing \$9 each or \$18 a pair for the non-musicals and \$11 apiece or \$22, up to \$25 a couple, for the musical successes.

With the old condition of supply restored, the baseball series sets priced at \$16.50 were openly sold as though in a mart at from \$35 to \$50 and more a set.

The present situation, brought about partially through an influx of the new season's strong hits, is aggressively centering the expectancy of the "agreement" made by U. S. District Attorney Tuttle with some of the ticket brokers last summer. They agreed not to charge over premium of 50c above the printed price of each ticket.

Others of the brokers not involved for some reason, and about a dozen of new agencies opening since then are under no stipulation. It is some of those who are selling where the demand and money are the highest.

It is presumed that the brokers heading to it. That does not stop tickets flitting to other agencies. Selling at the highest does not mean the sellers are violating the contained 50 per cent. levy to the government provision. Those getting high prices are making a return to the tax office. It is said, setting forth the amounts received and offering the tax payment under protest.

It appears that one-half of the excess premiums is not actually being paid the government, but is being placed on deposit in escrow pending the decision in the Alexander case, the appeal for which comes up Oct. 17.

There is no law prohibiting limiting or fixing the prices of tickets.

(Continued on page 41)

RENOUVORCES FROM \$50 TO \$1,000 WITH TOP \$3,000 FOR 'GOOD NAMES'

Quick and Easy Out Under 3-Month Resident Law for Tangled Couples, With or Without Children, Started Sliding Scale

Ball Playing Players

Paul and Lloyd Warner, Pittsburgh's "Big" and "Little Poison," are going on the stage for "Low." When negotiations were on for the ball-playing brothers they were asked what they could do, to which one of the boys replied:

"We play auction, saxophone, centre and right field."

Crucifixion on Stage

Shown as Try-Out

At a private exhibition in the Palace theatre, New York, attended only by bookers and agents mostly from the Keith-Albee offices, a man of the Bahman and Hamid Bay type offered an act that had as its main feature a crucifixion.

The man stood against a cross and permitted a spike to be driven through the palm of each hand, each milt later being shown to the audience without a trace of blood or injury. The spikes used were of the needle point variety. To further the gag the man, it is said, bears a resemblance to the figure of Christ.

In his routine, of course, is a series of the usual form of catalogue of feasts or tricks.

Up to yesterday no offers had been reported made to place the crucifixion stunt in any of the K-A houses, although they are seemingly badly pressed for some sort of a boxoffice novelty.

Blackbottom's Successor?

Harold Dixon has allied with the Robert Milton-John Murray Anderson school as a dance instructor to teach the new "Five Step" dance exclusively. Dixon created the new dance for "Manhattan Merry."

Requests for personal instruction attended the studio training school idea.

Reno, Nev., Oct. 11.

Attorney fees	\$250
Rent, three months	180
Music, etc.	275
Refined, etc.	200
Entertainment	100
Filing fee	10
Reporter's fee	10
Service summons	5
Total	\$1,025

That's the rate for the average person in moderate circumstances to get out of his married condition (Continued on page 63)

Sunday Morning "Name"

"Names" are spreading backward, evidently, to catch up with the mid-night overhang from the nine clubs. At the 11 a. m. concerts at the Capitol, New York, on Sunday morning, commencing Oct. 16, Anna Case, concert star, will be the outstanding on the stage.

It will be continued with a different name each Sabbath morn.

Canon Chase Would Stop Fight Radioing

Washington, Oct. 11. Reformers are sponsoring a bill during the next session of Congress, aimed to stop the broadcasting of brislight.

Headed by Canon William S. Chase, of a Brooklyn church, and leader in the fight for censorship of the pictures, Sunday closing laws, etc., etc., to all continue to introduce like measures as that proposed by Mr. Celler.

BROOKS

THE NAME YOU GO BY WHEN YOU GO TO BUY COSTUMES

1545 BROADWAY, NEW YORK

LOON'S WEST END ANGERS REDUCED-RATE PROPOSAL

Nat'l Playgoers Club Organized With Membership of 25,000 Claimed at \$2.50 Per—Mgr.'s Society Voted Not to Do Business With It

London, Oct. 11. The society of West End managers has officially voted to enter into any arrangement with the newly formed club organized to buy seats at cut rates.

This is the National Playgoers' Club, membership in which some 25,000 subscribers (\$2.50), outlined and organized by J. S. Barrington. The cut-rate agency is to be organized as a club to conform with the "dignity" of theatregoers and managers here.

Barrington originally estimated a membership of 50,000 with subscriptions to take over the operating expenses, although it was always apparent approval and co-operation of the theatres would be well-nigh impossible. The plan is for members to get an approximate 25 per cent discount.

Joe LeBlanc visited London a couple of years ago to look over the field, but decided not to open a cut-rate branch here.

Membership in the club was to entitle the holder to participation in the benefits of the association, outlined as follows:

Members to receive tickets through the central office at cheaper than box office prices.

Selecting the play they want to see.

Taking friends at same rates.

Deciding position of seats.

When deciding at the last minute to leave the theatre, getting cheap tickets for certain theatres not available in advance.

This new shopping agency for theatre tickets combines the block buying organizations with the cut-rate system.

Capt. Mills' Annual

London, Oct. 11. Capt. Bertram Mills, who for several years has made the Olympia circus annual London fete, has once again been securing for November. This year the circus has the same international flavor as in former years; in fact more so.

Pride of place is given to Powers' Elephants (American), and other features are: Miss Joyce (High School) horse rider (American); Schaeffer's Midgets (German) (rattrap engagement); Capt. Truxton's Horses (Italian) (rattrap engagement); Mr. and Mrs. Fred Little (dog and pony act) (Dutch); Capt. Wain's 12 crocodiles (Australian); 4 Gaieters (acrobats on globes) (Hungarian).

There are about another four acts to fill in, and a number of clowns.

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THE TILLER DANCING SCHOOLS

New Classes OF AMERICA, INC. 230 West 72 Street New York City MARY READ President

TRIBUTE TO LOEW

Leon Gaumont Views Admiration for Showman

Paris, Oct. 11. Leon Gaumont, head of the picture interests that bear that name, pays a glowing tribute to Marcus Loew and his brilliant achievements in the theatre, in an interview just published.

The French producer says he feels deeply the loss of one of his warmest friends and expresses the hope that the same cordial relations may continue with Marcus Loew's sons.

English Agents Form Ass'n on Legislation

London, Oct. 11. Theatrical agents last week formed a protective association, with a five-guinea entrance fee, to combat the proposed Parliamentary bill against theatrical agencies. The intention is to fight two particular clauses of the bill, one relating to an agent being a manager and the second the restrictions on any commission to 10 per cent. over a period of 10 weeks.

Kit Cat's Golden Future

London, Oct. 11. If the premier of the new Kit Cat restaurant, located at the Strand, is going to turn into a gold mine, Premier was held last night with the place jammed to overflowing. Tables were on the balcony, ante-chamber and in the outlying rooms.

Entertainment was splendid, consisting of stanzas read by Allen Stanley, Ben Blue, Joe Tanny, Joan Pickering and Dorothy May. Musical numbers were given by Burnaby as master of ceremonies. Gertrude Lawrence gave a complimentary performance, scheduled, singing two songs.

DeBear's Own

London, Oct. 11. Archie DeBear, originator of the "Co-Optimiste," is soon to produce his own version of that presentation idea, minus the established Pierrot costumeing.

ANN SUTER DOUBLING

Ann Suter makes her cabaret debut at the Cafe du Parc, Nov. 7, doubling in vaudeville.

Miss Suter has also been booked on the Stoll and Gulliver circuits to play 10 weeks, return dates commencing next July.

8 Eddies in Vaude

London, Oct. 11. Despite an unrepentant admission that "Three Eds" made vaude debut yesterday at the Palladium and woke the house up by some fast stepping.

Combo in Silver Slipper

London, Oct. 11. The Four Admirals, cast over in opening at the Silver Slipper (cabaret), will be back.

As the quartet harmonizes Frances Day interposes dances, and the combination clicked.

Brody-Campbell Marriage

London, Oct. 11. Estelle Brody is shortly to be married to Jimmy Campbell of Campbell-Connelly, music publishers.

'OH KAY' BETTER, NOW DOING \$15,000 WKLY

London, Oct. 11. "Oh Kay," with Gertrude Lawrence, is now doing around \$15,000 weekly, much better than its earlier prospects indicated.

Libraries have a buy for eight weeks, having changed it from a month to month basis shortly after the opening.

At first the orchestra and best with the cheaper seats slighted. At present the sale is generally distributed. The buy of the libraries is \$12,000 a week.

It is noted that the run will hold up until Christmas at its present gait.

WILL MAHONEY

Mr. James Muir, of the Dayton "Star," recently wrote: "Will Mahoney is quite the best comedian that Dayton audiences have seen in years. He is a mirth provoking, original, clever and person fellow who bids dull care begone, and is a real tonic for the blues. The whole town is talking about this sensational comic."

DIRECTION

RALPH G. FARNUM 150 Broadway

SIR OSWALD SAILING LEAVES WONDER BEHIND

England's Titled Showman's Slam at American Pictures Not Grasped Over Here

Sir Oswald Stoll sailed back to London last week, after being in New York for about two weeks. He carried with him the secret of his slam on American pictures and the stinkiest and dirtiest speech related by Sir Oswald over the radio on the evening of Oct. 2.

Sir Oswald's address was given in last week's Variety. It brought forth several queries and some sarcastic letters to this paper, as to what Sir Oswald was getting after.

Money Stone Wall

One important reason to be that Sir Oswald had grown displeased with American distributors and the native picture business through the distribut' indifference to his advances for the importation of British-made pictures, especially the Stoll films. Another version was that Sir Oswald had found himself at a standstill as a stone wall appeared to interest American picture in English film production.

One report said the English showman had some faith in placing his product on this side, with the hope that in that event, it would lead to American financing at home.

Most of these observations appeared to have been given credence through Variety having reported that Stoll revised his written speech, as pre-delivered to WEAFA, a day or so before his address went out on the radio. Stoll had prepared that address, it is said, on the boat coming to New York, as he had an interval of a week or so, during which time Sir Oswald might have to play and about the New York picture headquarters.

Sir Oswald was retained as chairman of the Stoll enterprise prior to sailing for America, by one vote.

The meeting of the directors was stormy, from reports.

English Style Revue

Paris, Oct. 11. "Palace of Nudes," produced at the Palace by Max Rivot, has proved a winner chiefly because it is the first revue to be staged in the English style.

An international cast is headed by Boucotte (French), Aspidoro (Italian), and a Frenchman (English); with chorus composed of 12 English dancing girls, six English dancing men, and 12 French dancing girls and 24 French manikins.

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It is noted that the run will hold up until Christmas at its present gait.

English Attacks on American Plays Tell

London, Oct. 11. There has been an united attack by the dailies over the week-end announcing the end of the American play boom. This tirade was started some time ago by Hamlyn Swaffer with others gradually acceding.

Swaffer's insistence that the percentage of American failures here prove his own results, and that by withdrawing their financial support from prospectiva undertakings.

Evelyn Laye for Ziegfeld

London, Oct. 11. Evelyn Laye will be Ziegfeld's "Three Musketeers" when that production opens in New York. Dennis King has the made lead.

Evelyn Laye is one of England's most brilliant light actresses. She has been in "The Sign of the Cross" lead in "Mme. Pompadour," London, scoring enormously. Martin Beck ineffectually attacked her to secure her for his New York presentation of the same foreign bit that he is on Broadway.

Miss Laye has never appeared on this side.

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Musical "Peg"

London, Oct. 11. Peggy O'Neill is to appear in a musical version of "Peg of Old Heart" under the management of W. G. Warriner.

Support cast will include George Metaxa, Peter Ewan, Thomas Morton and Eric Cowley.

"Peter" Strong, but Weak

London, Oct. 11. "Peter, the First," produced at the Court Theatre, is a strong Russian historical musical comedy by Komisarjevsky, but as a uniquely financial prospect.

Enthusiastically welcomed by a friendly audience, the production is interesting and artistic. It lacks box office appeal for the general public.

POTASH PERMITTURY RIGHTS

London, Oct. 11. Tayman and Franklin, who have just finished a successful film production, "Motherland," have secured the British rights to "Potash and Perimutter, Detective," by Boris Arnold.

The money opens here Dec. 12 on the Mos Empire Circuit.

WOLLHEIM'S DOG TRACK

London, Oct. 11. Erlo Wollheim has formed a syndicate and bought the Buffalo Bill material, outside of Paris, for greyhound racing.

TW NEW PLAYS ALSO PARAS

Both Risky Comedies—Coolly Received

Paris, Oct. 11. Two new pieces, both having a risky comedy theme treated in a comedy vein, were coolly received. The second piece, "The Sign of the Cross" (which will be alone after midnight) took on the appearance of a down-falling failure on its premiere at the Caumartin in spite of some rather bright situations. The piece is a free-act comedy by Jean Rosier, dealing with the adventures of a woman who, seeking to revenge her father, a burglar in hiding, has been on a plundering husband, releases a number of toy balloons bearing her address and the line of the title.

Several swains call at the house, including Marcel, a bachelor neighbor. The wife makes a bet with Marcel in her bedroom, where the couple find a burglar in hiding. An amusing incident is made of this when Marcel begs the intruder to depart, but the burglar (Marcel's) hat instead.

When the husband returns unexpectedly the wife finds Marcel and upon the young man's presence being discovered, the husband admits the situation. He then agrees to disappear and leave the New York for the elopement of the wife and her young lover.

Paul Bernard plays Marcel fairly; Pierre cast in the role of the wife as the wife's lover. Others are sympathetic burglar. Others are Henry Bone as the husband and Jeanne as the wife.

"The King's Car," satirical comedy by Jacques Natanson, was produced at the little Nouveaux late last week to indifferent returns. It is a spectacle of the little Orkoc's Hungarian comic.

The play is full of irony on social life. The king, being seen riding in the king's motor, is assumed to be the monarch's mistress. The girl, although innocent of the involvement, profits greatly from the situation.

Due to the bluff of an enterprising journalist, even the court officials are in the king's favor. As a matter of fact the girl was inspired with a strong attachment for the young king, although she had never been presented to him. Meeting the king at a state ball she confessed her emotional attachment and the king had taken her into his automobile.

The cast includes Abel Tardieu, Germaine, and others. Deschamps, Guy Derian, Numa, Jr., Mme. Regina Camier (who also manages the house), Berthe Fautier and Mary Charrette. Roger Gallard plays the king.

Guitry's 'Lindbergh' Play

Paris, Oct. 11. Sacha Guitry is writing an aviation play and will title it "Lindbergh."

"GIRL FROM COOK'S" CAST

London, Oct. 11. J. L. Satche has secured a formidable cast for his "The Girl from Cook's," which opens at the Grand Theatre, which opens at the Grand Theatre.

Principals include W. H. Berry, Edmund Gwenn, John Barrymore, Billy Leonard, Alec Fraser, Charles Stone, Robert Nighy, Margaret Campbell, and others.

And more, the two latter pairs both American dance teams, locales affiliated in the title role.

COSTUME FOR PRODUCTIONS PICTURES' GOWNS INDIVIDUALS SCHNEIDER-ANDERSON 222 W-35 ST NEW YORK

THE BACKLASH

Negotiations Called Off and Police Concentrated on Guard—Explosion Shakes Forest, St. Paul, and Causes Panic—Logan Scene of Second Crash

Minneapolis, Oct. 11. The Logan theatre was partly wrecked by a bomb explosion Monday, the steel-covered rear door and projection screen being damaged. This is the second explosion here within 10 days, the Paramount Film Exchange building having been dynamited Sept. 30. Police have no clue in either case. A reward of \$500 is offered for arrest and conviction of the Par. bombers.

Unions and the theatre owners have not yet settled their differences, their last conference breaking up on Sunday, less than six days before the Logan bombing.

Following the bombing at the Logan and the theatre owners' action in dropping negotiations with union employees, another bomb was exploded last night in the rear of the Metropolitan theatre, a Paul residential house. It's the third dynamite set off on the same street.

Concussion from the explosion tore the rear doors of the theatre, shook the building and threw 25 patrons into a panic. In the rush for exits one woman was injured and 20 windows of the building were shattered.

To afford better protection for Minneapolis theatres, Mayor Leland and Police Chief Brunkhild are making an emergency call for more police. The police will now 10 hours daily instead of eight and guards will be kept in the lobby and in the show houses. Clerks and policemen are to be removed from the lobby and police will come off the street completely.

Even policemen who sail children at school grounds have been detailed to guard the amusement places.

Oscar Vinson, Pantages stage manager, is in custody, charged with being one of a number of men who broke open a Hennepin-Orpheum show during the Sunday night performance and acquired stretch bomb information. He is charged with a woman in the face and ruining the clothes of others.

The Logan theatre, which was bombing Monday and the increased throwing of stretch bombs in local houses Saturday and Sunday, theatre owners broke off all negotiations with striking theatre employees and refused to confer further with them. A parley had been scheduled for yesterday. It developed that W. A. Storfer, president of the Theatre Owners' Association, had been advised by the police, instead of Herman Juhl, as reported in the morning papers.

Storfer cannot confer negotiations under these circumstances, declared Stierke, spokesman for the owners. Storfer while the were in conference Saturday night stretch bomb outrages were being perpetrated at other theatres.

Sunday the owners descended en masse upon Mayor Leach and demanded more police. They increased police activity in rounding up the law violators.

Fourty-two of a force of 400 union theatrical employees in the St. Paul theatres find the situation continuing to operate satisfactorily with non-union help. A group of 100 stage employees taken into custody on the evening of the dynamiting were released the next day. The arrest warrants have been made. Paramount, the Minneapolis Film Board of Trade and the Northwest Theatre Owners' Association join in offering the \$5,000 reward. Mayor George E. Schuyler has also offered a reward for the apprehension of the guilty parties.

The Minneapolis "Journal," which has been out editorially against the strikers, the St. Paul "Press" and the St. Paul "Daily" editorial campaign "The Day of Rest," and took a trip at the theatre union employees' expense. Theatrical owners have had hundreds of thousands of papers printed (Continued on page 10)

Considine, Jr., at 29

Los Angeles, Oct. 11. On his 29th birthday, Friday, Oct. 7, John W. Considine, Jr., was appointed general manager of production for the Art Cinema Corporation, which finances the majority of the Joseph M. Schenck productions. Considine will continue to function as general manager of Picture Productions, Inc. Considine is a son of the founder of the Sullivan and Considine circuit on the coast, bought by Marcus Loew. He attended Leland Stanford, Yale, Oxford and Heidelberg universities entering the picture industry in 1921, as an assistant to Sidney Franklin and working his way up.

DeFOREST'S IMPORTANT U. S. COURT DECISION

Declared Original Inventor of Regenerative Circuit and Oscillating Tube

Royalties running into millions are dependent upon the decision rendered in the U. S. Circuit Court of Appeals, which was handed Thursday in favor of Dr. Lee De Forest. The decision declared Dr. Forest to be the original inventor of the feed-back regenerative circuit and an oscillating audio vacuum tube.

S. E. Darby, Jr., patent attorney for the De Forest Company, stated it was certain that Lee De Forest, the inventor of the Armstrong circuit who has been paying royalties on the Armstrong patent will realize that they have been paying tribute to the wrong parties and will be liable to the De Forest Company, owners of the De Forest patents, for all infringing operations since Sept. 8, 1925, the date of issuance of the De Forest patent.

The decision may have an important bearing on De Forest claims pending against various manufacturers of talking time. The basic principles of law applying in this case seem to be applicable in other cases. De Forest has been credited as the inventor of the regenerative circuit. The patents were controlled by Westinghouse Electric and Manufacturing Company. Armstrong has been paying royalties on the subject during the litigation which has been in progress for five years.

While Victor Krumpholtz, representative of Westinghouse, has said he does not intend to be sued for the manufacturing activity of Radio Corporation of America, it was understood to seek further court action.

Hersholt for 'Abie'

Los Angeles, Oct. 11. John Hersholt has been selected by Anne Nichols for the part of "Solomon Levy" in Paramount's picture of "Abie's Irish Rose." The first to be cast by Mary Pickford and will begin work on it. Hersholt, known as "The Washington Scourge" for Universal.

TIFFANY'S WRITING STAFF

Los Angeles, Oct. 11. Tiffany has added to her writing staff Peter Milne to write adaptations and scenarios. Milne has been working on "The Millionaire" with Tiffany, plans a permanent writing staff with the above-mentioned scenarios forming the nucleus.

BLAME SALES DEPTS. FOR TEAM COMEDIES

Studio Executives Watching Grosses of 2-Man Films—Pairs Now Working

Los Angeles, Oct. 11. Production executives are closely watching the grosses of the team comedies. Many officials feel that these two comedies have run their course because of the flood of teams being knocked up in co-starring series.

One producer claims the sales departments are most responsible through demands that their companies immediately team up a couple of comedians and run out a series, regardless of quality.

At the present time Paramount is making the Wallace Berry-Raymond Hatton series, and the W. C. Cline series. The Berry-Raymond series has paired George K. Arthur and Karl Dane; First National has paired Murray and George Sidney, scheduled for a series, and Fox is trying to develop Ted McNamara and Sammie Cohen. Paramount plans for Allan Hale and Slim Summerville, but this is apparently hazy, while the next one has its Bill-Billy-Louis Wolheim picture. The decline in team comedy grosses the past two months has made producers slow to develop their plans and they are waiting to see if they can continue the two series, as that company had the jump on the field and established the team-comedy product, but there is a good chance that the team series will be dropped, with the next one being no more than three pairs of comedians.

English Exhibits Against Too Early Pre-Releases

London, Oct. 11. Success, West End, and the Portsmouth branches of the Exhibitors' Association are asking their general council to vote against the practice of pre-releases. Their recommendation is that these pre-releases should not take place earlier than a month before a general release.

Another move that is to make pre-releases illegal. The council has passed a motion of addition to the Quota bill, currently up again before the House. Rumors that the bill will have amendments are unfounded.

It has, however, to let in foreign directors for a limited term. The Exhibitors' Association is in control of producing companies compulsory.

6 Comedians in 1 Film

Los Angeles, Oct. 11. Paramount is taking no chances on making a comedy film of the "Gentlemen Prefer Blondes." Six comedians working in the picture. The picture is scheduled to be made by Ray Rockett but the switch came when the latter left for Germany to supervise First National pictures made in film.

HOBART MAKING 'THE NOOSE' Henry Hobart will produce "The Noose" for First National.

This picture is scheduled to be made by Ray Rockett but the switch came when the latter left for Germany to supervise First National pictures made in film.

Hobart will also make "Blind Wives" for First National. Lloyd Hughes is appearing in "Blind Wives" and "The Noose."

Joseph Hennessy will direct "Blind Wives" and "The Noose."

Repairing Jack Holt

Los Angeles, Oct. 11. Jack Holt, screen actor, underwent a successful operation for sinus trouble at the University hospital. While in the hospital Holt will also be treated for a spine injury. He received several months ago. He has just completed a picture for Columbia.

Star Near Bankruptcy?

One of the feminine "names" in pictures is reported to be so low financially that she sold her New York suburban property and is about to auction off her apartment furnishings in conjunction with about \$100,000 to hide her identity as owner. It is also believed that a lot of Los Angeles' social circles are sleeping well nights in fear of the morning papers heralding the news that this star is dead and gone bankrupt.

This is the same girl who supposedly borrowed \$12,000 from a fellow player so that she might have a private rail road car from New York to Los Angeles.

M-G and COOGAN THRU? STUDY FOR JACKIE

Report Contract Offer After 'Buttons'—May Produce Own Films

Los Angeles, Oct. 11. According to reports Metro-Goldwyn-Mayer is going to terminate his producing and releasing contract with Jackie Coogan upon the distribution of his present picture, "Buttons." The picture has two previews and is scheduled for New York shortly.

It is believed two years ago that the Coogan contract would be terminated, but a new deal was made when Coogan's lawyer, Mr. M-G all production power in his son's film. In the past the Coogans made their own productions with their own executive and acting staffs.

It is believed M-G-M feels that at Jackie's present age it is a problem as to whether a continuation of his career with the organization would be a profitable one all around. Though the Coogan family has not been permitted to continue in the idea here is that Jackie is going to be permitted to continue in school for the next two years without interruption. After that it is believed he will produce and finance his own pictures.

3 News Reels Combine For French Service

Paris, Oct. 11. Competition in the news field over here is to be eliminated by an amalgamation which will unite the three news services currently supplying the theatres. Metro-Goldwyn-Mayer, Gaumont Actualités and the Pathé Journal are to issue a single series under the name of the Pathé-Gaumont-Metro Journal.

Two Beauts With But a Single Stroll

Chicago, Oct. 11. Both "Miss America" and "Miss Chicago" are appearing in "Blondie" and "Katie" picture houses this week. The picture is scheduled to be made by Ray Rockett but the switch came when the latter left for Germany to supervise First National pictures made in film.

There is little to choose between the two beauts, either by drawing power. "Miss America" is "Miss Illinois" before copying the national title for best game. She is touted for a Great States tour and is expected to do better than in Chi.

"Miss Chicago" state value is with little to be lasting. Strictly local.

Scenario Writer Loaned Los Angeles, Oct. 11. United Artists has borrowed the services of the Associated Screenwriters, scenario writer, from M-G-M to do the adaptation and continuity of "The Woman Disposed."

It will be Norma Talmadge's next. Fred Niblo will direct.

Vera Reynolds Recovering

Los Angeles, Oct. 11. Vera Reynolds is recovering from her home from a surgical operation on her jaw. It was brought about by an infection in two wisdom teeth.

STORY OF SCENARISTS

A. M. P. P. Members Won't Open Mailed "Originals"

Los Angeles, Oct. 11. Understood around here that members of the Association of Motion Picture Producers have come to an agreement whereby they will refuse to accept for reading, in the future, any manuscripts of original stories or scenarios sent by mail. These scripts, according to the plans of the producers, are to be returned to the writers unopened. This procedure, however, will not in any way affect standard authors who have been doing business with the producers, or playwrights endeavoring to sell screen plays.

The reason for the move is said to be the large number of suits for plagiarism which have been filed against various producers during the past year. The producers have been in the habit of receiving anywhere from 25 to 5000 fan letters a day by mail. As the picture makers have always been desirous of securing new material and encouraging new blood, and to get new ideas, they have employed a corps of readers to separate the wheat from the chaff and submit the former. Maintenance of this particular department in the future of the industry is said to have cost from \$500 to \$1,000 a week with the amount of scripts approved from unsolicited sources practically nil.

During the past year a number of so-called plagiarists suits have been brought against M-G-M, Cecil B. DeMille, Fox and other major studios and other companies. Producers state these suits were the result of an annoyance than anything else.

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Omaha Houses Make It Matter of Price

Omaha, Oct. 11. It's dog eat dog and the lowest price may win in Omaha. With first place in the Omaha market, Pantages and Orpheum circuits and a topnotch stock company all offering the same show, the lowest ticket price in the house for 75 cents and 10c day ticket.

It is understood the New Orleans announced its opening, with prices 25c to 75c. The Omaha market through a cut to 25c for matinee up to 3 p. m. General admission is 10c. The Omaha market through a cut to 25c for matinee up to 3 p. m. General admission is 10c. The Omaha market through a cut to 25c for matinee up to 3 p. m. General admission is 10c.

"Run-Run" and "The Big Parade" are the main attractions at the Omaha market through a cut to 25c for matinee up to 3 p. m. General admission is 10c.

Kialto, Public movie house, admits for 25-cents.

Buck Jones Alone?

Buck Jones has returned to Hollywood following a series of conferences with the studio. He is accompanied by Reginald Lyons, his cameraman. Jones has delivered his final picture, "The Branded Sinner," and is seeking a new affiliation.

It is understood that nothing has been decided. Universal is reported as unwilling to meet Jones' salary. Jones is expected to make a deal with his own producing company and make a deal with a releasing organization.

M-G LENDS SCENARIST

When Florence Ryan, scenario writer at M-G-M, returned from a vacation, she was contacted with that producing company, the better arranged. A deal was made for her to stay in the office until her contract expires next January.

Florence Ryan has delivered a number of hit pictures during the past year. She is well satisfied with working conditions and asked that her contract be renewed. She is expected to be sent to this, but there is a possibility that she will be sent to Paramount, with the writer's picture.

ONTARIO GOVT MADE PICTURE BARRED BY ONTARIO CENSORS

Lady Cowan in Dominion Plugging English-Made Films—Called "Titled Press Agent" by Daily—Ask Women's Clubs to Demand British Films

Toronto, Oct. 11. With the lecture tour of Lady Cowan on British films spreading across Canada, the demand for English pictures has grown in smaller houses throughout the country with the first run outlets laying off.

M. L. Nathanson, managing director of Famous Players, made the first phone order for British stuff direct with London last week and got featured in the dailies.

Lady Cowan, now in the west, is demanding that women's clubs take action to secure British pictures, she suggests a law making such imports essential. This may be debated in Parliament. The dailies pay little attention to what she called her "the titled press agent."

Canadian pictures are going ahead—on paper. The old hokum that Lake Ontario ports are to vie with Hollywood goes daily.

Jack Carroll, who says he is coming to produce "Through the Heart of Africa," Canadian war pictures, declares financial arrangements have been completed and that principals he has such veterans as Henry B. Walthall, Florence Turner, Carroll here, Jack Dwyer and Earl Kenyon. London is to be in and (Cont.) on page 23)

KEATON M-G-M ANGLING FOR 4 YEAR CONTRACT

To Produce and Be Directed by M-G-M on Firm's Lot—Last for U. A.

Los Angeles, Oct. 11. Buster Keaton has made his last picture under his present releasing arrangements with United Artists. He is negotiating a release to Metro-Goldwyn-Mayer. Keaton left the M-G-M about a year ago and made three pictures for U. A., the last of which is a steamboat story recently completed.

No reason is set forth for Keaton leaving U. A. It may be that Chaplin felt he should be the only screen comedian to provide releases for that organization.

According to present plans, it is made a deal to be made with M-G-M whereby Keaton will make four pictures a year for that organization with all production to be made on the M-G-M lot instead of at the Keaton studios. The plan also calls for M-G-M to supervise all pictures. Keaton simply to be starred by M-G-M directors.

Keaton maintained a personal staff while at his own studio, which it is understood will be disbanded should he go over to M-G-M. His pictures have cost, it is said, around \$250,000 to \$300,000 for U. A. with Metro-Goldwyn figuring it can turn out a Keaton comedy for from \$125,000 to \$150,000.

Miss Del Rio's Husband May Become Actor

Los Angeles, Oct. 11. Hymie del Rio, husband of Dolores del Rio, may play a role in FBO's "Breed of the Sunset," starring the Wild Rose actress. Her brother, Edwin Carewe, will direct the picture. Dolores has already taken tests of del Rio.

Del Rio has also been writing original screen stories and has already sold two to Carcare and M-G-M.

Carcare feels that Miss del Rio rates a star bumpalone. He is having a three-room house and a new bungalow built for her on the Tree-Ar lot.

Reformers Ruled Out!

A group of reformers, professional or otherwise, who intended to use the Trade Commission as a means of blowing off steam, may not get a chance to talk.

At the outset of the meeting Monday afternoon Commissioner Myers stated outsiders intent on making speeches would be ruled out.

It is understood Canon Chase, among others, had grievances to air.

CAPITOL HITS \$50,000 IN 3 DAYS

New Stage Band Show Costing \$18,000 This Week

With the inauguration of a new policy Saturday and an \$18,000 bill, including production but excluding picture, the Capitol will close to \$50,000 on the first three days of its new stage band formula.

The Rooney family—Pat, Marion and Pat, Jr., are getting \$4,000 while other stage costs left the chorus at \$1,000, ballet at \$1,700 and the pit orchestra around \$1,600.

The first Sunday morning concert played to \$1,900.

Anna Chase will be soloist this Sunday, receiving \$1,250 for the single performance.

POLA NEGRİ'S NEW CONTRACT WITH PAR

Los Angeles, Oct. 11. Pola Negri is getting \$104,000 under her present contract which expires in February. Paramount is satisfied with the sales of the Negri pictures. They not only intend to renew her contract for another year but may raise the weekly salary to \$10,000 or at the rate of \$125,000 per picture for four pictures.

Negri has been on a four-year basis for some time.

"Hero" Dropped Girl in Forest Fire Scene

Los Angeles, Oct. 11. Elynne (Universal) was severely burned during the filming of a forest fire scene in "Guardians of the Wild," starring "The Wild Horse" in which she played the female lead.

Miss "Chir" was to have been carried through the blazing forest by Jack Perrin, playing the hero. The actor became confused and dropped her.

Miss "Chir" was then substituted for Miss Claire on the long shots of the film until she recovers. The hero's return is to be in a picture.

Henry McKie was directing the picture.

MEETING-TALKING NEW YORK CITY

Commissioner Meyers Tries to Help Exhibits—Main Issues Clouded—Cohen Charges Destruction of Initiative Through Chain Operation—New Zoning Plan Proposed

THREAT TO END PARLEY

The committee representing independent exhibitors to the trade conference was told Tuesday morning by Commissioner Myers that unless it ratified the decision of the Federal Trade Commission upholding the "house and teacher" vote, then the conference is but a waste of time.

The commissioner seemed to be serious, paying no attention to the numerous gag resolutions presented by distributors, exhibitors or producers. If the delegates don't get down to business the commissioner will call the meeting to order with an offer to close the proceedings, it was said.

In committee the exhibitors proposed, in resolution form, that the order of the Federal Trade Commission be unanimously upheld. This resolution was adopted. The committee also voted against the adoption of the measure.

Pete Woodhull, not owning a theatre, and Iryawick, chain man, seemed to be running the independent forces.

In the challenging contest had Tuesday morning, every one but Woodhull was questioned. Mike Compton, who reported on the trade bills for the M. P. T. O. A., sat by quietly, not saying a word. The second resolution proposed was against the use of film for non-theatrical shows in "direct competition" to theatres. There will still be a disagreement on what should be designated non-theatrical competition. If the independents only become smart enough to ease the money picture out of the meeting and uphold the Federal Trade Commission decision, the competition might rule the trade with such favorable rulings as how to

(Continued on page 12)

ROXY'S \$104,000 ORHD, \$84,000 EACH WEEK

First Statement Issued—Average Admission 90 Cents

Roxy theatre has been doing an average weekly gross of \$104,000 since opening, with a weekly overhead of \$14,000. The latter is inclusive of Roxy's \$110 a week.

The statement claims an average of 90 cents.

It also shows that the average admission per person has been 90c, with first night capacity.

Roxy's top is \$1.65 in the bags, with a 10c increase in the top varying scale being in effect from the early morning opening.

A statement was also made by the Roxy Tuesday, its first since the house started.

Mayer's Resolutions and Don'ts; Actors Without Representation

Three important trade practices were temporarily adopted at the Trade Conference Monday afternoon with practically no opposition from exhibitors. Louis B. Mayer, as spokesman for the producers, presented the measures. Actors, who are affected, have no representation.

One of the proposals is that when producers decide to lend employees contract to actors, then there exists no current employment for the employee, then the producers can do so if they receive an amount equal to the salary paid to the contract employees plus a reasonable amount to absorb a fair pro-rata of each employee's life time. The only question is what a reasonable amount should be and whether players should allow themselves to be farmed out without benefiting from the extra amount received.

Another resolution provides that producers shall not bid for players, directors or other picture people, in competition with each other. It reads: "No member shall directly or indirectly or through the instrumentality of any officers, employees, agent, representative or servant of such member or others offer or cause to be offered any inducement or advantage of any kind to any actor, director or employee of any other member of this association in an effort to persuade or induce such actor, director or employee to become disassociated with such employment and to breach any contract between such actor, director or employee and any other member."

Children Fair
The third resolution provides that use of children in pictures be declared a fair trade practice. Mayer stated that the motion picture producers of California with the State Labor Bureau and the Department of Compulsory Education of Los Angeles, had agreed on the present method whereby a teacher is paid in the studio, Mayer proposed this method be declared fair.

Mayer's proposal for establishing and maintaining the highest possible moral and artistic standard in pictures is embodied in the following formula in reference to the selection and rejection of certain story material:

- "1. Pointed profanity—by either title or lip—this includes the words God, Lord, Jesus, Christ (unless they be used reverently in connection with proper religious ceremonies), Hell, damn, Gawd, and every other profane and vulgar expression however it may be spelled;
- "2. Any licentious or suggestive nudity—in fact or in costume; and any lecherous or licentious notice thereof by other characters in the picture;
- "3. The illegal traffic in drugs;
- "4. Any infraction of sex perversion;
- "5. White slavery;
- "6. Discrimination (sex relationships between the white and black races);
- "7. Sex hygiene and venereal diseases;
- "8. Scenes of actual child birth—in fact or in silhouette;
- "9. Children's sex organs;
- "10. Ridicule of the clergy;
- "11. Writings of offense to religion, race or creed; and
- "12. Be it further resolved, That special care be exercised in the manner in which the following subjects are treated: (a) The treatment of the subjects in which the following subjects are treated and that good taste may be emphasized;

Use of the Flag:
"1. International relations (avoid picturing in an unfavorable light another country's religion, history, institutions, prominent people and

- "2. Religion and religious ceremonies;
- "3. Arson;
- "4. The use of firearms;
- "5. Theft, robbery, safe-cracking and dynamiting of trains, mines, buildings, etc. (having in mind the effect which a too-detailed description of these may have upon the moral);
- "6. Brutality and possible gruesome;
- "7. Technique of committing murder by whatever method;
- "8. Methods of smuggling;
- "9. Third degree methods;
- "10. Hauling and dragging of prisoners as legal punishment for crime;
- "11. Sympathy for criminals;
- "12. Attitude toward public characters and institutions;
- "13. Sedition;
- "14. Apparent cruelty to children and animals;
- "15. Branding of people to mark them;
- "16. The sale of women, or of a woman selling her virtue;
- "17. Rape or attempted rape;
- "18. First night scenes;
- "19. Man and woman in bed together;
- "20. Deliberate seduction of girls;
- "21. The institution of marriage;
- "22. Surgical operations;
- "23. The use of drugs;
- "24. The use of weapons;
- "25. The use of weapons to do with law enforcement or law enforcement officers;
- "26. Offensive or lustful kissing, particularly when one character or the other is a 'heaven';

Resolved, That the execution of the purposes of this Resolution is a fair trade practice:

Lina Basquette's Sense 'Change,' Longest Stay at Plaza, in London

Los Angeles, Oct. 11. Rather than interfere with a possible marriage and the possibility of stop work temporarily a probable mental collapse would prevent her from leaving, Lina Basquette, of Sam Warner, remained on the Paramount lot and completed "The Secret Admirer."

Basquette's marriage, which she wished, she declined on the grounds that it would be an interference with her work.

Basquette informed Miss Basquette they would delay production until after her mind was set. She wished, she declined on the grounds that it would be an interference with her work.

COSTUMES FOR HIRE
PRODUCTIONS
FOR HIRE
BROOKS
COSTUMERS
143 W. COAST ST. N.Y.C.

'T'ES, ALLEGES TO BE THE FIRST FILM TO BE SHOWN IN THE CITY

No Union of Action Amongst Federal District Attorneys—Flood of Duplicated or Duped Fight Pictures Appearing All Over—U. S. D. A. in New York Active in Prosecution

THE LAW

Two sections of the fight film law of 1912, under which the Department of Justice is proceeding in the Tunney-Dempsey film matters, are:

(a) To deposit or cause to be deposited in the United States mail for mailing or delivery, or to deposit or cause to be deposited with any express company or other common carrier for carriage, or to send or carry from one State or Territory of the United States or the District of Columbia, or bring or cause to be brought into the United States from abroad, any film or other pictorial representation of any prize fight or encounter of pugilists, under whatever name which is designed to be used or may be used for purposes of public exhibition.

(b) To take or receive from the mails or any express company or other common carrier, with intent to sell, distribute, circulate or exhibit, any matter or thing herein forbidden to be deposited for mailing, or carriage, or to receive in interstate commerce.

It is reported about 50 houses in Greater New York made arrangements to show the Tunney-Dempsey fight films. Owing to the investigation started last week by District Attorney Tuttle it is understood some of the smaller exhibitors have temporarily abandoned plans.

To date no definite information as to the interstate transportation of the films has been traced. Monday and Tuesday afternoon several theatre managers, picture machine operators, Variety and others were summoned before the Federal Grand Jury to testify all they knew about the responsibility for bringing the films into New York. No new developments were reported. Variety was questioned as to some of its stories on the fight films.

The Goodart Picture Company have expressed intentions of taking up the fight against the Slocum Film Company, alleging the film was released in New York State without the latter's permission. But, according to the testimony of A. Pharanides, Park Hill theatre, Tonkers, the pictures he had leased from Slocum were not the same as "Tex Rickard Presents," while at the bottom appeared, "Produced exclusively by Goodart Film Corporation."

Joseph Seiden, photographer, Slocum Film Company, was personally took the pictures for the Goodart Film Company. He denied knowing of any contracts between Goodart and Rickard. Two witnesses were questioned by Federal District Attorney Minnizer before the Grand Jury last night. Al Lerner, president, agent, and Sam Bernstein, manager of Minner's theatre, were summoned. Lerner appearing in answer to Minnizer before Frank Jacobs, Minnizer, Willie Bronx, Abe Plum, Arthur C. R. Martin, and the manager of the Grand Opera House. Joseph Seiden, president, Seiden Film and P. B. Berman, president of Slocum Film.

Tom Tuttle, during a previous examination, that he had purchased the New York rights to the film from the Slocum Film Company, apparently knew to film people, living in Brooklyn.

plung or taking film of a prize fight from one state to another. It is also against the law to receive film from a common carrier, express or through the mails. They may be received, according to Attorney Ellis, for Goodart, if carried by a private person, even though this person is acting illegally.

Goodart Pictures Corporation is the only fight film company in Illinois and foreign countries. Universal pictures bought the foreign rights and resold them for European, Canadian and Atlantic distribution. If copies were made of the film it would be almost impossible to trace them, it is said.

District Attorney Tuttle yesterday asked for a Grand Jury indictment of E. Rosewick, president of Slocum Film, for distributing the Dempsey-Tunney fight pictures in New York. Tuttle proceeded on the ground that Rosewick is distributing the pictures, was an accomplice in violating the law. The hearing was postponed until Wednesday.

The Department of Justice and 723 avenues were flooded with copies of "elms, minies, minies, me" early this week over the fight pictures. District Attorney Tuttle spent all day Monday in New York trying to discover who brought the pictures into the state. The Goodart Pictures Co. denied all or any connection with the New York exhibition of the film. It is said the sold the rights for the state of Illinois. It is prepared to furnish the Department of Justice the names and addresses of the purveyors of the pictures, but with the country for which the rights were bought.

Injuring Rights
Emil E. Zander, attorney for the Goodart Company, addressed a letter to Rosewick, of Slocum Film, asking him to discontinue distribution of the picture. Ellis had not received a reply when seen by a Variety reporter, but stated that his client was prepared to go to court and seek a decree, unless the sale or exhibition of the pictures on the grounds that such sale and distribution violated the rights of the Goodart company in the event the pictures are against transportation of fight films is removed.

Referring to the unauthorized pictures of the Dempsey-Sharkey fight in New York obtained by one of the Slocum Film Company, Minnizer, Mr. Ellis suggested the pictures of the Chicago match now before the Federal Grand Jury. An ingenious camera work instead of the official Tex Rickard version.

This week, the film was exhibited at the Grand opera house the last half of last week was identified with the Slocum Film Company, unrecalled in Chicago the day after the fight.

The fight pictures and promoters were reported bidding against one another at the Slocum Exchange for copies of the pictures. "Dupe" prints were quickly reported and the boys seemed to be out to get it while the getting good.

Once the Grand opera house and the Slocum Film Company brought the numerous theatres in Manhattan and Brooklyn announced their intention to show the pictures Saturday evening the Belmont. A west joint theatre operated by Richard Hirsch, on the corner of Street, led the group. Using no other theatres, the group was moving up and down Broadway the house had grossed \$400 by 9 p. m. and was expected to do better.

A dollar top was charged. Monday many number of theatres throughout the city were showing the Greater New York were showing the pictures.

Dupes Flood Country
Accurate coming into New York besides saying that the life of the Tunney-Dempsey fight film for real business appears to be but one

week, that innumerable dupes are making their appearance throughout the country.

The dupes are taken from the positives (prints) and are somewhat dim, from reports. Holders of the film are selling at very low figures for town or state rights, appearing to be working through agents.

It is said that the handlers of the duped fight pictures wherever possible demand that the delivery be made by the purchaser. A bill of sale is usually made out calling for delivery of the print for a foreign country.

Agents placing the dupes take anything they can get above the amount first demanded by the holders. They are reported making a considerable profit. In some instances the rights are being sold for \$1,000 to \$2,000 for city or State (small), the price to the exhibitor has gone up from 200 to 500% over the original amount. The smaller amount quoted so far for dupes from reports has been \$1,000 for an eastern State's rights.

Some exhibitors purchasing the original prints from or through the Goodart Company became suspicious that the Goodart Company, executive holder of the exhibition rights for Illinois (place of fight), had issued the other acts that became opposition almost immediately with the original; in some spots the dupes got in first.

As to whether the dupes can be continued, with the exhibitors without recourse in any event. Later it is reported that some of the dupes were unattached to the Goodart pictures and were bootlegging the fight films of their own.

Los Angeles, Oct. 11.
California is flooded with dupes of the Tunney-Dempsey fight in Chicago. Tom Gardner, executive holder of the rights, is said to have gotten 55 prints, which they are using over the circuit. These prints are the same as Gardner is showing.

Gardner, it is reported, got pictures of the prints used by Gardner and West Coast. One of the Gardner prints at Bar's Eighth Street theatre was much clearer and better all around than a print shown by West Coast at the Alhambra theatre.

West Coast Theatre at the time did not want to do a block with him, "is said, as Gardner insisted on playing his pictures on a "sine sine" of a first and middle. The Gardner prints were cleaning up, getting better than \$200 on their first week in Bar's, Los Angeles, a 55-seat house; \$14,000 in San Diego in a week at the Balboa

theatre.

Chicago, Oct. 11.
Haymarket theatre, 723 W. Madison street, and the Coxy, 40 S. Clark street, are showing a crude and inferior pictures of the Dempsey-Tunney fight by Circuit Judge Friend

Harry McKay named in proceedings brought in Chicago by Goodart Company—Other Fight Films Items—Flood of Fight Pictures All Over

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Dept. Repeats That Exhibition Not Illegal

New Orleans, Oct. 11.

Philip Mecon, U. S. District Attorney for Shreveport, has warned exhibitors that it has been instructed by Attorney General Sargent in Washington to prosecute anyone showing the Dempsey-Tunney fight film.

Mecon states that he will not only try for prison sentences in each instance but that he will also advise and prosecute wherever possible, the illegal nature of the exhibition. The instructions also come from Washington.

The District Attorney will attempt to show that exhibitors in showing the films are part of a conspiracy to transport them.

As yet no Shreveport exhibitor has attempted to show the film.

Washington, Oct. 11.

Though Attorney General Sargent is out of town, his office states that the Department of Justice has no objection to prosecute exhibitors for showing fight films unless it is proven that they have conspired in a conspiracy to transport them across state lines.

These instructions have not only been forwarded to the Shreveport district attorney but have been duplicated to all such Federal attorneys throughout the country as a part of a plan on the part of the department to prosecute all violators of the law.

As to whether the picture is illegal, it was stated that the department is made legal under the provision that it is determined whether the prints are original or "duplicate" negatives or possibly to be made as evidence.

and \$12,000 in a week at a small independent house in Pasadena.

What seemed to be bootleg prints of the fight pictures looking at the prints used by Gardner from second or third dupe negatives flooded the state. These pictures were booked into the West Coast houses at a flat rental, it is said.

A Variety reporter got a glimpse of the prints used by Gardner and West Coast. One of the Gardner prints at Bar's Eighth Street theatre was much clearer and better all around than a print shown by West Coast at the Alhambra theatre.

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fire, 10 now are distinguishable. Gardner's print in the opening and closing 25 feet of action are shown in Akky's shots, are close-ups of the two fighters with the rest of the action shown in Akky's shots, showing the entire ring. The print is a good one, the long shot of the ring is at the start and the close-up is around with the Akky's shots in between.

The print shown at the Alhambra second night was a good one, the two fighters look like animated cartoons in pale outlines and they are close-ups of the two fighters with the rest of the action shown in Akky's shots in between. In fact, they are black and white motion pictures, showing the entire ring. The print is a good one, the long shot of the ring is at the start and the close-up is around with the Akky's shots in between.

With the flood of these duped negatives around the state, the had office business which was done by the initial prints had dropped off to a moderate level with the new lot of prints, very little of the film was wherever shown. It seems as if the exhibitors who got in on the tail and when the flood of dupes were turned loose, Tom, Dick and Harry were peddling prints of the Dempsey-Tunney fight last July.

Thomas R. Gardner and Wm. E. Scherer, who are in the process of printing the Dempsey-Tunney fight picture into California, have been given a hearing by U. S. District Judge McCormick to plead to the indictment.

San Francisco, Oct. 11.

The battle of the fight films is on. While the State is not yet convinced that by signing for the films a week ago they received exactly the same pictures, the pictures suddenly flooded the city on Monday of this week and the Strand, a 25 and 40 seat house, found itself surrounded by second and third dupe prints. The Strand, a 25 and 40 seat house, found itself surrounded by second and third dupe prints. The Strand, a 25 and 40 seat house, found itself surrounded by second and third dupe prints.

The Strand had been showing the pictures for a week and the newspapers carried the announcement in a group at the neighborhood. The Strand, a 25 and 40 seat house, found itself surrounded by second and third dupe prints. The Strand, a 25 and 40 seat house, found itself surrounded by second and third dupe prints.

Meantime, Milwaukee's fight fans thronged the houses. Milwaukee is a city where the fight fans are the ex-champs' fans. When Tunney got his second fight, he was a crowd of delight. They cheered with equal enthusiasm when the referee lifted the gloves and the fight started. Milwaukee can't see the difference between the two fights, but the pictures flash on the screen.

San Francisco, Oct. 11.

Federal Judge Frank H. Kerrigan, sitting in Sacramento, denied the application of William T. Cullen, lawyer of the Capitol, San Francisco, to release from custody the Dempsey-Tunney fight film. He released two weeks ago by agents of the Federal Bureau of Investigation.

At the same time the court refused to grant an order restraining the operation of the pictures from making further seizures.

Cullen, together with Sol Pincus, president of the Capitol, will appear for a hearing today to answer the charges that the Capitol is violating federal statute prohibiting interstate transportation of fight films.

Rochester, N. Y., Oct. 11.

Under a subpoena issued in a second in Variety last week through opinion from the Department of Justice, the Capitol, Rochester, N. Y., is legally, with the transporter only subject to criminal prosecution, the local Strands showed the Tunney-Dempsey fight pictures, the first print.

They hardly had started before Federal District Attorney Joseph B. Cullen, with the local police, arrested the Capitol, Rochester, N. Y., for a restraining order, to permit them to show the pictures.

Omaha, Oct. 11.

Tunney-Dempsey fight film is booked here for four days at the Municipal Auditorium. One "John Brown" is promising it.

PICTURE CRACKS. SAYS GALLUP, M. P. A. PRES

Pepping Up Organization of Picture Publicity and Advertising Men—Too Much Sociability—Good-Time-Charlie's Luncheons

At the A. M. P. A. luncheon last Friday a resolution was passed unanimously to stand with the M. P. A., Gallup, newly elected president, in his efforts to pep up the organization. Gallup's motto is "back to the constitution," which he claims has been entirely forgotten in recent years.

Gallup has a program and has made an ultimatum that he must be supported in his efforts to revive the club's prestige. He states he will be president only if the A. M. P. A. is to be a serious group. Gallup said: "I refuse to be a knuckle wiper looking agent to a good-time-Charlie luncheon club."

It is understood that Gallup wants to subordinate the social angle which has been the keynote of the A. M. P. A. for the past two or three years. It is figured that when the new Motion Picture Club goes under any way it may steal the social thunder of the A. M. P. A. anyhow.

The purpose of the reform group headed by Gallup is to revive open discussions and the original spirit of the organization. They figure that they need an exchange of views rather than being confined to the safe ground of publicity ethics, advertising ethics and general trade practices. They are also understood to cherish the aspect of everything being an office where a body of data and biographical material would be on file for the aid and comfort of members.

When M. P. A. also figures that it has been outclassed by the **Thompsons of Hollywood**, its worst affliction. It is pointed out that it has been that a new name be chosen with a better selling title than A. M. P. A.

FRANKIE MACK DRIVING WHEN CAR EXPLODED

Los Angeles, Oct. 11.—Frankie Mack, screen actor, and his daughter, Billie, escaped when the car in which they were riding exploded and burst into flames at Universal Studios.

Mrs. Mack fainted at the wheel. Passengers quickly rushed from the burning car after they had received slight burns.

In Court Over "Tillie"

Los Angeles, Oct. 11.—Christie Film Co. has started proceedings in the U. S. District Court at San Francisco to sue the Paramount Manufacturing Company of that city. The claim rests on the fact that Christie has the existing rights to "Tillie's Punctured Romance" for Marie Dressler, while the Paramount company has the rights to the film. This suit, it is said, is the forerunner of a number that will be instituted to prevent the showing of the original picture, "Tillie's Punctured Romance." In opposition to the new one will be the old one now making for Christie.

GLORIA'S "HANK" BACK

Los Angeles, Oct. 11.—Having complied with immigration regulations which require him to return to France every six months until he can come in under regular quota, Henri de Marquise de Falcie, better known in Hollywood as "Hank," husband of Gloria Swanson, is back in the city. Henri resumes his occupation of selling automobiles.

INCE'S UNDERWORLDER

Los Angeles, Oct. 11.—Ralph Ince is going to produce an underworld picture with E. J. Connelley as the star. The picture is entitled "Chicago After Midnight." It is by Charles K. Harris, son of William Ince who was formerly a leading directing. His wife, Lucille Mendes, will be in the cast.

CALIF. EXHIBS BEFORE TRADE CONFERENCE

Berenstein, Pres., Protesting Against Film Board Methods—Mike Gore On Also

Los Angeles, Oct. 11.—Ben Berenstein, president of the Southern California branch of the M. P. A., will appear before the Trade Conference called by the Film Board of Trade. He is protesting against the methods which the Film Board of Trade has approved in the Southern California territory. Berenstein was sent to New York as a member of the arbitration committee representing the Los Angeles Film Board of Trade.

About three months ago he went to New York to confer with Charles C. Pettibon of the Hays organization regarding the proposal of the Film Board of Trade to establish a zoning protection schedule which would allow first run houses 100 feet away from the neighborhood of the film board. At the time Berenstein was in New York Pettibon, who had matter several times returned to Los Angeles with Berenstein, had been in conference with Harold B. Franklin of West Coast. A committee was appointed consisting of two exhibitors, three independent producers and two representatives of the Film Board and Charles Brower, manager of the First National Exchange.

M. P. D. A. SELLING ITS PROPERTY AT PROFIT

Denial Directors Ass'n Will Disband—Club House Site Jumped to \$85,000

Los Angeles, Oct. 11.—Motion Picture Directors' Association is selling its property and club house on Wilcox avenue, and will make a profit of over \$75,000 on the deal. The property was purchased several years ago for about \$10,000 but the street level developed into a business one. Coincident with the sale reports that the directors' association is being disbanded. This is denied by officials. The latter claim that the club house was decided within the next few months and the club carry on as in the past.

The directors' association has steadily declined during the past four years, with many of the members dropping out of the organization. The former prestige of the association was declining steadily when a producing company was formed three years ago to produce for Grand Art. Only one picture was made under financial difficulties, and the proposition blew up. Then the association was called on to sponsor a monthly publication. The directors' association had this hard sledding and finally passed out.

The Maquers Club, built along the lines of the Friars in New York, took many members from the Directors' Association, and others have gone over to the directors' branch of the Motion Picture Academy of Arts and Sciences.

When new quarters are purchased, it is said that the present members will endeavor to create interest in the organization among directors, producers and exhibitors. It is decided whether the association will be revived sufficiently to continue.

Chaplin's Circus at New U.

Los Angeles, Oct. 11.—The new United Artists' theatre in the downtown district, probably open in January will probably open in January with a production called "The Circus." The circus, now practically complete, will operate two days a day at \$1.50 top.

"The Circus" Will be Seen First in New York at the Strand

Los Angeles, Oct. 11.—"The Circus" will be seen first in New York at the Strand late in November. It will be shown a year and a half after the booking was made.

Representative of U. A. home office representative of U. A. will be managing director of the new theatre.

Barrymore's "Tempest"

Los Angeles, Oct. 11.—John Barrymore has entered production on "The Tempest." It will be made most expensively and will be this year by United Artists.

Rebach with Tiffany

Los Angeles, Oct. 11.—M. H. Hoffman of Tiffany has signed Al Raebach to direct for his megaphone.

SAM W. WARNER

Sam Warner, 46, vice-president of Warner Brothers, and operator of Vitaphone production, died at the California Litaney Hospital, Los Angeles, Oct. 5, after a illness of over a year. The cause of death was a sinus infection which formed an abscess on the brain, with pneumonia developing. Prior to being taken to the hospital, Mr. Warner had three operations for the sinus infection.

Sam Warner was the third son of Mr. and Mrs. Benjamin Warner, who had married in 1884. He had two daughters. Three of his brothers—Harry M. Abe and Jack—were members of the firm of Warner Brothers, with another brother, Dave, in a commercial line. Another brother having died in 1908.

Sam Warner started life as a brakeman on the Erie Railroad and decided to get into the amusement business, getting a position as assistant manager in an amusement park in Sandusky, O.

With his two older brothers, Harry and Arthur, went into the picture distributing field in Pittsburgh. He joined them and later operated theatre with them. In 1918 Sam came to Hollywood with his two brothers, Harry and Jack, and there presented the idea which had been in his mind of "The Boy." After that he was responsible for negotiating the deal with the United States Film Corporation to Germany James W. Gerard permitted Warner Brothers to make "My Four Years in Germany."

Sam proved a big box office success and a savior for the company financially.

Sam was always of the promoting type for the concern. Long before First National had the idea formed of a production and distributing agency Sam had worked out a deal for a national theatre circuit to be controlled by the production which the present First National picture organization is practicing now.

In 1922 he decided that the firm should have a proper office location and secured an option on a piece of property on Sunset boulevard near Van Ness and Wilcox avenues. His brothers were very strong for the idea at first, but they were pressed for money, but Sam got together \$200 of his money to bind the option. Two weeks later he procured \$1,000 for the payment on the property, to which the concern had added to which has increased in value since that time.

About three years ago Sam figured out that radio broadcasting would be a great thing. He bought the wave-length of an experimental operation station in Woodland. He then launched Station WFLA.

Lloyd's Real Accident While Staging in N. Y. Unless a rearrangement of plans is made, the Harold Lloyd company will finish its present eastern film making junk in another week. The title of the Lloyd film is "Bredy."

The Lloyd picture has a collision between a runaway horse and a flivver. When the scene was being staged Monday afternoon at 7th avenue and Christopher street he accident occurred. Two horses and a flivver were involved. The Lloyd company tied up traffic for fully a half hour and some 5,000 people jammed in to close the accident to see the camera work.

There was an awful crash as the two horses and the flivver hit the updown side of the U. S. T. station at Christopher street.

Considerable damage was done to the subway station. No one was hurt, but it was a miracle that the horses were saved.

Teddy Wild, director, ordered the horses collision to be close as when he learned the horses were hurt.

DUNLAP'S FORCED RETURN Los Angeles, Oct. 11.—Having directed three pictures for United Artists, Dunlap is in Australia, Scott R. Dunlap was compelled to forego making his new picture, "The Girl Who Came to Stay," because of his need money. He returned here this week.

Harold Lloyd Dunlap will return to Australia to complete his contract early in January.

Harold Lloyd's "Speedy" Los Angeles, Oct. 11.—"Over the Hills and Far Away" Argentine picture, formerly titled "The Girl Who Came to Stay," is being made by Harold Lloyd's "King of Kings" at the Fox studio in Hollywood. Opening will be Nov. 3.

Harold Lloyd's "Speedy" Los Angeles, Oct. 11.—Harold Lloyd's picture being made in New York is to be named "Speedy."

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WELCOME HOME!

Master Showmen of the World
Land the Attraction Smash of the Hour!
Whole Colossal American Legion Convention
Turned into Year's Mightiest Comedy!
Dwarfing All Other Tie-Ups in FBO History!

Featuring AL COOKE and KIT GUARD.

Watch for Further
Sensational
Announcements!



Joseph P. Kennedy
presents

LEGIONAIRES

in **PARIS**



MONOLOGIST AMUSED EXHIBITS AT DINNER

Mayor Jimmy Walker headlined an all-star bill at a dinner tendered by the Theatre Owners Chamber of Commerce Monday night at the Astor for exhibitors attending the trade conference. Jimmy Grainger was the only non-exhibitor attending, and was tried to frame a challenge for comedy purposes.

His Honor, the Mayor, said he had come from the City Hall to join the exhibitor ranks to learn how to play real politics.

Senator Ford was a riot with the out-of-townees. Some of the boys thought he was a senator. Then they thought he meant everything he said. Ford's opening routine remark about not being related to the insect manufacturer went over. Then he said, "I hope Albee won't consider my speaking at a dinner at the Astor opposed to the Pal-"

Ford claimed Lindbergh flew across the ocean on behalf of the Keith-Albee interests to see if it wouldn't be possible for some of the acts to play the last half in London. Talking about the trade conference, Ford said, "It looks as if there were a Hayze over the convention."

Among the other speakers were William Brandt, Pete Woodhull, Charlie O'Reilly and Sidney Cohen. The primary object was to get the exhibitors together under one roof to eliminate the spirit of antagonism that seemed to pervade the atmosphere.

Sidney Pfeiffer, Buffalo, generously offered his legal services without charge to any or all of the exhibitors attending the conference. Pfeiffer made a hit with the boys. He seems able to take care of himself even when in Buffalo.

"Wings" Route East

With the mid-west premiere of "Wings" set for the Erlanger, Chicago, Oct. 20, a couple of eastern units for this aviation film are also readying.

A touring print goes into Werba, Brooklyn, Dec. 19 for four weeks, after which it will play Lord's, Baltimore; Lyceum, Rochester, N. Y.; Erlanger, Buffalo; Ohio, Cleveland; and then the Nixon, Pittsburgh, where it will govern its stay according to business, then closing.

The other eastern company goes into Philadelphia, following "King of Kings" at the Aldine.

FOX'S L. A. NEIGHBORHOOD

Fox is negotiating for the purchase of the southwest corner of Wilshire boulevard and Western avenue for the erection of a \$3,000,000 picture house.

A previous site at 7th and Figueroa streets, considered by the Fox company, has been discarded in favor for the Wilshire-Western location.

**CHARLES
EDWARDS**
(Limberlegs)

Week Oct. 3

with Paul Ash, Oriental

This Week (Oct. 10)
Chicago Theatre, Chicago

With balance of all Balaban and Katz-Public Circuit to follow

Dir. WM. MORRIS OFFICE

Gag Daily

A special newspaper edition was issued by Marty Schwartz of the T. O. C. C. Monday night. It consisted of one sheet folded in the center. It was as follows:

NEW YORK AMERICAN William Brandt Shot

two nature in a row
to build a new theatre.

U's Renewa with Tom Reed
Los Angeles, Oct. 11.

Tom Reed, former publicity director for Universal, has made good as a scenarist. U has taken up the option on his services for the next three years.

Besides writing scenarios, Reed has titled some of Universal's most important pictures the past six months.

Canadian Propaganda

The Department of Trade and Commerce of the Canadian government has made an arrangement with Max Gluckmann, representing 28 theatres in South America, whereby Ecuador, Peru, Chile, Paraguay, Bolivia, Uruguay and the Argentine Republic will exhibit a series of Canadian government-produced travel shorts entitled "Seeing Canada."

F. C. T. O'Hara, Deputy Minister of Trade and Commerce, went to Buenos Aires from Ottawa to negotiate the deal. It is part of Canada's "good will" campaign for foreign business.

U. A. for Frisco

Los Angeles, Oct. 11.

United Artists is negotiating with West Coast Distributors circuit to obtain lease on either the California or St. Francis theatres in San Francisco for exclusive showing of their pictures.

Rembush Switched

Frank Rembush, the Ind. exhibitor who had issued a statement that the "Trade Conference was all 'cut and dried'" for Hays and the producer-exhibitors, experienced a last minute change of mind and appeared a delegate for his home.

Rembush got a letter from Abram F. Myers, presiding commissioner, that nothing was "cut and dried" and came on for a look.

Indorses 'Finnegan's Ball'

Upon suggestion of the Hays office, First Division Distributors, Inc., re-edited its picture, "Finnegan's Ball," to eliminate possible protest.

First Division is not a member of the Hays organization, but Hays Indorses the edited picture.

O'REILLY OUT OF U; GOING WITH METRO?

It's reported that Charlie O'Reilly will retake his Park Lane and Park Plaza theatres, New York, away from Universal, according to his agreement, and probably place them with Loew's.

The operation of the O'Reilly theatres has not been satisfactory to either O'Reilly or U, from accounts. O'Reilly was thought to have had a set position on the U's really staff, but it is said his job there was merely a passing one.

Before closing with U, O'Reilly had been dealing with Loew's. It is stated that that trading has been resumed.

WARING'S B'WAY RETURN

Waring's Pennsylvanians, currently at the Brooklyn Strand, return to the Broadway Strand for two weeks, starting Oct. 22.

The band will also stay across the bridge for two weeks.

"I DISCOVERED M-G-M ODDITIES!"

This exhibitor believes he has the greatest "find" of his career—how about you?

"WHEN THE SALESMAN from M-G-M first told me about the Oddities series," writes an exhibitor from Kansas, "I could scarcely believe so much real action and interest could be crowded into any short subject."

"Then I saw the first UFA subject in my projection room. It was 'An African Adventure' and I followed that thrilling hippopotamus hunt like a kid. I've examined the whole list and I believe this is one of the most unusual series ever offered to exhibitors."

WE PREDICT THAT SOON every showman in America will want M-G-M-Oddities for his program. Something new for audiences at last! And of course it comes (like all good things) from

A FEW TITLES
(It's exciting just to read them!)

WINGED DEATH
Showing how the Falcon is taught to hunt wild game.

JUNGLE ROUNDUP
Crocodile hunters are attacked by a croa constrictor. Thrilling!

FIGHT FOR LIFE
Undersea thrills, for instance, the battle of an octopus and a lobster.

AFRICANIAN ADVENTURE
Hunting the ferocious hippotamus. Unforgettable thrills.

MONARCH OF THE GLEN
Featuring the battle to death on a rocky mountain ledge.

ASSORTED BABIES
A human interest review of barnyard babies.

SECRETS OF THE SEA
The camera reveals unknown marvels beneath the ocean.

SOARING WINGS
The battle of wild birds. Beautiful and exciting.

DOG DAYS
Startling tricks done by world-famous dogs.

AND OTHER AMAZING SUBJECTS

PROGRAM PEP

MGM Shorts
HAL ROACH COMEDIES
BOUR AND
MAX BAERSON
CHARLIE HARRIS
MGM NEWS
MGM GREAT EVENTS
MGM ODDITIES



METRO-GOLDWYN-MAYER

Showmen who passed up
BILLIE DOVE in
'THE STOLEN BRIDE'
are alibi-ing with

**"I DIDN'T
KNOW SHE
WAS AS GOOD**

as that"

BILLIE DOVE in "THE
STOLEN BRIDE" opened
the handsome new Stanley,
Baltimore, to "capacity
nightly and matinee busi-
ness exceeded expectations."
says Variety.

and that

"BILLIE DOVE in 'THE
STOLEN BRIDE' has
really done a remarkable
business besides pleasing
the public!"

—Harold B. Franklin,
West Coast Theatres.

**But now that you KNOW
You'll have NO EXCUSE
If you don't Break your Neck
to get her new one!**



and that

"STOLEN BRIDE" at Mich-
igan playing to highly satis-
factory business and greatly
liked by all patrons. Busi-
ness above normal. Tri-
umph for BILLIE DOVE."

—John H. Kunsky

BILLIE DOVE
---THE MOST BEAUTIFUL THING IN AMERICA---
"AMERICAN BEAUTY"
WITH
LLOYD HUGHES

**Did BETTER
THAN
'STOLEN BRIDE'
IN FIRST 2 DAYS AT
N.Y. STRAND!**

Presented by
**RICHARD A.
ROWLAND**
From the Saturday
Evening Post story
by Wallace Erwin
A
**RICHARD
WALLACE
PRODUCTION**
Written for screen
and produced by
**CAREY
WILSON**



A First National Picture

and expect plausibility or belief. It's all right, but the melodrama tries—they expose themselves because they are impossible.

Five or six girls to keep a show engagement in Salt Lake flew from St. Louis the plane coming down on the desert when the pilot had to land. Here in the desert waste the two girls met the two cowboys they knew in a strange joint. With the attempted comedy here of the ladies trying to boss the girls and the boys, as much as their unreasonable loveliness the next morning without a full explanation having been made, except it stopped further production now. The two cowboys got there through chasing a wild horse leader. Winning him could be a brother of Hal Roach's "Tex." Much the same thing is in "Lightning" and "The Lady from Paris" linked up with a white mare. So, those two cowboys chased that wild horse, possibly from Hollywood to the desert, only to find it in Arizona, if that's the route from St. L. to S. L.

As a western, okay. But it could have been more with the horse action. Everything would be watched.

When some index can make their \$50,000 feature films look 50 per cent as well as real.

Nothing about the title "Lightning" made me think through so long ago that "Lightning" here means lightning but "Lightning" on the side of the trade.

Some splendid backgrounds, an excellent cabinet scene, with a little bit of the "Uncle Tom" travesty worth while. Production all right along, including the small time scenes.

Neither Miss Hamilton nor Miss Livingston could "sweat" because the storm prevented. It made them raw and uncouth, especially Miss Livingston, who copped. Mr. Williams, as the gun toting cowboy, did too much mugging and was never funny, while his side partner, Mr. Fraser, was the better.

Pat Harmon got program mention for a four-second bit. His name must be a lot—some-where.

NAUGHTY

First Division Feature. Produced by T. H. Chadwick. Principal players: Pauline Glavin, Johnny Harrigan, Walter Miller. Directed by Hampton Delmar. At Low's of Astoria, New York. Running time, 20 minutes. Show time, 8:15.

"Naughty" is a jollyish affair, that could have been told in two reels and with little or no moral and with a feeble attempt to make a feature out of a very thin bit of scenario fabric.

A girl is told by a fortune-teller that she will go on a vacation, meet a doctor, fall in love with him and so on. She does.

They are married by a burglar in a minister's garb. They go home and the husband is called away by the very same burglar and a fat boy friend spends the night there, as hubby is out in a driving rain in his car. He and the wife are shown together in several scenes, the wife sleeping attire, palms to be explicit and a lead up to where the wife taps on the wall for the fat boy to come to her room. He does and even goes close to her bed at her request, only to be there the next man under the bed. Hubby returns. Friend is holding wife who has eloped.

The mistaken situation gag with

HARRY ROGERS Presents

CARL FREED AND HIS ORCHESTRA

The Cleveland "Plain Dealer" said: Carl Freed is an eccentric band leader who burlesques in beautiful fashion his gesticulating colleagues of the baton. His capers are so smartly executed that they make the audience overlook his really capable leading. It must be a task to conduct, and then to play the burlesque on top of it is a job that few leaders could care to tackle. His players know their stuff, too.

the captured burglar helping straighten things.

It has nothing to commend it anywhere beyond a very fine rain nicely photographed. The naughty idea is slowly worked up to and even then it doesn't cause any undue excitement. The cheap machines tell a whole lot more and don't mind so much in the telling.

One can scarcely have his eyes in the change in Pauline Glavin as she plays the wife. Not long ago this little blonde miss was acquiring avoidpulis that was slowing up her impressions of former days. But she has grown almost as thin as her days before pictures. And she is really more like the Garon of yesterday.

Johnny Harrigan as the hubby tries his best, aided by a man-sized up-pour lip adornment. Walter Hiers was the fat boy. The usual Hiers maneuvers, grimaces and gestures. This picture just about does a nose dive through its palpably weak story.

Mark.

The Lady from Paris

America's premiere of a foreign feature produced by Gloria Films, directed by the Edith Bryon Totten theatre (capitol), 400 West 1st St., Baltimore, Md. Street of Avenue C. Running time, 22 mins. Yvonne Baran.....Vilma Banky Edith Bryon Totten.....Ethel Fisher Bobby Mitt.....Gretchen Alexander

The little Edith Totten theatre on 4th street, west of Broadway, after a series of theatrical violations in attempting to fit a house of

256 capacity into the frantic competition of Broadway, opens with a film policy somewhat of a 15th Street Cinema and the Fifth Avenue Playhouse. The policy in foreign films, first runs desired; the prices, 50 cents top weekday afternoons, 75 cents evenings and all day Saturday and Sunday.

There is no "presentation" of any kind. The fifth Avenue has a three-piece orchestra and individual titles, smoking lobbies, free cigarettes and orange drinks. No lobby or anteroom at the Totten house. Just straight projection with an organ, very good instrument and very well handled by a girl billed as Topy in so tiny an inclosure the vibrant and reverberant organ is emphasized and pleasantly so.

In "The Lady from Paris" (not to be confused with Chapter "A Woman of Paris") Miss Totten has not made an entirely happy picture. From the wardrobe revealed it is likely that this European opus first saw the light of projection about six or seven years ago. Photogenic

quality of the poorer foreign grade, the direction is awkward and rick, and the cast, even including the skittish Vilma, is inartistic. In appearance the cast is far easier on the eye than most of the troupe on the other side. In acting, no improvement.

The story is a wild hysteria of coincidences, master-mind, master-crooks, disappearances, disguises, fendish and diabolical double-crosses and a gallant prince.

The girl is a mysterious fairy, the savior of the prince, whom she

grabs off for herself. It is dubious whether it was on the strength of this endeavor that Miss Banky got the call to Hollywood, the Mervyn and Gaiety of the movies. Any way, Miss Totten, director, seems to be still cupping his hand to his ear in anticipation of his. If he waits on what his 7-reel or 8-reel had better set a stout prop for his elbow.

Whether the screen, the projection or only the film was poor material, the result as it dangled about before the eyes of the beholders was reminiscent of the early Keystone films in optical reaction. The stances were grey, the whites were muddy. The shooting in the first place was none too slick. Nor was the scenic background conductive of many interludes where Nature's lighting would have helped. At most entirely indoor, and shoddy indoor at that, set. The economy exercised is painfully obvious though this flicker cost more than most of the recently imported old-timers from over there.

Business Sunday at the peak of the evening was heart-breaking. There were scarcely 10 people in the house. That means little, however, as the house had just opened with its new season, and it is so small that it cannot profitably go into extensive display advertising. Miss Totten may put this over as Mike Mitt, with much better facilities and far smarter treatment but nowhere near as strong a location, has surely done.

Edith Foster for featured feminine lead in Billy West comedies.

WILD BEAUTY

There's three parts to this picture, starting first here, Thomas Harvey, Jane Bryan and Hugh Humber, who is billed as "The Future Star of the Future." It is a picture of a double feature, running time, 20 minutes.

Same look of Totten (though) days, yet in this "horse" special is another animal that shows remarkable horse training and behavior. It takes all the thunder away from Rex. This other equine actor or actress, as the picture gives it, is named Valerie, and shows badly training.

It is along the lines of other wild horse films, with a love story attached that holds interest. Both look well and ride well. June Marlowe in particular, rides effectively. She is graceful in movement and apparently rides at though she had trained well.

There are some very pretty shots, and though footage must be allowed for the wild horses to show their stuff, there are some exciting moments for the lovers of melodrama. The stampede of horses, with the heroine on foot before the crashing animals, is not only splendidly staged, but camouflaged effectively.

Rex makes himself as wild as anyone would have a horse of that calibre behave. The fight scenes between the horses may be phony, but they pack a lot of realism just the same.

There's a good foot, but none of it reaches the knock-em-down-and-carry-em-off phases.

It's a good job, N. Y. Times. It's a (Continued on page 24)

Listen to the critics rave!

THE EDITH BRYON TOTTEN THEATRE



"The best new picture on Broadway. We strongly recommend it. Mr. Valdt is a magnificent actor." —Harriette Underhill, N. Y. Herald-Tribune.

"A real gripping thriller. Full of suspense and thrills." —Hedra Cannon, N. Y. American.

"A convincing and sincere drama." —N. Y. Telegram.

"Conrad Valdt is an excellent actor." —Rose Delawick, N. Y. Journal.

"Conrad Valdt is a stellar motion picture player. Grouping!" —George Gerhard, N. Y. Eve. World.

"Mr. Valdt certainly can act!" —J. H. W. N. Y. World.

"Absorbing film fare. Conrad Valdt scores at the Colony." —Irene Thirer, N. Y. Daily News.

"Worthy of your prompt attention. Run to the Colony." —Rudie Harris, N. Y. Telegraph.

"Mr. Valdt puts life into his part, lending true suspense." —Mordaunt Hall, N. Y. Times.

"A powerful drama. The superior art of Conrad Valdt is the star." —N. Y. Daily Mirror.

"The popular American audience will patronize it." —Variety.

Presented by
Carl Laemmle

With ARTHUR EDMUND CAREW, Barbara Bedford, Ian Keith, Charles Fuffy. Based on the play "Diploma" by Emerich Foldes.

A GEORGE MELFORD Production

It's on Universal's Big Gun Group!

BROADWAY'S NEWEST SENSATION

PAT ROONEY
MARION BENT
PAT ROONEY, Jr.

Take Pleasure
 in Thanking Their Friends and
 Public for Their Cordial Reception

Three Lovely Voices
 in Perfect Harmony
KELLER SISTERS
 and
BROTHER LYNCH

with
ARTHUR JOHNSTON
 at the Piano

THANK
 MAJOR BOWES, LOUIS K. SIDNEY
 and Their Producer
 MORT HARRIS

PAUL SPECHT

Wishes to Publicly Express His Thanks and Appreciation

To a Generous Public,
 To a Kind Press,

To the Entire Capitol Management and Staff, and, Above All,
 To All the Members of the "CAPITOLIANS"

FOR THE MANY GOOD WISHES AND KIND CRITICISMS

Thanks to
MR. LOUIS K. SIDNEY
 for Choosing THE MASTER SINGERS
 for the Opening of the
 New Policy at the CAPITOL THEATRE

'MAX' AND 'CHARLIE'

BURT ROME
 Dir. MAX HART

HENRY DUNN
 Rep. TED BRAUN

And We Thank
MR. SIDNEY and MORT HARRIS
 for Selecting
 DON THELMA
LYNDON AND FARMAN
 ORIGINAL TRAVESTY DANCERS

Rep.: JOE CORNBLETH
 Dir.: WM. MORRIS

at the CAPITOL THEATRE, NEW YORK

WILD BEAUTY

(Continued from page 21)
cross-country affair, and sustained interestingly and a bit to the film. The plot's a little thin, but, as vaporous as it may be, the work of those two horses, Rex and Valerie, bear watching.
Unquestionably a nice frame for the neighborhoods and where they know more about horses than they do about autos, this one will prove all the more popular. The ladies will like this one. Mark.

THE RED RAIDERS

First National production, starring Ken Harrel. Directed by Allen Hunt from Marion Jackson's story at the Hippodrome, New York, week end, 26. Running time, about 65 mins.

Typical screen yarn of the settling of the west when some Indians were bad. Certain army officers did nothing to impede the Red Men's destructive tendencies, and these actions always seemed to get together. Looks like a three-day prospect for those spots where they

never tire of the plains and horses. Others are not so plenty.

No direct or drastic villainy here and less of a love theme than that. Therefore it's mostly Maynard's riding on "Taran" and the to-be-expected Indian attack on the stockade, which arrives on time. Okay, too, after it gets over, but too long getting there. Meanwhile there is comedy from the keepers, some of which clicks.

The thin love thread makes the girl a negligible personality. Nary a member of the cast is really called upon to "rouge." It is as if Maynard's riding of a bronc, supposedly "Taran," but an instance of where a horse can have a double as well, and the previously mentioned Indian offense against the settlers with Maynard bringing the troupe back at the gallop to save the burning situation.

Everything takes place outdoors, with the cameramen taking advantage of the exterior opportunities. Chase and battle stuff has been well photographed, plus some of the falls from horseback worth a gasp or two.

Funch is in the second half of the film, and it had a story behind it. "Red Raiders" would be worth

Maynard had one at this house not so long ago worthy of Broadway showing. But the Main Street is of western. This one isn't that good, although Maynard's horsemanship will get over it. It isn't something else besides that asset in the making. Sid.

THE FAKE

Film version of Frederic Leiber's play, Produced by Non-art, Produced by George A. Cooney and directed by George Cooney. Running time, 66 mins. at the Georgia Theatre, Boston, Mass. New delivery, Boston, Mass. Henry Edwards, New York, N. Y. Vernon McMichael, New York, N. Y. John, Cleveland, Ohio. Miss Marjorie

When the censor has passed this it will certainly get a West end prelude. Yet it had been made in the States there would have been a howl here at making a Member of Parliament and a Peer—"Fake"

who sacrifices his daughter to a de- to be medicine. A great cinema. There is a lot of good trick stuff—traveling dissolves from close-up to mid to long shot, and some effective overlapped close-ups. Camera work on the whole reminiscent of "Variety" in effects, but clearer and sharper.

Direction and acting very good. Hairdressed stuff excellent and in spots novel, but some "ghost" shots of trains very fakely.

Will stand up here. Women bookers at pre-view for their toes for it. Ought to be good for America if well exploited. Plenty of angles, and the picture will stand up to hooding.

In an already over-long series of war films this stands out as ambitious in scope and historical fact. It places on record for the first time a battle front hitherto unused film-geographically and an episode of the war which, though soon forgotten in the greater issues, did much to mould the future course of the world struggle.

The moments are when the smoke of guns blows away and men lie still, in shattered heaps on sinking docks and around the twisted chaos of turrets. It is patriotic to the 11th degree, and will probably gross nearly as much over here as "Ben-Hur." But its value in other markets is problematical.

As an essay in the soulless mechanics of naval warfare and as a contribution to English history it is outstanding. As a contribution to motion picture history it offers little.

THE GHOST TRAIN

Adapted from Arnold Ridley's play, Produced by G. W. Wood. Directed by G. W. Wood. Running time, 34 mins. London Hippodrome, week end, 13. Roy Scallan, London, England. Charles Robinson, London, England. Peggy Whitcomb, London, England. Anne Jennings, London, England. Grace Verelst, London, England. Agnes Kerekes, London, England. Miss Bagnall, London, England.

Getting films into the Continent by using a mixed cast and a foreign director is becoming a fashion. This one has an Austrian director, two Germans and a Hungarian in the cast. One of them, Ilse Bois, is the hit of the film as a female temperance reformer who gets it up by

employing the hero's task believing it to be medicine. A great cinema.

There is a lot of good trick stuff—traveling dissolves from close-up to mid to long shot, and some effective overlapped close-ups. Camera work on the whole reminiscent of "Variety" in effects, but clearer and sharper.

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HER DISCRETION

Bizares Production directed by Herbert Brenson. Produced by Hamilton Thurmond. Cast: Mary Astor, John Barrymore, William H. Channing, New York, N. Y., week end, Sept. 8.

Rembles a series of slides more than a motion picture. The story is unsavory with monstrous detail in a procession of still scenes aided and abetted by equally dull titles.

It is obvious that the directorial wand was decidedly uninspired in

addition to being curbed through limited cost. While the story is not above average merit, independent producers have been turning out better pictures with lesser material.

The country maiden, wife of the captain of the U. S. Coast Guard, is meant to be a simple, unassuming older than she really is. Faulty in ground length skirts, looks far older than she really is. Faulty in ground length skirts, looks far older than she really is. Faulty in ground length skirts, looks far older than she really is.

The young, silent, powerful heroine (believe it or not) is endowed with the name of Trueman Tisdale. As such his role enforces along the line of husbando-protection are limited to a furrowing of the manly brows and a steady look in the grayish eyes. Even when his

father tells him the young wife has been spotted in the arms of a gent named Nae, his noble nature forbids him from registering anything more potent than a puzzled, uncomprehending look.

This picture has the unique but

Opening Oct. 12

AT
New Tower Theatre
LOS ANGELESSTEPHEN E.
BOISCLAIRFor Four Years with
Station WGY, New York
Yes, I will be on the air, tooSTILL BREAKING RECORDS
15th SENSATIONAL WEEK
TEMPLE THEATRE
CAMDEN, N. J.NEW
"DAMAGED
GOODS"
A Sensation on
Broadway
No. 1
Including
No. 2
Albert Diezel
3400 W. Congress St., Chicago, Ill.
Exclusive Rights

EN ROUTE CHICAGO TO NEW YORK

Jack-KIMM and ROSS-Charles

PRESENTING A MOST EXTRAORDINARY ROUTINE OF DANCES
HELD OVER SECOND WEEK BY ROXY AT NEW FOX, WASHINGTON
Direction BENJAMIN DAVID

SAILING OCT. 20 ON AN EXTENDED TOUR OF THE WORLD

Ivan Bankoff

("THE DANCING MASTER")

AND

Beth

Cannon and Co.

IN

BANKOFF

BETH CANNON

"AMERICAN AFFAIRS"

A NEW REVUE
CONCEIVED AND STAGED BY IVAN BANKOFF

OPENING DATE OCT. 31, 1927

HAWAII THEATRE - HONOLULU

WILL PLAY

JAPAN CHINA MANILA SINGAPORE JAVA BURMA INDIA EGYPT FRANCE GERMANY ENGLAND
AND OTHER COUNTRIES

ALL THE WORLD IS A STAGE TO BANKOFF

LITERATI

Confessional Stuff
Reading taste, which veers around every now and again, just like neckwear and radio style, is beginning to react on the confessional mag vogue.

In the last four or five years the popularity of confessional stuff has become epidemic in extent, amounting to a craze probably unparalleled in periodical literature, the rather comical angle being, at first, of those abhorring punishment suspected, that there was a possibility of the sex orders of stenographers and manicurists have mostly all been written by men.

According to an authority close to the innards of the confessional industry there has been, in the last six months, some serious novices

in circulation among the leading periodicals carrying this brand of apologetic pabulum and a number of the editors are trying to get out new styles in pseudo realism for the 1928 trade.

Writing on Show Topics

Bert Ennis, former publicity head for Sawyer-Labin, has placed a group of stories with the Detroit *Athletic News*, a monthly with 400,000 circulation, one entitled "The Melody Maker," another "Crashing the Gate," "The One Man" and "The Street of Angels." All deal more or less to the professional side of the stage and screen.

He also is writing a special series of movie tales for the former Brewster Publications which are now owned by the New York interests. Bert has a story coming out in Collier's within the near future. He has an offer to go to California on a film contract and may accept within the fortnight.

Boy Editor With Punch

Bryant Hale, editor of the *Wampus*, collegiate magazine of the University of Southern California, summer dismissed his entire staff, giving as his reason lack of interest in the publication. The *University Wampus* is not to be confused with the theatrical organization of the same name. K. K. Stomer, director of the student publication, refused to interfere with Hale's action. Hale announced he will endeavor to make the *Wampus* magazine a national literary and humorous publication.

Serial as Play Text

"The Return of George Washington," a mystery serial by George P. Worts, begins in the Oct. 15 issue of *Argosy All-Story Weekly*. It was written with an eye for possible production.

What's a "Bob Story"

Peggy Gaddis denies that she wrote stories around catchy titles for Sam Sax. Her affiliation with the movie colony was merely in the adaptation of some of her own published stories, she avers. Sax asked her to write a movie story, but producer and author were un-

able to occur on what a "bob" yarn is or should be. Since returning to the east Miss Gaddis has assumed the editorship of "Love Romances," succeeding Betty Bennett, resigned. She has written and sold about short stories in the past five years.

Artists' Writers Golf

The new Artists and Writers Golf Association will have its inaugural tournament Wednesday, Oct. 19, at Watsky's Country Club, New Rochelle, N. Y.

There will be a 34-hole play over two rounds, morning and afternoon. A dinner will follow. Strictly amateur. Medals will be given to the winner. Rewards varying. The membership is now about 150.

Brewster vs. Lait

This appeared in Walter Winchell's "Your Broadway and Mine" column in the New York *Evening Graphic*.

It happened in the office of Variety, the theatrical trade paper. An English actor had ended in breathless and said to the editor: "Is the rumor true that I have a swifter, the English critic, who is doing a column for you, is coming to New York for a visit? For if he is, he'll chew your ear off with incessant talk about himself or anything. You'll never be able to stand him."

"Do not worry," answered the editor. "We have a bird in our own camp who will talk him right out of the country on the first day."

"Who?" asked the man.

"Jack Lait!" was the reply.

Wanted Story Authentic
A newspaper man representing a syndicated press service got wind of a story he heard *Variety* would print in its next week's edition. He brought the matter to the attention of the service's editor, with the view to running it first. The editor said he was not interested unless it first appeared in *Variety*, as it would be considered authentic.

Tully on Mencken

In "College Humor" for October is an extended essay on Henry L. Mencken by Jim Tully.

Loacalzo's New Mag
Die Loacalzo, formerly of FBO's staff, has turned magazine publisher with a monthly entitled "Tancee Humor." He also edits it and is the art director of the same. First issue already on new stands.

Harry Hansen Lecturing
Harry Hansen, literary editor of the New York *World*, is to lecture this winter in New York and elsewhere, while continuing his book reviews for the paper. It will be Hansen's first try at it.

Brewster on Brewster
B. V. Brewster, former publisher of a number of picture magazines who is now publishing a booklet called "The Caldron," seems to be tired of the publishing business and is looking for a job. Ever since Brewster's wife suddenly disappeared from the roster of Metro-Goldwyn-Mayer players his interest in publishing has been very nil.

For the past month Brewster has been carrying a series of blind ads in the New York *World* "What's The Man?" Prior to stating his 20 qualifications of capability, he introduces himself as "The Jack of All Trades is seldom a successful business man, yet Veratibility is a great asset. Experience in all the arts and sciences tends to make an ever-useful All-Around man who knows 'A little about everything and everything about something.'"

Qualifications for the job state that he has been 17 years in pictures, an artist and painter for exhibition, a photographer, and when he took 19 prizes in one year. He also discloses the fact, which has been a secret so far as the trade is concerned, that he was an actor and that he also produced several operas. His advertisement has been running for some time in Hollywood but he is still publishing *The Caldron*.

Long Distance
If nothing else, Booth Tarkington at least gives his readers quantity.

His new poem book, "Growth," contains 816 pages.

Ed Grauman in Novel
Sid Grauman is to be ensnared as a fiction character. Wallace Smith, poet and artist, who wrote "Are You Decent?" dealing with vaudeville, plans another series of stories about a probe celebrities, with Grauman as the main character.

Clements Wasn't Feeling
Colin Clements, who authored "They Do Not" in answer to Anita Look "Gentlemen Prefer Blondes," apparently isn't feeling when he wrote the book.

Clements went to the Coast and wrote for *Metropolitan* magazine, one of the darkest brunettes in the picture colony.

Another Trip
Paul Patterson, the Baltimore Sun, and Henry Mencken may take another coupled trip during the winter. They intend going south and southwest, probably starting in January. Their joint tour last season was very successful, especially for Mencken who stirred 'em up in every town visited, topping it with national publicity. Patterson found out also that he likes Baltimore could help Hearst any down there, he's willing to take another chance.

Morrow's Almanac Out
Morrow's Almanac of 1928, the famous annual issue by the Thomas Y. Morrow Co., edited by Burton Rascoo, has just been issued. It includes contributions by Mencken and Nathan, F. P. A. Walter Winchell, Percy Hammond, Texas Guinan, Glidd Gray and other literary and allied lights.

20 Years Headwater
Nick Loring, in charge of the Luring Room in the Hotel Astor, has submitted an article to "Liberty" concerning his experience as a headwater for over 20 years on Broadway.

To show people Nick is the best known headwater in New York.

Quits Stage to Write
Mrs. Sophia Chugh has forewarned the stage for the time being and is writing a novel in New Canaan, Conn. She wrote Winchell's Play-Mill chimney last summer. Her husband is with the Boston City Repository company this season.

Heart's Millions
A \$100,000,000 increase in the capital stock of Heart Publications, Inc. was announced by Secretary

of State Frank C. Jordan with the filing of amended articles by the corporation in Sacramento, Calif.

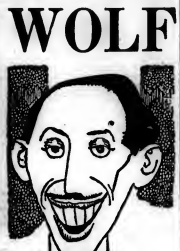
Miss Outrander's Royal
A compulsory reference order in favor of the estate of Isabel Outrander Lamb gives it access to all papers, documents, etc. of the Robert McBride Co., which published the 100 or more detective novels which the prolific Miss Outrander wrote out for McBride's. Her estate believes there is some \$200,000 involved in unaccounted royalties.

Abner J. Rubien, acting for the authors' estate, secured an order for immediate trial.

Ad Becomes Reader
An advertisement inserted in the Cleveland *Tribune*, Sept. 26 by the Allen theatre became pure reading matter after the second edition of the issue had been run off. The advertisement called the attention of the dramatic and picture editor, George Davis, to the page 40 at the Allen. It criticized Davis for

(Continued on page 40)

RUPERT ROSE



CZAR OF RHYTHM
In Fifth Month as Master of ceremonies with FANCHON AND MARCO "IDEAS" RHYTHMOLOGIST, LOS ANGELES

West Coast Motion Picture Directory of Players, Directors and Writers

AL BOASBERG
PER. MGT.
EDWARD SMALL
HOLLYWOOD

EMILE CHAUDRON
Now Playing
PERT CHEVIGNON
in "THE SEVENTH HEAVEN"
FOR FOX
HOLLYWOOD
On 6445 or Hollywood 3558

ELIZABETH PICKETT
Director Fox Varieties
Originals and Titles
Editor of Features

L. G. RIGBY
SCENARIST
NOW WITH M-G-M
FARRELANCING

Ramon Romeo
Universal Contract
Editorial Assistant on
"THE BIG GUN"
Original and Adaptation
for BOY SCOUTS
Narrative Drama Special
The Grapes of Wrath

JOHN F. GOODRICH
2nd Year with
Paramount
Famous-Lasky

JOHNNIE GREY
WH. 2132

CLARENCE HENCKES
Comedy Construction
Just Finished
"MY BEAUTIFUL GIRL"
with Mary Pickford
Now with
HARRY LASKY

LORNA MOON
"MR. WU"
"AFTER MIDNIGHT"
"THE LOVE WEB" (Preparing)

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DEFYING COMPARISON

KING and KING
THE ULTIMATE IN DANCING
BANGED BY MRS. J. J. MURPHY AND NOW APPEARING IN NEW EDITION OF "ARTISTS AND MODELS"
Personal Direction BENJAMIN DAVID

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Personal Direction BENJAMIN DAVID

Watch This Ad Each Week, Starting in the Next Issue

GEORGE GIVOT
Has something to tell you

"THE WONDER GIRL" FROM KANSAS

GENE DENNIS

Continues to Break Box Office Records for

WEST COAST THEATRES, Inc.

with Her PSYCHIC OFFERING

Those Women's Only Confidential Morning Performances Are Sell-outs Wherever She Goes

THIS WEEK, CALIFORNIA, SAN DIEGO

PERMANENT ADDRESS: VARIETY

1221 LOEW'S STATE, LOS ANGELES

BIG BROTHER

Report that Radio Will Be Heavily Utilized to Exploit Chevrolet Against Ford's New Model, De Carlo and Judge Walter C. Kelly Statement of no Clash—Gen. Motors Declaring With High Priced Entertainers for WEAH Hour for 50 Weeks

ACTS ALTERNATING

General Motors has been seeking a grade and national unit to represent it during the one-hour weekly for 40 weeks the huge concern has bought WEAH (National Broadcasting Company). Among those so far approached, from reports have been Willie Collier, Leo Carrillo and Judge Walter C. Kelly. The intent appears to be that if two or more are engaged by General Motors they will alternate with the WEAH hour.

De Carlo announcements to the effect that with the advent of the new Ford model, shortly due on the market, there will be no classing business rivalry between the two concerns, it is said that General Motors' latest advertisement is in the line of promoting its Chevrolet car, the one reported to have been bought by General Motors for its years-old type had become obsolete.

Another rumor is that Ford may take to the air with the same purpose as the new model, but the chances that Ford will also employ entertaining talent to attract and hold listeners.

The General Motor's first hour on WEAH will be on Nov. 14, at 10 o'clock. At a test at that time, Judge Kelly is holding single time contracts to appear for \$1,000 for the hour's engagement.

Vaudville
Grade entertainers are viewing with amusement what radio seemingly has in store for them. With the largest business of the country engaging "vaudeville acts," at \$1,000 more or less for an hour against the 14, 21 or 30 shows a week they have been asked to play "vaudeville" at cut rates, artists say it's a dream.

For years vaude standards were burned in by monopolists, drew boundaries, in a field that now looks minute to them, although it seemed their future in these days.

If General Motors and Ford, who are finding places for their services in exploitation on or off air, is not the prophesying the future of the entertainment field, the stage or screen or in its relations with exploitation for commercial ends.

Matress Fire Almost Snuffs Out Booking Agent
San Francisco, Oct. 11. George Maundell, booking agent, was overcome by smoke from a burning matress in his home after he had ignited it with a cigarette and was recovering.

Maundell fell asleep smoking the cigarette and was awakened by his wife's screams while she was going to the adjoining room. Several hours later, the hotel manager broke into the agent's room and found him overcome by smoke issuing from the matress in the bathroom.

STAGE MARRIAGE REAL

Now Helen Wainwright is Seeking Annulment of It

Helen Wainwright, the swimmer, has left the Gertrude Ederle act, the channel swimmer is looking for a new diving specialist for her tank act.

Miss Wainwright last week instituted suit for annulment proceedings against George L. Holland, Dallas, musician, whom she married as a "job she alleges, and with whom she has never lived. Starting as a cag, a local house manager staged a wedding on the stairs and the couple had to carry their bluff through, Miss Wainwright alleged, and agreed to a ceremony.

Holland came to New York to confer with Miss Wainwright's parents in their Flushing, L. I. home, but the swimmer was adamant in going through with the annulment suit.

Fisher Becoming Branch For Morris Agency

It is probable that Arthur Fisher will enter into a formal agreement this week with the William Morris agency whereby Fisher will become an agent, but independent agency of the Morris organization.

Fisher, who will have offices in the Bond building, adjacent to the Morris office. He will handle smaller houses and has a list and outlet for Morris.

Streeter, Sr., and Son's

Wife—Divorce Action

Springfield, Mass., Oct. 11. Mary Louise Streeter, 37, wife of George W. Streeter, Jr., proprietor of the Temple of Music in this city, Ann Sanborn-Smith Streeter has started suit in Superior Court for \$300,000 damages against her husband's father, George W. Streeter, president and treasurer of Dickinson-Streeter Co., Inc., an Am. charges alienation of affections.

Conceded to her husband, charging adultery. Mr. Streeter has refused to consent to his suit but refused to comment.

The marriage ceremony took place in Northampton, N. J. The ceremony was not made known until Aug. 12.

Johnny Dundee, Agent

Johnny Dundee, pugilist, is about to embark in the agency field.

Dundee has been making the rounds with some of the agents to learn the ropes, and there is nothing definite as to what agency he will tie up with.

It is probable that for show business is not surprising since most of his pals are in it one way or another.

Nazimova's Four Daily

Nazimova, former dramatic star playing Keith-Albee, has been accepted a contract with Harry Padden, Amalgamated booker, to play a week at the Great Lakes, Buffalo.

The actress has agreed to four shows daily.

4-Day in Detroit

"Big time" took another wallop with the Temple, Detroit, inaugurating a policy of four shows daily.

She's, Buffalo, makes it mandatory that the first two shows every bill must do four shows daily.

JUGGLERS UNDER \$1,500 BOND

Chicago, Oct. 11. Leon Trio, jugglers, are over \$1,500 combined bill following their arrest here on complaint of the Earl Trio.

The act is charged with violating \$137 from a fair date at the Earl Trio, for which they were booked by Taylor.

THIEVES IN FLATS;

OCCUPANTS SLEEPING

Henri Court Tenants Visited During Night—Jewels and Money Stolen

Tenants in Henri Court, 212 West 43rd street, apartment hotel, are alarmed as a result of a visit of sneak thieves that robbed two apartments of jewels and money while the occupants slept.

The burglary was discovered the following morning when the victims awoke.

Henri Court is a five-story building housing solely show people. It is almost in the rear of the West 47th street police station. Whether the burglars used chloroform or some other overpowering drug is not known. Victims did not complain to the headache.

Generally fellows in cases of this kind. The intruders left behind no fingerprints.

The first discovery was made in apartment 28 on the top floor, occupied by George M. Connell, his wife and another couple. All are in a dancing act. The Connells found his trousers that had rested near his bed on a chair in the living room which had been stolen.

Surprised, he found \$43 in cash had been taken, together with three baby rings that had mostly a sentimental value. He immediately reported the matter to the police. A search of the apartment was made.

Worked Quately
The discovery was made about before 10 o'clock on Oct. 9. Connell immediately notified Mrs. Jan Black, housekeeper. The latter called the police and called Tom Hanganigan of the West 47th street station. Before their search was completed, the police found skeleton keys were found near the entrance to the apartment.

Mrs. Nellie Reynolds (Donner) of the skating team of Reynolds and Donaghy, who live on the ground floor, east, discovered that the prowlers had entered her apartment and taken three diamond rings and \$52.

The rings were taken from her handbag that she reported in a drawer in a chiffonier alongside the bed. Her husband's trousers had been taken from the closet in this living room and rifled of \$52.

The sleuths are mystified how the thieves could operate so quietly without arousing the sleepers.

When his release he was found asleep. The chiffonier is almost at the foot of their bed. Entrance was gained with a skeleton key, the sleuths are certain. Mrs. Reynolds told the police that the rings were taken at least \$500.

Club Booker Up 2d

Time Over Star Party

Chicago, Oct. 11. Cliff booker, club dates, who had just returned from the Birdwell for a second time as an aftermath of a star party which was named for the benefit of the alleged immoral show which the committee of 13 prosecuted.

Cliff was just proceeding to a club of nude women and served six days in addition to paying a \$100 fine and was arrested on an obscene charge.

Cliff was working out a \$100 fine and \$500 costs at the rate of 50 cents a day, as per sentence of the court.

Other officials of the district court, including performers, occupied with light fines or warnings, none were sentenced to the district court. Cliff was sentenced as an individual, without mention of the Weinberg case.

Mrs. Leslie Carter, with Skelton

Los Angeles, Oct. 11. Mrs. Leslie Carter, who is going to play some vaudeville out here, was captured at the hotel on Nov. 10 by "Whitman" Sadie, by Oscar Kennedy, a sketch.

JOE ZILCH AND HIS HONEY AMITS GOES COUCH STUFF

Another of the Joe Zilch and Honey series as written by **WALTER WINCHELL**
(DRAMATIC EDITOR OF THE NEW YORK "EVENING GRAPHIC" and appearing in that daily under the Winchell department heading of "Your Broadway and Mine.")

The Diary of Joe Zilch

(Of Zilch and Zilch)
NEW YORK, N. Y., Aug. 25, 1927.—Joe's Delaney Street Theatre, Well, little diary, old boy, here we are back in the big town again and we opened here next-to-cloisist but after the opera! 'matine the manager switched us to number 72 and I thought maybe it was because he didn't like us, but it seems that he did it because he said he wanted to speed up the show, and that we gave it a start that we went on early. Maybe he was kidding us, but if he was, what the hell? I thought it was funny that we should be next-to-cloisist, but as I say to honey: 'What's the difference?' We'll get up to time to catch a couple of shows and maybe get some good material. 'So honey says and we made 'The Ladder' and 'My Princess,' but we didn't even get one gag.

The way I figure, diary, old pal, suppose we are flopping! Nobody knocks them down here and the Mittle Sisters are only 'goin' good because they don't stop at nothing.' They certainly get away with murder. The little one with the big chest does a Hawaii—Hawaii—she does a dance with straw on her body and wriggles all over and natchely these goods dance here on the floor. I told honey, girls who get applause that way would go into a night club or some cirkettes or something, and I don't want no wife of mine to be a bum. So honey only laughed at me and says: "Do you mean to stand there and tell me you like that stuff and dress?"

Well, you could, knocked me over with what she said. Honey claims it is okay if the girl is okay, so I says how can a girl be fit to be married if she does a dance like the Mittle do and show everything.

Say, diary, I am no reformer or anythin', but I know a evil-minded girl when I see one like Margalo Mittle. I didn't tell honey, but she did to give the girls to play in Girls Pals last night. I happened to borrow some soap and a comb from them and when I brought it back I forgot to say "Are yer decent?" which you should do before you go to a girl's room. I was a little bit of a lecher, and a call-down from them they only said to sit down and I could tell from the way the little girl looked on me that she was very abba damn good.

Well, what could I do?
I sit there like a dog and then the big one says me if I ever heard one of these girls what she said. I says now, I didn't hear it, and then they both started laughing and so I laughed too. But of this diary, diary, I hope I never see my mother-in-law again. If I got a girl like that, I would be in that place. I laughed all the more louder and I says it certainly is a funny joke. I was ashamed not to let that I muffed the point, but blew me, diary, if it is comical I wish I knew what it was all about so I could use it down near the finish as we need a belly laugh there. Well, they had to go in their dresses so I left the room and whom should I bump into but honey.

The Fight Started
"Oh, I see," honey says, "what's the idea?"
"No, dear, baby," I says, "I was bringing back the soap to them and we talked that's all."

It seems to me you were in there a long time, old boy, what's the point?"

"That's what I would like to find out," I says to her and then the fight was on. But I suppose I'll lose my head and all I done when she got loud was give her a good push and if I didn't caught her in time I maybe would be a criminal by now.

"Don't be a dope and the time and make remarks," I says to her, "I am tired of scenes and besides when we walk into the N.Y. let's look at it. Well, anyhow, I know what I will do about so I could use it down near the finish as we need a belly laugh there. Well, they had to go in their dresses so I left the room and whom should I bump into but honey."

Jam at the N. Y.
Oh, I nearly forgot to tell you, diary, of the Jam I got in over at the N.Y. I happened to be in there when they were having the Jam. I meant of Fay, Stanwyck and Levant, the rubberball girl. Maybe I got stewed, but if I made myself a pest I don't remember it, so help me out. Well, anyhow, I know what I will do about so I could use it down near the finish as we need a belly laugh there. Well, they had to go in their dresses so I left the room and whom should I bump into but honey."

And blew me, diary, what that most gossip about is terrible. If you want to see what I mean, I'll tell you. I was in there when they were having the Jam. I meant of Fay, Stanwyck and Levant, the rubberball girl. Maybe I got stewed, but if I made myself a pest I don't remember it, so help me out. Well, anyhow, I know what I will do about so I could use it down near the finish as we need a belly laugh there. Well, they had to go in their dresses so I left the room and whom should I bump into but honey."

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Particular Waitress
The headche just came in the room so I can't write a lot more, diary, old pal, because something tells me to try to put a fight into the girls that they are in the room. I was in there when they were having the Jam. I meant of Fay, Stanwyck and Levant, the rubberball girl. Maybe I got stewed, but if I made myself a pest I don't remember it, so help me out. Well, anyhow, I know what I will do about so I could use it down near the finish as we need a belly laugh there. Well, they had to go in their dresses so I left the room and whom should I bump into but honey."

(Continued on page 34)

WALTER DONALDSON'S "MY BLVE"

Lyric by **GEORGE WHITING**

*This Song is the talk of the Music World, and is sweeping the Country like **WILDFIRE!***

It looks sure to echo Mr. Donaldson's "AT SUNN"

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HEAVEN

Words by
GEORGE WHITTING
Moderato

My Blue Heaven (FOX-TROT BALLAD)

Music by
WALTER DONALDSON



Day is end - ing, Birds are wend - ing
Moon - beams creep - ing, Flow - ers are sleep - ing

Back to the shel - ter of _____ Each lit - tle nest they love. _____ Night shades fall - ing,
Un - der a star - lit way, _____ Wait - ing an - oth - er day, _____ Time for rest - ing,

Low birds call - ing, What makes the world go 'round? Noth - ing but love!
Birds are nest - ing, Rest - ing ' their wear - y wings, Tired _____ from play.

CHORUS

When whip-poor-wills call _____ and ev'ning is night _____ I hur - ry to my
blue _____ heav - en. _____ A turn to the right, _____ a lit - tle white light
_____ Will lead you to my _____ blue _____ heav - en. _____ You'll see a smil - ing face, a
fire _____ place, a co - zy room, _____ A lit - tle nest that's nec - tied where the
ros - es bloom. _____ Just Mol - lie and me _____ And Ba - by makes three. _____ We're hap - py in
my
blue _____ heav - en. _____ When whip-poor-wills blue _____ heav - en.

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COMMISH DECISION DUE OVER SPLIT ACT

Bert Wheeler Appeals Judgment Obtained by Max Hart for 10 Percent of Salary

Whether a team or act by splitting can nullify a managerial contract is the chief point in the appeal by Bert Wheeler (Chicago) against the Municipal Court last winter. Since then Hart has \$2,400 more coming to him. Wheeler objects to remitting commissions and his appeal was argued before the Appellate Term, New York. It will take about three weeks to hand down its decision.

Bouty counsel in Paul N. Turner and Julius Shefflin fortified Wheeler's regular attorneys to oppose Kendler & Goldstein, acting for Hart. "The agent claims that the marital and professional split of Bert and Betty Wheeler has no bearing on his contract with the act and that it would be inequitable for any manager or agent to be faced with the possibility of a husband-and-wife combination or other partnership dissolving for the purpose of abrogating a contract," Julius Kendler argued for Hart.

Wheeler asserts if Hart has any claim at all it should be for damages by virtue of the Wheeler and Wheeler partnership splitting, also that any commission claim should be computed on the \$250 guaranteed salary basis and not Wheeler's present of \$750 a week alone.

Hart contends that the term "partner" in a contract is not singular and refers to a team as well as an individual.

MEXICO'S NAT'L BAND

The Mexican National Band, official jazz orchestra to President Calles, will shortly reach vaudeville via M. S. Benham.

The band numbers 25 and for vaude purposes will carry four Mexican dancing girls.

CASA LOPEZ NEW YORK

OPENING OCT. 13th

THE LOPEZ

" "

THE LOPEZ

with VINCENT LOPEZ

Dir. WM. MORRIS

THE LOPEZ

THE LOPEZ

THE LOPEZ

THE LOPEZ

JOHN MANNING INSANE

Annoyed Poops on Street—Taken To Court—Will Be Committed

John Greenleaf, 30, 66 Herkimer street, Brooklyn, actor known as "Greenleaf," was committed to the psychopathic ward at Bellevue for mental observation, when arraigned before Magistrate Stern in West Side Court.

His actions aroused the suspicion of the officer. When brought to court Magistrate Stern ordered him sent to Bellevue. Dr. Gregory, psychiatrist, pronounced him of unsound mind and notified the Magistrate that if the charge of disorderly conduct was disposed of, Greenleaf would be committed to an institution.

Magistrate Stern dismissed the charge and Greenleaf was returned to the hospital. He will be sent to an insane asylum.

ACTS NOW HAVE LONG FILMS TO WORRY ABOUT

According to a checkup of agents booking with the Low, K-A and Fox circuits there were more half week bookings Monday than ever before reported. This was due to extra length feature films which meant the elimination from one to three.

Keith-Albee saw its bills an act or two where "Don Juan" was being shown. This same picture also played the Fox houses with only four acts. Fox has booked "Don Juan" with "The Big Parade" and "What Price Glory?" for its vaude houses. For "Heaven" a four act picture. Fox booked "The Big Parade" and "Ben-Hur" each necessitating an act decision.

Yauze will be dropped or minimized in several houses of the Fox Circuit, not because of "What Price Glory?" film having booked in.

Yauze will be dropped entirely for the week at Fox's Liberty, Elizabeth, N. J., while the Fox, Brooklyn, will cut from six to four acts. The Halsey, Brooklyn, one of the Small-theatres chain, will also play on two acts with the film.

Orpheum's Utah Gesture

Salt Lake City, Utah, Oct. 11. Definite assurance that the Orpheum circuit will build a theatre in Salt Lake was given here by Joseph M. Finn, vice-president of the chain of theatres, before he left for his headquarters in Chicago. He declined to announce when construction would begin or indicate the location of the proposed show-house.

"I have been looking at various building sites," he said, "but as yet no one of the details has been planned. I cannot give out further information at this time. I expect, however, to return to the agency shortly to complete arrangements."

Corbett Joins Fisher

Frank Corbett, recently with Jack Linder but resigning from that agency several weeks ago, has been signed to return to the agency and shortly to complete arrangements.

In his new berth Corbett will review shows for the agency and assist Fisher on the books.

SCOTT COMMITS SUICIDE AFTER 3 REPRISALS

Grets Death in Cell—Mrs. Scott May Resume in Hotel Restaurant as Waitress

Chicago, Oct. 11. When Russell Scott hanged himself by the neck in his cell at the county jail, he accomplished what the State failed to do in three years. What he wanted was to die. After three years of imprisonment, he finally brought up himself.

To the very end, his family, his lawyers, friends and interested helpmates, and Scott himself, claimed insanity. That claim was repeatedly the barrier between Scott and the gallows. But it is doubtful if Scott's final act or the manner of his conduct in preceding events held traits of one mentally unbalanced.

Scott tied one end of his belt to the bars of his cell and attached himself to the other. He stood on his cell, and jumped. The jump was short, but of sufficient impact to break the jumper's neck.

Last Minute Escape The case of Russell Scott became nationally famous, rather because of the man's sensational, last-minute escapes from execution than because of the nature of the case. Primarily, it was the man's escape from the gallows and the jail.

On April 2, 1924, Russell and his brother, Robert, entered the City Hall pharmacy at Randolph and La Salle streets with the express intention of robbing it. Temporarily refused by Joseph Maurer, 19, clerk, they escaped.

Near the body of Maurer, who was shot in the back, police found an overcoat and in the coat, a key to a room in a Loop hotel. They visited the room and found Robert. The following day Russell was arrested in a west side apartment.

Thomas E. Inghill, police captain, George William Lindsey, in criminal court, was guilty. The court found him and his brother, Robert, guilty of being armed and dangerous. Scott's lawyer broke out into sobs and begged the court to permit him to change the plea to not guilty. After several days of deliberation, Judge Lindsey sentenced Scott to hang.

Scott was sentenced to die and as many times was granted just minute reprieves. Once he was actually snatched from the gallows by a stay of execution granted by Judge David on a plea of insanity entered at 1 o'clock of the morning he was to swing. Scott was later tried on this plea, adjudged insane and sentenced to Chester prison. He was held there for several months, then returned to Cook county, where he completed his last battle with his own people.

Defense Cost Fortune

The three years of litigation was the expenditure of several good-sized fortunes and various circuit methods to raise money devised by Scott's family. His wife wrote a pamphlet of his life and sold it to pay his lawyers. She secured a loan of \$25,000 and was to form a vaude act in order to change the public attitude. The act was awarded a few break-in dates, but was short-lived. Mrs. Scott, exhausted by a few months of touring, wound up a few months as a waitress at the Hotel Sherman. Her children are being reared for at an orphan asylum in Canada.

Scott is fairly well remembered around Chicago as vaudeville actor. He was a monologist and singer. A sketch, later he became involved in a few months as a waitress at the Hotel Sherman. Her children are being reared for at an orphan asylum in Canada.

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Bauer Predeceasing

Louis Bauer, for many years stage director at the New York Hippodrome, in producing acts, his first is, feature skill stunts.

INSIDE STUFF ON VAUDE

Jack Lewis, the agent, has been elected as the chairman of the Democratic executive committee of his parish, which is Larchmont, N. Y. But Jack's political territory takes in more. It has the town and village of Marmachuck, although the village is not within the parish.

Jack likes nothing, nothing from a national convention to a 10th avenue beefsteak. And in Larchmont, which has Edgar Allen, the leader, as one of his district captains—the 8th district, if Edgar doesn't know.

Janette Gilmore, American dancer now in London, will not marry young Wightman Smith, the Cambridge University hurdler and athlete. She returns with her mother, Mrs. Jean Gilmore, to America.

Maloney sailed for London last month when apprised of her 17-year-old daughter's engagement to the Cambridge undergraduate young Miss Gilmore. She met on route back to England last night, which also carried the combined Oxford-Cambridge track team that had defeated Harvard-Tale's cinder specialists in their annual tilt.

Following the fight in Chicago any number of the show people who had attended, gathered at Lindy's, the Loop's all night restaurant, to talk it over. Many of the professionals went upstairs in the same building, where the new Comedy Club is growing popular.

Fred Rossmore, formerly in vaudeville with Gladys Sloan and also as a single, has had to pass up the stage owing to blindness. He was stricken slightly about three years ago. Rossmore and his wife have opened a tea room in New Jersey, with the Rossmores coming to Broadway now and then. Rossmore works vaude occasionally, but his time is mostly devoted to the tea shop. Barring his blindness his physical condition is splendid.

Frank Keeney, who once tried picture producing, bought and built the track, only to finally dispose of them, and who owned a race track down South, has a vaudeville hunch and is said to be looking around for a connection.

Keeney is reported as having disposed not only of his theatrical interest, but also his stage interest, the "Brooklyn Bachelors." Stage vaude propositions are under consideration, with Keeney likely to attach himself thereto before Thanksgiving.

Eleventh hour bookings prevalent this season in the Family Department of the Keith-Albee circuit is doing its ut to disrupt the morale of performers, especially performer-producers with their own fan acts. Since opening of the new season acts have been up a tree as late as the week before showing will be made, and it is not if it is.

It is reported that the last hour change connection never before in vogue has been allowed this season in order to checkmate a number of late starters from going into the money.

Another contributing cause of late bookings is said to be precipitated by houses given films the preference and when booking in an expensive feature cutting down on the vaude.

JOE ZILCH BOILS

(Continued from page 33)

Pantages circuit and the cut weeks in Canada, and when Harry Abrams was watching a Shiraz's parade in Portland, Ore., standing on a sign in front of the theatre and when he fell through it. Did I laugh?

And I remember in Butte how the girls couldn't dance that night after the parade and in the morning when we came over to the T. Juana and made whoopee in the gambler's casino and got plastered on good beer and the time in Sacramento where the waitress in the restaurant next to the stage entrance went nuts over me. I know because when I ate for 90 cents worth she only punched my check for 46, I said I wanted to dance and dance and dance and she said, diat, but she wanted me to marry her first.

A. & H-W. C. SPLIT

Los Angeles, Oct. 11. Ackerman and Harris are reported here to have broken off their booking arrangement with West Coast Theatres, Inc. This means the former firm will have to book its contracted acts in some other direction. Harry Kost, manager of the A. & H. C. circuit, went to New York recently to see about the possibility of the Coast. These acts are said to hold minimum eight-week contracts.

Original Act Bears Down

Cookley and Van, blackface team, have broken up. The dissolution became known last night. Van, covered by Moran and Mack. Later this was revealed to be a bluff. Mack decided to play the same time booked for Cookley and Van. Rex Van has signed with the actor (phonograph) concern, and is drawing a weekly stipend from that concern. Dan Cookley has joined one of the Earl Carroll shows.

Nadel Bros Personal Philly Smythe has joined the R. K. Nadel office as stage director. Irvin Franklin has been engaged by Nadel to handle special exploitation for his acts.

"JUST FOR FUN"

The Comedy Sensation

SAM

ANTONY

and OLIVE

THE LOPEZ

in 'KALAMBOOR'

By FRANK ORTH

Next to closing on any bill

Keith-Albee Circuit

NATASA

FEATURE DANCER

With Jack Wheaton's Orchestra

(14 People)

October 13-16

ORPHEUM, BROOKLYN

Lubin Jacks 'Em Up

Low agents were the targets of a general jacking up season called by J. H. Lubin, chief vaude booker of the Low circuit.

Lubin made it emphatic that certain laxities by some agents would have to be remedied or a few would be minus franchisees, pronto.

Main discussion centered upon negligence of agents to supply proper billing and photographs to the Low press department.

HARRY ROGERS Presents

CARL FREED
AND
HIS ORCHESTRA



Next Week: ALBON & YOUNGSTEIN
HEADLINING KEITH-ALBEE AND
ORPHEUM CIRCUITS

EVA CAN'T PRONOUNCE IT

Huebner's Real Name, Kelsakiewicz

Low, October, Oct. 11.

Eva Tanquay refuses to be Mrs. Chandos Kelsakiewicz. She has fled suit for annulment against Alan Fardas, her pianist-husband, whom she married last July.

Miss Tanquay sets forth that Al fooled her, representing his right name to be Alexander A. Books, whereas it is Chandos Kelsakiewicz. Eva says she can't even pronounce it, and she wants no part of its owner. She also seeks an injunction restraining Al from interfering with her, personally and professionally.

Miss Tanquay was married once before to Johnny Ford, divorcing him about 18 years ago.

Fox's Whale Bills

Fox Vaudeville Circuit is going heavy after "names," probably precipitated by the new policy at the Academy of Music, New York. It has been lining up strong bills.

Among the recent coups of standard and headliners signed by Fox are Van and Schenck for six weeks, Gertrude Ederle and her aquatic act, Siamese Twins (Hilton) will also play six weeks for the circuit, opening October 30.

While the tentative routes for the above trio of features guarantees six consecutive weeks, additional time may be given in some of the straight picture houses of the circuit.

The whale shows at the Academy of Music are jacking them in and have heavily nipped business at the Jefferson. K-A booked house a block east of the Academy.

SIMMONS GETTING TWO

When the new Beacon in the Ridgewood section, Brooklyn, opens in about six weeks it will play K-A vaude booked by Danny Simmons.

It is also proposed to play K-A vaude in the new Marlboro that is to be built next spring at Broadway and 207th street, New York. This will also be added to Simmons' book.

LOUIS WALTERS LEAVES BOSTON K-A OFFICE

Stayed One Year—Took in Business—No Co-operation or Good Feeling Extended

Louis Walters, after a year with the Boston Keith-Albee office, walked out Monday night, claiming it was no longer possible for him to continue in view of the antagonism between the New York family department and the Boston office.

Walters gave up a large independent booking business in October, 1926, to become assistant to Wesley Fraser, manager of K-A's Boston office. He was given special inducements and many promises to come over. Once absorbed, it is said, there was neither co-operation nor good feeling shown him.

Paul Denis, booker; Jimmy Kennedy, office boy, and Margaret Murphy, secretary, followed Walters' example, all resigning and leaving Monday.

Walters expects to open another office in Boston and build up a new independent business.

Loughran in Home Town; \$1,750 Wkly. for Champ

Tommy Loughran, newly crowned light-heavyweight champ, is reported to have been signed by the Stanley people for five weeks in Philadelphia, his home town.

Loughran is understood to be getting \$1,750 a week and opens next Monday.

TED LEWIS IN "A. & M."

Ted Lewis and his band, recently playing the picture houses, will join the new edition of "Aristate and Modèles" in Baltimore.

Jack Osterman is leaving to undergo an operation.

Low Leslie Returns

Low Leslie arrived in New York Tuesday. He has been abroad for some time.

JUNE KENNEDY DEFIANT

Didn't and Wouldn't Pay Tax Fare

June Kennedy, 14, who refused her address and said she was a dancer in a Brooklyn cabaret, was fined \$5 before Magistrate Sfora in West side Court on a disorderly conduct charge.

Policeman Gordon, West 47th street station, said the young woman was brought to the station house by a taxicab chauffeur who said she had refused to pay her fare of \$3.45. According to the cop, the young woman became abusive and said she had no money.

When Magistrate Stern asked her if she would pay the bill she reiterated that she had no money. Her demeror was such the Judge imposed the \$5 fine, with the alternative of one day in jail.

Act Splitting 2 Ways

Los Angeles, Oct. 11.

Belmont Boys and Jerry, juggling act, playing Orpheum time, will break up after playing at the Hill-street this week. The act was at the Orpheum last week and had nine weeks to go on when dissension arose between Jerry and Avery Belmont, her husband. This dissension resulted in Belmont notifying Orpheum officials that the act would disband after playing Chicago in four weeks.

That notification was not agreeable to Jerry. Upon hearing about it she sent word to Orpheum office that as far as she was concerned she was going to remain on the Coast. She also let it be known to the circuit executives that she was going to start divorce proceedings against her husband.

The two male members of the act are returning to New York to get another relative and continue with the act.

EUBIE BLAKE IN FILM HOUSES

Eubie Blake (Eubie and Blake) has framed a new act in which he will be backed by Broadway Jones's Orchestra.

The act is being handled by the William Morris Agency and will be routed in the picture houses.

I. R. Samuels Leaves K-A

I. R. Samuels, veteran booker for Keith-Albee, walked out of the Palace Building Saturday and will not return. Following 18 years of service in that K-A department, Samuels resigned to take a vacation. He will not make another affiliation until after his holiday.

Samuels was still booking at the time he quit.

"Meet Wife" Tab Off

Mary Brooks has withdrawn the tabloid version of "Meet the Wife."

'HERB' WILLIAMS

"BIG TIME" Reminiscences

This Week 12 Years Ago

MARYLAND, BALTIMORE

1. THE CHERRYBARK
2. EDWINA BARTT AND CO.
3. AMY AND DANCERS
4. HARRY GIBBARD AND CO.
5. DOROTHY TOYE
6. PAUL ARNTSTROM'S "WOMAN OF THE FUTURE"
7. "HERB" WILLIAMS AND VOLPUS
8. SYRDET'S MONKEYS

This Week 8 Years Ago

ORPHEUM, BROOKLYN

- (Full Week—A Day)
1. SHIRLEY SISTERS
 2. WILL WARD AND GIRLS
 3. WILLIAMSON
 4. NELLIE AND BOBBY LANGDON
 5. "HERB" WILLIAMS AND VOLPUS
 6. TAYLOR GRANVILLE (in the "AMERICAN ACT")

This Week 6 Years Ago

ORPHEUM, DULUTH

- (Full Week—A Day)
1. THE BIG
 2. HARRISON AND DAKIN
 3. JOE BENNETT
 4. MARIE DIAMOND AND HER CAST
 5. "HERB" WILLIAMS AND VOLPUS
 6. BOBBIE GORDON

SEE

WINTER HYDE

FOR

LOEY ORPHEUM BOOKINGS

ASSOCIATED WITH

THE HART

1560 BROADWAY

BRYANT 7403-4

**Orpheum's Pal, Mil.,
On Stage Band Thing**

Milwaukee, Oct. 11.
Discouraged by the inroads made upon its vaude-film business by Saxe's Wisconsin across the street, the Orshbaum's local Palace with

The Palace was sent down around \$4,000 weekly below its former grosses, following the Wisconsin's adoption of the Paul Ash idea.

The Palace will increase its pit orchestra to 22, with it moving onto the stage to supplement the stage band.

For the opening Sunday the Henry Santrey turns will lead, with Harry Bu s.

House Manager Killed
Danbury, Conn., Oct. 11.
Morris Cuihane, theatre manager of Derby, Conn., was killed last week when an auto in which he was riding was hit by a train.

John Daley, of the K-A booking staff, is back in the Palace building following a pleurisy attack.

**FAMOUS ETHEL
MEGLIN KIDDIES**

Mr. and Mrs. Ralph J. Gearson, Oct. 2, in Chicago, daughter. Mother was formerly Viola Sherman, for several years premiere danseuse of the Chicago Clivio Opera ballet.

Mr. and Mrs. Howard Casson (Katherine Higham) a son, at the home of her mother in Salt Lake.

To the Eddie Cantors at Great Neck, a daughter, Oct. 9.

Mr. and Mrs. Howard C. Blanton

Want to Hear

FROM Headline Acts

10 WEEKS' SOLID BOOKINGS
FINEST HOUSES IN THE

**FINEST HOUSES IN THE
MIDDLE WEST**

SALARY NO LIMIT

\$1,000 to \$5,000

A WEEK
COMMUNICATE BOX 101

VARIETY, Woods Theatre Building
56 WEST RANDOLPH STREET,

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**A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES
CONSISTENT, EFFICIENT SERVICE SINCE 1913**

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producing revues and acts for presentations, vaudeville, clubs, cafes, etc.

Standard Acts Suitable for Cafes and Motion Picture Theatres
WRITE TO THE CAPITOL BLDG., 150 NORTH STATE ST.
ROOM 1106, CHICAGO, ILL.

PRESENTATIONS—BILLS

THIS WEEK (October 10)
NEXT WEEK (October 17)

Shows carrying numbers such as (9) or (10) indicate opening this week on Sunday or Monday, as date for next week (16) or (17) with split weeks also indicated by date.

An asterisk (*) before name signifies act to move to city, giving a new title, repertory, or change of cast, or to indicate that the act is new to the city. Pictures include in classification picture with vaudeville or presentation as adjunct.

GERMANY

BERLIN
At Jackson City
Joel Coleman Co.
Theaters of the House
3 Swifts

PARIS

(Week of Oct. 8)
Nora Matthei
Willy Wally
Grosby
Tarkenton
Lombardians
Theo Deas
Victor Allen
Dorville
Koval
Gabin
Goto Taylor
Glenice Nelson
Nora Leslie
Marguerite David
Sim Via
Jill Harned
Catharine Baby
Cim Mary
E & A Pirelli
Singer
Olive Mackay
Manier 1

LONDON

(Week of Oct. 8)
Plancher
Ensign
League of Nations
Hullo Charleston
LONDON
Albionians
Kimberley & Paze
Boswell
Pier Play
Colleen
Galen
Tahoe Offshore
Plying Rose
Winnies Collins

PROVINCIAL

ABERDEEN
Yellow Sands
ARDWICK GREEN
Ensign
The Danvers Act
BIRMINGHAM
Spintles Rev
Charters Midgate
Rip City
2 John
John de O'Neals
Jim & Jack
Lionel Dean
Kirklin Rev

BRAIDFORD
Albionians
Rusby Rev
GLASGOW
Bon Voyage Rev
GARDIFF
Kempster
Quickwater Rev
WATHAM
Kempster
White Birds Rev

CHERWICK
Kempster
Thatcher & W
NOTTINGHAM
Kempster
Victor Morton
Royal
Rusby Rev
Newcastle
Kempster
Love Birds Rev

NEWCASTLE
Kempster
Romance Rev
NEWPORT
Kempster
Love Birds Rev

NOTTINGHAM
Kempster
Victor Morton
Royal
Rusby Rev
Newcastle
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Romance Rev

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Romance Rev

NEWCASTLE
Kempster
Romance Rev
NEWPORT
Kempster
Love Birds Rev

WEST HARTFORD

Wood Green
Empire
Nora & Horace

Picture Theatres

NEW YORK CITY
Dancing Devers
Capitol (9)
Carmen Perrelli
Nora & Horace
Keller & Lynch
Rome & Dawn

A.F.T.

BOOKS
PRODUCTIONS
PICTURE THEATRES
VAUDEVILLE
NIGHT CLUBS

1560 Broadway Bryant 202-8

DETROIT, MICH.
Capitol (9)
Carmen Perrelli
Nora & Horace
Keller & Lynch
Rome & Dawn

PITTSBURGH, PA.
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DR. JULIUS SIEGEL

120 Broadway, New York
Tel. 404 and 405
This Week: Lew Kelly, White Whips

COLUMBIA, O.
Broad (31)

NEWARK, N. J.
Broad (31)

NEW ORLEANS
Broad (31)

NEW YORK
Broad (31)

PHILADELPHIA
Broad (31)

PITTSBURGH
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Broad (31)

KANSAS CITY
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LOUISVILLE
Broad (31)

OFFICIAL CRITIC OF THE N. Y. A.

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120 Broadway, New York
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LOUISVILLE
Broad (31)

GREENWICH VILLAGE

Some Villagers

There are no mysteries to me. Engel is one of our better beasts. When there are Harry Kemp, Max Bill Bodenheim, Alfred Kreymer, Florence Fleming, Noyes Mathieson Kirkwood, Slim Martin, Hubert Davis, Eggplant Arena, Rod Marie, Texas Guinan, Joseph Bell, Barney Gallant, Doc Sherman, Vincent Peppe, William and Will Young, Cleveland and

Some of them are nuts, others are
nuts, and there are those
who are mere existers. But most
of them are live-ers. My 1 per cent
includes a cross-section of our
population, from the sublime to the
ridiculous, from bankers to boot-
lickers, from poet to pot-bellied
philosopher. It seems to require
no special men, from terps to
athletes to knockout athletes, from
dubbers to night dubbers, from
writers to space fliers, from

le pianists to table snatchers
om real estaters to meal balter
om perfect painters to painte
irty-sixes from book cellarists

Isolated Squares Mile
Nowhere in the world is a square mile of territory lives such a collection of creative artists and writers as the rest. Wytter Binnis migrated to New Mexico, David Churchill and dear daughters are developing near the Delawares Water Gap. Frank Shay and Eugene Neill are year-rounders at Provincetown. Benjamin DeCasseres left his street for Washington Heights seven years ago, wandered on

Twenty years from now Robert Fairmont, John Cabbage, John Ross Gifford, Pauline Leader, Ruth Willis Thompson, Rosabelle House

Wynn, Melvin, Eltaro Ishigaki, Albert Davis, Em Jo Basbas and Gene Davis will be international stars. They are the Poos, O'Connors, O'Neills, Shaws, Whistles and Cohans of tomorrow. Then, tomorrow, they will call our Village their home.

Our Village indeed. Greenville is less than a mile long. The policeman from Canada asked the policeman on the corner of Christie street the other day:

—Where is this G. V. I have read

"Well," drawled the cop, "I used to be around here. But the highways have wiped the Villages off the map."

This can be true only to surface travelers and saps who can not see beyond the rise of a 37-story apartment hotel, a thing of random beauty at 1 Fifth avenue, and the digging into old soils for new subway ways.

But Greenwich avenue today

...nning from 3th street and 6th
...venue to 13th street and 8th av
...ue, despite its torn-up conditio
...s to subway construction, is sti

And next week I shall stroll with you from Jefferson Market to the site of General Wolfe's monument 10 years ago, from Cushman's place in Pamphillis Press, the Triangle of Lee's Sheridan to Pennsylvania.

...we'll stop at the Kitchen for lunch. Buy a canary at the Songbird Shop and eventually drift over to the old building in our midst, the Claret House. There we may shoot a game of billiards and watch the

Otto H. Kahn has just erected a new studio building for artists a few feet west on 10th street. I'll tell you all about it next week. I feel more like digging for new ones. This week I have merely filled

face with atmosphere.

box office, it is something of a triumph for Miss Hampton. Regarded as a star of the films, without generally known histrionic experience, she performed like a thoroughbred, given the good luck of a popular time she would have achieved higher honors.

For a time it looked as if the Al-bertina Itach girls would walk away with the show, but Miss Hampton shone forth amid the plainness of surroundings, the scene being a room in a tenement where her newly wed husband is carried away to headquarters on her information that he was a phony prince. Love had come in a twinkling. She rose to dramatic if not operatic heights in pleading forgiveness. She won her prince in the end, for he was the real thing—snatched as an orphan granger. That passage deserved tummy plaudits, but there was a band of suspicious hand-clappers in the rear that forced encores too often in other spots. That was too much of a strain on Miss Hampton's voice.

The book has to do with the at-

tempt to break into New York society by the Burwin P. Johnstons, especially Minnie, the daughter. The family had recently arrived with a bundle of millions from Beach City where they got rich on oil. Minnie is snubbed but gets an idea when a handsome youth with a monkey and a hand organ comes along. He agrees to become known as the Prince Romulus, her fiancé, at so much per week and enough to start a fruit stand later. But he balks at stalling the wedding and carries her off to a tenement room. The finale is in the home of the Italian consul general where Minnie's now beloved Dick is disclosed as a noble.

Donald Mack as father never did get going and had little chance for comedy. Robert Woolsey as a newspaper man from the home town set just some scenes in the first act and the final minutes. In the latter spot he did land with the straightening of Audrey Maple, who presented a somewhat rounded figure than formerly and who was in good voice too, but the laugh scored

was meagre without doubt. There seemed to be several characters programmed, but with little to do. They figured in ensemble lead singing which was about all.

Dave Bennett handled the dance direction. He introduced a novelty called the tynpny dance, using the entire girl ensemble including the Itach girls. The girls were costumed along the lines of Italy's noted running regiment, long feathered hats and all. The general idea of the tynpny number might have been to par the totem pole conception in "Rose-Marie," but it did not make the grade, although picturesque.

The Itach girls dashed on soon after the opening in peacky riding habits and shiny boots. It was a hunting number prelude by the ensemble made warring nearly 30 voices. The Itach girls skipped off and enthusiastic applause, and justly so. Their ballet work too they tripped upon the stage the show picked up.

As to some numbers Romberg's "Gliglo" seemed best for popular mention. The theme melody was "Follow The Sun to The South" duetted by Miss Hampton and Leonard Peleley, curly headed baritone of considerable range, as the prince. Cedery is understood to have emanated from England and a good cast choice. "Dear Gliglo" by him and other male principals caught attention.

The settings by F. Dodd Ackerman were cleverly designed, rich and colorful. Several full stage sets were made to look vast things in taste.

"My Princess" has been produced without stint. A worthy try, but amid present competition, it is full of hitting.

Egyptian Invasion

Leo de Valery, New York agent now in Berlin, is returning with Mme. Diamell, Egyptian folk tragedienne. He will present her in a one-act drama.

DRACULA

Dracula in these acts adapted from the novel by Bram Stoker, is presented by Thomas L. Hart, Jr., and is written by Thomas L. Hart, Jr. and directed by Thomas L. Hart, Jr. The cast includes: Noble Harlan as Dr. Seward, Doris Peterson as Lucy, and others.

When the book "Dracula," one of the weirdest of vampire stories, was published some twenty years ago, it caused a stir and a sleepless nights to readers. The story is a modern mystery play, but it does not reach the stage before it is believed it would be a success. It is likely to be a type of a meller than a thriller.

"Dracula" in novel form is more shivery than in the stage version, but the play has enough verve, pluck, suspense to hold lovers of mystery pieces throughout. That is even though the plot and termination of the strange tale can easily be guessed before the performance is half over.

The story of horrors is anchored on the impossible—the existence of life in fenshish form long after death. The Count Dracula was supposed to have died in his native Transylvania 500 years ago, but he is described as an "undead dead" who slipped over to rise from the earth during the hours of darkness, returning thereto before sunrise, while his nocturnal forays he selects victims from the fair sex, "living" from their blood, sucked from the neck. The result is a series of deaths, but yet not death, the victims too arising from their earthly resting place to prey upon yet other victims. The vampire is called the master by those whom he clutches, knows all and makes others subservient to his will.

Dracula has killed one victim by his grisly appetite in the sanitarium hospital and now his next victim is suffering the same symptoms. The matter of fact physician has summoned the noted Dutch professor Van Helsing to diagnose the case, but he is not satisfied with the presence of the unnatural, pointing out that the case is a rare one of today is the scientific fact for the lack of Lucy. Two little marks on the neck of Dr. Seward's recent mysterious deceased daughter Nina.

The existence of the vampire is made positive, but his identity is not definitely ascertained because of the presence in the house of the doctor's pet lunatic, Renfield, who is given to revolting practices, often filling the air with terrific shrieks. Renfield is one of the most servile. At times he talks lucidly and attempts to discipline himself, but the master intervenes and he is led away screaming in fear. Added to all that, the having of dogs as in fear of a wolf, fills the air when the vampire is abroad.

Once Dracula is proven to be the werewolf or vampire the battle between him and the professor wages, one with the supernatural powers, the other with certain weapons reflective against the former, such as wolfsbane, an odorous weed, and more powerful, the cross. Armed with crosses the saviors of Lucy attempt to prevent Dracula from turning to his earth box before sunrise, but he escapes. Later his resting place is found, and driven into his heart and his victims, dead and living, are released from Dracula's horrible bondage.

Ira Harts staged the thriller and a good job. Some of the trickiest stuff looked filmy, but the story held together very well. There is a good cast of only eight players. Dorothy Peterson is the novel and delicate Lucy, a slave to the vampire until he is wiped out. Edward Van Sloan is a fine choice for the Dutch physician. Even more so is Bernard Jukes as the raving madman, Bela Lugosi, dress suited, and his diabolical as the sinister Dracula, a clever conception all around.

For those who like to mix their evenings in the theatre with chills up and down the spine, "Dracula" is quite a dibi. And there should be plenty of customers to ensure a profitable engagement. Book publisher and producer Liveright offered another somewhat grisly drama last year in "An American Tragedy," and if he keeps to style he will probably get the title of "Heavy Stuff Horror." 10cc.

Author's Judgment

Carl E. Freyre, author of "Watch Them All," has been granted summary judgment on a check of \$200 issued by Miss M. Healy, secretary to Bill Brady.

Almer J. Rubien, attorney representing Freyre, claimed that Brady had accepted the play and ordered Miss Healy to give Freyre a \$500 check in lieu of advance royalties. Brady then changed his mind and payment on the check was stopped. Though Brady's name didn't appear on the check, Rubien said Brady.

Ann Cunningham
Miss Marion Sunshine
Miss De Maria
Sabrina
Miss O. W.
Miss P. L.
Miss S. S.
Miss M. S.
Miss L. S.
Miss K. S.
Miss J. S.
Miss I. S.
Miss H. S.
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AROUND NEW YORK

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Mayer. Miss Snowden will see
Broadway and Harlem before re-
turning to the coast for further fil-
work.

THE SMASH OF THE SEASON

THE ZIEGFELD STAR BETH BERI

"The Glorious of the Glorified"

In a Stupendously Gorgeous Presentation

*Miss Beri Flies
Her Airplane
To Every City*

"A NIGHT OF FOLLIES"

with

JAY VELIE

8 MANHATTERS

8 BETH BERI BEAUTIES

THREE GEORGIA PEACHES

Music by CON CONRAD

Costumes by Chas. LeMaire

Scenery: Henry Dreyfuss



"The Girl with the \$1,000,000 Dancing Legs"

WEEK of SEPT. 24, at the MOSQUE, NEWARK
(Miss Beri Bettered House Average by \$8,000)

WEEK of OCT. 3, at NEW STANLEY, BALTIMORE
(Miss Beri Bettered Opening Week by \$7,000)

WEEK of OCT. 10, at STANLEY, PHILADELPHIA
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THIS MEMORIAL ISSUE OF

VARIETY

IS REVERENTLY AND
AFFECTIONATELY
DEDICATED TO
THE DEATHLESS
MEMORY OF

MARCUS LOEY

THE NAME WILL LIVE FOREVER AS A
SYMBOL OF CHARACTER, PRINCIPLES,
VISION, PROGRESS. — HE GRACED
AND BLESSED THE INDUSTRY TO
WHICH AND FOR WHICH HE GAVE
HIS ALL — HIS LIFE. "WHEN COMES
THERE SUCH ANOTHER?" — — —



Marcus Loew

PRESIDENT



NICHOLAS M. SCHENCK

was none of these things.

EXECUTIVE BODY

E. A. SCHILLER



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OF
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C. C. MOSKOWITZ



LEOPOLD FRIEDMAN

(Continued from page 6) •
disposed of his chairs and went to work in
a vaudeville booking-office.

What Hopkins Missed

Since then the years and opportunity have turned him into a considerable figure in the American theatre. With such production as "What Price Glory" and "The Jest" and the Barrymore "Hamlet" to his credit, he is, I suppose, as distinguished a producer as has touched our theatre since Augustin Daly died.

If it had not been for the obituary of that license bureau, his store show might have multiplied as Loew's did and he, rather than Max Loew, might today have been the theatre leader of his control. Of course I doubt it. The talent for buying good sites and tearing buildings never goes hand in hand with the kind of talent that forged the mirage called "What Price Glory."

But it was no native shrewdness—I suppose the incorrigibly frivolous Hopkinson of this world would call it a form of *Low* running—which gave Loew's adventures with his first picture house so different a twist. When, in the very same year—perhaps the week before, perhaps the week after—be installed his movie machine in the dismantled arcade in Twenty-third street and opened up for business, a policeman dropped in on him, too, eyed the crowd respectfully, took in the picture until it was clear that the show was no more than a short course was run and then, singing out the boss, addressed him in a wintry voice as follows:

"Say, you, where's your license?" But Marcus Loew was able to point with pride to the frame on the wall wherein reposed an official document which, in pursuance of the laws of the state and the city and in words long enough to accord with the dignity of the commonwealth, vouchsafed him and his associates the right, permission, privilege, honor, opportunity, et cetera, to operate a place of amusement on that very spot.

To be sure, the license was an arcade license, but that nice distinction did not trouble (and probably did not even occur to) the policeman, who growled a bit to show that there could be no hanky-panky with him, reported in to the precinct station that everything in this new place was in order and went home to his potatoes. By the time the arcade license needed renewal, the motion-picture houses were recognized in stockings and the red tape over which young Hunkins tripped had been cut from on high.

Indeed, within six months of the first experiment, Loew had forty nickelodeons booming in New York city. Today his motion-picture interests—his identification with such features as "The Big Parade" and "The Little Napoleon of Small Time," a popular applied title which should be read in the light of the circumstance that along Broadway any man who is under six feet in height is more than one third under his manager's thumb—become obscure reasons, invariably referred to by his employees as the Little Napoleon. It is a poor clock in the Times Square region which has not its own Napoleon, and one trembles to contemplate the day when the clock will be replaced by some press agent to hail him gratified by as the Big Napoleon.

However, Loew played his stack on the notion that the biggest public awaited the three-a-day shows and for that public eventually worked out a mixture of motion pictures and vaudeville which is more nearly the distinctive Loew contribution to the gaiety of this nation than any other single thing he has done.

In the light of recent events, it seems all too likely that the shrewder guessees, for the shrinkage of big-time vaudeville, for the past few seasons has been a constant and a phenomenon of public caprice over which the showmen of Times Square are doing a good deal of thinking. All the larger motion-picture houses are now angling for vaudeville acts to adorn their programs and sundry of the most celebrated comedians of the country are knitting their brows over proffered contracts, which would banish them to the drudgery and obscurity of the four-a-day circuit, but which, at the end of two seasons, would leave them free to play nothing but benefit shows and golf all the rest of their days.

First As

It was while he was still content with his nick-knackery and thought of New York only as a city full of lovely vacant stores in which movie machines could be installed at small expense, that Loew found himself possessed of his first vaudeville act.

It happened one day about eighteen years ago—as it has happened before and has happened since—that an actor was down at the store, and he was talking to me, and he had a superb speaking voice and no job. He went to David Warfield, who shunted him off to Marcella Wood, who shunted him off to the good old folks (I am not sure they called him that, but probably they did) and provide this luckless mummer with work.

Now around such store shows as Loeb's, there are a lot of actors, and I am sure there would be a man to turn the crank and another to sell admissions. The strange actor could do either, but the strange actor would be a good deal better, after all, seemed a pity to waste that reverberant voice. Did the actor think he would like to recite something? I asked him, and he said, "No, I might try it and suggest something with a long name, of which Loeb

"There's a pretty good piece you might learn," he suggested. "Have you ever heard the poem called 'Gunga Din'?"

The actor's mobile face contracted for a moment in a spasm indicative of pain. Then he recited "Gunga Din" that afternoon and followed it, in response to much palm-beating and stamping, with "Mandalay." It was even better than the dusky Jasper's benefits of contortion back in the house painter's show at Covington.

Much interested, Loew moved his feet, and treasure from one house to another, not that each time the treasure was the same, but to relate—rather better with "Gunga" than with "The Sign of the Cross"—the low, suaveville, but the actor's nose, the strong started the big ball rolling was claimed shortly thereafter by the drama as there is a touch of majesty (nicely mixed with supplication) in a manner where he bows to Loew when their paths cross these days in the foyer of the Lambs' Club. It seems to say: "Now don't you ever let

Another teller in the home made Leclair's those prearranged days is less sketch about it. This was a woman who used to sing fourteen times a day in the Leclairnickedeons, and who, in order to keep patrons from feeling that she was a true-to recurrent a feature, used to sing six times as a rosy-cheeked country lass and then seven times a chocolate beauty for the levee. Her name was (and, indeed, is) Sophie Tucker. Since those brave days of singing for the Leclair, she has come with Madame Tucker. For singing fourteen times a day (seven white, seven black) and keeping this up seven days a week, Loew paid her the weekly honorarium of \$20. Easy come, easy go.

Real Theatres

As the profits accumulated and the ne his enterprise spread and the little s shows gave way to real theatres with offices and programs and everything, vaudeville improved in quality and salaries soared. In recent years, in the programs of his picture palaces, Loew organization has paid some staggering salaries to compensate the more celebrated artists for the anguish of singing under such conditions.

Thus, one of his booking offices offered \$5,000 a week for such services to the Metropolitan Opera. He was to have a personal management in the Loew houses on the Pacific coast. Harrold was an old protegee of Oscar Hammer, who had been the first premier of Hammerstein's galant but unlovely *Sam Slick*. Harrold was a Jew. He is no Caruso, but even pretty good tenors are rare and the astutely businesslike Loews would offer him a large sum in compensation that some kindly soul should have insisted was a mortgage on the old-fashioned opera house. The functional manager was not there were the more surprised upon the fact that the document upon Loew himself signed in half of his organization. It was loudly proclaimed that the Loews were not going to be bamboozled on a building, it placed in the hands of a man who was giving such trifling details of mere production as the signing of a tenor to warble between the California and the Metropolitan. He would not care to bother him. Harrold was a Jew, and he was a Jew. He was a broken and the signatures were finally affixed as a desk. The tenor chuckled with

"Do you remember when I sang one year ago in a vaudeville house of y up in New Rochelle?" he asked.

"Well, I did and you paid me forty
lars a week and I wanted fifty dollars
the second week and you wouldn't pay
I quit."

"I would have paid you that \$50," he said. "If you'd been worth it."

This whilom Napoleon of the Pacific Arcades rules now over more theatres than anyone in this or any other land. He has over two hundred in this country, bestriding his hooks into a good many more abodes, and others are building here and in London. The other day he tried valiantly to snuff out the match. He explained the hitch.

4 New Houses That Time

"You see," he said, "there's a good going on that I don't pretend to keep track of. Only last week, for instance, I told you one in a pinochle game that we were putting up nine new theatres and when I got to the office and checked up to see if they really were, I found that, as matter of we were putting up twelve. Yes, sir, we putting up twelve new theatres right

But his secretary was coughing point. He rolled an inquiring eye over the risk.

"It's fourteen now, Mr. Loew."
Some of this Loew chain are among the outstanding picture houses of the country. In chief, of course, a particularly large juicy apple which fell into his lap as someone else had grown it. That is the Capitol in New York, of which the celebrated organ and superb symphony orchestra are known to those who listen in even from where lumber camps in the Canadian woods to fishing-smacks along the Chesapeake. When its thousands have sifted the twilight of the huge auditorium and last the crashing climax of the overture picked up and seconded by an exultant

of light throughout the house, you see as telling a contrast as your fancy could see to the shabby little upstairs enclosure over that Cincinnati arcade which, in the beginning, summed up Marcus Loew's notions of a mov-

For some time his sense of the possibilities of the new entertainment did not carry him beyond the fly-by-night, store shows which led a gypsy life in the stray chinks of vacancy along the side streets of New York. But at last he aspired to the ownership of a regular theatre, with a lobby and box office and stage and everything. That first Loew theatre was in Brooklyn.

If you start tracing the threads in the pattern of Marcus Loew's existence, they do keep leading you back to the acquaintances formed in the old Weber & Fields Music Hall—the jolly playhouse which glowed so invitingly on the edge of Broadway in the New York that used to be. Just as Loew was a neighborly visit long ago to David Warshawsky's old New York Music Hall which eventually changed Loew from a modest dealer in furs to the mild but extensive octopus we have with us tonight, so was another chance call on Lew Fields when that engaging and expert comedian came on tour—which lured Loew into the way of the movies.

It was equally clear that the man who had been seen in the Bronx and Florida was playing at the head of one of his own troops in some such midland city as Birmingham, where he had been known to amine an ailing penny arcade or to dig out the arena of some sickly nickelodeon. The man who had been seen in the Bronx and Florida was playing at the head of one of his own troops in some such midland city as Birmingham, where he had been known to amine an ailing penny arcade or to dig out the arena of some sickly nickelodeon. The man who had been seen in the Bronx and Florida was playing at the head of one of his own troops in some such midland city as Birmingham, where he had been known to amine an ailing penny arcade or to dig out the arena of some sickly nickelodeon.

Cosy Corner

I suppose that, compared with a Broadway revue in this year of grace, the shows at Watson's Cosy Corner would have seemed about as rakish and shocking as a Christmas cantata at Mrs. Minchin's Select Seminary for the Education of the Daughters of the Dark Days before the new freedom and therefore Watson's Cosy Corner, suffering from the recent exercise of the Brooklyn police power, had stood dark, empty, accursed and unprofitable for many months. Wherefore Lew Fields was advised that he could have a chance of making it happen if he didn't, particularly, so be passed the letter on to Marcus Loew, who, in his secret heart wanted it very much.

Having exhausted the excitement of death, the two men, who were now in their late sixties and early seventies, returned to New York burning with a conviction that he must be a Jew. The two men, who were now in their late sixties and early seventies, returned to New York burning with a conviction that he must be a Jew. The two men, who were now in their late sixties and early seventies, returned to New York burning with a conviction that he must be a Jew.

Once in possession, the new proprietor or
Winston's Cozy Corner was first occupied
with the necessity of effacing the bad name
of the old theatre, and the first step was the mis-
deeds of its previous occupants. All the bad
men attach an immense importance to such
an aroma. They even feel that an air of
failure can be smelled in the hangings and
upholstery of any playhouse where many
years of success have been followed by a
series of failures. The bad name of the old
of success remains behind like something
forgotten and left in a dressing room, when
ever a "Rain" or a "Lightnin'" finally move
on its way. After its troubles with the po-
lice, the new Low Moor theatre thus smelled to
the nostrils of the public. The first task would
be akin to fumigation.

So Low arranged to turn the place over
for a season to an Italian troupe, because

the fellow was addicted to the works of William Shakespeare. This, of course, was neither the first nor the last time in his history that the Bard was subjected to the indignity of being regarded and employed as a disinfectant. At the end of this brief dalliance with the classics Marcus Loew was \$3,000 out of pocket.

It would probably have cost him that much to have had the interior of the auditorium repainted. Certainly he regarded the investment as not dissimilar.

Ever since then the orders throughout the Loew houses all over the world have been sternly on the side of the proprietries. This was but carrying out the policy which had made his penny arcades prosper, a policy predicated on simple and severely arithmetical truth that there are more women and children in any community than there are Peeping Toms.

used to

With the rubbing season over, Loew took charge of the premises with the notion of inaugurating what afterwards became known as small-time vaudeville. At the same time he arrived at a momentous decision. Hitherto, at his scattered store shows in Manhattan and the Bronx, the admission had always been a nickel, to which level of prices he had leaped blindly from the penny arcade. But this was to be something better and, holding his breath, Loew fixed the admission at an entire dime. The first day's paid attendance can be figured out by almost anyone, even without the aid of paper and pencil.

For the first day's receipts amounted to just ten cents.

[illegible]

"Fine," cried the delighted patron; "I've always wanted to take a look at a rehearsal. Gee," he added recklessly, "I'd 'a' paid twenty cents to attend a rehearsal."

With a gesture of despair the baffled manager retired and the show was allowed to run its course.

Next day the skies were fair and the patronage considerably heavier. Indeed, all during the first fortnight the receipts mounted steadily, but soon when they were at their peak they were dark with threat of bankruptcy for the new management. Eventually the first Loew theatre returned a profit of \$65,000 on its first season.

Tide Turns

What turned the tide, however, was no feat of managerial cunning, nor stroke of genius on the part of the state. It was the intervention of the stage hands. They made it. In the end, however, it is only fair to say that they did it for the wrong reasons.

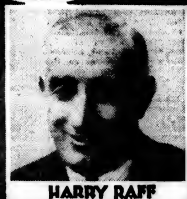
The stage hands form one of the most skillful and energetic groups in the Soviet Union, twenty-five unions in all the poor old union-riders' theater. Of course the management of the stage is a very important thing with its grim, new-fangled rules about the wearing of headgear and the use of the wings, but paid regularly every week. Then the stage hands are the real power. They are in his kindred matters, and on our stage, the stage hands are the real power. They out whose horse-handed co-operation he cannot get his acts and his costumes to and from the stage. They are the ones who spring the down-trodden playwrights from one brilliant body, and have the right to make the stage hands, and they are the ones who make the manager lose his temper and to make the manager lose and utter in the next breath 'the stage crew'. The stage hands are the real power in the theater. They are the ones who make the manager lose and utter in the next breath 'the stage crew'. The stage hands are the real power in the theater. They are the ones who make the manager lose and utter in the next breath 'the stage crew'.

Wherefore the managers growl restively at the mere mention of this doughty union—all except Marcus Loew. In his heart there must always be a soft spot for the stage

(Continued on page 10)

continued on page 10)

OFFICIAL
BODY
OF
METRO-GOLDWYN-MAYER



JACOB H. LUBIN



SAMUEL H. MENHOLD



JOS. R. VOGEL



**DEPARTMENTAL
HEADS**

IN

**THEATRE
OPERATION**

FOR

**LOEW'S
INCORPORATED**

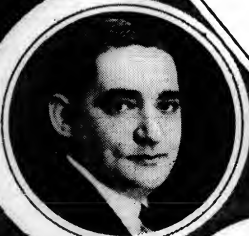
LOUIS K. SIDNEY



TERRY TURNER



MARVIN H. SCHENCK



WM. A. DOWNS



NILS GRANLUND



LEON FLEISCHMAN



MARCUS LOEW
of the people, He
worked and lived for the
People, may his memory be
Held sacred by the people—
And let these theatres that
He built and dedicated to
The people be his
Monuments





*We have taken the first page
To be the first one to pay tribute*

To you

MARCUS LOEW

To be able to tell the world
How much we love you
For you are a real man
Square as a die
Humane to the last degree
And despite your tremendous success
Unspoiled of heart
And just a regular fellow.
We are just as proud as you are
Of this wonderful number.

WILLIAM and HARRY BRANDT

N. B.—THIS COPY WAS WRITTEN SEPTEMBER 1ST AND GOES
MORE THAN EVER.

WM. & H. B.





WE HAVE LOST A FRIEND

EDDIE CANTOR

GEORGIE JESSEL



BOY OWNER SET TO AS RESPONSIBLE FOR

Labor Comm'r Lowy Forwards Facts of Case to L. A. City Prosecutor—Abused Female Employees and Borrowed Money from Them

Los Angeles, Oct. 18. Robert J. Horner, head of Associated Independent Producers, motion picture company, in facing charges as a result of an investigation into employment conditions of the concern, conducted by Deputy Labor Commissioner Charles F. Lowy. Following a hearing by Lowy the matter was referred to the City of Los Angeles, with the latter expected to take criminal action.

According to Lowy, Horner has been before the labor bureau continually since 1925 on various complaints charging non-payment of wages. The majority of the claimants asserted that at the time of signing their contracts for employment, or shortly thereafter, they were induced to loan Horner sums of money, for which he would execute personally signed promissory notes, which the claimants could not collect.

These complaints were later supplemented by charges of false advertising, immoral and improper conditions of labor and level conduct toward some of his female employees.

Reports reaching the Labor Board from various sources tended to substantiate these charges. Assuming serious aspects, it caused the labor board to investigate.

One hearing was held upon request of specific charges of continuing conditions of labor and level conduct, the defendant and his counsel, Lawrence V. Moloy, appeared.

For the purpose of his opinion in the matter and to shield the commission from criticism, the effect of possible publicity, Lowy did not make it their duty to make public what they will be submitted in due time to the proper authorities.

One witness testified she responded to an advertisement in a local newspaper for "anybody" to successful Hollywood producer can use limited number of men and women of typical type in the big film drama on co-operative basis. No experience required.

Under contract for employment was drawn and witness was put to work on the set. She was not allowed to lend \$100 to Horner. This loan was later increased by \$250, making total \$350.

Prior to April 5, 1927, there was due her \$50 for wages, according to the terms of her contract, with Horner stating his personal note for \$250 payable in 15 days. No part of it has been paid. The girl related her experience with Horner, asserting that on more than one occasion he took liberties with her, professing love and affection for her, and promising to marry her the fact that unless she could pay him \$250 in 15 days, he would be forced to file for bankruptcy in pictures. He represented to her that other young girls named by him had been able to go through the same experience.

Horner's Defense
Another witness testified to similar experience, only more perverse in character.

To meet these charges Horner introduced witnesses to show that he was not guilty of the charges of vulgar language and in conduct including a young lady. This testimony was given on grounds of hearsay and was not of sufficient weight to discredit the testimony of the girl who related Lowy's findings.

Lowy found that the evidence

Contract Committee

If and when a meeting is called to draw up a new standard uniform contract, the exhibitors will be represented by Nathan Yarnin, Fall River, Mass.; R. R. Bieleche, Kansas City, and H. L. Bernstein, Los Angeles. Alternates are to be Joseph A. Walsh, Hartford; J. Louis Rood, Washington, and Col. H. A. Cole, Dallas.

Chain theatre representatives, without vote, will be H. P. Schiller, West Coast Theatres, and Fred Desberg, Loew's Ohio. Alternates are E. V. Richards, Los Angeles; Dan Mitchell, Universal, and H. M. Crandall, Stanley.

Producer-distributors will be represented by Felix Peft, Metro; Jimmy Granger, Fox; Phil Hume, Pathé.

R. TALMADGE RELEASED; NOW FREE AGENT

Los Angeles, Oct. 18.

Richard Talmadge was released from his contract with Carlos Productions, Inc., through settlement made out of court. Both parties release the other from all obligations. Carlos Productions has produced a series with himself as star, with Carlos Productions handling the distribution.

The settlement came after two days of testimony before Superior Court Judge J. in the \$500,000 cross-counter suit of Talmadge against Carlos Productions. The suit was filed by Talmadge, who was released from his contract with Carlos and L. A. Young. The suit of Talmadge was instituted after Carlos Productions started suit against the actor for \$250,000 involving non-delivery of the Talmadge picture, "The Millionaire," according to contract. When Carlos sued Talmadge, he was withdrawn from the trial. It was Talmadge's counter suit proceeded.

In his complaint, Talmadge charged Carlos Productions failed to fulfill his contract with him and had violated agreements regarding releasing the Talmadge productions. Under the contract Carlos Productions had to pay Talmadge \$150 for each picture delivered.

William H. Morgan, who stands in the settlement. Talmadge becomes a free agent and declares he will not continue his business with Carlos, with negotiations now on for national distribution.

Richard Talmadge is first starred by Phil Goldstone in stunt picture "The Millionaire" and he is a member of Mest-Film, who had an alcoholic act in vaudeville for a number of years, and was given the Talmadge moniker for his audacity.

Alto Carlos produced a series with Talmadge for F B O distribution. Carlos had a contract with him and a new contract was arranged for Talmadge to produce his own film. Carlos' distribution was switched over to U.

Conditions such as those seriously affected Horner, who is now in the picture industry, and Lowy, and might bring it into disrepute before the public.

His department being charged with the duty of protecting the interests of all labor laws cannot sit idly by and permit such conditions to exist without bringing offenders to justice, he stated.

In view of this Lowy found it necessary to bring the case to City Prosecutor.

NEGRI'S LATEST "LOVE" FOR HAYS' APPROVAL

Screen Adaptation of "They Knew What They Wanted" with Kicks Left Out

Los Angeles, Oct. 18. The rough cut print of Pola Negri's latest Paramount picture, temporarily titled "Negri's Love," has been sent to Wm. Morris Hays in New York for approval. If the picture passes Hays it will be immediately brought back to the coast for final cutting.

"Negri's Love" is a screen story suggested by the play "They Knew What They Wanted" by Sidney Bronson Howard. Hays had taken a ban on the play as a picture at the same time that "Hays" was outlawed for picture purposes. Paramount had purchased the screen rights to "They Knew What They Wanted," and felt that some value should be found in the large amount of money tied up in the property. The producing company, which is assigned to the man of the scenario staff to work out a suitable screen story suggested by the play, was in the play, but keeping away from any suggestive action or characterization. This was finally accomplished, with the story far away from the theme and character of the play.

The finished script was sent on New York and back to Los Angeles. Hays for his approval before the picture was started in production. New York, N. Y. on the script for a screen story, but stipulated that no public showing of the picture be held until a rough cut of the film was sent to him to see if, as a consequence, the picture has been shown to the public save studio executives. Theatre previewers are held up pending Hays' decision.

Studio officials do not anticipate any trouble from the production from the Hays office.

Filmless Village Votes

Chicago, Oct. 18. The pictureless village of Glencoe will have its cinema if responses to a postal vote coming by Village Manager George R. Young.

The vote showed 446 citizens are in favor of motion pictures and 72 are against. In addition to the voting Sunday shows, 236 voted favorably, adding 168 not in favor.

Sam Goldwyn, No. 8

Samuel Goldwyn has become an member of United Artists. He was elected eighth, following the death of Mary Pickford, Charlie Chaplin, Doug Fairbanks, W. Griffith, Norma Talmadge, Gloria Swanson and Joseph M. Schenck.

HAINES' POLI FILM

Los Angeles, Oct. 18. William H. Morgan has a polo story next for M-G-M, with Jack Coward directing.

The story is original by Byron Morgan.

NET RESOLUTIONS FREEE

On the last day of the Trade Conference called by the Federal Trade Commission, Sunday, Oct. 15, one of the resolutions was:

- "I believe the motion picture industry has taken a vast step forward." The net results of the Trade Conference are as follows:
- Compulsory book booking continued through failure to get and use a new system of distribution as desired by the independent exhibitors.
- Chain operation—Fair.
- Chain theatre protection of non-affiliated distributors was ruled a fair trade practice.
- No suitable proposal was made which would curb the drastic protection demands made by chain circuits.
- Chain theatre protection of non-affiliated distributors in bidding for pictures was ruled a fair trade practice.
- The demand made by the exhibitors that the independents be given an equal chance with affiliated theatres to bid for pictures either singly or in groups was rejected by producers, distributors and chain theatres.
- Non-Theatrical Commission Unheeded.
- The plea for the creation of a non-affiliated commission goes unheeded through an amended trial resolution putting complaints of the independents in the hands of Arbitrators in the respective Film Boards of Trade. Or protests may be forwarded to the Hays office previously.
- Doubtful Revision of Contract.
- The Standard Exhibition Contract is taken from the supervision of the Federal Trade Commission entirely and calls for revision. It will be revised by the Hays organization on its own terms without additional attention.

SUNDAY MORNING CONCERTS REPEAL BOOYANT THEMES

Wm. Morris Agency Starting With Booking for Capitol—Taking in Houses Outside New York—With \$1,000 Spent Capital Can Do \$2,500 Extra

Commission in Court To Enforce Ruling

It is reported the Intention of Commissioner Meyers, since no solution for book bookings was arrived at during the conference, are to proceed immediately via U. S. District Court Appeal to enforce the Federal Trade Commission "sense and desist" order against Paramount—Famous-Lasky.

Personal charges may be framed against some producers-exhibitors.

If the motion is not won in the District Court it will be brought to the U. S. Supreme Court, or further, if reported.

Even with preferential handling, Jis case, having it advanced on the calendar as much as possible, Famous-Lasky can stall off a decision for at least two weeks.

CAREWE GAVE WORK TOO MUCH ATTENTION

Los Angeles, Oct. 18. Edwin Carewe and his wife, who was a former stage actress (Mary Akin), have separated. It is understood that the cause was incompatibility brought about through Carewe's objections to the husband's having more attention to his work than his home, and away to Chicago on location during the past year.

During the time Carewe had been "resurrected" and "Ramona," with most of each picture being made on location.

The couple were married in Mexico in May, 1925. It was kept a secret for several months. Mrs. Carewe, prior to marrying the actor, was the daughter of Thomas L. Armstrong, Chicago business man from who she obtained a divorce decree in Culiacan, Mexico. Carewe was also married before, having a 12-year-old daughter, Rita, screen actress.

It is understood that preparations are now being made for the filing of a divorce action with a proper settlement to be effected, and the husband and wife are equally with mother and father.

Sunday morning concerts in picture theatres will be held to spread if the policy now in effect at the Capitol, New York, succeeds.

The William Morris Agency has been given exclusive contract to book and direct the Sunday concert at the Capitol. The agency also is in charge of publicizing the programs. It's a Loew-Metro house.

Organization of large houses in other cities for similar concerts is contemplated by the Morris office. The first concert at the Capitol Sunday, Oct. 16, had Anna Case at \$1,500. John Charles Thomas is to be there next Sunday, Oct. 23. Other big concert names will follow. Programs start at 11 a. m.

It has been proved regular Sunday morning shows rarely bring in \$100. By spending \$100 for a special concert, the exhibitor can expect to do as high as \$2,500 extra. At about the time when regular Sunday customers start coming into the theatre, the special customers are driven out by repeating the orchestra overture and film subjects shown at the start of the concert program.

On Broadway, with the usual bill a picture theatre doesn't fully fill the house. A special concert, a special attraction would make the house clear.

The Sunday morning concert clicked in the Chicago theatre, Chicago's 18th Street Theatre, a regular clientele. It was not unusual for concerts to pack the theatre. Even the Cannon Sisters and other name attractions were present. These stars weren't paid much for their appearances, but for a week prior to the engagement they had been coming in with trailers making the show in which they were playing, and also were being paid for their services. Jesse Crawford's organ solo was a regular part of the program.

THE LOEWS SAIL

On the "Paris," sailing Saturday, were Mrs. Marcus Loew, with her sons, Arthur and Dave, and their wives.

The trip abroad is of indefinite duration, but the Loews boys probably will return to New York within six weeks.

Hoffman Assumes Charge of Tiffany Productions

Los Angeles, Oct. 18. With M. H. Hoffman, vice-president and general manager of Tiffany Productions, has assumed the company's production activities, relieving the Tiffany production for the past two years, withdrawals from his contract with the company. Goldstone will finish production details on "Wild Geese," the last picture he has to complete, which is now being edited. He then leaves on a vacation through Europe.

Loew Ottrow, assistant to Phil Goldstone for over a year, will be the director of the new Tiffany production, and the entire staff under Goldstone will be moved over to the new Tiffany.

Tiffany has increased its production output in the last few months for a greater number of releases. Goldstone, it is said, declared he did not want to direct any more Tiffany pictures a year of the program. This incensed Hoffman taking over all the production details. Hoffman is now in charge of the company's organization with permanent headquarters on the coast.

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LOEW'S HEAVY ON STAGE BANDS "NAME" GUEST LEADERS-NEW

Decision Followed Jazz Hit at Capitol, New York—Similar to Public Band Policy—Speech Musical Supervising for Loew's—Names' Drawing Power

Paralleling the Public band policy, the Loew picture theatres are going in for permanent stage band shows. Paul Specht has been engaged as musical supervisor of the Loew theatre presentation orchestras.

Speech next week starts rehearsing an outfit for the new Loew house in Kansas City, Midland, His Capitolians, 22 men, which include 12 of Specht's own orchestra, remain at the Capitol, New York. This theme, which inaugurated the jazz policy last week with Pat Rooney as the feature, will retain the Specht orchestra and will feature guest conductors weekly.

Vien Bernie is the current maestro, acting as dual master of ceremonies and conductor. Next week Viena, may come in, says his hand, merely as conductor, for the value of his name.

The rotating of the "name" maestros without their bands is a departure in the picture house presentation field. It evidences the power of a leader's name in drawing the local permanent organization which he conducts.

Under Sidney's direction, will install permanent local musical organizations at the Loew houses. Specht will supervise, coach and probably direct the inaugural week of each band. Once they are united, a rotating guest conductor or a local authority or conductor will be placed at the helm.

The quick click of the Capitol's jazz policy prompted the decision to expand and extend the band idea.

4 Weeks' Stay
According to the Loew policy, Specht will come back to the Capitol to personally handle the baton every four weeks or so and a similar permanent organization of guest conductors will be developed. Thus, Lopez may return to the Capitol once each month; ditto Bernie, et al., dependent on the available material.

For Loew's will mean the acquisition of the full value and drawing power of these "names" says the executive looking of their big local company. Since Specht's original Capitolians was the permanent organization at that one house.

In the outlying Loew houses, guest conductors may be played for periods of four weeks at a time, each to direct a monthly program of varying character.

Akin to the Public idea, the specialty policy will be rotated as units around the circuit.

Paramount 18 Ahead Production Slows Down

Los Angeles, Oct. 18. With 18 pictures on the schedule, on the shelf, ready for release, Paramount is slowing down on production at its local studio.

Last week three companies finished shooting. They were "Cienfuegos," "Prefer," and "The Flaming Youth," with W. C. Fields and Chester Conklin, and Pola Negri.

There are but two companies at work now, including "The Legion of the Damned" and Little Linaur in "The General." As these companies slow up, production will start, but the light will light until around the holidays.

The first big production will be "Able's Irish Rose," directed by Victor Fleming and supervised by Aubrey Schober, under the same name play. The shooting date for this picture has been set for Oct. 28.

Only Synagog Slighted

An exhibitor was discussing with another what would be an appropriate slogan for his new theatre in a Bronx neighborhood.

He was considering the idea of a catch-phrase akin to the cathedral of the motion picture, the "sanctuary of the cinema" and the "temple of dramatic art."

He figured that a "synagogue of the movies" would sound like an eclectic cycle of picture house appellations.

LANGDON STOPS FILM AFTER SPENDING FIFTY

Intended Writing Finish While Picture in Work—Accepts 1st Nat'l's Suggestion

Los Angeles, Oct. 18. After shooting 10 days at a cost of \$20,000, Harry Langdon decided on an incomplete and untitled story, from which he was making his next picture for First National.

An idea had been furnished by Clarence Hennecke, scenario writer employed by Langdon. A story was perused by First National to stop production until the story was fully worked out. This was to eliminate extra production costs while waiting for the writers to complete it.

Following the halt, Langdon and his writers started on an entirely new idea, completed before production was started.

Langdon's last two pictures, which he wrote, directed and starred in, were written as the shooting progress. Innumerable delays and heavy expense had been objected to by First National.

Langdon directed the story and production of his new picture, "Cienfuegos."

K. C. Pool Policy; Loew's Operating 3

Kansas City, Oct. 18. With the opening of Loew's new Midland Oct. 28, for the Loew's de luxe policy of pictures and stage shows, Loew's will take over the operation of the two Adams, Shultz, Rogers, Newman and Liberty.

Managing director of the new Midland, Harry Langdon, is directly interested with Loew's in the Midland.

On opposition to Langdon's big pictures for runs without stage shows will be switched to the new policy film house.

McCarty, the public newsman, will go to the Elks and Kofa organization in the future, through the publicity director, assigned to one of the new Public theatres.

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NET RESULT NEAR OF THE FACTS TRADE GEEK

Inde Exhibs Befeozled Away From Principal Objectives of Gathering—Distributors and Producers With High Priced Lawyers Out-Smarted and Out-Talked Sincere Theatre Operators—Conference Ends With Conditions About Where They Were When It Started

ORGANIZATION!

The very independent exhibitor delegates who came to the Trade Conference in New York last week, called by the Federal Trade Commission for the purpose of ironing out unfair practices in the film industry, with glorious plans of attack and defense allowed themselves to be lobbied out of every important measure they proposed.

Three problems, which formed the basis for the Conference, were reduced in their entirety by producers, distributors and affiliated theatre owners.

Compulsory book-keeping, continued acquisition of theatre holdings and unfair protection granted chains affiliated with producers or distributors, a combined pressure whereby forcing the independent exhibitor out of business, were referred back to the Commission, the producer-distributors tried to compromise in the slightest degree.

Three other resolutions, in regard to the exhibitor's suffering loss of film, were passed upon, were skillfully handled by the Haye forces.

No-legal-thought was disposed of with an amendment whereby it must be proven that the exhibitor is suffering loss of film through the showing of pictures by an institution in "direct competition."

The exhibitor must then file (Continued on page 30)

MYERS THINKS COFFEE NOT SO BAD

Commissioner Has Hopes in Future from It—Makes Statement of Views

Washington, Oct. 18.

Back in Washington Federal Trade Commissioner James C. Myers is not kidding himself, nor did any one bid him during his trip to the east coast of the motion picture trade conference.

He is not going before the entire commission with any burrah report, but at the same time he will not admit a conference to be an outright flop.

The commissioner believes that indications point to many intangible results that will make themselves apparent in the future, through one or two resolutions that were entirely taken out of the hands of the commission.

In this latter case Commissioner Myers places the agreement to bring out a new contract. In this connection he stated that the independent exhibitors have a chance to force the appointment of a seventh and outside arbitrator (Continued on page 30)

OVER 1,000 AMATEUR CAMERAMEN IN PORTLAND—CENSORSHIP FILMS

Hold House Parties to Show Amateur Pictures—Effect Felt by Theatres—Enforcing City Ordinance—Theatre Manager-Censor Force Issues

Pick "Class" Names

Los Angeles, Oct. 18. A new directorial producing team in the Independent market.

Known as Roy Fitts, producer, and Forrest Sheldon, director.

Formerly known as Bud Barsky, producer, and Ben Cohen, director.

ACADEMY WILL PASS ON 4 COMPLAINTS

Conciliation Committee Receives Them For Arbitration—One Against Columbia Pictures

Los Angeles, Oct. 18. The conciliation committee of the Academy of Arts and Sciences has started timing. To date it has received four complaints for arbitration. Although three of the complaints are not members of the Academy, the committee is taking up these cases and endeavoring to straighten out the differences between the producers and employees.

The matter of William Pogany against Samuel Goldwyn has been settled satisfactorily to both. Olga Kristina has registered a complaint against Universal, involving the interpretation of the contract she had with the producer.

Leonore Coffey, scenario writer, has lodged a complaint against Paramount over a verbal outline of a Menjou story submitted nearly three years ago.

Olga Kristina has presented her complaint against Columbia Pictures, regarding balance due on payment to her for continuity written for that organization. Columbia Pictures is not a member of the Academy. Any action in submitting to arbitration by the conciliation committee in the Kristina case will be voluntary on the part of Harry Cohn of Columbia.

Warners Take Jolson For 3 More Films

Los Angeles, Oct. 18. Warner Brothers have taken up their option for Al Jolson's services to make three more pictures, to be made within two years.

The agreement, it is understood, is that Jolson shall receive \$100,000 a picture and percentage of the profits after it has brought in through distribution during its actual production cost.

Jolson is expected here next month for the purpose of consulting regarding the first story he will do.

Jim Tully's Hold Up Flaps

Los Angeles, Oct. 18. Jim Tully, former boxer and now author, demanded that Paramount pay him \$100,000 if his new company used the title "Boggers of Love" on the current Pola Negri picture.

Tully asserted the title was too close to "Boggers of Life," the name of one of his books, and if they used "Boggers of Love" he would expect the grand or else.

Portland, Ore., Oct. 18. An existing city ordinance requiring amateur as well as professional films to be submitted to the local board of censors probably may be more strictly enforced following an expected decision of the Portland board of Censors later this month.

At a special meeting the board discussed the problem brought up by the recent issue of Eastman amateur cameras. It is estimated there are 1,000 of these machines in Portland.

Floyd Maxwell, manager of the Broadway (West Coast) and a member of the censor board, stated it has become a vague for amateur cameramen to hold private theatre parties, cutting in considerably on the business of local theatres.

The censorship of amateur films has come before the board frequently in the past, as mentioned by Mrs. O. Northrup, chairman.

At the special meeting Maxwell, who is also a member of the board for censorship, it is believed the board will make a decision strictly requiring all amateur cameramen to submit their prints, with penalties fixed for failure to do so.

Barnes, N. Y., Oct. 18. Eastman (West Coast) and by Col. O. N. Bolbert, gave free, four shows a day here last week as a special feature for the opening of the free demonstrations were held in the city.

The free demonstrations were held in the city. The free demonstrations were held in the city. The free demonstrations were held in the city.

Included in the display were the Eastman Kodak 16 mm. projector and a number of films, including the "Boggers of Love" film.

Library staff includes some regular program pictures which have been reduced to the minimum, and complete set of foot footage (1,000 feet) made up of 1,000 feet per reel; 250 feet of 16 mm. is the equivalent of 1,000 feet 35 mm. (film).

Paramount is booked in with Eastman on the amateur library film. The Eastman library is now have similar departments.

"Mme. Recamier" Filmed

Interiors of the historical picture, "Madame Recamier," are now being completed in Paris, under the direction of M. Hurel for the new company, Franco Film.

The trade press was invited to visit the studio, where an episode of the historical picture is being played before the journalists.

At the time of the Concile, France, holds the title role. The picture will be released next May. The name of one of his books, and if they used "Boggers of Love" he would expect the grand or else.

HARRY WARNER COMING EAST

Following recuperation at Arrowhead, New York, from a nervous breakdown, Harry Warner is to leave town Wednesday (Wednesday) for New York. He has been making production arrangements in Los Angeles.

K JENKS
boy and His Band
FRANCISCO—FOURTH BIG MONTH

FRANCISCO—FORTH RUC MONTH

CONFERENCE MEETS IN LITTLE

(Continued from page 23)

his complaint with the local exchange or write to the Mayco office. This is as at present provided for and offers no additional relief.

Attacks against the present Standard Exhibition Contract were prevented through the acceptance of a plan proposed by Hays that a committee of three exhibitors, three producer-distributors and two chain operators meet to devise a new contract. The exhibitors told Hays they intended to go on record to the effect that the present contract was unfair and unjust. Hays agreed to that, if he was able to introduce a substitute resolution whitewashing the present contract.

A Double Whammy
This takes the matter of control out of the hands of the Commission whence it had a fair chance of going to the Department of Justice, where it had no chance of a continued existence.

No specified time has been set for a new contract.

When E. F. Woodruff said in conference that he hoped the producer-distributors would get to work on it as soon as possible, Commissioner Meyers smiled and said, "All I can do is wish with you."

The first resolution, of importance, to the effect that threats of leasing or building theatres by producers in order to force exhibitors to buy product was unfair, was adopted.

All that exhibitors being forced out of business have to do is to try to prove they have been coerced. That's the trick, if before they can prove anything. As a resolution this means nothing. It would be almost impossible to devise means of proving or enforcing it.

The producer is entitled to build theatres and operate them wherever he pleases. That's on the record, official. The exhibitor need not be threatened. All that is necessary

is a rumor that a new house may go up in the neighborhood.

The exhibitors are not even given the right to be allowed to bid for product before it is produced to chains affiliated with the producer-distributor.

Baffled
The delegates lost sight of the purpose of the conference when it started and perhaps it was intended that they should.

Producers and exhibitors entered into a defense of the present system of defense on which the exhibitors are in control.

It was repeatedly pointed out from the chair (Commissioner Meyers) that the main object of the conference was to devise a new plan to take the place of block booking and arbitrary allocation of pictures to affiliated theatres.

The exhibitors, too, forgot the purpose of the meeting and after defending their own measures they set out to attack the present system in force, thereby weakening their own case with the opposition's array of high-priced attorneys to outpoint them in the arguments.

Future for Exhibe

This conference proved conclusively that the independent exhibitors of the three metropolitan areas and independent neighborhoods are due to be wiped out within a few years unless they combine under capable leadership. A combination of the independent theatre owners in this country would represent one of the largest conglomerates as well as the largest forces in the country. It would be more than sufficient to cope with the producer-distributor combinations.

The discussion showed that the producer-distributors have no intention of meeting the exhibitors at any part of the way. Why should the producer-distributors agree to accept lesser profits on pictures and give up their theatre holdings unless forced to do so by a combined buying resistance, seems to be their position.

Block Booking Inside
The producer-distributors want block booking not wholly because it is a more profitable way of doing business but because it keeps the play dates of independent houses completely intact, keeping out independent productions. None of the producers would want to lose the pictures they have made. About 40 of the exhibitors left Thursday night. Commissioner Meyers hinted that the absentees could vote by proxy.

Proceedings were closed Saturday afternoon after an all-night and early morning debate on the merits and demerits of block booking by the exhibitors and producer-distributor committees. Commissioner Meyers was practically forced by the delegates to give the matter up, had he not hesitated the conference the consolation it merited, seemed disappointed that no solution had been arrived at and called the conference to a close.

NOT SO BAD
(Continued from page 21)
that will bring about an agreement and all that out the many existing difficulties.

The 30-odd resolutions adopted were characterized as being very little, with their chief aim constituting a grand gesture for public consumption.

Impressive Dignity
The commissioner looks upon the conference as one that not only impressed the public, but the picture industry itself. He says the proceedings were marked with dignity which helped to create this impression.

Asked as to what action would be taken in reference to the farming out of players as provided in the producer resolution making it possible to loan contract actors at a considerable advance, the commissioner states that it was entirely probable that the commission before taking final action, would attempt to get an expression of opinion from this fiction, which was not heard during the conference.

As the 60 day extension granted former players, Zukor and Lasky expires Nov. 15, Mr. Zukor stated he would have his report ready prior to that date for consideration by the commission. He desires to do this as it is his belief that the vote will be to carry the case and devote itself to the course for enforcement.

relative zones. "Well, then, what do you want to do in that?" asked Commissioner Meyers. Kent said he didn't "choose" to sell to the highest bidder.

Devereaux and Schiller for Low's law firm, representing the exhibitors except through their large law firm power which they have, price decided automatically. Nothing was said about the fact that the exhibitors and the producers are not obliged to accept block booking, selecting their product on an individual basis from an open and free distributing organizations.

While whitewashing the Standard Exhibition Contract with a constitution resolution a clause was inserted which said that the exhibitors might have been used as evidence in cases now pending against the film organization.

The clause read: "Be it further resolved that the Standard Exhibition Contract, providing for arbitration of disputes arising out of said contract and the terms of said contract itself is a fair trade practice."

If this had been passed it would have nullified the action of the three preceding clauses. Commissioner Meyers said that the exhibitors "threw" the Standard Exhibition Contract, inserting "an" instead of "the."

The passing of the resolution was intended as an agreement with the exhibitors that the constitution is not in practice.

The contract is one of the essentials of the Hays organization. The Standard Exhibition Contract producer-distributors can book pictures for 100 per cent of the value of pictures bought by exhibitors. The numerous theatres owned by the 32 Boards of Trade colleges are rendered feasible. These theatres mean money for the exhibitors, collectible and therefore the credit value with bankers of 30 per cent. The interest rates on loans on picture contracts are comparatively low.

The Hays office, via enforcement of the contract, offers producers a servicing agency as well as a collection agency. The Hays office arbitration precludes possibilities of nullifying the contract via court procedure.

The destruction of the arbitration system would necessarily have a disastrous effect on the contract. The conference opened Monday afternoon at the Hotel Hamilton, American Bar Association.

From the very beginning it looked as if the producer-distributors intended to stall the important issues. The very last minute, about 40 of the exhibitors left Thursday night. Commissioner Meyers hinted that the absentees could vote by proxy.

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Pending the issuance of that report, which will go into detail, Commissioner Meyers issued the following statement to a Variety reporter:

Disappointed
"I am frankly disappointed that greater progress was not made in the course of the more important conference before the conference. I do not, however, feel that the conference was a complete failure. On the contrary, I think that the value of the time and energy expended."

"The provision for arbitration on the uniform contract affords an opportunity to settle certain controversies before they can rise to much complaint and the continuing clash between the several branches will be a good thing. The exhibitors' conferences all there is a provision of a seventh arbitrator by the chief Justice."

"The intangible results may exceed in value the tangible results of the conference. The delegates introduced the public and themselves by the definition of the situation and by the spirit of accommodation manifested in their deliberations. The positions of the several groups were brought out into clear contrast so that the public was able to understand the situation and to reach proper conclusions in reference thereto."

The Vital Thing

"The vital thing in any industry is not the great investments of money and accumulations of property. Important though they are, but the welfare and satisfaction of the men and women engaged therein."

No industry can be said to be on a sound and healthy basis so long as the numerous branches believe they are being victimized or exploited by the others.

"I believe and hope that the conference did something to promote understanding and harmony between the several groups. The spirit of co-operation which was growing rapidly in the past hour will manifest itself increasingly in the negotiations over the contract. My belief was made stronger by the considerate treatment accorded by all the delegates and, especially by the trade press."

FIGHT FILM NEWS

Hartford, Conn., Oct. 18.

Assistant Manager Unger of the Grand Theatre was arrested Saturday for the intrusion of the fight film showing in the Grand for three days prior to that time. He was arraigned and held in \$1,000 bail for a hearing next Monday. Manager James Weinstein of the theatre furnished the bond.

Houston, Oct. 18.
Pictures of the Tunney-Dempsey fight started showing Saturday at the Interstate Circuit and Grand theatre here. The films had been forbidden to play the week before in two independent local picture houses, when their managers and operators were arrested.

The fight film started drawing capacity to the Majestic, notwithstanding the town's new theatre opened the same day.

Hochester, N. Y., Oct. 18.

Chester Fennyssey started playing the stopped fight film Saturday at the Family, within the city limits. A federal judge here signed an order directing that the film be seized by the officials be returned to Fennyssey.

Strand's Changed Policy

From accounts, Joe Plunkett, managing director of the Strand, New York, contemplates a change in the playing policy on the status there early in November.

It's understood the Plunkett idea is elaborate presentations along classical lines, with clean music on their head, weekly.

Incorporated will be distinctive features for stage entertainment, not being utilized by any of the large Broadway picture houses.

In brief, it appears that Plunkett made a spot, step into, left vacant by the Capitol's exploration into the jazz band stage scheme.

Russian Jazz Conductor

Joseph Cherniavsky is the presentation feature at the Strand's Stratford in the Brownsville section of the Manhattan. Cherniavsky is a Russian jazz conductor and a radio favorite, particularly adapted to that neighborhood as an attraction.

The Brandis is shifting some of their house managers around. Daniel Berkowitz, assistant manager at the Stratford, becomes manager of the Cumberland, succeeding Arthur Wright, who shifts to the New Atlantic, who in turn replaces Jack Cole. The latter becomes manager of the Carlton.

A Schulberg Accidentally Killed

Los Angeles, Oct. 18.

Abe Schulberg, brother of B. P. Schulberg, production executive at the Fox, was accidentally killed last week, following an auto accident. Word of the death of his brother shocked the picture producer who was attending the funeral of Sam Warner.

The shock caused him to collapse. He later recovered.



LOU M. GOLDBERG Presents Stars of the Screen and Stage

THE KIRBY GAGS

Headlining Keith-Orpheum after Extraordinary Engagements at America's Smartest Rendezvous

"Kirby and DeLage (at the Orpheum) have that sterling quality about their work that gets the spectator on the edge of his seat and keeps him there."

—Los Angeles "Express."

A Laugh With Every Step
Come and See Us at the
Paramount, New York
with JACK PARDON'S
"FLORIDA" UNIT

Direction MAX TURNER
WM. MORRIS OFFICE

THE TIDAL WAVE OF SONGLAND

FRANK WARFIELD

Just Finished Four Sensational Weeks

WARFIELD, San Francisco

Acclaimed as the Songster Who Puts an Everlasting Soul Into His Numbers

Playing West Coast Theatres for
FANCHON and MARCO

Acoustics Are Always Perfect for
FRANK STEVER
Solo Baritone with Fanchon and Marco "Ideas"
NOW FIFTH WEEK AT GRANADA, SAN FRANCISCO

VERSATILITY!!!
BILLY RANDALL

Sensational Dancing Violinist and Singing
7th Week for Public Theatres—AND STILL GOING STRONG
Week Oct. 23, HOWARD THEATRE, Atlanta, Ga.
Per. Rep. MAX TURNER WM. MORRIS—CHICAGO OFFICE

ELIA "EELER" BERKMAN
SYNCO-SYMPHONIC ORCHESTRA
OPENED NEW WILSON-LODGE ALHAMBRA THEATRE
WITH AN ORCHESTRA OF 35 MEMBERS

"WELCOME TO OUR CITY!"

"You're just our type,
Big Boy!"

"Main Stem stuff—
that's you!"

"Your name belongs right
out on Broadway in
the brightest lights
we've got!"

NEW YORK
stamps
KEN

MAYNARD

with **TARZAN** his White Wonder Horse

in **The RED RAIDERS**
**A FIRST-RUN
NATURAL**

Tremendous Newspaper and
Box-Office Triumph at famous
N. Y. Hippodrome PROVES
It's **FIRST-RUN** and nothing
else but!

Presented by
CHARLES R. ROGERS
From the story by
MARION JACKSON
Directed by
ALBERT ROGELL
Supervised by
HARRY J. BROWN

A First National Picture

**MAYNARD SCORES
FOR DARING RIDING
IN 'RED RAIDERS'**

By **JOHN L. CALDWELL**,
Associated Press Staff Writer.
Ken Maynard, the big
factor in the Hippodrome, today
has come to the conclusion that
he is as good as a star in the
big show business as the big
show business, and he is not
in the least bit of a doubt that
he is the greatest horse rider in
the world. Before long the world
will know that Ken Maynard is
the greatest horse rider in the
world.

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world.

You know
it's **BIG**
when the
N.Y. AMERICAN
goes **BUGS**
about it!

**First
National
Pictures**

CONGRESSIONAL ACTION

Congressional action is likely to follow this year as a result of the ineffectiveness of the Trade Commission in settling exhibitor grievances.

Exhibitor groups claiming they have been given no relief, have stated they would present bills in Congress through local representatives.

The proposed measure will call for another investigation of the industry with a demand for remedial legislation. It is practically certain that state legislatures will be asked by exhibitor groups to help in the fight against the chains.

The Buffalo, N. Y., group, represented by Sidney Pfeiffer, who was not permitted to state his case clearly before the conference, will file a new bill of complaint with the Federal Trade Commission, requesting recognition of the proposed new standard exhibition contract and asking that the commission investigate the present Standard Exhibition Contract with a view to

having it declared an unfair trade practice and ordering the M. F. F. D. A. to stop using it. Sidney Schumacher's \$450,000 damage suit against the Hays organization, charging conspiracy and restraint of trade, is scheduled to come up through the federal courts shortly, following a three-year delay.

West Coast's Stub Books

Los Angeles, Oct. 18. West Coast Theatres, Inc., is going to issue script books similar to the Public chest plan. These books are to be good in any of the 170 houses operated by W. C. on the Pacific Coast and will be sold in \$10, \$5 and \$2.50 lots with 10 per cent discount given as an incentive for the lump buying.

The books will be good for any member of the family of the original purchaser.

Fight Film Dismissals; Banned Pictures Play

Casper, Wyo., Oct. 18.

R. J. Schulte, owner and manager of the Casper theatre; Bruce Ritchie, owner of the Dempsey-Tunney fight film negative for this state; and Tom Boyle, operator, were acquitted before U. S. Commissioner M. D. Weil, of charges of violating the interstate transportation law relating to fight films.

The picture of the Chicago fight was seized by federal authorities Oct. 6. Commissioner Weil held there was insufficient evidence to prove transportation of the films into Wyoming. The pictures are again being shown.

German Expert on Negatives

Los Angeles, Oct. 18.

Dr. F. W. Peterson, technical director at Agfa's factory in Germany, will be on the coast for several months. He will advise producers, cameramen and laboratories in the use of positive and negative film made by his company.

South Losing Big Publix Unit Acts

Where a Publix unit becomes too expensive through hook-up and production, it will not be toured in the Publix southern houses with the full complement. Instead the unit will omit its most expensive "name" around Chicago and continue for the last eight or nine weeks in the minor theatres.

A unit with an expensive feature cannot be played in the Publix's southern stands which are limited on grasses. Acts left out are brought back for another unit, while the unit continues without them.

Production activity remains centered in New York as before and will not have lesser units sent out from Chicago for the southern time, as has been reported.

Geo. O'Brien Back on Coast

Los Angeles, Oct. 18.

George O'Brien returned from Europe. He is preparing for his next picture for Fox in which he will be co-starred with Lila Moran, under direction of J. G. White.

ONAN CAN BUILD; NO-RULING REVERSED

Minneapolis, Oct. 18.

D. W. Onan has won a victory in his year's fight to compel the city council to reinstate a ground license which it previously issued to him and then rescinded. Reversing previous action, the city court, after reviewing the case, decided in Onan's favor.

After receiving his license, Onan took a 50 years' ground lease on the site for the three-story building, occupying the lot in order to make room for the new building and the building's plans and specifications prepared. Then he learned the city council had rescinded his license when a number of theatre owners in the lower loop district, where the house is to be built, complained that the action laid it over—over. He immediately took the matter into court. The city council will decide this week if it wants to appeal to the state supreme court from the district court order to compel it to reinstate the Onan license.

4 Greek Bridegrooms

Chicago, Oct. 18.

Four local theatre men of Greek extraction, bachelors until fateful boat rides to their native land last summer, returned with Grecian brides.

The wedded ones, all of whom have made their bankrolls in the theatre business here, are Yan Nomokis, owner of the Columbus, New Regent and Alhambra theatres; Gus Marulis, proprietor of the Milo; D. J. Christou, who operates a string of film houses, and William Karas, of the Kalam Bros.

RE-SIGN PILOTS FOR AIR FILM

Los Angeles, Oct. 18.

Five air pilots, all with World War records, have been re-signed for "Legion of the Condemned," Paramount's sequel to "Wings." The pilots are Capt. Hasting C. Campbell, Ross Cook, Robert de Couderet, Ted Fursons and Tom Wharton. All were in "Wings."

Balance of cast includes Gary Cooper, Fay Wray, Harry Norton, Francis McDonald, Verna George, Hugh Leland and Charlotte Bird.

"The Chaser" as New Title

Los Angeles, Oct. 18.

It has been decided to amputate the title "The 18th Hole" from Harry Langdon's picture, refitting it with a new head, "The Chaser."

Warning!

Do Not Fall for Imitators!

Ever since "The Naked Truth" attracted the attention of the public, there have been more or less attempts by imitators to produce something "just as good" as the original.

They have even resorted to using the name of the original in their different advertising matter belonging to "The Naked Truth."

Most of these Pictures are Old Issues Rescued, probably produced in the late war; and there is a genuine as to whether or not their Medical Sections are even Correctly Titled.

Special Reels and Shows for Men and Women

The Naked Truth

Send Your Booking Dates—Percentage Only

SAMUEL CUMMINS
Public Welfare Pictures Corp.
723 Seventh Ave., New York City



SENTRY
SAFETY CONTROL
CORPORATION

13th and Cherry Sts., PHILADELPHIA 1540 Broadway, NEW YORK

And All Branches of
NATIONAL THEATRE SUPPLY COMPANY

A half-witted fool rises and stam-pedes to panic a theatre audience. He saw the screen reflection of a momen-tary blaze in the projection room.

What theatre, you say, can guard against a moron?

Your theatre can. Every theatre can. There can be not even the suggestion of fire in a theatre equipped with the SENTRY SAFETY CONTROL. It acts in a split second, acts automatically.

Attach it to any standard projector... Costs only a few cents a day.

BRITISH RELEASES

Pre-Releases—Mergers—Film Bill and Block Booking—No Theatres for F. N.—Big Exhib. Fails—Lambart Legs It—"The Ring," British International First Film, Scores—Hot Dog—Estelle Brody to Marry Song Scribe—Overseas Phone Bookings for Famous—Asquith on the Air—People and Things

London, Oct. 8. Unheeded, and certainly not mugged by the trade papers, a very critical situation is developing here just now.

For some time the question of pre-releases has been agitating the exhibitors. Big circuit owners don't mind it, in many respects their theatres making the pre-releases. It is the smaller man, the backbone of the broad-and-butter booking business—who are worrying.

The system was first levered in through the West End of London, on the plea exhibitors would benefit from the publicity of a successful West End run, and could see for themselves how a so-called "sugar" measured up with the public. There was a lot in that. While the idea stayed there, no particular kick was registered.

In a little while it came to pre-releases in all the big provincial towns, too, and not confined to showing a film for a couple of weeks to measure its fitness. Some were kept going as long as they showed a profit; others were held in so they couldn't be recognized as flops.

The result in both cases was—and is—the same: all the cream is skimmed off the picture before it comes to general release.

If a big picture gets a pre-release in London for one, two or even three weeks, everybody benefits, particularly the first run London houses. Such a film gets pretty big notices and no West End picture house is so big everybody in town can see the film in a week.

or so. From the nation-wide press notices the provinces benefit, too, and all around the "shop window" has sold the goods. A notable example is the *Plaza*, where no picture stays more than four weeks, and very few that long.

But when a film is held in for months—and at present three theatres are playing a picture for "an indefinite run"—then its value to the rest of London at release drops with a thud. "The Gold Rush" flapped in London on this account, and no great surprise will be registered if the same thing happens to "Ten Days in London." Even in a city so big as London, what audience is left for the general release hours after a year's run? And the exhibitor paying a big rental yet even in these cases the provinces benefit, and there would not have been much intelligent kick if the system had not spread outside London. Theatre owners declare they are being soaked both ways: by having their audiences skimmed and by being rushed for high rentals as a result of the attention drawn to the film by the pre-release.

Effect of the Bill

When the Film Bill goes into action, it will not be possible legally to offer a film for booking till it has been registered at the Board of Trade and declared its release date. At that, films will have to be booked singly, and not in blocks.

The effect of this on the pre-release trouble will be twofold. Pre-releases are fixed with West End and provincial key houses at present often long before a film comes here from America, and in the case of British films, while the picture is in making and sometimes earlier. Apparently from the bill, this will have to stop. Even in the case of the distributor-owned houses, like the *Tivoli*, *Plaza*, *Marble Arch* and *Kialoa*, on paper the companies are separate and films booked in, not just put in.

Here, then, is the first difficulty, which affects American films more than British, for the obvious reason there are so many more of them.

The second difficulty, which will not operate till much later, is even greater.

Through the bill, the period between pre-view and general release will gradually shorten to a year. It is anything up to a year and a half, which makes the question of a reasonable gap between pre-release and general release fairly simple if the pre-release is not held in too long.

But when the period gets down to six and then to three months, as it will under the bill, what is going to happen?

Here is the situation as it will

be under the bill:

First, a film cannot be legally booked before it has been "traded" (pre-viewed). Secondly, it can only be booked by itself and for a date no further ahead than the gradually decreasing period laid down in the act.

This situation is largely what it behind the clucking by several of the biggest American concerns to obtain control of theatre circuits, notably Provincial Cinematograph theatres. Gulliver vaudeville folk, too, are being negotiated for. Famous already having made an offer, First National likewise, for the *Talladega*, so it is said.

In part, the Gaumont-British merger, which rages in the *Tivoli* theatres and the former *Hispanic* circuit, probably came from the same cause.

For it seems plain, if a company owns a chain of theatres it can put its own product and product which it is handling into them if it wants. That is not, or need not be, booking. That being so, such groups can apparently pre-release their own films, as before registration or as film can be "exhibited at a series of public exhibitions held on consecutive days, the first of which is a Trade Show." These truly can give trade shows at all their provincial key houses, and hold the film in for the rest of the week or longer as a pre-release.

No difficulty appears to arise over the theatre license in those districts where the license carries the condition all films shown must have passed the British Board of Censors, for while the bill will oblige pictures to be registered before being traded—shown and before—

(Continued on page 37)

COAST NOTES

Stunt Holmes added to "Tears of Married Men" (W. B.).

Harrison Ford, Elmer Ford, Ivan Lebedoff, Wade Bowler and Clarence Burton support Junior Cushman in "Gallagher," William C. Clark directing. De Mille.

Tom Miranda tilling "The Main Event." Fox.

Eugene Brown added to "Gentleman Prefer Blondes," Fur, L. B. Clark directing.

Lola Wilson, H. B. Warner, Lilian Tashman and "Live Hook in French Dressing," Robert Kane production. F. N.

Warner Oland added to cast "Stand and Deliver" for De Mille.

Tiffany changed the title of "The Ghost Ship" to "The Haunted Ship" on account of similarity of title with another story being offered for picture purposes.

Richard Arlen opposite Bela Lugosi in "Wooden Dollars." Directed by Gregory La Cava. Fox.

Olen Balabanova added to "The Man Who Laughs." F. N. co-starring Mary Philbin and Conrad Veidt, with Paul Leni directing.

Barry Norton added to John Barrymore's next for U. A. "The Tempest."

Earle Page, Burr McIntosh, Olive Tell and Ruth Dwyer supporting Mary Astor in "Salute Wives." F. N. Direction Joseph Henneberg. Lloyd Hughes, male lead.

Mary Ann Jackson, Ruth Hilt, Raymond McKee, Lavinia Miller, Harry D'Amico.

Carmelia Gheraghy, Andy Clyde, Irving Baron in "Smiling Baron," Semmets, Phil Wainman, directors.

Complete cast supporting Claire Windsor in "Hondora by Chance," her first for Columbia, includes Al Simpson, opposite, Walter Hiers, Bodd Rosing, Louise Carter. Mae (Continued on page 37)

LOWRY Master of CLOWNS



SKIDAW BROTHERS AMBASSADOR ST. LOUIS, MO.

West Coast Motion Picture Directory of Players, Directors and Writers

AL BOASBERG

PER. MGT.
EDWARD SMALL
HOLLYWOOD

EMILE CHAUTARD

New Playing
PERE CHIVILLON
IN "THE SEVENTH HEAVEN"
FOR FOX
HOLLYWOOD
On 6600 or Hollywood 3510

ELIZABETH PICKETT

Director Fox Varieties
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L. G. RIGBY

SCENARIST
NOW WITH M. G. M.
FREE LANCING

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Universal Contract
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"THE BIG GUIN"
Originals and Adaptations
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Columbia Pictures
The Columbia Pictures

JOHN F. GOODRICH
2nd Year with
Paramount
Famous-Lasky

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CLARENCE HENNECKE

Comedy Construction
Just Refused
"MY BEST GIRL"
with Mary Pickford
Now with
HARRY LANGDON

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"MR. WU"

"AFTER MIDNIGHT"
"THE LOVE WEB" (Preparing)

If You Don't Advertise
IN VARIETY
DON'T ADVERTISE

PAUL ASH



CREATOR OF
STAGE-BAND
ENTERTAINMENT
Known as the
"PAUL ASH POLICY"
NOW AT
BALABAN & KATZ
New Oriental Theatre
CHICAGO

"EXCLUSIVELY COLUMBIA
RECORDING ARTIST"
Paul Ash, Presentations Signed by
LOUIS MODERNOTT

There is No Substitute for
Paul Ash Entertainment

MITCHELL

MASTER OF CEREMONIES

NOW CONDUCTING THE STAGE ORCHESTRA AT THE
OLYMPIA, NEW HAVEN, CONN.

(PUBLIC)

FOUR COVANS

in "POETRY OF MOTIONS"

Now Playing All BALABAN & KATZ WONDER THEATRES IN CHICAGO
WEEK OCTOBER 10, with PAUL ASH, ORIENTAL.
WEEK OCTOBER 17, HARDING.
Direction WM. MORRIS OFFICE
WEEK OCTOBER 24, SENATE

LITERATI

Phil Payne's Will

Phil Payne's will leaves the bulk of his estate, valued at around \$100,000, to his mother-in-law, the mother of his first wife who died some years ago. Until marrying Dorothy Huchens about two years ago, Payne had lived with his

mother-in-law, who kept house for him in West New York. Phil entertained an extreme affection for the mother of his first wife.

Mrs. Payne, nee Dorothy Huchens, under the will will receive \$10,000. Joseph Mornan, a Brooklyn, N. Y., business man with whom Payne was in partnership in the operation of the Elizabeth, N. J., "Times," also is left \$10,000, while Kathryn Cole, Mr. Payne's secretary, receives \$15,000.

Phil Payne was the passenger on the ill-fated "Old Glory" plane that started across the Atlantic last month, with nothing but some debris of it having since been seen. He was the managing editor of the New York "Daily Mirror," and considered a wit at handling a tab. He directed the New York "Daily News" into its present commanding under-stated position before leaving it.

Confessional Staff Cold

An overabundance of the true story or confessional staff has sorta denuded the demand for it from accounts. This with the liv-

weeklies of the style and class of "The New Yorker" now springing up have had their effect upon the sex-mush as well, along with the long since rumored trend of young people toward the light romances rather than the heavy dirt.

To what extent advertising has been affected in all magazines through the dailies and weeklies will be told by statistical reports. The dailies seemingly are making constant inroads. "The New Yorker" is being well supported in commercial advertising.

E. G. Lewis' Second Jam

E. G. Lewis, Alexandria, Va., promoter, recently given a six-year penitentiary sentence in federal court here on charges of a charge of misusing the mails, in connection with the publication of "The Cultivator Illustrated Review," will be tried again Nov. 23, before U. S. District Judge McCormick, on a second indictment charging him with a \$4,000,000 fraudulent oil promotion scheme.

Named as co-defendants are Mrs. Henry L. Kramer, William Ahrens and Ray Hobbit. Kramer and Ahrens were both named in the first indictment on which Lewis was convicted and sentenced. With Kramer also found guilty, receiving a two-year sentence. Ahrens was acquitted. Lewis and Kramer appealed the conviction and are awaiting action.

Editor Breaks Away

Idwal Jones, for the last two years dramatic editor of the San Francisco "Examiner," and before that for many years holding down the drama desk on the San Francisco "News," resigned and left Oct. 15, en route to London, Paris and thence to Italy, where he will spend the next two years. During his absence, Jones will finish a couple of plays and will also furnish a weekly column of foreign theatrical news to the Hearst newspapers. Edgar Waite succeeds to the drama desk of the "Examiner."

Chris Morley's Ode

Christopher Morley's ode to the New York Century's crack flyer, the "1928 Century," which appeared in the "Saturday Evening Post," is now in pamphlet form for Century passengers to read as they ride.

Another booklet the Century hands out gratis tells that the equipment cost of one section of the Chicago-New York train costs \$250,000, itemized, in part, at \$150,000 for nine sleepers, \$45,000 each for three steam locomotives used on the trip, and \$110,000 for the electric engine switched on or off at Harmon, N. Y. Employees on any section number 21 with the train crew changing three times and the engineer and fireman eight times on the run.

Horsepower of the steam engine is quoted at 1,187. The complete weight of the train is 1,500,000 lbs., the speed average is put at 48 m. p. h. (including stops), and it takes approximately 25 tons of coal for the train to make the 950 miles.

What it didn't say was that the Century carries \$10,000 in fares each section each trip, in a separate car.

A spread out of the leading woman in the colored company of "Topsy," at the Theatre Guild theatre, was on the front page of the theatrical section Sunday of the New York "Times." Some of the dailies had carried cartoon sketches of the players and one or two of them had them pictured in the photo section.

New Sports Ed.

W. O. McGeehan, whose daily column in the New York "Herald Tribune" has a wide following, is no longer editor of that sports department. He is said to have welcomed a lesser responsibility although there was a dispute, apparently now ironed out. Harry Cross, formerly of the "Times," is now the editor.

McGeehan's boxing comment, always in a humorous vein, has invented a number of new terms.

One concerns the Wall Street backing of Madison Square Garden, because of which he refers to the fight game as "cauliflowerism common."

Postal Rates

Several bills are being framed to ask Congress, when that body gets on the job in Washington on Dec. 1, to revise the postal rates affecting publishers.

Complaints against the so-called unfair rates have piled up during the past summer and predictions are some change will come out of it.

BACK FROM THE EAST

BUDDY DOYLE

Really Snapping Shows for FANCHON and MARCO
Direction WILLIAM MORRIS

FANCHON and MARCO Presents

WILL KING

and His
REVUE

Now Playing West Coast Theatres, and—

"OY! WHAT CROWDS!"

TRAILERS SELL SEATS
NATIONAL SCREEN SERVICE
YOUR MOST EFFECTIVE SALESMAN

The Toast of The Coast!

The
Rage
of
the
Age!



THE AUDIENCE STORMED
THE STAGE AND TORE THE
CLOTHES FROM HIS BACK
FOR SOUVENIRS AT HIS
LAST EVENING PERFORMANCE
IN SEATTLE!

THE BANJO
BOY OF
JOYLAND!

Eddie
Peabody
"World's Greatest
Banjo King"

OPENING BROADWAY THEATRE, PORTLAND
OCTOBER 19th

WITH THAT
PEERLESS PRINCE OF PRESS AGENTS
EDDIE HITCHCOCK

Piloting the None-Flap Flight of Peabody!

"RED" TANLEY

Featured Dance Comedian with Irving Aaronson's Commanders would like you to come this week

(October 15) to the

ROXY THEATRE NEW YORK

and see his new Dance Creation

"THE WOMEN'S WALK"

Lyrics and Music by Harry Warren and Bud Green

**"AS WE WERE" (10)
Comedy Sketch
16 Mins.: Three (Parlor)
Rev. (St. Vaude)**

Labeled a "little comedy of yesterday," with Almeta Sessions (former Josephine Baker) producing in a post-brilliant vocal exposition of a musical in the home of Mrs. Hamilton (Mrs. Fred Gulian of her day) on Thursday afternoon, April 18, 1872.

Almeta Sessions, a tall, angular woman in brilliant eccentric costume, singing, dancing, Dorothy Shirely, William H. Stamer, Frank Kneeland, William Clifton, and Mrs. Hamilton, Josephine Baker, Bill Pryor, the latter in blackface as the butler and contributing a ballad.

The cast above-mentioned are identified as guest artists of the musical. Their stuff runs in the same vein of old time songs with little relief, excepting for a stogie who periodically leaves the room and staggers back after each number. Some of the A. K. songs in most previous titles ran to the detriment of the show.

The act has an idea, and as to acting, it is a part of the routine and the cast—not all those people are necessary—would appear to be a good one.

For atmospheric attendance at the pseudo-musical, the film would have given credit to the vocal corps from which to accept.

"As We Were" was mild in the troy at the Palace. A.B.R.

**JIMMY DUFFY AND HELEN
SONSON
Comedy
15 Mins.: One
6th Act (V-P)**

Jimmy Duffy at the piano in a typical talking comedy turn, Helen Sonson at the piano, singing, guitar, working straight and feeding. Duffy has the knack of managing pretty heavy handed comedy in a smooth way that gives it untentious quality.

Wife, miffed suit with trapace performer's trunks over regular dress and used as a prop in makeup. That's a concession to Duffy's stuffed club scene of humor, and the method of the comedy.

Kidding talk with girl carries turn along in finish, where she says to Duffy, "I'm a good girl, but I'm not a good girl." Duffy playing the accompaniment.

Clintones in medley of discs in voice and piano, with Duffy rather flimsy in singing, and Helen singing stinger and carrying body.

Slender knockout, but with manner of handling greatly favors for a gateway laugh, even with the "I'm a good girl, but I'm not a good girl" 28th street opera house.

Rush.

**KRAMER AND MACK
Song and Talk
20 Mins.: Two
10th Act (V-P)**

Mixed team with ability to get more laughs than their present talk gives them. Talk is funny, because with talk that felt flat in many spots, they were able to get along with it.

Open singing to each other over phones about getting together and entertaining; the audience, Most of the time, they are singing old home town and their kid experiences there. Kramer has a good deal of spot work, and they fairly well with miscellaneous gags. They close with song.

Both a little and express most things with her eyes. She is a good singer, and her singing material here can never cash in on, and should replace it.

Hinds and Leonard.

**HINDS AND LEONARD
Songs
14 Mins.: One
10th Act (V-P)**

Two girls, one with golden tresses and other with jet black coiffure. They sing close harmony of several songs, pop and restricted. Girls looking nice and have flashing eyes. A. K. songs in most previous titles ran to the detriment of the show.

**SEYMOUR AND HOWARD (4)
Revue
25 Mins.: One and Full Stage
10th Act (V-P)**

Six people are concerned in a compact ballad review, moving with breezy speed through a series of numbers and bits, the latter in full stage. The show is a little less than a high average of entertainment.

Revue. Seymour and Jessie Howard are the principals, backed up by the Carpenter Sisters, pair of singing girls, and a trio of dancing girls, Dorothy Shirely, William H. Stamer, Frank Kneeland, William Clifton, and Mrs. Hamilton, Josephine Baker, Bill Pryor, the latter in blackface as the butler and contributing a ballad.

Back to original setting, where discussion is resumed until another reference is made to the show, and they go into blackout bit of humor, and then the show is over.

Routine proceeds on this plan—number then blackout. One of the women, a comedy singer, who shows white soldiers defending fort, and a man going to the fort.

One bullet fell in a revolver which the woman of the defenders is to shoot. The show is over.

Shelk Alice Opp, are victorious. All this is worked semi-slowly and the show is over.

For finish, pop figures make up a make-believe jazz band before which the show is over.

At the fifth Avenue the best points of the act dropped dead, and the show is over.

The young people are excellent finishers, and the show is over.

MORTON AND SALLY
American (V-P)
8 Mins.: One
10th Act (V-P)

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**PALACE
(Straight Vaude)
12 Mins.: One and Full Stage
10th Act (V-P)**

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**6TH AVE.
(Vaude-Pictures)
12 Mins.: One and Full Stage
10th Act (V-P)**

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THE WORLD'S MASTER ACCORDIONIST

GALLA-RINI

KEITH-ALBEE STAR

Exclusive Brunswick Artist

REPRESENTATIVES

KEITH-ALBEE-ORPHEUM
CIRCUITS

JACK CURTIS

RECORDS, PRODUCTIONS and PICTURE HOUSES
INDEPENDENT VAUDEVILLE

ALF. T. WILTON

PAN'S FOREIGN ACTS

Dick Henry, Pantheas agent and foreign scout for the circuit, has returned from his annual scouting tour abroad.

He signed seven acts for the Pan Circuit, with some coming in December and others a month later. The list includes Six Waltons, Flucty Trio, Tying Tan Troops, Eight Russian Flying Devils, Seven Urmans and Fritz Klein Family.

HARRY ROGERS Presents



Next Week, Show's, Buffalo HEADLINE KEITH-ALBEE and ORPHEUM CIRCUITS

Flashes in Film Houses

There is considerable demand for flash acts in the presentation houses.

Loew's and Stanley are going in for the big revue type of presentations which dovetail with local bands wherever such stage units exist, and which otherwise go well with the patronage.

Harry Singer Touring

Harry Singer of the Orpheum Circuit left last week for a tour of the circuit. It will embrace several cities. Upon completion of the inspection trip, Singer will spend several weeks in the circuit's Chicago headquarters before returning east.

ARISTOCRATS ON OWN

The 4 Aristocrats are playing for Harry Paden at the Amalgamated circuit, switching from pictures to vaude where they are not so well known. The Victor-Vitaphone quarter left Ben Ber's "Night of Police" flash presentation to continue on their own.

Joy Vole succeeded the quartet as sub-feature to Miss Ber.

The Comedy Sensation

SAM DAYTON
and
OLIVE RANCY
in
'KALAMBOOR'

By FRANK ORTH
Next to closing on any bill
Keith-Albee Circuit

MARKS BROS. HOUSES 'OPPOSISH' TO W.V.M.A.

Kahl Issues Edict on Granada and Marbro—Cuts Off Great State's Act Supply

Chicago, Oct. 18.

Sam Kahl has issued a command to his bookers, agents and staff to the effect that "Mr. Marks Bros." Granada and Marbro theatres are "opposish" to W. V. M. A. The order is seen as somewhat far-fetched as Great States, with which circuit the Asks now fears a chance of losing its affiliation, has been relying greatly on the Marks houses for acts in recent months. The poison order automatically amputates a chief source of supply for the Great States.

Kahl's declaration is a mystery as there are no Ask's houses in Chicago within four miles of a Marks theatre. Orpheum's Riviera is considered opposish to the Granada, but Orpheum did not issue the edict.

FORUM

Woonsocket, R. I., Oct. 8.

Editor Variety—
In Variety we find a mis-statement with reference to a fire that occurred on the stage of the Temple at Rochester, N. Y., during a matinee performance. We were on the stage doing our act at the time the fire was discovered, and continued, while the spray from the fire extinguishers was being played on the blaze and frequently on us. Mr. Gordon, who had just finished his act before the fire started, came from his dressing room, and joined us in our endeavor to quiet the audience, remaining but for a moment, as we three were successful in assuring the patrons there was no danger.

We then continued with our act, during which time the fire was placed under control.
Kaufman & Lillian.

\$2,500 AGAINST J. A. GILL

Schenectady, N. Y., Oct. 18.
A verdict of \$2,500 was returned by a jury in supreme court here against J. Ackerman Gill, manager of Proctor's, in favor of Michael Murray. Murray started the action to recover damages suffered in an automobile accident last November at Schenectady. He was injured when an automobile in which he was riding was hit by a car owned by Mr. Gill and driven by Lawrence Gill, son of the theatre manager.

Steve Juhaas's Return

Los Angeles, Oct. 18.

Steve Juhaas, comedian, formerly in vaudeville, is going to return to the varieties after a lapse of several years.

Woolfenden's New 2-Act

William Woolfenden, former Keith-Albee agent, is returning to the vaude stage.

With his wife, Sherrie Matthews, he is putting a turn together.

Stanley Birnes for Pan

Chicago, Oct. 18.

Stanley and Birnes, another former K-A standard, open a Pan road Nov. 25 in Newark.

The dance team is now winding up full-salaried presentation bookings in Chicago.

VAUDE'S COLORED TAB

Chicago, Oct. 18.
Greenwald and Weston have acquired Norman Thomas' "Brazilian Note," colored tab.
The production, just off of T. B. O. A. time, will be resurated for vaudeville.

Lydell Higgins As Act Again

The proposed reunion of Al Lydell and Bobby Higgins, for a vaude tour is a reality. The boys have gone to a hideaway to find out things.

'HERB' WILLIAMS

"BIG TIME"
Reminiscences

This Week 14 Years Ago
POLIS, SCRANTON
(Full Week—2 a Day)

1. THE JOHNSONS
2. DR. LINDLE AND VERNON
3. MRS. WILLIAMS, POLIS
4. "HERB" WILLIAMS AND "BETTY"
5. ED. HARRIS (a "schooled" playboy)
6. HARRY AND GRANTVILLE
7. E. R. WILSON AND TOM

This Week 13 Years Ago
ORPHEUM, ST. PAUL
(Full Week—2 a Day)

1. BERTIE FORD
2. LEWIS AND REISSEL
3. AMBY BURNS AND PILTON
4. FREDMANT HENTON (including BILLY HANTON)
5. DELVANEY AND KENTIE
6. KENTIE AND KENTIE

This Week 12 Years Ago
ALHAMBRA, NEW YORK
(Full Week—2 a Day)

1. LE. CONIO AND HINES
2. PAUL AND CULLEN AND CO.
3. CRAIG CAMPBELL
4. BILLY HANTON
5. ERNEST R. HALL
6. HARRY AND GRANTVILLE
7. "HERB" WILLIAMS AND "BETTY"
8. YACHT DOLLY
9. ARLO BROS.

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Full line of gold and silver brocade, metal cloths, gold and silver tulle, sequins, etc., etc., for stage costumes. Samples upon request.

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NEW YORK

"ENORMOUS LONDON HIT"

JOE TERMINI

PLAYING LONDON PALLADIUM, FOUR WEEKS; HOLBORN EMPIRE, TWO WEEKS
COLISEUM AND ALHAMBRA TO FOLLOW

ALSO DOUBLING NEW KIT-CAT CLUB

LONDON PRESS COMMENTS:

"BRIGHTON STANDARD," Aug. 18

"Another big joke of the evening is Joe Termini, a lank, lugubrious, lonesome-looking loon in a bilcocky hat, grey suit and bright ochre boots, who flings forth, some of the most crack-brained oddities imaginable from fiddle, banjo and giant banjolele. His lucid moments are really pleasing, but he is a howling pantomime in his own right."

"VARIETY," Aug. 23

SO GOOD HE SPOILED SHOW

"Joe Termini, making his first London appearance at the Holborn Empire, was pood that he had spoiled the show was stopped for the time being, and it never did get going again."

"THE ENCORE," Aug. 24

(Holborn Empire)

"Joe Termini is a comical musician who is the complete master of several instruments, as well as being the possessor of a face that, without being beautiful, may still be his fortune. His work on violin, banjo and guitar was great."

"THE REFEREE," Aug. 28

"The best of the American newcomers was Joe Termini, billed for some strange reason as 'The Somnolent Melodist,' who made his London debut at the Holborn Empire. Mr. Termini is by way of being an expert instrumentalist, seeing that he is no mean performer on the violin, banjo and guitar, and there is nothing of somnolence about his act, for he is an alert and expressive showman all the time."

"THE REFEREE," Sept. 18

"At the Palladium, another American visitor in that establishment, Joe Termini, has also made good in no uncertain fashion, and his quick touches of comedy fun a pleasing contrast to his 'meat stuff'."

"THE STAGE," Sept. 22

"After which comes Joe Termini, who is now in London, and more popular than ever. Mr. Termini, able, of course, by a genuine comic stage personality, has the instinct of a true showman for making simple methods go a long way. It is not so much what he plays on his various string instruments, but how he plays it. The result is vanity amusing."

"THE ENCORE," Sept. 14

(Palladium)

"Joe Termini, the one and only somnolent melodist, was the other big riot of the bill. His really clever playing woke up the audience."

"THE PERFORMER," Aug. 24

(Holborn Empire)

"Joe Termini made friends with the audience delightfully by 'stepped on' a clever musician, his tips playing on the violin, banjo and guitar, allied to some original silent comedy, caused him to 'stop the show'."

WILLIAM MORRIS AGENCY
New York

FOSTER'S AGENCY
London

Thanks to the WILLIAM MORRIS AGENCY for Being Instrumental in
Establishing Me an INTERNATIONAL SUCCESS

VAN-SCHENCK: 'SOCONY SINGERS' \$2,000 FOR 15 MINS. ON AIR—S. O. CO.

Highest Paid Radio Entertainers—Engagement for 13 Weeks—Gross "Doubling" Earnings Next Week \$9,500 with Club and Theatre

Making them the highest paid radio entertainers, Gus Van and Joe Schenck, under a new broadcasting contract with the Standard Oil Co. of New York, will receive \$2,000 per 15 minutes on the air. As the Socony Singers, Van and Schenck are slated for 13 weeks' consecutive broadcasting on behalf of the Standard Oil Co. via National Broadcasting Corp. network.

The \$2,000 for 15 minutes top the previous high of \$100 per minute, paid Eddie Cantor by the Eversday Hour.

Van and Schenck next week will gross \$9,500 between them for that one week, including the \$2,000 from radio; \$3,000 at the Silver Slipper (night club), and \$4,000 for a week at the Capitol, opening Saturday under the new jazz policy.

Orpheum, Omaha, Fair

Omaha, Oct. 18.

Outside of the formal opening the new Orpheum has not paralyzed the business of other houses here. In fact, the Orpheum failed to hang the S. R. O. sign out at any time during its first week.

World (Pantazes) played to packed houses most of the time with Joe Cook headlining. The Riviera (Fubis) suffered a slight falling off.

The new Orpheum seats 3,000. Its reserved block of 1,400 seats sold fairly well, but the others went much more slowly.

Don Costello is new leading man of the Majestic Players at Elmira, N. Y. William Hancock also joined the company. Costello replaces Louis Krackle.

UKE PLAYER MEETING JERSEY JUSTICE

With his pocket filled with toy balloons and carrying his music box under one arm and his uke under the other, Frank Ross, 27, of 837 1/2 avenue left West Side Court accompanied by Detective James Fitzpatrick, Steve Love and a Jersey justice to return to the Jersey shore, where he will answer to the charge of desertion.

Ross stated that he was one of a trio, "Ukelele Boys," to appear at the Jersey's 125th Street. He said he had a rehearsal and that he and his two partners, Joe and Eddie Dayton, were to play the week he was arrested.

He was seized on the complaint of his 17-year-old bride, Carmella, of Jersey City. He denied deserting, but had been appearing on the independent circuit and his last engagement was at College Point.

"I told my wife to come to my apartment and get her suitcase," said Ross. "It was storming out and I feared for her health." She came and was accompanied by the sleuths.

Ross brought along his uke, musical saw and his toy balloons. The latter he plays with much expertise. He pleaded with his bride to reconsider, but he was adamant. "Take him away," she sobbed, as she left the detective bureau.

Ross spent several days in West Side jail, all the time rehearsing and amusing his fellow prisoners. The Jersey sleuth returning to the court that Ross ought to wait in the Tombs jail until the Governor's papers could be prepared. Ross wanted to have it over with.

The court suggested that with assistant district attorney Joseph Burns' approval that Ross return to the state of Jersey and meet the charges. Ross was jubilant. "Why, your Honor," said the Jersey gentleman, "we might have a lot of trouble with him as we go across the river."

"He is apt to say that we are kidnapping him. And without proper papers we are likely to get into serious trouble."

Ross assured the Jersey sleuth no such thing would happen and left, promising to entertain the Jersey prisoners.

Ross' Promise.

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NEW ACTS

Stanley Mitchell and Joyce Bell. Janet of France, returned, in "Fast Saver," with Bryan Hawkins. William Rand and Lloyd Crafton in support.

Bales and Berrow in "Corsettes," comedy-singing-talking act, by Annie Kent. Broken in last summer; expect to open K-A line shortly.

Eddie Vance and brother. East Mossman Co. with Lee Twins and Jackie La Butte. Ted Leslie Co. blackface revue. Little Billy, Mabel Barry and band (10).

Charlie Howard, Jack Mack (Daggon and Mack), Frances and Hunt and Wilson sisters for flash act of 11 people.

Mabel Talafiero will shortly return to vaude in a new playlet by Edgar Allan Woolf and as a K-A office act.

Billy Watkins, Halsey K. Mohr. Rex Van, who recently split with Dan Conkey, may frame up with George LeMaire, who was last teamed up with Joe Phillips.

Fred Crouch and Katherine Moore, new.

Dudley Farnworth and Dorothy

Samia have dissolved their vaude partnership. Farnworth goes with Jack Henry, 1 act.

INCORPORATIONS

NEW YORK
The Play Protection, New York producing "Protection" \$25,000; Ben Perlow, Gladys Scheindorf, Tina Gore, Knickerbocker, \$21 Fifth avenue.

METRO
Theatrical Costume Co., New York, 200 shares; Sidney Johnson, Arthur S. Rapoport, Filed by Joseph J. Wells, 276 Fifth avenue.

MARCO
Lubin, New York, Illinois, cal, \$10,000; Ernest Hanes, Charles and P. F. Almbach, Filed by J. W. Seaton, 46 West Forty-seventh street.

FILM
Pioneers, New York, film laboratory; Ernest Stein, George Henry, John H. Holm, Filed by Robert Shear, 1440 Broadway.

SUPERB PLAY CO.
New York, theatre; \$10,000; Stacy Miller, Bert J. Norton, E. Witt, Filed by Frank O. Miller, Galaxy Theatre building.

M. & P. Producing Co.
New York, theatre; \$10,000; C. Hand, Samuel C. Woolf, William M. Stevens, Filed by John R. Laszby, 27 William street.

Almond Studios
New York, lighting effects and supplies; Natcha Rambova, Samuel Russell, Filed by Jerry Richardson, Jr., 326 West Forty-second street.

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MAYRIS EDWARD
CLARET AND FOX
"DELIGHTFUL DANCE DELINEATORS"
Associated with
AL NORMAN and EARL PAULL
Were Honored by Being on the Inaugural Bill of the
NEW ORPHEUM THEATRE
OMAHA, NEBRASKA
OPENED SUNDAY, OCT. 9th
ENTIRE ORPHEUM CIRCUIT TO FOLLOW
"OHIO STATE JOURNAL" says: "Pleats of praise may be sung to the CHANEY and FOX offering. Beautifully dressed and tastefully staged, this is a splendid act."
Direction LOU GOLDER

WHAT IS THIS STRANGE PHENOMENON
Has like come over me? I was never superstitious in my life, but had breaks that coming my way. I was all the dark and could not see the light. Then one day, while playing Danaboy, I received a letter from a JENNER, which offered me a free travel in the form of a First-Class, and of good fortune.
All hope being gone, I immediately packed in the other, and even had a Mink and but into a ring with mystic rites. This is not an act for Ted Ryan, but, honestly, my luck changed at once, and I have had only success ever since. Hundreds of performers can testify to the same experience. If you want good luck, write him in care of the Myman Brothers Jewelry Company, 622 16th Street, Denver, Colorado, and he will send you a Text-Book with my compliments.
Being the Biggest in My Career
Julia Edwards

CASA LOPEZ
NEW YORK
(NOW)

"UKE"
with VINCENT LOPEZ
Dir. WM. MORRIS

FAMOUS ETHEL
MEGLIN KIDDIES
Featured by
FANCHON & MARCO

NEW HOTEL ANNAPOLIS
Washington, D. C.
Slightly off 3rd St.
11-12 and H Sts.

SHOW business is prostrated, in school and ashes.

And well might it be.

As a kaela beside the bier of Marcus Loew it mourns its most staggering and most irreparable loss in history.

Marcus Loew was the outstanding individual figure of the amusement industries of all times—substantially, sentimentally, financially and constructively.

Unique in the annals of all trades, and, stranger of all, in the hectic competition of theatricals, for once the biggest was the best beloved.

He died at 57. He did not because he was old, worn out or worked out. He died because he was honest—honest to an almost fanatical fidelity to others. One of his best friends (and on Broadway) said:

"He was burned out with worrying for his stockholders, those who had invested in his enterprises, because of their faith in him."

That same friend had warned him when he first considered the colossal financing of Loew's Enterprises into Loew's, Inc., that it would take 10 years from the start. Marcus Loew replied that if it would help him to justify the trust others had placed in him, he would willingly give the 10 years. And so he did.

Marcus Loew's life was a sermon in practical idealism such as the records of ages scarcely can parallel. The great conqueror of Broadway, the theatre realm, the motion picture world, the vaudeville empire; the multi-millionaire miracle showman, the Wall Street giant, the trans-continental and trans-oceanic wielder and possessor of power that would make many a crowned king envious, was a gentle, kindly, scrupulously honorable, soft-spoken, self-healed little-big man who built and lived and died for usefulness and altruistic service.

The greatest friend the actor ever had, he stood as their Gibraltar between them and oppression, degradation and slavery. He protected them against all those instruments shrewdly manipulated to blind and rob and confuse them.

Every wrong, crooked scheme had to stop when it reached the borders of Marcus Loew's domain. He was a square dealer to those inside and those outside his control.

To his stockholders he gave a measure of devotion and protection which makes his premature passing almost an act of martyrdom. When one of the gigantic corner-jugglers of high finance attempted to engineer a pool in Loew's, Inc., stock, through which Marcus Loew might have easily made millions and remained entirely within the law and the accepted ethics of such things, he threatened to fight the man himself for the stockholders—and the pool never started.

No more would he tolerate any pools from insiders. He stood on the sterling principle of legitimate supply and demand. The only way he knew to raise the price of his stock was to supply it. He refused to make more and fewer pictures, to give greater value in show, to keep down the prices of admission and increase the volume of patronage, to operate on lines of merit, efficiency and decent economy.

Marcus Loew, the Builder

Thus Marcus Loew built up a circuit of about 150 theatres, at least 125 of them de luxe, super-modern houses of the first grade. He was building 2 new ones at the time of his sudden death. He had planned to make more in one year at another time, after hardships of tight finance, hostile labor conditions and the many other griefs of war-time.

His passion for expansion, creation and construction ran apace with his zeal for the prosperity and contentment of those whose destinies had been confided into his firm but tender hands.

Marcus Loew was the first to procure theatres on Broadway, the world's great central avenue for motion pictures. He rented the old Bijou at 29th street for films when such a venture was regarded as chimerical. He followed with the Majestic on Columbus Circle, the turning point of New York's traffic. And on and on he ever fought ahead in the vanguard of the new progress.

The hundreds of millions that poured in to cement all these dreams into monumental realities came in response to other men's trust in him. And this he realized more as a burden than as an advantage. He felt that his life belonged now to these others, and though the theatre is and must always be a highly speculative business, he regarded the funds as sacredly as might the head of a bank where people deposit their savings for safekeeping.

When Loew's dropped to 9 1/2% its record low, there was one purchaser revealed in that day's sales. He bought 1,000 shares at 10. It was David Warfield, Marcus Loew's bosom friend, companion and partner.

With the various business men who combined in the construction of his houses he was equally united.

Refused Any Advantage

On one occasion Marcus Loew's law department notified him that a \$60,000 engineering contract was so faulty that he was not bound to pay a cent. He asked if the work had been done properly and was told it had. He ordered the payments—and in full.

On another occasion he walked up to a theatre in the process of building. To his amazement, a crew was at work, though it was late at night and no overtime was provided for. He was further surprised to see the head of the contracting company in personal charge. Loew knew him, but he did not recognize Loew. The showman asked him how this unusual procedure had come about, and the other told him he had made a wide miscalculation in his bid, was certain to be a heavy loser and therefore wanted to rush it by all means and hold down his losses.

Marcus Loew said nothing, but next day ordered that an estimate be made by an expert on the value of the work. It proved that the bid was far too low. Mr. Loew ordered a new deal, allowing the man a profit. If that contract always went it will be his first knowledge of how it came about. Marcus Loew always went to great pains to conceal his benefactions.

Frank, Open and Truthful

Marcus Loew never made a false or even doubtful statement. The reporters on "Variety" who knew him intimately will all vouch that in all their years of questioning him, Marcus Loew did not once directly or inferentially misinform them, even when it might have been to his advantage.

Marcus Loew

He was, withal, frank and answered inquiries far more openly than any other big man in the trade. He had nothing to hide, nothing to be ashamed of.

He was never known to break a pledge, no matter how high the cost of keeping it. Approachable to a remarkable degree in view of his importance,

with his yielding disposition and his charitable impulses, he committed himself daily to expensive, inconvenient and often embarrassing promises. He made good on them all, religiously, and often gave them his health and his time as well as his money when he might have been serving his own purposes.

Thrill and Romance

The story of Marcus Loew is a thrilling and romantic chapter in modern Americana, such as none of his more imaginative scenic writers would dare conceive.

Born of poor Jewish parents in the congested quarters of Manhattan Island, downtown, on 8th street, during the generation of poverty and limited opportunities, he left school at the age of 9 and went to work in a map printer's shop at 35 cents a day. He peddled newspapers and did odd jobs, and gravitated into the fur business as a salesman.

It was there Marcus Loew met Adolph Zukor, similarly situated, whom he later gave the lifts that made possible his great ascendancy, a factor which Mr. Zukor cheerfully and even tearfully relates.

Marcus Loew's start in the theatre business came with his acquisition of the Cosy Corner, afterwards the Royal, Brooklyn, a 10-cent crude house—just like its name sounds. It was destined, however, to be the first link in the greatest chain of theatres the world has ever known. Previously Mr. Loew had some experience with penny academies.

Peculiar genius was Marcus Loew. His foresight was uncanny, his judgment dazzling. And soon the world knew, as if by instinct, that this bold pioneer with the vast visions was honest. So, though his financial vicissitudes were many and intricate, he developed to be a wizard at financing, despite his bedrock convictions against some of the methods of promotion and manipulation.

He could always call on the people—his people—his patrons—his friends—his associates. Almost every one who ever shook hands with Marcus Loew is today one of his stockholders—widows, orphans, traffic policemen, uhlers, stenographers, neighbors, millionaires, actors, stage hands, bankers, relatives—none rivals—once they came under the benign but commanding influence of this man they had complete faith in, not only his ingenuity but his integrity.

Indescribable Modesty

His personal modesty was indescribable. He lent his own name to his early institutions and thereafter could not shelve it, because it had become a trademark. But the publicity was often given him in the background, as it was in that of his favorite sayings. He always insisted that he had been "lucky." He was lucky only in finding a generous response in the trust of others for the loyalty he gave. In that they were the lucky ones. Nothing pleased him more than to see others happy, successful. When a competitor produced a fine one, Marcus Loew cheered. He gave richly in sympathy when it changed otherwise.

To the staff of aides who climbed the ladder beside him, Marcus Loew's unwavering brotherhood is famous. He enriched many of them, and his friendship knew no change. They were still his boys.

Some of his attachments are incredibly sweet for this day and age and for his preponderant position and his field.

The Schenck boys, Aaron Jones of Chicago, Louis B. Mayer, J. H. Lubin, William Randolph Hearst, Charles M. Schwab, David Warfield, Adolph Zukor, Dave Bernstein, Edward Schiller, one or two old-time vaudeville performers and several veteran vaudeville performers will so testify today through their tears.

And the tangles of time and the froths of fortune, these friendships matured and multiplied.

Marcus Loew wouldn't have traded the affectionate esteem of these buddies for all the theatres on earth and all the other mansions on Long Island.

He helped men concretely and he inspired and fascinated them spiritually. His luminous personality, which won on first sight and in a circle, grew a thousandfold on those who came in close contact with him, who had the privilege of knowing him in his lighter moments, away from the harassing, wearing and destroying problems of his enormous duties and more enormous conscientious responsibilities.

When he grew ill last winter there was an exodus to California by those of his intimates not already there, which resembled a pilgrimage to some holy shrine.

He was woefully ill on the coast. For weeks he was in and out of bed under care of specialists and nurses. When he was finally cast out on to the lawn to get the sun, he was an emaciated and pitiful figure. He promised that he would rest for a year at least, go away—far away somewhere—and he tried. But he could not hold out. His all-possessing sense of responsibility dragged him back.

Every day, in all weathers, Marcus Loew was at his desk. Eagerly, burningly he drove on in his exacting and bewildering building operations, producing enterprises, organizing details.

His friends implored him to rest, if not retire. He shook his head, smiled that game smile that had seen him through his grinding trials and the more grueling tribulations of success.

And so Marcus Loew died, in harness, on the job. "Burned out with worrying for his stockholders, those who had invested in his enterprises because of their faith in his best friend."

A fitting and noble epitaph for Marcus Loew. He worked for others, he built for others, he lived for others, he died for others.

May his brave, big, beautiful soul rest in peace.

Marcus Loew!

VARIETY

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15 YEARS AGO

(From Variety and "Clipper")

New York was "suffering" from an over abundance of show biz. The "Mind the Paint Girl," "Count of Luxembourg," "Officer 666," "Panama's First Play," "Hinky Panky," "Bought and Paid For," "Within the Veil," "Broadway Melodrama," and "The Merry Counts."

Imre Kertesz, old time producer of spectacles, was trying to promote a huge "White City" on Jamaica Bay, the theatre depending upon backing from the Pennsylvania-Louis Island Railroad.

The Keith office, which had cut the cost of bills in the newly acquired Perry G. White "Billboard" was alarmed at the slump in patronage and hastened to put a maximum cost on shows, particularly at the Colonial, the art house.

William Faversham was staging a production of "Merchant of Venice" with Johnnie Johnston, Wheatley, Tyrone Power, Frank Keenan, Fuller Mitchell and Lionel Belmore.

The New York Hippodrome was at the peak of its career as a house of big spectacles. With "Under Many Flags" the house was doing \$100,000 which represented near capacity at the low scale.

The cabaret, which had made its appearance only a year before at the Alhambra Theatre, had now flourished to the extent that it had a number of specialist agents for musical and dancing. The restaurant men were bidding in competition for features.

40 YEARS AGO

(From Clipper)

Declaring that there were more specialty shows on the stage at any time in history, the Clipper heralds the golden age of variety. It was said the combinations such as the Kernells, Tony Pastor and the like than any other type of attraction.

The world's serials between Detroit of the National and St. Louis of the American league ran to seven games, Detroit making a record of five victories. It is related that the series was a financial success, receiving more than anything to pay expenses for the teams.

"The Still Alarm," played two weeks in Brooklyn. The second week was unsatisfactory at the box office, bringing the manager to the regretful conclusion that "The Still Alarm" was not a two-week piece in Brooklyn. That was where the subway to Times Square made Brooklyn a one-nighter.

H. E. Abbey inaugurated his stock company at Wall Street, New York. The first piece, played Grady's "The Mouse Trap," seemed to have failed. The second week company accomplished great things later. Those Cochran was the star at this time.

Scandals in sporting events were in the news spotlight. The Margie of Aylesbury had been ruled off the English turf on charges of causing a riot to be put and was fighting in the courts for reinstatement. At the Grand Prix in France the crowd yelled that the favorite had been pulled and nudged upon the track. The police rescued the audience jockey, and the crowd mob's feet. Twenty-two persons were injured in the free-for-all and three were killed.

Nellie Lingard, English songstress, reentered from "skidaddos of a Great City" on tour in that country and on to America. She had been here ever since and is now a leading play broker in New York.

A Memorial Number, and in Variety, for Marcus Loew, the greatest friend Variety has ever known.

It is baffling that this paper should be the medium of eulogizing placing on the record the name and fame of Marcus Loew, to the show business, to his audience, to his people—to us.

And we say this in the sadness but also gladness of knowing that it is so, and that those who have known him well, and who have known his own or others, if they are guiding Variety, that the name of Marcus Loew shall be forever revered.

And so this Memorial Number of Variety comes before you.

A full heart is apt to say many things. But nothing said about the Marcus Loew whom so many knew, and so many others didn't know, could represent his life and his achievement.

Marcus Loew lived Variety. Why, he never said. At least to us. But he often was the Gibraltar, the stone wall, the unknown champion that stood between Variety and Variety's industrial enemies.

We didn't always know of it. It fitted in Marcus Loew never mentioned it.

A man of little principle, of courage, of success, of wealth—and what a man!

So say we of Variety today, that this is the heartiest thought saddest special number we have ever issued.

May the show business adopt and follow the precepts of Marcus Loew—the show business will never go wrong.

Marcus Loew knew no wrong.

THE SHOW BUSINESS STUFF ON LEGIT

"Able's Irish Hero" on tour in England is securing record runs comparable to the marks established in hinterland of this country. Recently "Able" completed four weeks at Leeds, an engagement never equaled by a touring theatrical company. Business was so good that the company on each succeeding week increased and the final week's takings were greater than any of the first three weeks. That Anne Nichol's comedy cut repeat and play the provinces for seasons to come is fully expected.

In addition to the record engagement at Leeds the company was accorded attention and was entertained by dignitaries. The American colony of the United Kingdom, the players and the company to tea at his home the next day. The next week the Lord Mayor of Leeds invited the company to the town hall and a civic reception was accorded the players.

Before leaving Leeds the company was entertained by Sir Norman R. S. P. and the company was sent first class train to London, driving from his country place 12 miles away each time.

Despite the story called to Variety, from London several weeks ago that Charles Cochran was offered—and refused—\$100,000 for the American rights to "My Heart's True Story," the song hit "One Dan Thing After Another" and denied by the American rights to be alleged to have made the tender, the English producer says it's true he refused the money.

Cochran has assigned the American rights to Hart and Rodgers, who were writing the song, receiving a percentage of the reduction of royalties on the entire revue which already totals \$5,000 with indications of another \$10,000 for the show fishes in London, plus a substantial total of deduction on the provincial tour.

One of London's biggest current successes, "The Terror," represents one of the smallest investments. The star, Dennis Neilson-Terry and the author, Edgar Wallace, committed themselves for \$2,500 each and took in \$10,000. May as manager, agreeing to split profits three ways.

The \$5,000 balance was never drawn, on credit of all three being excellent, and the initial cost of scenery, etc., was paid for out of profits from the first three weeks on tour.

At the Manhattan Opera House a repertory company is presenting plays in Italian. The audience is continually shushing itself with a loud steam-hiss hissing. An audience customer is likely to get the wrong impression.

The clusters of openings lately made the press agent boys a bit wary. Instead of sending out the usual "Marked Men" list, the fellows who weren't sure that their show would draw either first or second night, the critics called up to find out if they would attend before mailing out the usual "Marked Men" list. His present tentative success inspires the press agent boys to do their own thing, the tickets are passed on to someone else.

Published reports that "Kibitzer" is to be rewritten by Winchell Smith and produced by John Golden are, at least, premature. Neither will move until Joe Sawyer writes "Marked Men" by the author. The story was lifted from his published tale, "The Soul of a Hero."

Roscoe ("Fatty") Arbuckle is going into the legit again, this time with a low-comedy show written to his measure, in which he will portray a clown. His present tentative success inspires the press agent boys to do their own thing, the tickets are passed on to someone else.

While Eddie Cantor was on the stage in "The Pallois" at the New American the other afternoon George Jessel was at the New American, the dogman when Eddie was George kept right on walking, until out in front with the star of "The Pallois."

"Well, good bye, Eddie, I'll drop in again."

"Do, good bye, George," replied Eddie. "I'm always on."

Whether a little put on the bark, any way J. J. Murdoch has had his mouth (clapper) open in a "Marked Men" by the author. The story was lifted from his published tale, "The Soul of a Hero."

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F. W. Murnau, Fox director and of "Sunrise," upon returning to New York last week, stopping in at the Times Square to see his latest "Sunrise" picture, discovered that the picture had been run at 100. He protested to William Fox against the 50 speed, and the running was ordered increased to 100.

Upon the latter observation the Variety reviewer who had seen "Sunrise" at its premiere when running at 50, stopped into the theatre again to detect any difference in the picture's impression at 100. He reported that as far as he could notice, the picture seemed to be running the same, paced as before in the running.

The story is that the picture of "Sunrise" was held down to 50, to protect the Movietone accompaniment to the picture. It is said that the picture was held down to 50, to protect the Movietone accompaniment to the picture. It is said that the picture was held down to 50, to protect the Movietone accompaniment to the picture.

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For some time one of the largest cigarette manufacturing and distributing organizations in the country has been conducting a billboard advertising campaign bearing the testimonials of prominent persons and theatrical people endorsing their product. Recently it ran up against a snag in Culver City. A representative of their approached the Metro-Goldwyn-Mayer organization and wanted Lon Chaney to give them a testimonial. He informed the picture corporation that about 200 silent stunts would be used bearing the Chaney testimonial endorsing their product. When the picture corporation asked Chaney to do so, Chaney figured it would injure his standing among the church people and those who do not approve of smoking.

He stated that motion picture light he was not a proper picture star for their children to follow on the screen. He also said that in communities where cigarettes are banned reformers from their communities would consider him a bad influence. He also said that he had to be tried to let a little publicity for nothing. Some time ago Tom Mix at a meeting of the Wampus stated that at no time during the making of his picture of the sketch artist; Gilbert, he never saw a double the amount of scenes on the three days than would have been obtained under the old lighting methods. He stated that the picture was as light as it does not burn the eyes while working as do the klieg.

During the first three days shooting of Emil Jennings' current production, "The General," the General Electric Company was so amazed at the saving of time and labor by using incandescent lighting in place of the regular arc broods and overheads.

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Popular price admission at the Broadway picture houses up to a certain hour will be a permanent house feature.

One of the last to try it was the Paramount, Times Square, where one can get the picture for 25c. The picture is shown at the Paramount, Times Square, where one can get the picture for 25c. The picture is shown at the Paramount, Times Square, where one can get the picture for 25c.

Door Gilbert and Ruth Wimp who are presentation artist, recording artist, and recently married, rate as a writer-and-artist combination. The picture is the sketch artist; Gilbert, he never saw a double the amount of scenes on the three days than would have been obtained under the old lighting methods.

In Altona, Pa., while at the Embassy, Gilbert interviewed several local celebs and Miss Wimp sketched their likenesses to accompany her husband's picture. The picture is shown at the Paramount, Times Square, where one can get the picture for 25c. The picture is shown at the Paramount, Times Square, where one can get the picture for 25c.

Though reports have been about that Paramount and M-G-M will play none but their own new reel releases in their own houses, interchanging, with International the second choice, the Mutual (Public) New York, Saturday had caught on its reel but the entire Fox variety, carrying the Fox name. That may have been because of the Paramount on the next corner possibly using the mixed Paramount M-G-M reel.

During the current engagement of "Kings of Kings" at Gramma's Club Theatre, Hollywood, the exploitation department, under a fertile ad for plugging the picture in the auto camps of Southern California. The campaign was laid out to get customers from the economy of the buyers of the picture. The picture is shown at the Paramount, Times Square, where one can get the picture for 25c. The picture is shown at the Paramount, Times Square, where one can get the picture for 25c.

As a result, the tourists got plenty of printed and verbal sales arguments. The picture is shown at the Paramount, Times Square, where one can get the picture for 25c. The picture is shown at the Paramount, Times Square, where one can get the picture for 25c.

The influence on the picture presentation business on the Continent (Europe) by the Low-Metro interests was explained recently when the picture was shown in the London market, and the picture was shown in the London market, and the picture was shown in the London market.

Owing to the Low-Metro picture corporation in Brussels, the number of musicians the other large exhibitors in Belgium were obliged to bring to the picture. The picture is shown at the Paramount, Times Square, where one can get the picture for 25c. The picture is shown at the Paramount, Times Square, where one can get the picture for 25c.

An agitation in the Hearst dailies toward federal censorship on pictures was shown in several heavily displayed pictures. The picture is shown at the Paramount, Times Square, where one can get the picture for 25c. The picture is shown at the Paramount, Times Square, where one can get the picture for 25c.

Edith Sullivan, picture director who recently made a trip abroad, was seen in the picture. The picture is shown at the Paramount, Times Square, where one can get the picture for 25c. The picture is shown at the Paramount, Times Square, where one can get the picture for 25c.

The legit play "The Doctor" has been to light that a picture was made in 1913 by going under the same title. It was written by Charles K. Harris and Low Profit was the star player. As a picture it was not a success. The picture is shown at the Paramount, Times Square, where one can get the picture for 25c. The picture is shown at the Paramount, Times Square, where one can get the picture for 25c.

JUST FANCY

Raymond Mitchell, Ivy St.

Joseph Santley for his first
sonal venture in legitimate pro-
fession calls his "Just Fancy

There has been no more so musical show in years. Except a specialty dancer there isn't a

early season when shows are made and rental guarantees are soaring.

a Lee recalls the visit of his grandfather to this land, the then Prince of Wales, and later King Edward. The story takes the play back to those scenes, the home of the family on the Hudson, a reception room at the old Academy of Music, a black stage at Niblo's Garden and others.

of parting and the non-fulfillment of the romance.

of the lovers must touch every
inmate heart. The misty-eyed
Sawyer never appeared more
penning. And in the closing
the venerable Mrs. Thomas W.
as the ancient Aunt Linda Le
plained that was the reason
never married.

There were times when the

The show got a particularly start, the opening night being drawn out. Two nights later exit time was about 11.10.

whether England or America
the worst milk-up men was
with the incident about the two
of cows. Between the acts li
larly appeared, explaining th
was Samley's first prod

Most of the patrons last Thursday night undeniably liked "Just Fancy." Santley's debut as an actor-mannager is a thoroughlybred try. If price scale at \$5.50 top should undeniably be a deterrent this season when some of the dramatic attractions were charging \$4.40. Indications are that

Marie Duval.....	Heene Schott
Jim.....	Harold Chan
Harry.....	Claude E. Arche
Tim Kelly.....	Edward Butte

Dorothy Eures, young actress of considerable promise, is capita as the stage-struck one. Alan Birmingham was superb as the playwright masquerading as gangster for local color, while Geoffrey Harwood, as the playwright, was

Woman	Elizabeth Hinton
Woman	Madge Kennedy
Woman	Walter Connell
Woman	John Marone
Woman	Sidney Blackmer
Woman	Jane Houston
Woman	Alelaide Prince
Woman	Thelma Gra
Woman	Leslie Virde

Last season Charles L. Wagner successfully combined Madge Kennedy with a "sparkling" character in a pleasant comedy, *Love in a Mist*. The same two leads are again under title management in Alice Burr Miller's "The Springboard," which may be described in the same manner. The authoress has written cleverly. Her dialog may not be always sparkling, but it is intelligent.

There is even a suspicion that Miss Miller knows such a character as a sister. In a real life, she is not so "dumb" as her character is the symbol of the chapter. "Love in a Mist" had Miss Kennedy an intelligent, capable, and a little bit of a terrible fiber. In the new play

**Ethel Robinson and Fair Secy. In
Dispute—Protective Assn.**

...y.

...a year ago. They were not anti-

1. *Journal of the American Medical Association*, 1997; 277: 1001-1005.

1. *Contingency Tables* in *crch*, *multcomp*

Emeryport, La.

Oct. 11 in St. James hospital, Pon-

survived by his widow, two sons and two daughters and a sister.

ALLEN DUNCAN

Allen J. Duncan, aged 60, who began his show career 17 years ago in Champaign, Ill., with Marcus Hel-

man, now president of the Orpheum circuit, died in Champaign Oct. 10. Had been manager the Orpheum, vaude. 19 years. His widow sur-

MRS. LYDIA ELTING

Mrs. Lydia Etling, 42, wife of Ellsworth Etling, died suddenly while on tour in Missouri with her husband in his medical act. Of late

Husband and daughter survive.

Helen A. Downn, sister of William A. Downn, of Loew offices,

HARRY TSUDA
who passed away Oct. 20, 1976.
His memory is a blessing to those

ADELE PURVIS ORNI

New York, died in Long Beach, Cal., Oct. 11.

The mother of Joseph Jordan

The mother of Joseph Jordan, musical director, Losw's State, New York, died Oct. 15.

DEATHS ABROAD

The girl had shown signs of despondence for some time.

Charles Andrew McCann, 53, American artist, died suddenly in Paris. The remains were sent to Baltimore, Md.

Auguste Prasant, French writer
died at Neuilly (suburb of Paris)
following an operation.
Emilia Corsi, Italian opera singer

Marionetta Lallieras, French actress

Lars Johannessen, 37, Norwegian actor, died in Oslo, following an operation.

The mother of Fiddle Burton, colored vaudevillian, died Oct. 3 in Shreveport, La.

Emeryport, La.

HOTELS FOR SHOW PEOPLE

Double Room With Bath, \$15, \$17.50 and \$21 Per Week

Large double room, bath, 2 beds (4 persons) \$1.00 per day each person

LEONARD HICKS, Manager, Director

Double Room Without Bath, \$12 and \$14 Per Week

Large double room, bath, 2 beds (3 persons) \$1.25 per day each person

C. E. RICHARDSON, Resident Manager

GRAND OPENING CROWNED WITH GLORIOUS SUCCESS

THANKS TO MY MANY FRIENDS

IN THE THEATRICAL BUSINESS

HOTEL KILKEARY, PITTSBURGH

131-153 NINTH STREET, AT PENN AVENUE
PITTSBURGH, PENN. 15106 AND 15107
IN THE HEART OF THE THEATRICAL DISTRICT

ABSOLUTELY FIREPROOF
STEEL ARTISTIC FURNITURE
JOS. J. KILKEARY, PROP.

HOTEL HUDSON

ALL NEWLY DECORATED
\$8 and Up Single
\$12 and Up Double
Hot and Cold Water and
Telephone in Each Room
102 WEST 44th STREET
NEW YORK CITY
Phone BRANKY 7125-28

HOTEL FULTON

(in the Heart of New York)
\$10 and Up Single
\$14 and Up Double
Bath, Hot and Cold
Water and Telephone
Electric Fan in each room
264-268 WEST 46th STREET
NEW YORK CITY
Phone: JACOBSON 8096-1
Opposite N. Y. A.

BILLS NEXT WEEK

(Continued from page 45)

Next Bill Due

DAINTON, O.

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THE DUPLEX

HOUSEKEEPING FURNISHED

APARTMENTS

330 West 42nd Street, New York

Longacre 7112

Three and four rooms with bath, complete kitchen. Modern in every particular. Will accommodate 2 or more adults.

\$12.00 UP WEEKLY

Coming to Washington, O. C.?

The LEE HOUSE

FIFTEENTH AND L

200 Rooms, Each with Full Shower

Single, \$10.00; Double, \$25.00

Twins Beds, \$28.00

Bus Block, Manager

Oliver & Craigie

(Three to Five)

National

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SPECIAL RATES TO

PROFESSION!

Single Rooms, \$15 weekly

Double Rooms, \$15 weekly

Full Hotel Service

NORMANDIE HOTEL

8th St. and Broadway, New York

Hotel America

149 W. 47th St. N. Y. C.

Phone BRANT 5664

Two Persons

\$17.50 Week

Large Room and Private Bath

Kola Sylvia

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Roby Morton

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Mr & Mrs Harry

(One to Five)

Mr & Mrs Harry

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350 HOUSEKEEPING APARTMENTS

IRVINGTON HALL

355 West 51st Street

6400 C'line

HILDONA COURT

311-347 West 45th Street, 3500 Longacre

1-2-3-4-room apartments. Rich apartment with private bath, phone, kitchen, bathroom.

\$10.00 UP WEEKLY-\$70.00 UP MONTHLY

The largest maintainer of housekeeping furnished apartments directly under the supervision of the owner. Located in the center of the theatrical district. All fireproof buildings.

Address all communications to

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Principal office: Hildona Court, 341 West 45th Street, New York

Apartment can be seen evenings. Office in each building.

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1-2-3-4-room apartments. Rich apartment with private bath, phone, kitchen, bathroom.

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The largest maintainer of housekeeping furnished apartments directly under the supervision of the owner. Located in the center of the theatrical district. All fireproof buildings.

Address all communications to

CHAS. J



MARCUS LOEW

whose passing was a deep personal
loss to me and whose memory will
always remain fresh in my heart.

Jesse L. Lasky



LEST WE FORGET

A Tribute From

LYONS & LYONS, Inc.

Paramount Building

NEW YORK CITY



Time is the greatest healer. Still, we, in spite of the soothing quality of time, are unable to forget. We are forever conscious of the void left in the hearts of men by the passing of Marcus Loew.

"Dust unto dust" was not spoken of the soul, nor can the mind annihilate from its consciousness the thoughts which persist in fashioning themselves into sad patterns before us as we think of the human being, Marcus Loew.

Perhaps to some, it would be a simple matter to rub from the heart and from the mind the memory of this great spirit; but to us, he was an ever-present and dynamic influence, and we try to reflect in many ways the qualities of Marcus Loew.

Born in poverty, tried in the furnace fires of adversity, he lived his life in such a fashion that nobody who met him ever forgot that they had been touched by the divine spark of human interestedness, kindness and friendship—that they had met Marcus Loew.

To us in the profession he was an inspiration, a call, in the midst of hard materialistic competition, for tolerance, fair play and gentle dealings. He was a pillar of solemnity in a profession of laughter, and yet not too solemn was Marcus Loew.

Let those forget who can easily wipe from their consciousnesses a great soul, from their hearts a lofty emotion. We choose not to forget, but to live in such a way that in imitating his precepts we perpetuate the spirit of Marcus Loew.

THE ORCHESTRA DEPT. of LYONS & LYONS, Inc., Paramount Bldg. is under the direction of Bernie Foyer. It has booked orchestras and bands under the leadership of some of the best names in the orchestra business from New York to the Coast. Mr. Foyer has had a number of years' experience in that field, and has developed an enviable reputation with the managers of hotels, night clubs and restaurants.

A SMASH!

A SENSATION!

A RIOT!

A WOW!

THAT'S WHAT BROADWAY UNANIMOUSLY VOTED

ARNOLD JOHNSON

and His

DIFFERENT ORCHESTRA

Including ROY INGRAHAM and BOBBY BURNS

On Their Broadway Debut at Keith's Palace, New York, Recently

Mr. Eddie Darling Wanted to Hold Us Over Another Week, But for Prior Contracts, We Were Unable to Accept

NOW HEADLINING THE GREATER PICTURE AND VAUDEVILLE THEATRES

Thanks to the Boys for the Kind Words—

"VARIETY"

"Arnold Johnson and band were a heftig success, accomplishing a volume of applause that held up the works for a forced speech from the band leader. This act is within coat-tail grabbing distance of the biggest in the field of musical versatility."

"Johnson, a prominent katemann, although generally as a dance organization, presently heads an entertaining orchestra, and it's a dorb."

"The orchestra is strong on unusual effects. It brews a jazz that makes sweet listening. Everything is nicely modulated with none of the straining to be funny. The large gentleman who officiates at the tubs and base violin does a nut Dutch number that by the measurements of a musician's specialty is topnotch."

"The boys are dressed in the latest cut of tuxedo."

"Johnson has a good-looking, clean cut, smoothly functioning unit."

"The best of the material used is a radio broadcasting bit. The exasperating habits of radios are reproduced with a realism that struck a responsive chord at the Palace and will tickle the customers anywhere there's a static."

"Sure-fire all the way."

"BILLBOARD"

"There are band acts and band acts, but this aggregation of excellent male choristers and instrumentalists—without making meaningless comparisons of 'names'—comprises an act that is all one of this type can be—and more. Johnson is to be congratulated in raising vaudeville standards for his skill and unceasing attention to the minutest detail. Arnold Johnson is a knockout in personality appeal; he bucks up a debonair manner with particularly good taste in its utilization. He is on the stage most of the time but makes his presence felt only when it will constructively assist in putting over the act. His 13 supporting boys impress favorably in every way the volume of vocal effort contributed by the troupe creating an effect that is seldom seen in houses of this time."

"Comedy is injected several times via light broadcast, burlesqued bed-time stories and static interruptions. Several instrumental specialties are swung in for individual attention, as are harmony vocal duets by a team announced as Roy Ingraham and Bobby Burns. Ingraham and Burns had the distinction, when reviewed, of stopping the show a second time before the final curtain."

"TELEGRAPH"

"Arnold Johnson and his orchestra were received most enthusiastically. Their impression of a quiet night at home with the radio was realistically done. Static and other miscellaneous noises were much in evidence and when the announcer informed the audience that 'Arnold Johnson and Orchestra were broadcasting from station G I N, the breadth of New York,' the house guffawed. Johnson has a clever bunch of boys, whose vocal talent is quite as entertaining as their instrumental accomplishments are. Roy Ingraham and Bobby Burns put their harmony number across so successfully that they had to repeat."

"ZIT'S"

"Arnold Johnson, who has been playing the picture houses, has not only a band of quality and class, but a routine that is set for entertainment only, a radio number that he uses being one of the sweetest numbers played by any band in the Palace during the last five years. It is a knockout. Then there is comedy, melody hokum, in addition, all blending to make his time on stage all too short to satisfy the fans. He went off in a blaze of applause that kept up until he stated he had no more material. A great band and act."

Personal Direction of BERNIE FOYER
LYONS & LYONS, Inc.

Paramount Building

NEW YORK CITY

BRUNSWICK RECORDS

LYONS & LYONS., Inc., Paramount Building

has introduced into its business the policy of serving both manager and artist for mutual welfare of producer and entertainer. Lyons & Lyons maintains an audition studio in the Astor Theatre Building—a Costume Department—a Scenic Department—a Ballet Dance School—a special writer of material—and a Vaudeville Director.

THE CLOWN PRINCE OF VAUDEVILLE**SID LEWIS****"THE ORIGINAL NUT"**

Enjoying a Repeat Tour of the Greater Loew Circuit

Many Thanks to MESSRS. J. H. LUBIN and MARVIN SCHENCK

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Paramount Building
NEW YORK CITY

THE "PICARDY" GIRL**JULIA KELETY**

The Different Songstress

Direction **LYONS & LYONS, Inc.**
Paramount Building
NEW YORK CITY

AN ULTRA COMEDY ACT**Harry CARDIFF and WALES Mary**

Presenting Their Own Version of
"ROMEO AND JULIET"

Direction **LYONS & LYONS, Inc.**
Paramount Building
NEW YORK CITY

MESSRS. SHUBERT
Present

THE FONTAINE SINGING OCTET

with

"THE LOVE CALL"

FRANK IRWIN
BRADLEY LANE
IVAN DOCKEROFF
EMIL STETZ

JOHN L. KING
LEONARD BARRY
JOHN WEEPLE
AL FONTAINE

Direction **LYONS & LYONS, Inc.**
Paramount Building
NEW YORK CITY

UNIQUE IN THE DANCING WORLD**JEAN MYRIO DESHA LEON BARTE**

THE CROSS ROADS—"It's high-voltage work, short and to the point."
—VARIETY.

"Start and finish like a whirlwind. This is one of the finest bits of entertainment offered at the Strand for many weeks."—ZIT'S.

ENGAGEMENT EXTENDED FOR SECOND WEEK

Presenting **"The Crystal Gazers"**

All Material Strictly Protected

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Direction **LYONS & LYONS, Inc.**
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NEW YORK CITY

BOOKED SOLID WITH LOEW

OLLIE and MARGIE BINGHAM

in **"BELIEVE IT OR NOT"**

Direction **LYONS & LYONS, Inc., Paramount Building, New York City**

THE FOREIGN DEPT. of LYONS & LYONS, Inc., Paramount Building is in charge of ARTHUR S. LYONS, who is familiar with the foreign market, having spent a great deal of time abroad. Mr. Lyons has established an agency relationship in most of the large cities of the Continent. These agencies are at the service of our American clientele.

BACK ON BROADWA

SAM WOODING

AMERICA'S FOREMOST

International Favorites Who

BY THE ELITE OF EVERY EUROPEAN CAPITAL
DURING THEIR PAST TWO SEASONS' TOUR

NOW PLAYING THE GRE

JUST A FEW OF THE BOUQUETS

STOCKHOLM

"Dagblad"

"The negro music has conquered Stockholm. Sam Wooding's symphonic jazz concert—the main feature in the great negro variety entertainment at The Circus—hid the public at their feet, and really created the musico-exotic clang and tone color which we have been waiting for. Or, rather, the negro orchestra's curious and extraordinary performance excelled all our hopes. In all these noisy sounds in the rhythm, which always changed, a real wizard-like music showed itself, which in its best passages was romantic and fantastic at one and the same time."

COPENHAGEN

"Klokken"

"When one has listened to Sam Wooding's Orchestra for half an hour either one loses one's sense or totters out of the theatre with a serious attack of concussion of the brain. It is, to tell the truth, Success! Success! Success! They are artists, these colored folk. . . . Armed with instruments which make one's blood run cold, we hear music now! It is a 'Symphonic Jazz Concerto' and Sam Wooding is nothing more or less than a wizard who knows how to work his players up to the utmost pitch. . . ."

CZECHO-SLOVAKIA

"Ceske Slovo"

" . . . And the band! The dominating thing in this all is the tempo of today, quick, eager, excited, rushing forward with measured, accented strokes."

"VARIETY"

"Among colored musical organizations, Sam Wooding's Orchestra rates on top, regardless of color or any other condition, restriction or qualification. Sam Wooding's organization possesses a flair for unique jazzlike that places them to the fore as distinctive jazz purveyors."

Direction LYONS & LYONS, Inc.

LYONS & LYONS, Inc., Paramount Building

through its European agencies, are constantly in touch with the best that the Continent has to offer, and in receipt of reports concerning European and American acts abroad. For the convenience of those Artists who find themselves on the Continent, LYONS & LYONS, Inc., maintain a cable address and in a position to quickly supply any entertainment needs.

Y AND BACK HOME!

'S ORCHESTRA

COLORED ORGANIZATION

Were Lauded and Applauded

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WITH "THE CHOCOLATE KIDDIES" REVUE

ATER THEATRE CIRCUITS

FROM THE INTERNATIONAL PRESS

CHICAGO "TRIBUNE"

(Riviera Edition)

"For dancing the Negresco has secured Sam Wooding's Jazz—certainly the best jazz band in Europe. For the last two years Sam has toured European capitals with his band, playing before Kings, Queens, Princes—and even the President of the Soviet Republic in Moscow. Before coming down to Nice he drew enthusiastic crowds to the Apollo in Paris."

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"The great advertisements by which the arrival of the American Negro group was announced proved to be perfectly justified; even the higher prices were gladly paid in order to allow one's self to be influenced by this real American originality. Our jazz orchestras and some negro dancers and singers seen and heard before were only a feeble echo of what this carefully selected group of stars of an American Negro variety performs. . . ."

ITALY

"Tribuna"

"The Chocolate Kiddies' are splendid. The conductor of the Jazz Band, Mr. Sam Wooding, is magnificent. Altogether it is a delight caused by three or more bodily factors: The race, the incomparable legs and the jazz of the highest rhythmic refinement. . . . About the Jazz Band we must say that we were enchanted, fascinated, inflamed. What a richness of melody, longing and boldness of ideas. And Sam Wooding is the best conductor of his kind."

Paramount Building, NEW YORK CITY

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is the most sensational enterprise that has sprung up in the entertainment field in the past decade. It gives the profession of Artists' Representatives a dignity never attained by the so-called agent.

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TIFFANY ON JEWELS

STERLING ON SILVER

LOEW ON VAUDEVILLE

HILTON and CARROLL

"A GABFEST"

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Johnny--ROSS and HAYES--Ruth

Presenting

"BROADWAY VS. MAIN STREET"

A Novelty Comedy Skit by FRED ALLEN

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Paramount Building
NEW YORK CITY

A COMEDY MIRTHQUAKE

CLAY

PATTY

BOB

BARR MAYO and RENN

in "SHE CARES FOR ME"

Direction LYONS & LYONS, Inc.
Paramount Building
NEW YORK CITY

**THE PRODUCTION DEPARTMENT OF LYONS & LYONS, Inc.,
Paramount Building**

is under the direction of ARTHUR S. LYONS, assisted by ARTHUR SEELIG and STANLEY RAYBURN, and is at all times prepared to meet the entertainment necessities of musical comedies, operettas and revues. The department has supplied Artists to most of the current musical comedies and revues—to the real satisfaction of the prominent producers.

MY HEARTFELT SYMPATHY

James Barton

Management, FLORENZ ZIEGFELD, Jr.

**Direction LYONS & LYONS, Inc.
Paramount Building
NEW YORK CITY**

OUR RESPECTS

JIMMY SAVO and **JOAN FRANZA**

LOEW FAVORITES

PAUL BROTHERS

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THE VAUDEVILLE DEPT. OF LYONS & LYONS, Inc., Paramount Building under the direction of SAMUEL T. LYONS, assisted by MATTY ROSEN, has every facility for booking the Artists most satisfactorily and consecutively. The department has efficiently served many of the biggest names in vaudeville, as well as a great many talented newcomers.

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MILO?

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LILLIAN SHAW

in

"HUMAN CHARACTERIZATIONS"

FEATURED OVER THE LOEW CIRCUIT

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UNIQUE DANCING REVUE

WILLIAM

IRENE

SEABURY and SWOR

with

KEN WHITMER and HIS MUSICAL BUDDIES

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MURNA

JOE

NEILSON and WARDEN

LOEW STANDARDS and STANDBYS

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NEW YORK CITY

THE PLAY PRODUCTION DEPARTMENT of LYONS & LYONS, Inc., Paramount Building, is in charge of ARTHUR CAESAR, playwright and scenarist, well known on Broadway. He directs the play production department, for which his experience pre-eminently fits him, and writes material for Artists who are in need of smart and exclusive matter.

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and

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featuring

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featured at

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Jay Brennan

and

Stanley Rogers

HEADLINING THE GREATER LOEW CIRCUIT

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TO
A GREAT MAN
AND
A GREAT SHOWMAN
BUT—
ABOVE ALL—
A MAN

Emil Boreo

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maintains a private studio for auditions at the Astor Theatre Building, on the fourth floor, where each day it invites those managers, interested in securing talent for productions, vaudeville or pictures, to review what the firm has to offer. The studio is in charge of HARRY LEE.

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are under the supervision of MORTIMER STEWART, who has familiarized himself with all the above-mentioned departments and is in constant touch with their needs. Already LYONS & LYONS, Inc., has done considerable business with the firms functioning in the fields mentioned above.

DOUBLING FROM LOEW VAUDEVILLE TO NIGHT CLUBS

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MASTER OF CEREMONIES

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TOURING THE GREATER LOEW CIRCUIT

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Marcus Loew

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CRAWFORD**

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has organized and centralized in one body, under one roof, the greatest number of efficient and expert representatives in America—all dedicated to the most efficient service of both Managers and Artists.

LYONS & LYONS, INC. ACTIVITIES

are evidenced to some meagre extent by the display announcements of some of our artists on the preceding pages. But our activity extends far beyond that and includes the ACTIVE booking of such standard "names" and attractions as—

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ISA KREMER

PHIL BAKER ("Night in Spain"—Little Club)

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MARION HARRIS

JIM BARTON

JIMMY HUSSEY

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HOWARD MARSH

JOE COOK

KARYL NORMAN

HARRY FOX

BARBETTE

FRISCO

BRENNAN and ROGERS

LILLIAN SHAW

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ROSCOE (FATTY) ARBUCKLE

JULIA KELETY

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FONTAINE'S OCTET ("The Love Call")

NELL JEWELL ("Cocoanuts")

JIMMY CARR and ORCHESTRA

BELA LUGOSI ("Dracula")

YALE COLLEGIANS

HARVARD COLLEGIANS with KRAMER and BOYLE

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brought sunshine and cheer to millions of
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MARCUS LOEW
A GREAT MAN OF THE THEATRE
HOMER CURRAN
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MARCUS LOEW

In Memoriam

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MARCUS LOEW

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MARCUS LOEW

In Memoriam

Byron Morgan
Ann Price
Edward Nugent



When Marcus Loew passed on, every individual in the Moving Picture industry lost a good friend.

Mr. Loew's heart, as well as his mind, was in his work; which means that he was interested in moving pictures, not merely for gain, but to elevate the art and to benefit every associate and employee.

How much Mr. Loew did to elevate the industry we all know. We all admired his fine ideals and appreciated his uplifting activities.

The better and more wholesome moving pictures are, the more honor and credit to those who take part in them; the more personal satisfaction there is, too, in being connected with an art which we can truly feel exerts a beneficial influence upon the community.

The Memory of Marcus Loew should be cherished in all our hearts. He has done so much for the industry, so much for the public, so much for us.

Marion Davies





IN MEMORIAM

of

MARCUS LOEW

With deepest respects and appreciation

Bank of Italy

NATIONAL TRUST and SAVINGS ASSOCIATION
OF CALIFORNIA

In Memory of
MARCUS LOEW

**COMMONWEALTH
FILM CORP.**

SAMUEL ZIMMER
PRESIDENT
Handling Only Assured Success

"How well he fell asleep!
Like some proud river, widening toward the sea;
Calmly and grandly, silently and deep,
Life joined eternity—"

—S. T. COLERIDGE

EDMUND GOULDING



MARCUS LOEW

IN MEMORIAM

His friendship was one of the most priceless treasures of my life.

His genius, his foresight, his courage, made him a great leader in the enterprise of bringing happiness to humanity.

His warm love of family and friends and his constant concern for their welfare gave him a personality of rare sunshine.

It would demand the pen of a great poet, rather than my feeble capability of expression in words, to depict the real feelings that stir my heart.

In his memory I shall always find my finest inspiration.

—LOUIS B. MAYER.





The achievements of Marcus Loew are
recorded forever on the film of time

ANTONIO MORENO

MARCUS LOEW

was of incomparable
value to motion pictures.
The memory of him is an
everlasting heritage to
the industry.

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JOE

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THREE LONGFIELDS

"Equilibristic Feats"

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MARCUS LOEW — MY FRIEND

*His life a record of achievement,
He merited the reputation he enjoyed,
For he dealt simply and straightforwardly.*

—JOE LEBLANG



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W. S. VAN DYKE

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LEW LIPTON



In Memoriam

GRETA GARBO

Marcus Loew still lives in an influence that long will guide us in the world of motion pictures.

KING W. VIDOR

I join with the rest of the industry in expressing my sincere regrets at the passing of one who has accomplished so much for the benefit of motion pictures, and whose memory will always be loved by all who came in contact with him.

RALPH FORBES

IN MEMORIAM

J. G. BACHMANN

COLUMBUS 6035-6

ESTABLISHED 1890

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NEW YORK & BOSTON, OCTOBER 19, 1927

MARCUS LOEW



MARCUS LOEW

In Memoriam

OF

A GREAT MAN

AND A FRIEND

SID GRAUMAN





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of

My Dear Friend

MARCUS LOEW

Norma Shearer

In memory of a great man,
a true friend, and a
beautiful character.

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IN MEMORIAM

CONRAD NAGEL

IN MEMORIAM

MARCUS LOEW

IN MEMORIAM

DON ALVARADO

JOHN COLTON





**As they said of
LINCOLN
so is it now said
of
MARCUS LOEW**

*"He never passes
who lives in the
hearts of his
fellowmen"*

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Charles Brown

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Statement of Condition at Close of Business June 30th, 1927

RESOURCES	LIABILITIES
Loans and Discounts.....\$154,48,673.60	Capital.....\$ 1,000,000.00
Bonds and Securities.....14,45,000.43	Surplus.....500,000.00
Federal Reserve Bank Stock..45,000.00	Undivided Profits.....861,976.06
Furniture and Fixtures.....41,002.18	Unearned Discounts.....56,738.33
Interest Earned, not Collected.....51,763.33	Rediscouts.....721,000.00
Customer's Liability on Letters of Credit.....87,364.76	Reserves.....165,575.42
Cash and Due from Banks.....4,750,892.44	Liability on Letters of Credit.....94,784.75
	Deposits.....38,756,141.09
	\$21,968,492.83
	\$21,968,492.83

Commercial, Savings, Trust, Bond, and Real Estate Loan Departments

DEPOSITS

June 30, 1927.....\$18,756,141
March 23, 1927.....17,436,696

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MARCUS LOEW

An appreciation

THE MOTION PICTURE INDUSTRY OWES AN everlasting debt to Marcus Loew. His was a rare character. In his youth he met and overcame adversity with fortitude. He gloried in the self-confidence of a man who knows his own strength, yet never allowed his power to turn to pride. He was ambitious, yet never at the expense of others. He was honest with himself, and with his fellow man. He inspired those about him by the greatness of his deeds and character, and was always ready to applaud success without ever losing sympathy for those who lagged in the race. He was a kind man, a true man, a just man, yet one who realized the need for force and determination in the carrying through of great projects. The industry never can overestimate his contribution to its development. He lives in the great theatres which he founded, in the great organization which knew his leadership. He lives again in the thousands of lives that are being made brighter through the avenues of entertainment he opened to them, through his indomitable courage and unselfish spirit.

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LAURENCE STALLINGS

In sympathy for the industry,
In memory of the man.

DAVID O. SELZNICK

No left the world
a legacy, of pleasure

RALPH SPENCE

IN MEMORIAM

SAM BEHRENDT and I. LEVY



IN MEMORY OF HIM
FOR WHOM I WORKED
AND
WITH WHOM I PLAYED

AL JOLSON



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MARCUS LOEW

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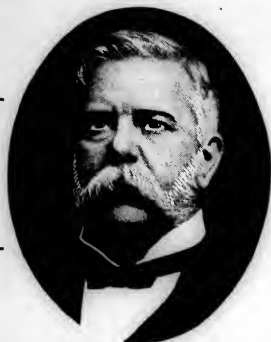
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(Signed) NATHAN S. JONAS.





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And listening love
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WE SHALL NEVER FORGET

MARCUS LOEW

JOHN M. STAHL





Marcus Loew

A career that is an inspiration to
every American;

A memory that is cherished by
all who knew him;

A future that is safe in the
Temples of Happiness he has
given every corner of the land.

Carl Laemmle

President

Universal Pictures Corporation



Marcus Loew has passed, but "to live in the hearts of those we love is not to die."

There are many things that can be said of Marcus Loew by those who knew him both intimately as a friend and as a man.

Amid his great achievements for the motion pictures, he still remained the affable, friendly human being that Nature intended him to be.

Many now miss Marcus Loew—his genial personality—his cheery presence. Tombstones can be erected to the memory of man, with time crumbling granite to dust, but—"to live in the hearts of those we love is not to die."



Vice-President, Tiffany Productions, Inc.

Speaking in Sincerity For Atlanta

The Citizens and Southern National Bank wishes to avail itself of this opportunity to pay its respects to the memory of Marcus Loew, and express its appreciation of what he did during his twenty years of distinguished achievement in the theatrical field for Atlanta and the country as a whole.

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In Memoriam

RAMON NOVARRO

The Theatrical World at large mourns
the passing of
MARCUS LOEW

Nat. Lewis

Words are inadequate
to express our
sentiments

HARMS, Inc.





ABOUT twenty years ago, when Marcus Loew decided to advertise his theatre (it was *theatre*, not *theatres*, then), he called us in. . . . That was the beginning of a happy association for us. . . . Busy as he was, hard-pressed and besought on all sides to give of his time and energy, Marcus Loew remained ever the courteous, considerate gentleman.

Mr. Loew contributed in a measure that few will ever equal, to the daily happiness of millions. In that thought there is solace for his family and his friends.

and Staff.

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In Memoriam

IRVING G. THALBERG





THE SPIRIT OF MARCUS LOEW
WILL ALWAYS BE AMONG US

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IN MEMORIAM

MARCUS LOEW

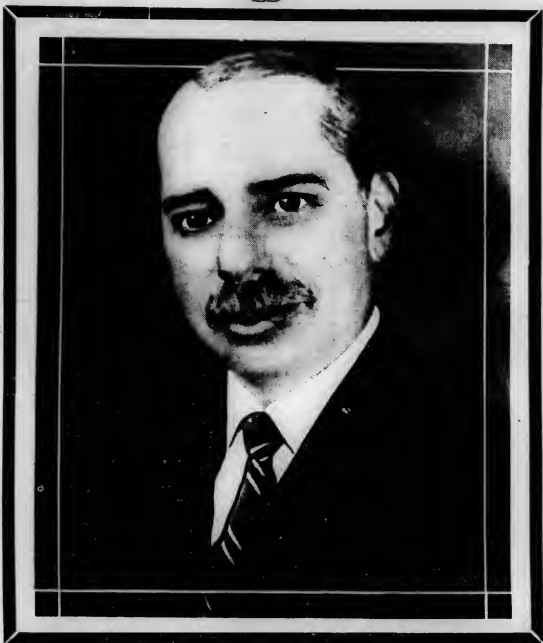
AILEEN PRINGLE

IN MEMORIAM

MARCUS LOEW

M. E. COMERFORD





WORDS are inadequate to express our feelings on the passing of Marcus Loew. The greatest tribute that can be paid to any man is to say that through success and wealth he remained unspoiled... the same sweet personality we knew during his struggles... and we can say all that of Marcus Loew.

No man can point to greater achievement than he, and the business he has built will live forever as a monument for the entire industry to be eternally proud of. To pay tribute to his memory and his work is a most difficult task, for any attempt to express the emotions of the heart makes the tongue dumb.

Marcus Loew's activities stand out in a brilliant array. He found the field fertile for his organizing genius. He blazed a pathway for the uplift and development of the theatre industry, not only in the city, state and nation, but throughout the world. His name is synonymous with progress wherever the word "theatre" is known.

He will be remembered for a forward looking, constructive influence that permeated the theatre—the entire motion picture industry. His memory will long endure. His passing will leave a void that never can be filled. It is with heavy heart that we pay our tribute of respect.

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In Memoriam

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Dear Friends:

We join with you all in paying tribute to
that great leader and remarkable man—
Marcus Loew.

His memory will live as long as the Motion
Picture Industry and Theatrical Profession
endure. We who had the honor of knowing
him personally and the glory of working under
his command may truly regard that recollection
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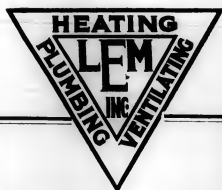
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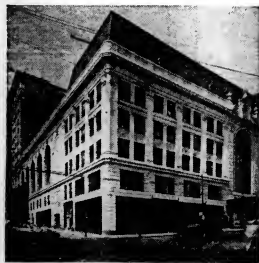
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A husband and a father and a friend has left your lives
And but a loving memory of all he was survives.

Yet what a memory to hold, I count it all pure gold—
I loved him, too, almost as you; our friendship had grown old.
For years each day we met and lunched and I sat by his side,
My troubles were his great concern, my joys his greatest pride.

I miss him, too, dear friends of mine; his mem'ry ne'er grows
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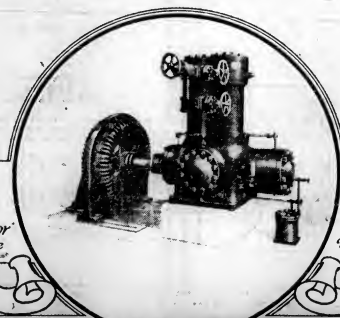
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Dear Mrs. Loew and Arthur and Dave:

Please be consoled in the fact that you made Marcus happy—that you did all that could be done by a good wife—a good mother and two good sons—and that millions share your loss and grief.

WINCHELL SMITH

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We mourn the loss of our friend
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We mourn with his great public, and express condolence and sympathy.

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The passing of Marcus Loew was the greatest loss the motion picture industry ever experienced. We say this with great definiteness, because no other personal influence moulded the industry's character and developed it along its present standards so much as this quiet, unassuming little man did. Marcus Loew's great genius was not confined solely to the great business in which he was a leader, for much of his time—we should say the majority of his life—was employed in making the indissoluble confidences and friendships that shall always honor his name. None miss him more than we do.

NORMA TALMADGE
CONSTANCE TALMADGE
BUSTER KEATON
JOSEPH M. SCHENCK





In Memoriam

B. H. HYMAN

MARCUS LOEW

In Memoriam

Who Left the Motion Picture Industry
Inexpressibly Poorer by His Death, but
Infinitely Richer by His Having Lived

B. P. SCHULBERG

MARCUS LOEW

In Memoriam



B. P. FINEMAN

In Respectful Memory

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To Marcus Loew--A Tribute

To Marcus Loew--a man as genuine as he was generous--a man who, when he had little gave much and when he had much, gave more--a man who, through spectacular successes remained unspoiled--to Marcus Loew, fellow pioneer and neighbor, I. Miller offers the tribute of unstinted admiration--and to his survivors, sincere regrets!

I. MILLER



In memory of

MARCUS LOEW

D. W. GRIFFITH

In memory of

MARCUS LOEW

LEWIS MILESTONE

In memory of

MARCUS LOEW

JOHN BARRYMORE

In memory of

MARCUS LOEW

MARY PHILBIN





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HEAVEN

Words by
GEORGE WHITING
Moderato

My Blue Heaven (FOX-TROT BALLAD)

Music by
WALTER DONALDSON



Day is end - ing, Birds are wend - ing
Moon - beams creep - ing, Flowers are sleep - ing

Back to the shel - ter of _____ Each lit - tle nest they love. _____ Night shades fall - ing,
Un - der a star - lit way, _____ Wait - ing an - oth - er day. _____ Time for rest - ing,

Love birds call - ing, What makes the world go 'round? Noth - ing but love!
Birds are nest - ing, Rest - ing 'till their ven - ery wings, Tired _____ from play.

CHORUS

When whip - poor - wills call _____ and ev - 'ning is nigh _____ I hur - ry to my
blue _____ heav - en. _____ A turn to the right, _____ a lit - tle white light
_____ Will lead you to my _____ blue _____ heav - en. _____ You'll see a smil - ing face, a
fire - place, a co - zy room, _____ A lit - tle nest that's nes - tled where the
ros - es bloom. _____ Just Mol - lie and me _____ And Da - dy makes three, _____ We're hap - py in
my _____ blue _____ heav - en. _____ When whip - poor - wills blue _____ heav - en.

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We Mourn Our Loss

WALTER F. WANGER

INDIANAPOLIS

By EDWIN V. O'NEEL
English—"What Every Woman Knows" (op. week).
Colonial—"The Donovan Affair" (Berkeley stock).
Circus—"Loves of Carmen."
Ohio—"The Racing Romeo."
Indiana—"Shanghai Bound."

Paul Whiteman opens at Indiana, Public house, Oct. 22.
English's opened winter season this week with Patricia Collinge as above.

Circle Theatre Co., operating the Indiana, were sued for \$10,000 in plotted.

Circuit Court by Mr. and Mrs. Carl Weinbrecht, who alleged they were injured when a section of plastering fell on them June 21.

The Federal radio commission has unraveled the Indianapolis broadcasting tangle so WFBM and WKLF may both be on the air full time but different wave lengths. WFBM, Indianapolis Power and Light Co. station, will be permitted to operate under 1,000 kilocycles (212 meters) as requested, while WKLF, Hoosier Athletic Club station, continues on 350 meters. WFBM will increase from 250 to 1,000 watts as soon as a new station eight miles out of city is completed.

VARIETY BUREAU
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By HARDIE MEAKIN
Belasco (Shubert)—Dark. Next, "Pips the Thing."
National (Hapley)—"Jazz singer" (George Jessell); next, Pauline Lord in "Rurricane."
Poly (Shubert)—Dark. 24th, "Send No Money."
Earle (Hapley)—Vaude, pictures, Keith's—Vaude.
Strand (Mutual)—"Naughty Nifles."
Gayety (Columbia)—"Jiggs" Picture.

Columbia—"Beau Geste"; next, "Magic Plane."
Fox—"Th. Heaven."
Little—"Doll's House"; next, "Birth of Nation."
Mat—"Tough Riders" next, "Breakfast at Sunrise."
Palace—"Running Wild" next, "Annie Laurie."
Reliance—"Gentlemen of Paris"; next, "Chinese Parrot."
Hazel Huntington, Mary Craig and William Mitchell will head the local opera company opening at the President Nov. 7. Arthur T. Arthur Smith, local concert manager.

Matt Walker, banjo, and Owen Fanciel, drummer, are two members of Meyer Davis' Le Parisian Band.

Americanization schools, conducted jointly by the local school board and the Stanley-Crandall public relations department, are again being conducted this season. Films are the mainstay of the educational program.

Concert overture is omitted this week at the Metropolitan, due to the use of the full 10 reels of Paramount's "Rough Riders." Current week's program marked the inauguration of the Saturday opening relay of the Stanley-Crandall house.

Auditorium is to book in pictures during the winter to fill open dates. L. J. Fosse is on his third season as manager.

OAKLAND, CAL.

By WOOD SOANES

The death of James Raymond, manager of Bemis's Music Co. in San Francisco, evoked a radio memorial at KLM, Tribuna station, from which he had broadcast for a long while. Charles H. Gabriel, Jr., the station director, delivered a short memorial speech.

"The Last of Mrs. Cheney" is being held this week, with "Left That Off," the second play of the regular dramatic season, scheduled to start Sunday.

After her ten weeks at the Fulton, Marguerite Rimbaud presented all backstage hands with secret cases, etc. When she opened at the Columbia in San Francisco the floral tributes contained one from the Oakland back-stageers.

"Gay Parade," Shubert revue with Chic Ryle, comes to the Auditorium for two days on Oct. 24 and 25 under management of W. A. Rance, who was forced to buy the show for a week to get the date.

Norman Clippes joined the Fulton. Plays this week, expecting to start in "Left That Off."

"Dancet Tummy" is to be produced at the Auditorium by the Easting Opera Guild, with George Elmer and Elaine Tinkner in chief roles.

Burdine, of the Burdine and Boyer transmarine act, at the Lytheum this week, unwittingly stirred with death at the upper step, on Saturday.

when the lights failed, throwing the stage in darkness as he was in mid-air doing a flip. He was thrown violently, but nothing more serious than a nervous shock.

SYRACUSE, N. Y.

By CHESTER B. BAHN
Wisting—First half—"Rose-Mary" last half, "The Vagabond King."
B. F. Keith's—Vaude; Peta. Temple—Pop Vaude; Peta. Savoy—Follies, stock burlesque; films.
Crescent—Indep. Vaude; Peta. Strand—"The Drop Kick" and Vite.
Empire—"The Country Doctor."
Eckel—First half, "Running Wild"; last half, "Frisco Sally Levy."
Rivoli—"Arizona Nights."
Syracuse—"Rubber Tires."
Regent—Over Thursday, "The Big Parade."
Harvard—"See You in Jail."
Palace—"The Blonde Saint."
Swaan—"Bookies" and "Cigarette."
Crescent—"Afraid to Love."

Ruth Abbott, local actress, will head a stock company opening in Haystack, Mass., next week in the Playhouse.
Mrs. Edith Stirling won the scenario prize contest conducted by the Lytheum and the Vitea "Observer-Dispatch."

Minerva School of Vocational High School will produce "The Stoops to Conquer" on Nov. 17-18. Charlotte Perry will have the lead.

DENVER

By HARRY M. FOWWOD
Aladdin—"Missing Link" (Vitea), 3d week.
America—"Lee Miserables."
Colorado—"The Drop Kick" (stock musical); "High Hat" (N.Y. picture).
Orpheum—Vaude.
Rialto—"Gentlemen of Paris" (Victory—"Underworld").

Solly Ward, who played Orpheum here last week in "Off to Maine," is readying a new sketch for next season. A. DeBernard, Jr., dramatic editor of the "Post," is assisting in the writing.

Lolo Bridge Players broadcast programs over Station KOV every Monday night. They formerly broadcast on Night Hawk's programs in Kansas City. Empress, housing bridge company, has gone back to weekly amateur nights.

Harold E. Rice, former assistant manager at the Colorado, replaced by Francis Bishop, son of theatre's president, managing Bluebird, second-run suburban house.

It is rumored that Francis Seward, red hot west coast original, is playing at the Isis here, is in line for the Orpheum theatre company next month when pictures start.

EDDIE JULIA
SWARTZ and CLIFFORD
IN
POPULAR SONGS and ORIGINAL NONSENSE

Personal Direction:
ARTHUR J. HORWITZ

Booked Solid—LOEW CIRCUIT

SANDY McPHERSON
THE VERSATILE SCOTCH LAD

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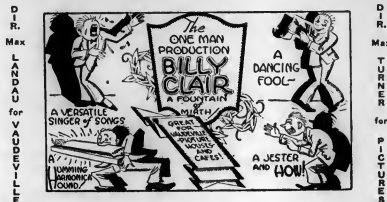
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**ERNIE FORREST and
GRACE CHURCH**

of "GOLD AND SUNSHINE" Co.

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IN

SYNCOPE SUPREME

IN MEMORY of MARCUS LOEW

Whose sterling character
has left an Everlasting
Impression upon his
friends and associates in
the Theatrical World.

TO
MARCUS LOEW

A Tribute to His Genius

Nothing can cover his high fame but the heavens;
No monuments set off his memories;
But the eternal substance of his greatness will live
forever

HENRY J. SCHIRESON, M. D.
CHICAGO

TED LEWIS

In Respectful Memory of
MARCUS LOEW

Creighton Hale

*In Memory of Marcus Loew, who inspired
in us, the younger generation, those ideals
which are today creating a new era in the
world of the theatre.*

ABE I. FEINBERG

HOUSTON

By HAZEL HAIRSTON
Metropolitan (Public de luxe)—
"The Cat and the Canary" and
stage show.
Kirby (Public extended, run)—
"Breakfast at Sunnyside."
Queen (Public split week)—
"Gentling Cheaters."
Majestic (Interstate)—Bradson
unit show "Paid to Love," screen.
Palace (Lusk)—"Gentlemen Prefer
Blondes."
Iris (Horwitz)—Frank Norton
stock show.

The theatre event of week will be
the opening of the Loew state theatre,
Oct. 15. This 2,250-seater, the
first southern Loew house opened
since Marcus Loew's death, tops the
town's seating capacity by several
hundreds, while the house sets a
new standard here in decoration. It
is called "Houston's million and a
half-dollar playhouse."

H. W. Foerste, formerly manager
of Colonial (Loew) in Reading,
Pa., has been appointed manager of
the new house. M. D. Thomas, for-
merly of Capitol at Nashville, is as-
sistant manager. John Baker, chief
from Loew's U. A. house at Pitts-
burgh, is assisting in opening prepa-
rations. Alfred C. Finn was archi-
tect of the new house.

The Kirby is drawing with "The
Magic Flame." The Metro is doing
good business with "Shanghai
Bound" and the Majestic (Inter-
state) is capacity crowds with
"Loves of Carmen" as the feature.

Ziegfeld road "Palace" manage-
ment George Wink, will show at
city auditorium Oct. 22.

MILWAUKEE

By HERB ISRAEL

Davidson—Leon Errol in "Your
Truly."
Palat—German stock.
Gayety—Mutual burlesque.
Alhambra—"Way of All Flesh."
Garden—"Missing Link," second
week.
Majestic—"The Coward," vaude.
Merrill—"Loves of Carmen."
Miller—"Hubber Heels."
Palace—"Harp in Rock," vaude.
Strand—"Life of Riley."
Wisconsin—"American Beauty."

Law Van, of team of Wedek, Von
and Wedek, at the Miller last week
was seriously injured in an auto
accident. Still laid up in a local
hotel.

John Meara is temporarily in
charge of publicity for Saxe Enter-
prises. William Cuddy, former pub-
licity, and Lee Ernst, assistant, left
the company to return to news-
paper work.

The Miller has replaced the Ritz
Roy Mack dancers, which opened
the stage band policy, for four Al-
bertin Hirsch dancers.

Eight more cabarets and night
clubs felt the snap of the pulled
last week when Federal Judge F.
A. Geiger closed them for a year.
Included were the Sonzoy, Romano's,
Crystal Cafe, China, Northwestern
Garden and Virella.

Jimmy Stanton has been appointed
stage director at the Miller.

Elsie Stieg and Frank Dane, of
John Wimmer players, now tour-
ing, eloped from Marinette last week
to elope to be married. Back on
jobs immediately after the ceremony.

MONTREAL

Lobby displays in first-run thea-
tres here are usually confined to
posters of the feature showing or
to be presented with the odd pho-
tograph of the principals in the high
seats of the action. George Hockley,
manager of the Palace, is always
pulling off something new that gets
the town talking. With "Metropo-
lis" showing this week, he had a
tap suspended from wires in the
theatre entrance and from this tap
a continual stream of water poured.
Crowds were themselves out guess-
ing how it was done. The secret
was a glass tube up which the
water was drawn and which then
ran down the tube.

Harry Dahn, manager of the

In Tribute to an Honored Leader
MARCUS LOEW

The Davis Bulletin Co.
INCORPORATED
Lock St., Buffalo, N. Y.

Manufacturers of
Davis Act Announcers for
Vaudeville Theatres

Capitol, is so satisfied with the way
the house is showing up on the con-
densed vaude plan that he is taking
a short hunting vacation in Ontario.

In the old days actors and ac-
tresses came under the head of
theatrical.

"rogues" and "vagabonds," and per-
haps the fact that a comedy bunch
were here last week under name of
"The Vagabond King" accounts for
the fact that our major hotel here
refused to house members of the
cast.

MARCUS LOEW

In Memoriam

CORINNE GRIFFITH

IN MEMORIAM

DOROTHY SEBASTIAN



A Leader

T

HE passing of Marcus Loew has left a big gap in the ranks. He was one of the real pioneers, and for him I have held the greatest regard and affection. His place in motion pictures is assured for all time. He will be missed as long as memory runs.

William Fox



IN MEMORIAM

JOHN W. CONSIDINE, Jr.

DALLAS

BY RUDOLPH DONAT

Malba (Lower)—"The Big Parade," Palace (Public)—Screen, "The Drop-Kick"; stage, Lou Forbes and Merry Mad Gang with "Young America."
Majestic (Intimate)—Screen, "The Joy Girl"; stage, Dave Harris and revue.
Circle (stock)—"Los Angeles Players in 'The Sap.'"
Old Mill (stanger)—"Rose of the Golden West."
Capitol—"The Moon of Israel," Fantasia—"Buddy Morgan and revue."

Top prices at all Dallas movie houses have been raised from 45 to 48 cents. This includes the new Melba. The Palace had maintained a 50 cent top for over a year.

Per box office, more than 40,000 attended opening of 41st annual State Fair of Texas here, a record. Gross for day more than \$20,000.
Shubert's "Countess Maritza"

MARCUS LOEW

In Memoriam

Gene Dennis

ANOTHER GUY WHO'LL GIVE AN
OTHER A BREAK

"DUTCH" RIEMER
THAT BELLFLOWER FELLA
IN SAN FRANCISCO FOR
FOSTER and KLEISER

opened at Fair Park Auditorium with house of 1,200 or less. Will be here until Oct. 23. Unofficial reports claim the Fair Park board held over \$7,000 for the show.

Nancy Fair is being featured at the Pantages, another Melkieson and Dunn stock playhouse, which opened at Fort Worth this week. They have a new house in Memphis.

ATLANTIC CITY

BY VINCE MCKNIGHT

Apollo—"Surmise,"
Stanley—"Publicity Madness,"
Virginia—"East Side, West Side,"
Earle—"The Love Thrill" and
Colonial—"Dance Magic"
Strand—"The Heart of Mary-
land"
Capitol—"Her Father Said No,"
City Squares—"Colleen,"
Seavoy—"Shuffling Sam From
Alabam."

Frank Vosper replaces Charles Francis in the role of Harold Carter in "Burmese" current Apollo attraction. Vosper authors play, starring Pauline Lord, premiere this week.

Lex Carlin, John MacCarron and Joseph Jordan, managers of Apollo, Earle and Stanley, respectively, represented Stanley interest in Atlantic City conference in New York last week.

Fire that swept Ocean City's beach-front last week wiped out two of its prominent houses, Hippodrome and Colonial. The losses are placed at \$400,000 on former, \$150,000 on latter, owned by Hiram Jacobs, who controls Lyric and Palace.

The Treasures' Club of Philadelphia held a merry meeting at the Penn Atlantic Hotel here, with Lex Carlin looking after arrangements.

"Ink," newspaper play by Dana Wallerson (Grover) bows in at Apollo next week. William Harrison, Sue McNamara, Dwight Frye, Clara Handick, Zola Palma, Isabel Randolph and others in cast.

ATLANTA

By ERNIE ROGERS

Ertanger—"King of Kings" (film),
Foray—"What Ann Brought
Home" (stock),
Capitol—"The College Widow"
(film) and 5 acts K-A vaude.
Georgia—"Till I to Sweeney"
(film) and 5 acts K-A vaude.
Loew's—"What Price Glory"
(film) and 5 acts Loew vaude.
Howard—"Now We're in the Air"
(film) and Public unit.
Metropolitan—"Fools of Fashion"
(film).

Understood that the policy of the Metropolitan for several years operated on a strict picture policy, is to change to bring tabloid stage shows in with the pictures. Sig Somerville, owner, was in New York adjusting details.

The Rialto theatre (Public) closes Oct. 22. Flight with local musicians union resulted in all forms of music going out of house. Policy changed from full week pictures to two-a-week, and box office sagged. May open later in the fall.

Clement Furman has been placed in Howard as publicity director succeeding Gus Grist, sent to New York.

Local boxing enthusiasts turned out 2,000 strong Thursday to see Paul Berenbach and Joe Lohman stagger through ten rounds of poor effort. Berenbach got \$1,200 from the mill.

Diale Lakes, about 17 miles from Atlanta, will open around November 1 for dog racing.

Dennis Walters, and man Al G. Fielder ministers, dropped out of show account of illness.

BROOKLYN, N. Y.

BY JO ABRAMSON

Werba's—"Ink,"
Majestic—"Immoral Isabella,"
Teller's Shubert—"The Student
Prince."

Corl (Jamaica)—"The Mulberry Bush."

Strand—"American Beauty" and
Warrior's Penn's.

Albee—"Hulk" and vaude.
Metropolitan—"Big Parade" and
vaude.

Monterre—"A Man's Past"

Brooklyn arrives carrying ad announcing arrival of "Wild Honey" at Werba's next week, which is being presented by Groby Galle. An

erotic week expected in Brooklyn theatres.

Miss West next week in her opus of three acts, "The Wicked Age," written by herself, at Teller's Shubert.

At the Fulton, Fulton Players (stock), are giving Vaidia's "The Harem." Penelope Howland has come from the middle west to play main role. Garth Rogers also signed.

"What Price Glory," with symphonic moviehouse and vaude, at four Fox houses this week (Savoy, Ridgewood, Folly and Jamaica).

The little theatre movement and motion pots will be linked up with taking over of Brooklyn Little Theatre by Brooklyn Film Guild for three days each week, beginning last week in October.

Bennett Kilpack, director of the Brooklyn Film Guild, announces that the first showing will be given on Oct. 27. Emil Jannings' version of "Faust" to be offered.

Universal opened the Boro Park Universal 46th street at New Utrecht avenue, Oct. 15, featuring "Alas the Deacon," with vaude. Billed as "the theatre of delightful surprises" and "bringing Times Square to Boro Park."

Loew's Oriental, 48th street and Bay 13th street, opened last week. Films and vaude will predominate.

Chrysalis Hearn in "Twice in the Same Place" tried out at the Corl, Jamaica.

MARCUS LOEW

In Memoriam

C. King Charney

IN MEMORIAM

LARS HANSON

VITROLITE, the vitreous structural slab material, because of its decorative qualities, is unexcelled for use in theatres, office buildings, and various institutions as well as in residences.

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THE BLUE DEVILS OF MUSICLAND

BURKE and BURKE

IN

"DON'T DO ZAT"

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IN

The Big Little Revue
"GINGER SNAPS"

BOBBY CARBONE and COMPANY

IN

"KISS ME AGAIN"

WALTER KELLY and COMPANY

WITH

THAD WILBUR AGNES RILEY

IN THE

"MILLIONAIRE KID"

DAN

MARIE

CASLAR and WELLS

HAROLD

BILLY

MORAN and WARNER

COLLEGIATE and HOW

A SINCERE TRIBUTE
TO THE MEMORY OF
MARCUS LOEW

FROM THE
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

**In memory
of my friend
MARCUS LOEW**

Adolph Guttor

VOL. LXXXIX. No. 2

NEW YORK CITY, WEDNESDAY, OCTOBER 26, 1927

64 PAGES

THE NEW YORK TIMES

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PRICE
25
CENTS

KEITH-ABEE AND ORPHEUM CLOSE CONSOLIDATION DEAL

Albee Okays Merger—Final Details Being Worked Out, but Basic Terms Set—Kahl Coming East—Not Known Where Old Crowd Will Fit In

The long expected amalgamation of the Keith-Albee and Orpheum circuits is authentically reported to have been consummated and approved by R. P. Albee. At the time of going to press officials were still in conference to settle final details. Papers for this merger were drawn up last summer, at which time it was believed that K-A executives foresaw they would soon be called to take over the direction of the Orpheum circuit. This grew out of Marc Hirman, president of Orpheum, making New York a permanent address. It will be recalled that the K-A crowd prepared for (Continued on page 2)

Radio Engineers Predict World Wide Hook-up

International radio slow business is a matter of the near future according to successful experiments just completed by Capt. P. P. Rickens, chief engineer of the British Broadcasting Co. and Mr. Alfred N. Goldsmith, chairman of the Board of Consulting Engineers of the National Broadcasting Co.

The engineers foresee a vast circuit of Anglo-American rebroadcasting stations which will pick up entertainment on both sides of the Atlantic and broadcast it world-wide.

Short wave transmission system of relaying programs has been highly successful in its experiment stage. KDKA, Pittsburgh, has often been heard in Australia and New Zealand.

MGR. CONVINCES BANDITS

Kansas City, Oct. 25. Two bandits early yesterday morning kidnapped Taylor Hyers, assistant manager of Mainstreet, and his wife at the entrance of a downtown café and compelled them to take to the theatre where the wife contained Saturday and Sunday receipts.

When they demanded that Hyers open it, he explained that the safe could not be opened until 10 o'clock and that any attempt to unlock would immediately notify the police.

"That's touch," replied the bandits. "We've been planning this a long time." Confined Hyers was telling the truth the duo made a quick getaway.

What an Invitation

Herman H. Levy, proprietor of the William Penn Hotel, 1414 Euclid avenue, Atlantic City, extends an invitation to sick members of the profession in need of a rest or recuperation, to use his hotel accommodations gratis. Equally set down two girls last week.

Mr. Levy, whose hotel is strictly theatrical all year around, requests that Equity, or some similar organization, vouch for the guests in order to obviate being imposed upon. Mr. Levy's son is professionally Walter La Moe (La Moe and John), dancers.

The invitation even includes laundry service.

INDIANS WATCH OVER JOE MILLER FOR 10 DAYS

Tulsa, Okla., Oct. 25. Col. Joe C. Miller, 54, oldest of the owners of the famous JPI Ranch, was killed last Friday (Oct. 21) in (Continued on page 4)

SOCIETY WOMAN'S SHOW

Chicago, Oct. 25. Bond has been posted with Equity to cover an independent leg production by Mrs. Bertha Feldon, local society woman, and her son, Charles Feigen, to do a new show, "Do Me a Favour."

With cast of 12 complete and vibrant starting this week, a Leap location is being sought. Principle are Ronald Julien, Charles Burkhart, William Rickford, Billy Trott, Grace M. Constance, Harry Buck, Lloyd O'Leary, Warner and Cole (team), Flora Sonaky, Estelle Johnson and Ann Tisman. The last named on leave of contract from the DeMille studio.

Kvach and Lloyd (vaudeville) and Porter J. White are being production for Mrs. Feigen. Bonds amount to \$2,000.

'MEAT' FOR CHASE BY HEARST-MAYER

Trade Conference With Block Booking Another Opening for Kid From B'lym—Fight Predicted Against Hays With Exhibi. Supporting Censor Proposal

CONGRESS' EAGER EAR

Washington, Oct. 25. Official Washington sees the late moving picture Trade Conference in New York as powdering the heels of the blue-noses who are once more setting out to pay a call. And once more the destruction of the blue-noses who are (Continued on page 4)

2 FLOP SHOWS DROP \$1,000,000

The world's champ flop, "The Ladder," is moving again. It switches out of the Coast Monday to the Lyric. That booking follows the closing on Broadway of the world's record run show which left (Continued on page 2)

184 COMIC STRIPS NEED WISECRACKERS

A recent canvass of all enterprises dealing in comic strips showed that there are 184 on the standard market, used by one or more metropolitan dailies. These are distributed (Continued on page 4)

3 MOS. FOR 25 LBS.

Los Angeles, Oct. 25. First National has given Miss O'Day, sister of Sally O'Neil, a three-months' vacation for the purpose of taking off weight.

Miss O'Day was getting madder-only plump, so the company is pushing her off to Arrowhead Studios, accompanied by a dietician whose job it will be to take 25 pounds off the youngster.

Al Eckert does not want Miss O'Day to appear in any productions while overweight. Her last was "Patent Leather Kid."

GEN'L MOTORS' \$624,000 FOR 52 RADIO HOURS OVER 28 STATIONS

Starts Nov. 7 for Radio Series of Monday Nights—Record Commercial Hook-Up—Different Car to Be Plugged Each Week Over N. B. C.

'Lot' Talk

"Pop" Cameron, of the Four Commercial (vaudeville), received the following wire from a circus man:

"Had crossing natives read Jim Tully can't fix step hayman went ok put mugs in closed cage have griffers put on long whiskers hold prayer meeting at run stop grass high lot muddy shuffler after him biting in jungles send two days ahead."

"Low Down Red—24 hr. man."

VICTOR-STANLEY TIEUP; DISK TALENT AT STRAND

Victor's best selling disk "name," the Victor Shale Orchestra, under Nathaniel Shilkret's direction, opens at the Mark Strand, New York, Nov. 3, for an indefinite stay. Shilkret will have an augmented band of 50 as the permanent presentation feature at the Strand.

The Victor tie-up with the Stanley house extends further than that. It will mean the presentation of exclusive Victor record artists on the Strand's stage for mutual exploitation.

Shilkret is the laboratory musical (Continued on page 4)

Jap Publishers Want U. S. Film Stars as Tourists

Los Angeles, Oct. 25. M-G-M will send several of its featured players on a "sacred month" trip to Japan as guests of Onaka Minshu, a Japanese corporation which publishes a morning and afternoon paper in Tokio, the latter with an English edition.

The expedition is set for January, with Roger Adair, Dorothy Sebastian and Torrie Tugan definitely set, and Norma Shearer, Roy D'Arcy and Eleanor Boardman mentioned as possibilities if picture schedules permit.

Al Eckert does not want Miss O'Day to appear in any productions while overweight. Her last was "Patent Leather Kid."

One of the most pretentious commercial radio hours in the development of the new radio show business is the General Motors Family Party to be inaugurated Nov. 7 over the N. B. C. chain. Every Monday night from 9:30 to 10:30, through the largest network of commercial stations ever contracted by a single advertiser, General Motors will exploit its affiliated radio hours in the development of the new radio show business (Continued on page 2)

Florida Idea on L. I.

Al and Jack Goldmann have bought in on a new reality development near Long Beach on Long Island to be known as Ocean Side Park. The Goldmanns will have a new road house open on the development, identified as Ocean Side Villa, to attract the Broadway mob to the territory.

The reality and road house tie-up is not unlike the Coral Gables set a couple of seasons back, when catkins fielded up to \$14,000 a week for name like Whitehead to attract prospects.

Credit for "Extra" of 87

Los Angeles, Oct. 25. AUGUSTINA LOPES, 87-year-old extra, has credit for her first screen credit by Paramount.

The aged actress has been playing "bits" in pictures almost since the industry first began.

She has a small role in Richard Dix's latest picture, "Gay Tender," directed by Gregory La Cava.

Kit Cat's \$30,000

London, Oct. 25. The newly reopened Kitcat club broke all the 200,000 box on its first week which it piled up a gross of \$26,000.

The automobile show is paid.

BROOKS' COSTUMES
LOWES AND UNIFORMS
1417 B'WAY N.Y. TEL. BRAD PERN
L. I. C. - J. C. H. LESTER TO RENT

BOLD PLAY ACCORDING TO U. S.

Fay Compton to Do "Victoria," Barred in London

London, Oct. 25. Fay Compton will go to the United States in December to appear in a series of plays under the management of George Foy. The first production will be "Queen Victoria," written by Louis Parker and headed by the Lord Chamberlain here.

The British censor refuses to permit the presentation of plays in which past royal persons of recent memory are impersonated on the stage.

The play deals with Victoria from the day of her accession at the age of 18 until 1871 when she was an aged woman. The London law also forbids the impersonation of the Prince of Wales, later King Edward VII, Edward, and other historical personages.

WANING BRITISH VAUDEVILLE GRABS AMERICAN ACTS

London, Oct. 25. Any American act, famous or unknown, can get a week at the Palladium just now. All that is left of the Gulliver Circuit variety houses at the Palladium and Holborn Empire.

The circuit is burdened with a lot of old contracts and new contracts are being played at the two remaining theatres, with the result that often an act opening the show is receiving more money than the rest of the entire bill. The reason is that some of these acts that are seldom in other than first or second spot.

Directly an American turn is in the offing it is greeted with open arms, given a good spot and the "novelty" of the foreign atmosphere is counted on to put it over. As a consequence, some heretofore unknown acts from across the pond are to be found at the Palladium and Holborn with headline billing.

Dodge Sisters, Doubling Nite Club, Are Enjoined

London, Oct. 25. Dodge Sisters, scheduled to open at the Kit Cat club this week, where they were to double on "Oh, Kay," at El Mahesty's, were prevented at the last moment from going on when the theatre management served them with a restraining writ.

The girls declare that when William Edouard booked them for the musical in New York, he agreed to be promoted there and they are permitted to double in a night club.

Cicely Debenham's Debut

London, Oct. 25. Cicely Debenham's (English) debut in vaudeville last week at the Kit Cat was a successful one, due to her musical comedy rep. Rex Evans assisted.

As she is presented in unoriginal. With better material Miss Debenham should become a vaudeuse.

Joe Collins' Legacy

London, Oct. 25. Probate of the will of the late Frank Curgen discloses a bequest to Joseph Collins, musical comedy star, of an income for life from a trust fund of \$100,000.

Joe Schenck in Paris

Paris, Oct. 25. Among the newly arrived Americans in Paris is Joseph M. Schenck, here on a brief visit.

"DANCING MOTHERS" IN PARIS LIKED; 2 OTHERS

**Piece Called "Jazz School"—
"Les Amants de Paris"
Termed Cheap Melo**

Paris, Oct. 25. The French version of "Dancing Mothers," under the title of "Ecole du Jazz" ("Jazz School"), was well received at the Femina. The adaptation has been made by Paul Ivoi and the cast includes Suzanne Desprez, Germaine Weis, Blanche Tassier, Nadine Huard, Jean Worms and Balaise.

"Les Amants de Paris," produced by Isola Brothers, turns out to be a cheap neo-drama about paltry people, and in spite of its cleverly invented thrills did only fairly. Principal interest attached to the play was the devoted secretary Richard to make love to Marie, and when he is successful to jilt her, hoping thus to bring Marie back to him.

Richard joins Marie in the south of France and carries out the plan. He persuades Marie to return home. The audience, however, has been concerned in an affair with Natalie, Russian secretary to Marie, and Natalie's husband to suspect that she is in love with the other man. Ivan plots his destruction.

He persuades Richard to risk his life in an aeroplane. Natalie prevents the flight, whereupon the secretary and the wife escape, leaving the Russian disconsolate. That only couples of the same nationality can achieve satisfactory results, the cost are Marie, Jean Baur, Pierre Blanchard and Mme. Falcouet, besides Miss Syvile.

"The Girl on the River Train" came to the Edouard Saturday evening, enjoying the same success. The piece is an opera in two acts, by Marcel L'Herminier and L'Herminier, with music by Paul Marmontel, having to do with the romantic adventures of a gay young woman going to the Riviera.

The cast are Morton, Marcel Simon, Mary Dubas, Pauline Carton and Jean Duvain.

Play for Theatre Guild?

London, Oct. 25. "At No. 16" is a vivid melodrama, action, and theme are new. It was, but well written, well played, intelligently produced and most interesting in toto.

Its commercial possibilities are meagre, but the piece should be a girls' theatre Guild, New York, production.

"At No. 16" was presented here last night at the Garrick by the Repertory Players.

Gaston-Andre's Hit

London, Oct. 25. Gaston Andre, assisted by Jeanne and Mollie, opened yesterday for a single week at the Alhambra, being vociferously applauded. The act is nothing on the Homeric Nov. 2.

SHOW OFFER TOO LATE

Receiving a cable from Max Hart in New York offering them an immediate engagement in a Broadway show, the Hendersons and Miller were unable to consider it.

The American trio had been invited to play in South Africa, and arranged to sail on the "Kenilworth Castle," leaving here Friday (Oct. 21).

JANETTE GILMORE SCORES

London, Oct. 25. Opening at the Cafe de Paris last week, Janette Gilmore (American) scored decidedly.



WILL MAHONEY

The Youngstown "Telegram" has said: "Mahoney reviews for several seasons have been trying to outdo each other in praising this chap Mahoney, and for good reasons. Here is a dancing star who can sing; a singing star who can dance; a singing and dancing star who is genuinely funny, and a singing and dancing comedian who can be serious."

Director RALPH G. FARNUM

1500 Broadway

DOUBLES NITE CLUBS

Oliver Compton in One and Host in Another London Room

Reardon's Paris Cafe

Paris, Oct. 25. William Reardon, who danced with Mary Hay in America, has a personality which has made him a club here, known as the Blue Room. Reardon has created for himself the post of host. He may not dance publicly for a spell.

It is the first time over here a man's personality will commercialize the greater life.

Names Out and In;

Miss Bankhead, \$2,000

London, Oct. 25. Gladys Cooper and Sir Gerald Du Maurier have withdrawn from their production of "The House in Order," Mel Films.

It is said that the actress is Turkish Bankhead and Ian Hunter.

Miss Bankhead will receive around \$2,000 weekly for her work if the picture.

AUTO SHOW BOOM

London, Oct. 25. All London theatres enjoyed large receipts last night (Monday) for the automobile show, which brought crowds out.

The musical crowds as usual reap most benefit from the situation, practically all of the current merry-menies doing capacity.

'Hulbert Revue Hit

London, Oct. 25. The new Jack Hulbert-Paul Murray revue, "Cloves in Clover," opened last night (Monday) in Southsea to an unusual demonstration of approval. A crowded house cheered the players.

The piece has a noteworthy cast, including Hulbert, Cicely Courtneidge, June Irene Russell and Chick Ender.

Another premiere was that of Joe Boucher "The Girl from Paris," which was produced at Manchester, reported promising success.

PRINCE'S CONTROL

London, Oct. 25. The management of Prince's cabaret objects to the statement that the hit is in question, or subject to litigation. Says to have been applied at \$100,000 in a proper case, but the statement, claiming that the present company, is a member of the group.

Deumaux Alexander, managing director under the old regime, is understood to be in litigation for the settlement of claims.

INTERNATIONAL JAZZ

Frankfurt, Oct. 24. Julian Paul, the Polish musician of Germany, has been playing here with his nine-piece orchestra. An African (Al Boney) and a Czech (two Russians) and a German.

The band is made up of two Americans, a Frenchman, an Italian, an African (Al Boney), a Czech (two Russians) and a German.

BRITISH FILM CRITICS ANGERED AT VARIETY

Recent Correspondent's Protest Against Reviewers With Trade Side Lines

London, Oct. 25. The Critics' Circle, which includes in its membership nearly all the London theatrical, music and art critics, is much exercised over the comments of Variety's London film correspondent, who is constantly protesting against the trade affiliations of film reviewers, such as doubling as press agent or title writer while carrying on an impartial report of the screen.

John Parker, secretary of the Critics' Circle, has written to the membership in an eloquent effort to discover the identity of Variety's film man here. The London office has refused to give up the secrecy about the fact that the comments were written by Frank Rilly, former editor of the "Kinematograph Weekly."

The Critics' Circle raises again the question why the Circle, which is made up largely of stable, highbrow theatrical critics of the old school, should regard petty film grafting as needing their protection.

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VAUDEVILLE HOUSES MORE GROUND

Elbowed Out of Palladium by Musical

London, Oct. 25. "Shake Your Feet" move from the Hippodrome to the Palladium Oct. 31, with Vera Vaughan replacing Milton Hayes in the cast. The piece is in for a limited run, when it will be followed by a pantomime. This, in turn, will give way to Edna Wallace's musical melodrama, "The Yellow Mask."

These engagements dispose of this house for a considerable length of time and mean the abandonment of vaudeville at the Palladium, once stronghold of variety shows. All acts booked for that house will be transferred to the Holborn Empire or scattered among the Gulliver houses out of town.

"CRIME" LONDON HIT; HELPED BY PUBLICITY

London, Oct. 25. "Crime" was hailed with enthusiasm upon its premiere at the Queen's Hall week and looks like a substantial hit. All the reviews were laudatory, several comparing the play with "The Great Impersonation." Special honors go to Miriam Beal, who played the part of the girl of applause who was the hit of the piece, although critical opinion was divided on her. The show was as Kenmore.

Aggressive publicity is helping the attraction. It is the result of the declaration that genuine diamonds worth \$20,000 are used in a jewelry store scene. On the opening night a woman in the gallery stole six diamonds. The "diamonds" were, "Leave the girls alone!" Even if it was planted the incident gave the show a boost.

Those who saw the play in New York say the London version is superior.

Confirming predictions of a hit run for the picture, it is understood to have brought heavily for six weeks. The picture is to be for high priced orchestras and boxes, even at a premium, while the chamber locations do not move briskly.

Expert opinion is that receipts will be big for all over the house for a limited engagement, with grossing tapering off as the run goes on.

"BIG DRUM" LIKED

London, Oct. 25. Rather well liked was "The Big Drum," a comedy mystery thriller, opening at the New.

All its mysteries eliminate in a box.

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THE TILLER DANCING SCHOOLS

OF AMERICA, Inc.
226 West 72nd Street
New York
New Classes
Now Forming

STANISLAWSKY ILL

Stanislavsky, director of the Art Theatre at Moscow, is seriously ill, according to reports from Russia. He is suffering from double pneumonia, which is causing alarm.

COSTUMES

SCHNEIDER-ANDERSON
222 W 46 ST NEW YORK

Prosecutor Krowl, where a conference was held pertaining to his method of operation.

CAPITOL CITY \$16,000 to \$79,000
Street Feeling Capitol's Splurge—2-Man Com-
pany Teams Off—"Jazz Singer," \$22,200—Colony,
\$13,600—Strand, \$23,000—Roxey, \$104,200

The full impact of the Capitol's new policy seemed to be coming along the street. With a good picture, gathered in not brilliant but in big business. The Paramount got a big cap as it went to the settlement. The result was that a new season came away with \$50,000.

The Capitol itself took \$79,000. The result was a sensational opening gross of \$13,600, but it's still above previous record for the house.

The performance of "The Kid in Brown" at the Paramount and the second week slump of "Firmen, Save My Child," Rivoli, seems to be indicative of a growing coldness toward two-men comedy teams. Hutton and Beery, the veterans of the big townies, did not show appreciating powers, and Conklin and Bancroft, the newest comedy, didn't get any special credit for their launching.

Understanding another and even newer slapstick duo, William Boyd and Louis Wolheim, in current at the Paramount. In the "Arabian Knights," the first United Artists picture to play the house. It was attempted to emulate the successful showing of "Indiana Jones and the Temple of Doom" after the Paramount.

Among the reserved seat pictures last week Warner's "Jazz Singer" was \$12,200, second place "The Student Prince," \$14,400. "Wings" was \$13,600. The picture, which was high born, was very variable clip. The picture holds over.

Another picture, "The Student Prince," was \$12,200. The picture, which was high born, was very variable clip. The picture holds over.

Columbia's "Underworld" (Par) (M-G) (11:30) (14:15) (17:00), emphasizing the dramatic side of the picture, was \$14,400; trade does not seem to be too good.

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STATE, MINN., \$11,500;
"FLESH," \$6,000, STAYS

Houses Holding Up Despite
Strike—Pan Off at \$5,000—
Lyric, \$11,500, With "Riley"

Minneapolis, Oct. 25. (Drewing Population, 470,000.) Although union members, musicians and motion picture houses are holding up despite the strike, the houses are holding up despite the strike.

The performance of "The Kid in Brown" at the Paramount and the second week slump of "Firmen, Save My Child," Rivoli, seems to be indicative of a growing coldness toward two-men comedy teams. Hutton and Beery, the veterans of the big townies, did not show appreciating powers, and Conklin and Bancroft, the newest comedy, didn't get any special credit for their launching.

Understanding another and even newer slapstick duo, William Boyd and Louis Wolheim, in current at the Paramount. In the "Arabian Knights," the first United Artists picture to play the house. It was attempted to emulate the successful showing of "Indiana Jones and the Temple of Doom" after the Paramount.

Among the reserved seat pictures last week Warner's "Jazz Singer" was \$12,200, second place "The Student Prince," \$14,400. "Wings" was \$13,600. The picture, which was high born, was very variable clip. The picture holds over.

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PICTURES

BUFFALO ABOUT NORMAL

Great Lakes, \$16,000—"Firmen," \$20,000—Lewy, Under \$10,000

(Drewing Population, 90,000.) Business at picture box office last week preserved uniform high levels. The keen competition between the picture houses—Buffalo, Grand and Great Lakes—has attracted considerable attention from the public.

Business has been running high at all three houses in first-rate fashion with their deciduous films. The picture at the vaudeville end. Situation open. Up and down.

Estimates for Last Week Buffalo (Public) (1:00; 3:30-4:30) (5:00; 7:30-8:30) (9:00; 11:30) (14:00; 16:00) (18:00; 20:00) (22:00; 24:00) (26:00; 28:00) (30:00; 32:00) (34:00; 36:00) (38:00; 40:00) (42:00; 44:00) (46:00; 48:00) (50:00; 52:00) (54:00; 56:00) (58:00; 60:00) (62:00; 64:00) (66:00; 68:00) (70:00; 72:00) (74:00; 76:00) (78:00; 80:00) (82:00; 84:00) (86:00; 88:00) (90:00; 92:00) (94:00; 96:00) (98:00; 100:00) (102:00; 104:00) (106:00; 108:00) (110:00; 112:00) (114:00; 116:00) (118:00; 120:00) (122:00; 124:00) (126:00; 128:00) (130:00; 132:00) (134:00; 136:00) (138:00; 140:00) (142:00; 144:00) (146:00; 148:00) (150:00; 152:00) (154:00; 156:00) (158:00; 160:00) (162:00; 164:00) (166:00; 168:00) (170:00; 172:00) (174:00; 176:00) (178:00; 180:00) (182:00; 184:00) (186:00; 188:00) (190:00; 192:00) (194:00; 196:00) (198:00; 200:00) (202:00; 204:00) (206:00; 208:00) (210:00; 212:00) (214:00; 216:00) (218:00; 220:00) (222:00; 224:00) (226:00; 228:00) (230:00; 232:00) (234:00; 236:00) (238:00; 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Within 12 hours after she arrived in Hollywood she was at work with Joe Rock in "Outcast Souls."

STARS' 2 PICTURES' LEADS ANCHORS ON FIGHT FILMS

Following a month of investigation, not without its publicity angle, U. S. Attorney Tuttle was informed by Federal Judge Goddard last Thursday that the office was prohibiting the showing of fight pictures either in this state or any other.

The decision came as no surprise to Dempsey-Tunney fight picture fans. It was known that it is no legal offense to exhibit fight pictures, but that the offense is transportation.

Tuttle's investigation in New York has not yielded indications regarding the carrier of the Dempsey-Tunney fight films.

In telling Tuttle what the law regarding such pictures was, Judge Goddard handed down a decision which, in its clarity, strangled the rest of the cases.

Judge Goddard was asked to answer the following three questions: Is the exhibition of a prizefight film illegal?

Answer: "No." "Is it an offense, under section 402, to receive a film portraying an event which is a prizefight, and to exhibit it to the public?"

Answer: "No." "Is it an offense, under section 402, to receive a film portraying an event which is a prizefight, and to exhibit it to the public?"

Answer: "No." "Is it an offense, under section 402, to receive a film portraying an event which is a prizefight, and to exhibit it to the public?"

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tion and conspiracy. Burke and Moore had their bail of \$2500 made, while the younger Burke is out under \$1000 bail. No date for hearing has so far been set.

Syracuse, Oct. 25. Federal Judge Frederick H. Bryant, sitting at Auburn, N. Y., handed down a decision on the showing of Dempsey-Tunney fight films which substantially echoed the decision previously handed down in New York City by Federal Judge Goddard.

The Empire did not interrupt exhibition, promptly substituting a second print when the first was cut out. The government did not interfere. The Rivoli and Savoy ran the pictures last night and Sunday with the Department of Justice taking no action.

Washington, Oct. 25. Department of Justice officials are known to be very much upset at the failure of the campaign directed from Washington to halt exhibition of the Dempsey-Tunney fight pictures.

As the several adverse decisions cannot be reversed, the department exhibitor was released, the officials saw the futility of the method involved.

Still many at the bureau express the belief that if those showing the pictures are not stopped, the Grand Jury district testimony there under which was being to fight the transporter of the films.

New Orleans, Oct. 25. Robert Hayes Tarrant, Rudolph J. Levy, A. Haynes and H. A. Voller have been indicted by a federal grand jury charged with conspiracy relating to the importation and exhibition of prizefight films.

Victor is from Chicago. Tarrant is a local lyricist, comic and operatic impresario.

A number of "dupes" of the Dempsey-Tunney fight films have made their appearance in northwest territory. It is said that these apparently have been made from an official print.

West Coast Drops Shows from Figures and Highland

Los Angeles, Oct. 25. Because of a shortage of scheduled masters of ceremonies, West Coast Theatres has put in undeveloped local along their lines in neighborhood and outlying houses. In some spots it seems the patrons did not want to see the pictures.

Presentations with stage bands have been eliminated from the houses until new masters of ceremonies are developed to suit the combination to the patrons.

CHI PASSES 'UNDERWORLD'

Chicago, Oct. 25. Paramount's "Underworld" has been passed upon favorably by the Chicago Board of Censors.

For a time, it looked as if the picture would be barred because of its familiarity with crime conditions in Chicago.

WEBB BREAKS ANKLE

Los Angeles, Oct. 25. Minard Webb, Universal director, suffered a broken ankle when he fell in which he was returning from San Francisco with Bryant Washington train in over an hour. Webb was uninjured, but the car was wrecked.

COURTS 'EXPOSE' LEADS TO PROTECT FIGHT FILMS

Report Ends Using Sluggen on Alleged Confiscated Reels—Ads Warn Public

Chicago, Oct. 25. Goodart Pictures, Inc., claimant of movie distribution rights to the Dempsey-Tunney fight films, has resorted to "expressing" through the ads in the court-stamped films.

Four court injunctions failed to convince the independent exhibitors that C-odd and no one else can exhibit only the restrained exhibitors procured films in some manner and proceeded to show them all in the court-stamped films.

Markus Bros., Cooney Bros., Warner Bros. and the rest of the exhibitors all enjoyed extra business drawn by the alleged misappropriated fight pictures for periods of from one to three days. In one instance it is reported that confidentially sent by Goodart to the prints of one of the prints were met by a gang of sluggers engaged by one of the defendants to protect the contents of the projection room.

The sluggers refused to let the prints were guarding until a sheriff's order arrived.

In the advertising, Goodart named the restrained parties and also listed the theatres authorized to show the films in the words of a telling public where and where not to see the films and the exhibitors of the pictures.

The Pictures Are Authorized by Tex Rickard" is the catch line.

Victory's New Studio

Los Angeles, Oct. 25. Victory Studios, Inc., independent picture plant, will build a new picture in Burbank to cost about \$1,000,000. The site is 40 acre tract at the intersection of the Boulevard and Hollywood and when completed will be able to accommodate 34 separate picture units.

Then Victory studios will house the Producers' Releasing Alliance, distribution and exhibition organization, and construction will start within 60 days.

Where Scenic Feature

Arabs are not getting much in the way of pictures. Aden is the only place where the Arabs are shown.

Four houses are in operation there, with only one for the natives.

Films (American) are being repeated to such an extent that the American Consul has appealed to the Department of Commerce for something new. Even a scenic would be welcome.

Roach's 4

Los Angeles, Oct. 25. Four pictures are in production at the Roach studios. The first, "Our Girl" directed by Fred Guiot is directing Max Davidson and Martha Sleeper; Robert Roach is directing "The Girl" (fifth M-G-M comedy); James Parrott is directing Charles Chase; while Stan Laurel and Babe Hardy are working on their third co-starring picture, with Clyde Bruckman directing.

SCINE-PUBLIC DEAL

The Palace, Lockport, N. Y., formerly a local theatre, has been taken over by the Schine Amusement Company of Glensville, N. Y., last week.

Schine interests operate the Palace in Lockport which formerly played a vaude and picture policy. Acquisition of the Palace will relate the Palace to a straight picture policy with the vaude shows shifting over to the Palace.

\$100,000 OREGON BLAZE

Portland, Ore., Oct. 25. Fire seasonally destroyed the Whitcomb theatre (pictures) at the corner of Broadway and 10th street, estimated at \$100,000. The blaze started in the furnace room after the fire broke out.

PIRATING APPROVED

Yugoslavia Exhibs Okay Practice Against U. S. Concern

Washington, Oct. 25. Film pirating in Yugoslavia, taken a new twist. The exhibitors, as a body, have approved it.

Various American film magazines complaining of the practice to the American consul caused that of the U. S. to call a meeting of the exhibitors. The latter is now reporting to the Department of Commerce to develop a means to stop the practice.

The exhibitors voted that there was no copyright agreement with the U. S., and as their own revenue is meagre, they must stop it. They were acting within their rights in showing the unlicensed prints. Another angle is that the vote may be a move against the two American companies now having direct representation in Yugoslavia.

Dallas' Melba Reopens

Dallas, Oct. 25. The remodelled Lewis' Melba will open here Saturday, Oct. 28, with "The Hilarious" at a 60c price. The new Melba is a 1000 seat theatre.

Total cost of the remodeling is estimated close to \$200,000, with a seating capacity of approximately 2,000, second largest here.

Ernest Enmerling, who managed the old Melba, is now managing the new one. He is a member of the new house, succeeding J. J. De Wald, of New York City. Enmerling's staff will be composed of Jack Martin, Dallas, assistant manager, and Frank Harting, also of Dallas, film director.

"The Big Parade" may be kept two weeks, followed by a two-week run of "Ben-Hur," both of which will be shown at the Melba. The new Melba circuit will not begin until Nov. 10.

Roger Sherman, Jazzlike

New Haven, Oct. 25. The Roger Sherman (Loew's) theatre here is showing the new, the newly installed jazz maestro, with his Victor recording orchestra.

Rapp is a local boy, having his own orchestra on the Sound summer dance pavilion at West Haven, city and state authorities for showing the pictures.

MAJOR ZAMPT

Washington, Oct. 25. John Zantz, vice-president and general manager for Fox, has been appointed to the rank of major in the War Department. He is attached to the staff of the Adjutant General.

His allegiance was administered by Chief Clerk John Randolph, who it is said, has sworn in the army to the service of the allied armies had in the war.

TOPEKA'S NEGRO HOUSE

Topeka, Kas., Oct. 25. Topeka is to have a new negro theatre here for the first time. Starting Oct. 24, the old, late, recently closed by the National Theatre, will be re-opened, with second and third run pictures catering to negro trade.

Starna Ahead of Schedule

Starna Brothers are close to the first of the year, leaving only one unit operating. The first picture in the series are ahead of production schedules.

Howard's Final for P. D. C.

Los Angeles, Oct. 25. Julien J. Howard's final picture, "Country," will be directed by W. K. Howard for DeMille as that director's picture under his present contract.

Joseph Schildkraut will be featured.

M-G Signs Nelly Neely

Los Angeles, Oct. 25. M-G-M has signed Nelly Neely, former vaudeville star, to a long term contract.

RELEASED AFTER DURING 15 DAYS ON FIGHT FILM

Charge Against Wm. Sievers Set Aside on Technicality—Query Another Trial

St. Louis, Mo., Oct. 25. The three-month sentence and \$1,000 fine assessed by United States District Judge Paris, Oct. 2, against William Sievers, motion picture exhibitor, has been set aside by him on the technical grounds the sentence and fine were not properly imposed.

Sievers was charged with the illegal transportation of the Tunney-Dempsey fight films from Chicago.

James R. Carroll, attorney for Sievers, contended the statute under which Sievers was sentenced provided a fine of \$1,000 or a jail sentence of six months. He then cited United States Supreme Court decisions which held that a crime punishable by "hard labor" was classified as a capital or infamous offense and that the procedure should be by indictment.

No indictment has been issued against Sievers, and he was found guilty when arraigned.

In sustaining the demurrer, and dismissing both the indictment and the fine, Judge Paris suggested the district attorney follow the prescribed procedure in the case of Sievers.

The question arose whether Sievers could be held in custody in the same offense. Some attorneys contend he cannot under the law but Sievers held in custody for 14 days.

Attorney may present the case to the grand jury for action. Sievers had been held in custody in the Warren County Jail, Warren, before released, and had previously been held for transporting films of the Sharkey-Dempsey fight.

Fight Film Arrest at Houston: Film Keeps On

Houston, Oct. 25. After the Tunney-Dempsey fight film, Sievers was arrested at Houston. He was released on bail and started to run at the local manager of the film, Sievers, who was released on bail.

Manager Eddie Bremer of the theatre here, who was released on bail, city and state authorities for showing the pictures.

Sievers continued to exhibit the film. He stated they would keep on until ordered by the Interstate Circuit to take the film out of the state.

ITALY'S RE-RENTING

Playing U. S. Films After Contracted Periods

Washington, Oct. 25. Numerous Italian exhibitors are showing American made pictures long after contracted periods have expired. In many instances the exhibitors are re-renting the prints to provincial houses. In both instances protests from the American exhibitors have been ignored.

In reporting the growing practice to the Department of Commerce, George R. Chase, American consul in Rome, stated that play dates are being extended and that the exhibitors are to comply with the American firms' revenue.

Some exhibitors are close to the first of the year, leaving only one unit operating. The first picture in the series are ahead of production schedules.

CLOSING AND OPENING

Chicago, Oct. 25. "Patent Leather Kid" goes into the Miles Theatre, Oct. 28, on road show basis. The unit now at the Woods closes, upon completion of seven weeks.

Carlson's Six

Los Angeles, Oct. 25. Abe Carlson will produce six pictures during the coming year under the brand name of Quality Pictures. Production cost of the first picture is \$75,000. Carlson has gone east to arrange distribution.

COSTUMES FOR HIRE

Los Angeles, Oct. 25. The costumes for hire business is growing rapidly. One of the leading firms is the "Brooks" costume company, which has a large stock of costumes for hire.

FIND THE PICTURE BUSINESS!

Find the picture business!

Who can find it?

Who can sit down at this moment and list the names of all of the picture theatres in this country now playing stage attractions?

Or 50% of them?

Not one man in America.

The show business itself isn't aware of its scope; of what it is doing and where it is being done—or what it may do, and where.

There are no stage attractions, big, large, small or little, that can afford to do a hideaway from the picture theatre.

This picture business is the new show business.

It's mammoth!

Picture operators are thinking always, where can I get this, that or what?

Let them know about yourself, if you are a stage attraction, small or large.

The opening or No. 2 acts in vaudeville are show stoppers on the picture house stages. They are presented and surrounded differently there. They have pit orchestras that are, not a collection of musicians that are not.

And an audience that is 98% indifferent to vaudeville, but likes vande on the picture house stage, without knowing or caring what it is.

If there ever has been a golden opportunity for the stage attraction, any size—this is it—the picture house.

There's only one way to find the picture business.

To advertise for it.

There's only one medium that will get you to the picture business that uses stage attractions.

That's "Variety."

"Variety" grew up with vaudeville and the picture business—with all of the show business—it kept between them all—never was strictly a trade paper for any one branch—merely a general show weekly.

That is why "Variety" has become the publicity medium it is—it goes everywhere and reaches everybody worth while, within the show trade.

Try publicity in "Variety"—advertise who and what you are.

There are thousands of people waiting to hear about you—some of them may be able to use you if you are a stage attraction.

Agents are waiting to promote you in picture theatres.

Let them know who and where you are, or recall yourself to them, and to the managers and the picture theatres.

The old vaudeville with its confined limit of theatres, managers and agents were but a speck in the sands alongside the present picture business.

Hideaway—and be forgotten!

Advertise—and see!

Use "Variety."

Others have.

Others do.

HOW I SELL M-G-M PICTURES!

By a Metro-Goldwyn-Mayer Salesman



- 1. ORGANIZATION:** M-G-M Studio has more practical showmen-producers than all companies combined.
- 2. STARS:** M-G-M has the star names that count today. The public wants them. The combined resources of M-G-M plus Hearst-Cosmopolitan, Hal Roach and other units is greatest of all.
- 3. M-G-M RECORD:** Exhibitors want security. They value M-G-M's enviable record of three consecutive years of outstanding product.
- 4. PROMOTION:** M-G-M gets back of its product with new promotion ideas all the time. Trackless Train and Leo, the M-G-M Flying Lion are among recent big M-G-M showmanship stunts.
- 5. YOUNG BLOOD:** Exhibitors prefer to be with the company that's young and progressive, rather than those with routine methods and ideas.

**REALLY THE GREATEST
PRODUCT OFFERED TO
EXHIBITORS THIS YEAR!**

(no one can deny it)

BELOVED STARS!

(they click at box-offices)

3 Chaney	2 Gilberts
4 Haines	3 Shearers
4 Davies	1 Syd Chaplin
1 Novarro	2 Garbos
1 Gish	2 Coogans
6 McCays	2 Dog Star
3 Cody-Pringles	
3 Rane-Arthurs	
5 Cosmopolitans	

GIANT SPECIALS!

(they're road-show size)

GARDEN OF ALLAN (Rex Ingram)
THE CROWD (King Vidor)
THE COSSACKS (John Gilbert)

ROSE-MARIE

IN OLD KENTUCKY

the celebrated world epic

NAPOLION

WILE FROM ARMENTIERES

JUNIOR FEATURES!

(the cream of all shorts)

HAL ROACH COMEDIES
OUR GANG—MAX DAVIDSON
CHARLEY CHASE—ALL STAR

M-G-M NEWS

Once Weekly—The New Neumes

M-G-M GREAT EVENTS

Country in Technicolor

M-G-M ODDITIES

Produced all over the world by UFA

The Life of the Party

METRO - GOLDWYN - MAYER

HOLLYWOOD HO!

(And Hollywood Hooey)

By TOM J. GERAGHTY

Hollywood, Oct. 22. A group of picture people who knew and liked Kid McCoy very well during his work at the studio, journeyed to San Quentin Prison, on Friday Bay. They were dressed as audience. So, instead of blowing the trumpets against the walls of the cell, they rode around shouting:

"See, how, Kid, come out and play!"

Bill Fladd's Rings of Keys was the first picture to be shown. I went with Bill the other night. I had dinner recalls—awful-talking, bartender talk, and everything to a very nice function. And I want to tell you that he settled his Ford on the way to the highway. I frisked him and found by actual count on three key rings he was carrying a total displacement of 300 keys.

Bill is doing well in the pictures and will do better when he gets another story like "So's Your Old Man," which Julia Street wrote for him.

Must Have 'Em All. I was having lunch with Mary and Doug and Elsie Janie was another guest. We were talking about Clara Bow. Elsie jumped up and said:

"Well, I may not have IT—"

And then, with a snap of the finger, she said:

"But I have got THAT."

Another was added: "Well, for a woman to get along nowadays she has to have IT. That, Dem, Dose and Dese."

Since Elsie Janie's mother came very nearly being drowned in the swimming pool of her Beverly Hills home, Elsie has filled the pool with life preservers until it looks like alphabet soup.

Repeat for Mary Pickford. I went with Mary Pickford to a preview of her latest picture, "My Best Girl," at a neighborhood theatre. It is a joy to see the respect paid to Mary, which almost amounts

to reverence. The preview was dropped in unexpectedly upon the crowd. After they applauded the last scene everyone stood up and looked around for Mary. She was seated in the middle of the house. When she started down the aisle they made ample space for her all through the theatre, in the lobby and across the pavement to her car. Mary smiled and waved to them as she walked along and they broke into applause and a little cheer as her speckled away.

It is altogether different with European crowds. I have been with Mary and Doug abroad on several occasions when the mob literally tore half her clothing off for souvenirs. And invariably they carry away her hat.

Previewing. Attending previews in and near Hollywood is quite a popular indoor pastime. The producers try to show their pictures unexpectedly

to avoid having the theatre filled by professionals. They can only get a faithful and valuable reaction when the audience is made up of "pure folks."

But quite a few people get in their cars nightly and go on a "shopping tour" past a score of theatres until they run across one with the sign outside: "Preview Tonight." The theatre owner is obliged to put out this sign near the box-office so the patrons will not be disappointed in not seeing the regularly advertised feature.

We often preview a picture in from five to 10 different theatres to get a composite view. There is the very polite and highbrow crowd in the theatre of Pasadena, Beverly Hills and residential districts of Hollywood. Then there is a rowdy theatre, where one finds a holiday crowd. Or the "street theatre," such as one finds catering to transients in a crowded business thoroughfare. Then the small town and rural, the factory district.

D. W. Griffith, when he finishes a picture, takes it out for a tour of a month or more. He will preview it in a small city or town and remain overnight and talk to the people around the town all during the next day.

Most companies now distribute

addressed post cards, asking for criticism. In a theatre seating about 1,500 it is not uncommon to receive from 50 to 100 replies the next day. The reply on the post card is the only medium possible to judge drama. On the other hand, it is easy to know the value of comedy by the laughter. Many of the producers have a small counting machine, with which they register the number of laughs. They click them off in a double register—one records the giggles or light laughter, while another records the great laughter ("belly laughs," they call them).

If a situation or episode built for laughter does not get the desired effect after two or three showings it is taken out. On the other hand if the crowd starts to laugh at a situation and the laughter grows in intensity, more scenes are made and added to the sequence. The previews are usually shown at eight or 9:00 feet. This is eventually cut down to six or 7:00 feet, and the finished picture is really edited by the public.

"The I-Strain." The pronounced eels of picture directors has almost entirely disappeared—at least among the best directors. The chief offenders now are young or new directors, who

have their heads turned with the first flush of success and adulation. But if they continue to suffer from "I-strain" they soon find their way to the land of oblivion.

Title Writing. Title writing has become one of the most important and lucrative jobs around the big studios. It is not uncommon now to see a title writer drive up to the studio in his big limousine with a uniformed chauffeur. Several are on contract at heavy money. Among them are Ralph Spence, George Marion, Jr., Jack Conway, "Hoppe," Whittier Anthony, Tom Miranda and many others. They can make a big picture take on a new glow of health and also add lustre to a very fine picture.

One of the best title writers in the business, especially on profound or philosophical stunts, is Douglas Fairbanks. And Charlie Chaplin is about the worst. He believes in utter simplicity and uses very few titles anyway. Charlie still clings to "That Night" and "The Next Day."

Par Graduates Under Contract. Los Angeles, Oct. 25. Charles Rogers and Thelma Todd, Par School grads, have been signed to new contracts by Par.

ONCE AND FOREVER

By HOLLYWOOD BRANCH



Warming!

Do Not Fall for Imitators! Few stars "The Naked Truth" attained its popularity by breaking down Boston Bowery for afternoon and evening lounge engagements in New Principal Cities than any other picture except "The Big Parade." There has been more or less attempt to imitate the success of "The Naked Truth" by the public, something "just as good" with our present social scene.

They have also mounted to copy copyrighted newspaper copy and different advertising matter belonging to "The Naked Truth."

Most of These Pictures are Old Issues Reissued, possibly made during the late war and there is a question as to whether or not their original sections are even correctly

Special Reels and Shows for Men and Women

The Naked Truth

Send Your Booking Dates Percentage Only

SAMUEL CUMMINS Public Welfare Pictures Corp. 722 Seventh Ave., New York City

ONE OF THE 24 GEMS FROM TIFFANY
TIFFANY PRODUCTIONS, INC.
1540 BROADWAY
NEW YORK CITY
EXCHANGES EVERYWHERE

THREE VERSIONS OF "WEDDING MARCH" EAST

Powers Has 2 Films from Von Stroheim Negative—Down to 14 Reels from 50

Los Angeles, Oct. 25. Three completely cut versions of "The Wedding March" have been shipped to New York. Eastern execs of Paramount will select the one to be released.

Von Stroheim has spent nearly two years and \$1,100,000 in turning out this one for Pat Powers and had it in 48 reels. When asked to recut he brought it back in 50 reels. Paramount finally assigned Joseph Von Sternberg to reduce it to a reasonable length, and he put the picture in about 18 reels. This version was turned over to Julius Johnston and James Wilkinson for polishing off, who finally chopped it to 14,500 feet.

Powers worked with his own cutters and made two complete pictures from the negative shot by Von

Stroheim. These are titled "The Wedding March" and "The Honey-moon." The first is down to 14 reels. To protect himself, Powers also made a 50-reel picture version of the story running about 15 reels, and this will be his alternative if the New York executives of Paramount do not decide on the double production version.

Although both of the single picture versions are said to be smooth-running, there is a chance that a proposal will be made to Von Stroheim to spend up to \$25,000 for another ending that has been approved. If the director does not prove amenable to this kind of a proposition, the picture will be released in one of the three present forms.

GALESBURG OKAYS "SUNDAY"

Galesburg, Ill., Oct. 24.

David Lubin, Chicago, new leasee of the Plaza theatre, who opened his show house a week ago after enjoining city authorities from interfering with his Sunday operation, won his fight in the city council when the aldermen voted 10 to 4 to kill the ordinance which would have placed Sunday shows under direct city ban.

GILDA'S \$250,000

(Continued from page 1)

which Miss Gray will appear with her company and the picture include Boston, Philadelphia, Pittsburgh, Washington, D. C., Cincinnati, St. Louis, Milwaukee, Kansas City, Cleveland, Baltimore and Indianapolis. The picture will be released on its own as soon as the personal appearance engagement in the territory has been played.

Upon completion of the tour Miss Gray will return to the Coast and make another picture which is understood, will be financed and produced by Gil Moe for United Artists release.

Jack Laughlin, producer at the Carthy Circle, is creating the set for Gilda Gray and Carl Kilmer, musical director of the Carthy Circle, will write the score for the picture.

Blaufox at 65th St.

Jay David Blaufox, formerly director of publicity at the Colony, New York, is managing the 65th Street, Little art picture theatre, replacing Max Malmon.

Sundays Black-Out

New Britain, Conn., Oct. 25. Sunday afternoon movies have done a "black-out" in this city in the face of opposition by ministers and priests. Common council ordinance committee rejected a petition of leisure interests for permission to give shows Sunday afternoon.

Edith and Tiffany's 24

Los Angeles, Oct. 25. J. M. Smith, general sales manager of Tiffany, is on a trip east to cover six Tiffany exchanges where negotiations are now under way regarding booking on the 24 features to be delivered by Tiffany for the coming season.

Zeidman Assigned

Los Angeles, Oct. 25. Benny Zeidman has been appointed supervisor of the Wallace Berry-Baymond Station unit by Paramount.

The first picture to be made under the supervision of Zeidman will be "The Big Game Hunt," directed by Frank Strayer.

BIG WORCESTER CHURCH'S SUN. FILM SHOWS

Worcester, Mass., Oct. 25.

Wesley Methodist church, this city, is to make a bid for attendance of non-churchgoers with motion picture exhibitions Sunday nights. For attractions there will be some of the feature films of the year which touch on the religious. The church, one of the largest of its denomination in New England, has been a leader in popular publicity stunts.

A Sunday Evening Club has been organized and all church and non-church members of the city will be asked to become members, the membership requirement being simply attendance at the Sunday evening movie shows.

These measures are wonderful just how it is going to affect their attendance at Worcester is one of the big Sunday movie cities of New England.

The new church auditorium, one of the largest in the city, will not be used for the exhibitions. Instead, the Sunday evening entertainment will be given in the edifice which the church vacated when it moved into the new building.

A committee has been named to arrange for the film programs and includes, Rev. Dr. William S. Mitchell, pastor; Rev. Stephen J. Cullen and his associate, H. D. Brewer, C. A. Grosvenor, E. F. Miner, and C. O. Dean, all well known in business circles.

It is announced the Sunday Evening Club will be open to anybody without restriction as to race, creed or color.

Pictures contemplated represent those which are now available for the non-theatrical trade, such as "The 10 Commandments," "Ben-Hur," "Cranes," etc. The entire service, with the exception of a brief prayer, will be conducted from the screen.

There is one **STANDARD**
by which all other "Westerns" are gauged
That is the standard set by



This season sees Mix
with **TONY**
the
WONDER HORSE
at their best in

"**TUMBLING RIVER**"
with Dorothy Duan
Lew Seltzer Production

"**SILVER VALLEY**"
with Dorothy Duan
Benjamin Stoloff Production

"**THE ARIZONA WILDCAT**"
with Dorothy Sebastian
R. William Neill Production

"Westerns" are "Westerns" always—with the exception of Tom Mix productions; they are different! Mix pictures are played and replayed, remembered, talked about, watched for. They are depended on by many Exhibitors as "rent payers". Despite the fulsome advertising of other Western stars the fact remains that in the class of Western productions Tom Mix pictures are supreme. Here is one test—infallible!—Tom Mix pictures bring the highest price of any Western productions. The crowds that storm your theatre when you play Mix pictures give you the answer. Mix pictures today, as for many years past, are in a class by themselves.

BENNY

CUTE,
ER!

**OPEN
RECORDS**

Personal
Manager
**MURRY
BLOOM**

NOW PLAYING

Marks Bros. Million
Dollar Theatres
Marbro and Granada
Chicago, Ill.

BACK FROM THE PAST

BUDDY

DOYLE

Really Stupping

Shows for FANTHOM and MARCO
Directed WILLIAM MORRIS

THE SHADOWS OF GREAT EVENTS

THE PRIVATE LIFE OF HELEN OF TROY

THE GORILLA

"GUN GOSPEL"

"NO PLACE TO GO"

Coming from FIRST NATIONAL

NOVEMBER

First National Picture

THE RAGE OF THE AGE

THE TOAST OF THE COAST!

SENSATIONALLY RECEIVED AT BROADWAY THEATRE, PORTLAND, ORE., BREAKING ALL EXISTING RECORDS, AFTER 15 PHENOMENAL WEEKS AT FIFTH AVENUE, SEATTLE! THE MOST OUTSTANDING ATTRACTION ON THE COAST! CONSISTENTLY STOPPING EVERY SHOW! WRECKING EVERY RECORD!

E

**WORLD'S
GREATEST
BANJO
WIZARD!**

**Victor
Recording
and
Vitaphone
Artist**

**The
Biggest Little
Band Leader
in the
Country**

**OPEN
FEB.
1928**

TO

EASTERN

OFFERS

Direction
MRS.
EDDIE
PEABODY

THE COUNTRY'S GONE

**P
E
A
B
O
D
Y**

!!!!

**Appreciation
to the
Men Who Know**

J. J. Franklin
Div. Mgr.
West Coast
Theatres

Herschel Stuart

MARCO

Assisted
By
JIMMY MAISEL

THE VERDICT OF THE PRESS

"OREGONIAN"

Great Crowd Welcomes Peabody

By MARC BOWMAN

Seldom, if ever, has a Portland audience been so generous in its welcome to any entertainer as was the crowd at the opening show at the Broadway theatre yesterday, when Eddie Peabody for the first time stepped upon a Portland stage. It was a sincere welcome, and genuine; it was not an organized claque, but the thunder of a heart-felt greeting to one who has gained his spurs as a top-

But even such a welcome, a bit unusual for Portland, which has a reputation for staid substantiability, would have been something of an anti-climax had Eddie Peabody not justified it. He did, for his assiduous efforts, his pleasing manner, his enthusiasm and generosity positively demanded recurring and insistent waves of deafening applause.

Kiddie differs from any other entertainer seen in these parts. He bubbles over with energy and lifts an audience out of itself; he literally abandons himself to the fun of directing the orchestra; and when he plays the banjo he makes that instrument chuckle to itself for very delight.

"JOURNAL"

Throngs Clamor to Hear Peabody

By BOB SWATEK

Eddie Peabody with his banjo is packing audiences in the Broadway theatre as they have never been packed in before.

In a masterly fashion Peabody is carrying the unenviable burden imposed upon him by blocks of lamp post propaganda. In view of this exploitation this reviewer had doubted that something so undignified as musical horn tooting. Peabody must have seized the same thing, for he has seen fit to rise above the handiwork and give forthright audiences thrills of the most genuine sort. He is wetly taking the Broadway theatre patronage by storm.

The sensitive banjoist may be termed the supreme jumping jack of the stage, and the term is meant in admiration. His duties, one feels at times, are not always dignified, but they carry a sincerity and a spirit of good will that are infectious, and you find yourself swept off your feet before your adverse criticism has been marveled for.

He is a man of great energy and levity with a mastery command and in the transposition a popular blues song becomes as pliable in his facile fingers as does an operatic air.

"TELEGRAM"

Peabody Electrifies Crowd

By JOHN W. ANDERSON

Never has a Broadway second afternoon audience been quite so excited as the one in Eddie Peabody's first day as orchestra director and master of ceremonies.

The dynamic little musician electrified the spectators. They sat on the edges of their seats and applauded on the slightest excuse. Furthermore, the orchestra members seemed to be taking a particularly huge enjoyment in their

Penbody is a hit Cantoreque in his directing. He is all over the place all the time, dancing, hopping about, doing all sorts of crazy things, but above all injecting more and more snap into the rhythm.

He smashes a guitar off the rack, or maybe he is his glittering banjo, or his violin, and does his own solo chords. But when the number is over he leads the applause and makes all the boys get up and howl, not once, but two or three

It is a good-humored, pass-the-applauds-along kind of performance.

When the orchestra part of the program is over Mr. Peabody comes down and leads the players in a new melody. The stellar number on this solo program is "St. Louis Blues," a tune, and the things he does to that tune are calculated to stir up any group of theatregoers.

Peabody has arrived, no far as Fort-Louis concerned, in the last ten minutes, he stepped on the stage and the patrons' friendship for him grew warmer and warmer as the program advanced.

“NEWS”

Peabody Lives Up to Notice

By E. L. C.

Heralded to Broadway theatregoers as the "humble boy from Joyland," Eddie Peabody, a diminutive but determined bundle of harmonious humor and monkey business, lives up to all expectations as headliner, baton twirler and gen-

...the Broadway this week. Paddyboy is so dynamic he is dynamic. His mien as an entertainer is to do what pills, hipsters and pipe and slippers were supposed to do for the tired business man a couple of decades ago. Incidentally, Eddie, as a tenor is for the whole family.

To summarize the characteristics of this odd personality of the musical world, he struts, spitters, capers, carps, hums, smokes, sneaks, leaps and glides about the stage, all the while shouting tongue-fun from the bass. He struts, guitar or what have you. He sings the loudest volume of jazz from his banjo. From bebop to classic seems to be but a whirl of his instrument. This week he renders the "Poet and Peasant."

EDDIE HITCHCOCK PILOTING THE NON-STOP FLIGHT OF PEABODY

LITERATI

Ruth Elder's Story

There was a mad scrambling among the big dailies and news associations when it became known that Ruth Elder and her co-pilot were to be landed at the isolated little village of Horta, Azores Islands, nearest big port to Lisbon. No sailing or planning could be negotiated to land a staff correspondent from there in a short time.

The local correspondent at Horta is the daughter of the chief of the little cable office. She was flooded with offers to accompany Ruth to Paris, but her father refused to let her go. Fabulous amounts were offered to accompany Ruth to the "Hazardous," the ship that picked up the American Girl, for exclusive service, but the rules forbade his acceptance.

The New York "Daily Mirror" (Hearst tab) bought the authorized exclusive story, written by ghostly hands in New York with a dash of Ruth's own stuff through a cablegram precede. The "Mirror" paid \$10,000 for its own use and a liberal share of the syndication rights for the privilege. The yarn was hawked about the morning papers the morning of the first news, the early asking price being \$15,000.

Quiet Despatch

When Theodore Dreiser and Heywood Brown sailed last week for Russia, where they will deliver a message to the Soviet, an announcement was sent to the dailies, presumably from a representative of the Russian government. It was expected that newspapermen would see the men off but the editors saw nothing in the story.

Not one reporter nor a photographer is said to have turned up at the boat.

Fred Donaghy, dramatic critic for the Chicago "Tribune," is in New York looking over Broadway's new hits. He saw one of last season's hits first, however. It was "Saturday's Children," which closed at the Booth Saturday and opened in Chicago Monday.

Donaghy's review appeared in the "Tribune" Tuesday morning, the same day as the other notices.

Mencken Declines

Mayor Thompson's invitation to Henry L. Mencken, editor of the "American Mercury," to testify at the trial of William McCandrew, ousted superintendent of schools,

was refused last week. Mencken gave as his reason that he "was tied down with business." Mayor Thompson's appointed school board is trying to oust McCandrew permanently because of alleged "pro-Britishism."

Frederick Bauman, former judge of the Washington State Supreme Court, has already testified. Bauman is the author of "Under Which Flag?" which appeared in the October issue of the "Mercury."

Know Hellinger

A number of New York newspapermen combined to give Sam Singer a dinner at the Astor Hotel Sunday night (Oct. 23) with about 1,000 present. The testimonial marked Singer's 39 years of handling newspaper deliveries. (Habitoid.)

A show was given and the program read, "Master of ceremonies. Mark Hellinger—if he gets up this early."

Bradford Merrill, for many years general editorial manager of the Hearst morning papers, has been ill at his Long Island home now for

five months, following a stroke of partial paralysis.

Mr. Merrill, known through the entire profession as "The Silver Fox," because of his snow-white hair and his shrewd capabilities, is in his late sixties, and grave doubts are expressed as to whether he will ever resume active work.

Victor Boicheck, a Hearst veteran, is holding down his desk.

Meakin's Internat. Stories

Hardie Meakin, Washington representative for Variety, has been appointed the correspondent at the Capital for International Feature Service (Hearst syndicate). He is starting off with ten pages detailing the human interest angles of the Federal departments, with a by-line.

Phil Payne's Syndicate

Prior to Phil Payne's attempt to bridge the Atlantic by air, the late managing editor of the New York "Mirror" is said to have had his own newspaper syndicate. This was granted him by W. R. Hearst.

Since Payne's death it is understood Hearst has discontinued the organization. About 12 men were employed.

Careful Over "Big Gun"

Los Angeles, Oct. 25.

Universal has not definitely shelved "The Big Gun," as rumored. The story is being prepared by Edward Montagne, scenario head now in New York. On account of the military character of the story, it is being carefully worked out to avoid any kick-backs from foreign governments.

Irvin Willat, who will direct, will probably be assigned to another production until "The Big Gun" is ready for shooting.

THOMSON'S 'KIT CARSON' NEXT

Los Angeles, Oct. 25.

Fred Thomson will make "Kit Carson" as his next for Paramount. Thomson has intended making "Davy Crockett," but called it off when the Mexican government objected to the theme for picture purposes.

Vitaphoning "Tenderloin"

Los Angeles, Oct. 25.

"Tenderloin," melodrama starring Dolores Costello, is slated as the next feature to be Vitaphoned by Warner Brothers.

New K-A Film Head

Reports circulated to the effect that Keith-Albee interests required Arthur White, in charge of its picture buying department, are unverified.

It is known that applications for the position have been made by unknown names picture people. It is known that applications for the position have been made by unknown names picture people. It is known that applications for the position have been made by unknown names picture people.

K-A has been notoriously unsuccessful in procuring a quality film supply, excepting in isolated spots and then obliged to take second choice. In other houses it has had to play what it could get.

Likely the "out" for K-A is to wrongfully blame it onto their picture man in charge.

Two Owen Davis Stories

Two of Owen Davis' stories, "Cupid of Vassar," a collegiate romance, and "The Confession of a Wife" have been sold by Jay Packard for pictures.

Universal handled the first while Excellent Pictures (Sam Zwiwer) took the second.



"Now We're in the Air"

¶ The screen's first comedy team (in time and quality) has re-enlisted! They've quit fighting foney fires and they're again fighting (?) for Uncle Sam. Daffy doughboys in "Behind the Front",

goofy gobs in "We're in the Navy Now"—they're loony Lindbergs in "Now We're in the Air".

And how! ¶ You expect us to say "best Berry-Hatton yet". Well, we don't have to. See the pic-

ture; then you'll say it for us! The human being isn't born yet who can watch without splitting

his medulla oblongata with laughter these boys taking the air in bronco-busting balloons, bilious

biplanes and parachutes that even aces can't open. ¶ Luscious Louise Brooks twice the eye-ful

she usually is because she plays twin sisters. Frank Strayer produc-

tion. Get all set for another Paramount record-menacer, gentlemen.

And how thick and fast these Big Ones have been coming from

Paramount this fall!



FRANK
E. VOICE

The
TIDALWAVE
of
SONGLAND

PINCH-HITTING

for
RUBE WOLF

NOW

METROPOLITAN

Los Angeles

Direction FANCHON & MARCO

WORLD'S FINEST RUSSIAN

DANCER

ALFRED

BROWER

WITH FANCHON & MARCO

HEAR

Direction WALTER BEVERLY of

WILLIAM MORRIS, Inc.



RACING ROMEO

(Continued from page 19)

P. R. O. This picture should draw nice money on short stands. About a year has passed since Bessie made his film debut with "One Minute Play." Since that time he has been relegated to the back-



TYLER MASON

"America's Sweetest Stage"

Theatrical Company

This Week (Oct. 25), Babylon & Katz Brothers Theater, Chicago, Ill.

Direction William Watts O'Brien

ASK ME ANOTHER!

(Answers to questions on page 13)

1. Howard J. Green
2. Howard J. Green
3. Howard J. Green
4. Howard J. Green
5. Howard J. Green
6. Howard J. Green

First National Studios

around by such as Lindbergh, Ruth Edder and Grover. However, Conscienceless Little (title that in his second picture he is a racing auto driver) is a hardy fellow. Finally he decides to give up the race and go to the village hotel. On his wedding day he is driving to the company with the girl's aunt only to be invited to play for the road by a guy who wants to take him. The remaining week's activities no longer the aunt's life she takes her niece to call the wedding off. So Red goes back to racing, winning the next race from the champion dirt track driver of the world, who is on the village track making a motion picture. With such honors, Red wins the girl back.

The picture has its best fast acting in the race scenes, with the speeding cars shot from all angles appearing clouds of dust into the air. Several wrecks are shown, one looking as though it hit the camera shooting it.

Among the talent, Trilce Frigiana took more honor than the script allowed her as the huffy aunt and helped the picture quite a bit. Walter Hiers showed well as Red's mechanic, although his opportunities were few. Johnny Ralston is all right in a part requiring little.

Grange would have looked much better in a football picture, but he manages to act more convincingly than you'd expect a football player to.

Production concentrated on the interest, with little else to benefit the picture in the stands it plays.

CHAINED

An production and release. Directed by Carl Froese. With Mary Kay, Howard Harnes and Carl S. Dreyer. At 8th St. Michael.

The picture is a story of a great devotion, according to their own admission. Accordingly almost every foot of film contains at least one evidence of devotion in connection with something or other. The servant is devoted to the master, the mistress to the boy, the boy and the mistress smoke devotion mutually, and even the hard-looking critics seem to have the complex.

Enough story material for three poor pictures and enough for one good. The picture is full of themes, each in need of separate treatment to be effective, have been hastily thrown into one mass of incomprehensible detail and exorbitant. The picture is a story of a great devotion, according to their own admission. Accordingly almost every foot of film contains at least one evidence of devotion in connection with something or other. The servant is devoted to the master, the mistress to the boy, the boy and the mistress smoke devotion mutually, and even the hard-looking critics seem to have the complex.

sell here to any extent as long as they work in this manner.

The story starts with a gathering of people in the home of a famous painter. Laborious conversation, transmitted via subtitles, results in an explanation that the young man used as a model and helped in making the artist famous. Instead of a flash back, if the painter and started out at the beginning, telling the story of the poor artist, whose sketches are by murdering, adopted by the famous painter and finally ending up by worshipping his benefactor for love of a woman it would have been a connected story.

As it is the master dies of disease while the young man, it is nearly implied, is guilty of neglecting the old boy through shorter and less frequent visits.

Entire production is impossible. Six of the 12 members of the audience in the house laughed during the most dramatic situations. It's a continuous laugh, crude, alien and not worth the celluloid printed on.

The princess, Nora Gregor, walks with a wedding movement reminiscent of the old Mississippi steamer. The lead, Walter Block, screams well in spots and could be used in local productions.

Swift, the art critic, is a good buy for comedy on condition that he be allowed to think he's playing heavy roles. He looks and acts like some of the Variety critics. Everything is loose; nothing is on the level. Red would go at least two dirty looks a minute. His eyes everything with suspicion. A girl's hand is firmly embraced on his upper lip. He never comes his hair and white as if he owns Germany.

John Van Monty has a little play of his own. He seems to be deeply intrigued with Madame Adelaide. The madame is not only married but her husband is alive. This does not deter Monty. Yet this matter is brought into the picture is not fully explained. It is supposed to hinge on the fact that



New Concluding Wonderful Engagement

At Paramount, New York

in 'Florida' with Ben Black

Oct. 29-Nov. 4

Metropolitan, Boston, Mass.

Direction MAX TURNER WM. MORRIS OFFICE

Monty was one of those present in the opening scene.

Everyone unfortunate enough to be present in any opening scene in a foreign production must instantly undergo a scorching and scorching have a personal story brought in with the main plot.

If the foreign producers expect anyone here to believe their any being conspired against by the local distributors in an endeavor to keep foreign product out they would do well to keep pictures like "Chained" at home. They weaken their case considerably with the introduction of such "masterpieces."

Junk of this kind has no place here even in art theatres, that seem to stand for anything if it's cheap enough. Less thought about low rentals and more devoted to the h. o. might give these arty affairs a break, unless they have a subscription list under cover.

THE FRONTIERSMAN

Met-Goldwyn-Mayer production and release. Directed by Sessue Hayakawa. With McCoy featured, supported by Cady McClain, William H. In. S. McCoy, first by McCoy, William H. In. S. McCoy, first by McCoy's American, New York, on last half bill.

Alm here was akin to that in "The Covered Wagon"; that is, the flinging of a romantic-action incident taking interest from its participants' point of view. For some reason the punch doesn't eventuate, possibly because the material is ineffective, the turning is a awkward rather than picturesque, and certainly the country is pretty scarce.

Indian warfare furnishes the suspense and locale in the Andrew Jackson period. Tim McCoy plays John Dalo, trusted lieutenant of Jackson and scout for the militiamen.

Instead of confining itself to the usual Indian and Mexican action, picture brings in scenes in the metropolis, where the military uniforms of the time and the feminine dress have something of a costume effect at variance with the pioneering atmosphere of the rest. The costumes are not graceful to our modern eyes, and the supposedly

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courtesy manners of the epoch seem to "use" rather silly.

Thus, when the hero slaps an offender's face as a challenge to a duel, there is a glacial instead of a thrill. That's a sample. The action delivers mixed sensations, some of them comic when the intention is serious. Anyway, the medley con-



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RELEASE

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RELEASE

NOT A FANCHON AND MARCO IDEA—BUT AN INSPIRATION—HEY! HEY!

THE NEW MASTER OF CEREMONIES AT STATE THEATRE, LOS ANGELES

Jack Haley Wins as Band Leader

By JIMMY STARR

(From Los Angeles "Daily News")

"Lew" has a new leader and, comic this week in Jack Haley—the boy with personality and identity of laugh material. Jack Haley, who has been his favorite here if last night's many encores of applause for him were any indication, is now the leader to please. Haley, with his pretty partner, Mo McFadden, frolic about in grand style, with a new line of bright chatter loaded with wise cracks. A couple of young rioters, these two. Don't miss Jack Haley—he's a laugh cyclone."

What the Critics Say:

(From "Daily News," Los Angeles)

THERE'S TWO EXCELLENT REASONS WHY LOEW'S STAGE SHOULD BE POPULAR THIS WEEK

"Jack Haley is a delight with his 'natty' ideas—'Haley' is the audience's particular enthusiastic over this show, who can talk more with his feet than most folks can with their mouths."

(From "Inside Facts," Los Angeles)

"Jack Haley stepped in front of the band and 'hammered' the patrons with a routine that was nothing else but. Jack gave them a string of ones that surprised and delighted. He was all the stuff required to make greater entertainment, including a good book of dialogue, a few French words and a French horn voice. Motion picture directors viewing him during the current week—with temporarily forget they're supposed to be eliminating expenses. He should be a screen 'natural.' He worked them at the finish with 'Haley' that the offering to a strong finish with a tap back-bottom."

P. S.—YES! FLO McFADDEN IS STILL WITH ME!

A NAME THAT NEVER FAILS AT THE BOX OFFICE

HAVE THE OLD MASTERS IN
OIL PAINTINGS EVER
BEEN EQUALED?

NO! NO! NO!

HAVE THE OLD MASTERS

MCINTYRE AND HEATH

IN BLACKFACE COMEDY ART
EVER BEEN EQUALED?

NO! NO! NO!



MCINTYRE AND HEATH

|| THEY ARE PREPARED TO PLAY LIMITED VAUDEVILLE AND PICTURE
HOUSE ENGAGEMENTS TO OPEN IN NOVEMBER IN THEIR NEW ACT ||

"FLYING TO JAIL"

Assisted by BUD WILLIAMSON

Personal Direction, ALF T. WILTON, 1560 Broadway, New York

Direction BENJAMIN DAVID

Direction WILLIAM MORRIS

COMPLETING 18 WEEKS

PALECE INCREASES IN BONUSES

Palece, New York, Reported Dropping From \$28,000 Weekly to \$20,000—Riverside Doing Around \$9,000 Weekly With Its Overhead Same—Keith's, Washington, Down to \$11,000 With Overhead of \$9,000

OPPOSITION IN FACT

An average weekly gross is now reported for Keith-Albee Palace, New York, the leader, that the cut's three remaining big weeks, of \$20,000 weekly. The average is the average of \$20,000 weekly. Its record gross for the week is \$21,000, created some years ago. Overhead of the Palace runs between \$17,000 and \$18,000 weekly.

Another of the trio, Riverside, New York, at 96th street and Broadway, and doing around \$10,000 weekly. It has dropped as low as \$6,000. Its overhead, proper, is \$4,000.

The other big time in Keith's, Washington, doing around \$10,000 and \$11,000 a week, with an overhead of from \$3,000 to \$3,500.

Keith-Albee Palace, New York, vaudeville, 21st street, is doing about \$10,000 a week, its overhead, proper, is \$4,000.

Trude also has dipped hard at the K-A Hippodrome, on 6th avenue. It has been breaking down \$10,000 and \$11,000 a week, with an overhead of \$1,500, with a \$17,000 overhead, including \$1,500 charged for rent for 45 weeks per season.

Palece, playing to \$15,000 on Sunday and \$12,500 on week nights, for years made a net profit weekly of \$10,000, and in bad weeks only of \$7,000.

In those days of huge earnings new acts opening at the Palace were said to cut their salary "No show."

Decline of the Palace's grosses are said to have arrived with the advent of the stage shows at the picture theatre, at much lower admission, and with every service a theatre should give.

The Hippodrome did some business last season. This season it dropped away at the continuous scale, with the house depending for life mostly upon the P. D. C. and Fatie product.

Vaudeville fans have been unable to understand why the Riverside has not changed its policy to vaudeville. It has been doing straight vaudeville. Its capacity is large enough for the mixed policy.

With the Keith's, New York, giving its big time variety shows, with quality and name, for \$10, it is said that other large picture houses may have to follow the example.

What now many of the do variety picture states based on the \$10 show parading before it. They have over one million in receipts in high-adulted turns for those presentation bills, although many of the hand houses have been forced to raise the price of adult turns in order to hold them.

Picture houses skimming the field of everything they want, without straight vaudeville in a position to stand against their talent or names, are predictions are bound to be the ultimate outcome for what is left of straight vaudeville.

CAUTION IN INJUNCTION WRITS URGED BY COURT

Justice Vacates Writ in Golden vs. Broadhurst Till Trial Clears Issue

Because a performer states his talent and services are unique, extraordinary and exceptional, does not make them so, according to Justice Mitchell in deciding against Maurice Golden, vaudeville producer, on an injunction suit by Golden against George Broadhurst, coproducer with the Minsky boys. National Watergarden stock company.

Broadhurst formerly worked for Golden at 1154 a work, but had a falling out in New Orleans at the local Keith house last summer, which culminated in Broadhurst leaving the act.

Golden submitted his contract in evidence. The act is alleged to hold himself forth as a unique and extraordinary comedian. Justice Mitchell states such an allegation must be proved, despite the parties' mutual agreement.

Further, Justice Mitchell italicizes this point in his opinion: "Injunction pending the trial is not a suitable relief expected to be obtained upon the trial should be granted with great caution."

Another point is the inequity of the actor-manager contract between Golden and Broadhurst. Golden did not guarantee Broadhurst anything excepting to employ him exclusively. No specific salary was mentioned.

Justice J. Rubens acted for Broadhurst.

Look for Catholic Ban By Amateur Revues

Washington, Oct. 26.—Amateur theatricals, performed under the auspices of the Catholic Church will be without modern features hereafter, if an expected order is forthcoming from Archbishop Michael J. Curley of Baltimore.

This order practically closes the end of all amateur theatrical organizations made up of Catholics. Evidence of this is held in the announcement from Rev. Francis X. Hursey of the diocese of St. Patrick's Parish, the oldest and best known of amateur organizations in Washington.

Opposition to the modern drama is reported to be entered into by the P. D. C. and Fatie product.

The expected order from Archbishop Hursey, who is the head of the church dignitary's former published statements in reference to the drama.

Fr. Hursey, well known to professionals, is the chaplain of the local branch of the Catholic Actors' Guild. His St. Patrick's Players have been a highly successful venture since they were formed in many of the organizations being formed elsewhere. The current law has been their tenth and would have been, as usual, type out of town.

Blanche Merrill's Acts

Frisette Dean, pictures, will shortly invade vaude under direction of Harry H. Hines, who is the manager of the act. Merrill, who is a monolog and songs, written by Blanche Merrill.

Miss Merrill is a vaudeville actress, pictures, and is to be projected in vaude under Weber's direction.

Tanner Arrested in Check Case

Joseph Tanner, Chicago, Oct. 26.—Joseph Tanner, "Chatter" man, was arrested on bogus check charges involving \$100.

Tanner was arrested by Milton W. Wainwright publisher, who caused Tanner's arrest a few hours after he had been arrested in Chicago from Detroit.

Inmates Need Material

An appeal broadcast by the Mutual Welfare League of Auburn (N. Y.) Prison for material for their annual ball show has as yet drawn no response from the show.

The inmates show your present a potpourri show of music, etc. All money collected is used for charity work, mainly to afford inmates a Christmas package.

With rehearsals under way, the men have nothing to work on but song and dance routines. They will gladly appreciate any gags, acts or acts donated.

Address communications to the Mutual Welfare League, 115 State St., Auburn, N. Y.

K-A STAGING ANALYZES PRODUCTION

Maddock Said to Be \$25,000 Loser on Big Time's Broken Promises

Enfranchised Keith-Albee Circuit producers, including up to date production schedules until given a better break on bookings before the season, are now in a position to analyze the production which cannot get a break even after played on material made before the last production.

While most have attempted to put a smile on the face of the situation it is an open secret that Charles B. Mackay, one of the most prolific of the K-A enfranchised producers, has already gone into the red for \$25,000.

Most of the production loss for which he has had but a few spotty bookings and which may eventually have to turn out to other circuits to recoup.

From authentic sources it is learned that Maddock, who had begun somewhat last season on production output because of uncertain bookings, had been promoted by the K-A booking officials to speed up activities this season with assurance his product would be taken over by the reports have it further that Maddock sought further protection in subleasing his material and proposed contract before plunging into production expenses and with all being given the official okay.

Maddock went into production last season together for several showing of the act. The production of the act's having been since jockeyed around for several infrequent shows, the producers have encouraged further production endeavor by Maddock, but have also tipped off other franchised producers to hold their product in mind size of an outfit.

In addition to the jam on the acts, Maddock had been assured 40 shows for the season by the K-A, one of his standard acts with a route of only 25 weeks thus far has been the cause of the production losses urged for repairs.

With present unimpaired schedule on the part of producers are trying to which will mean that most of the acts will be produced by the K-A's own production department of which John Schmitt, former 21st street producer, is head.

Others in on the experience of Maddock propose to let K-A hold the bag out from now on.

EVA'S MARRIAGE ANNULLED

Los Angeles, Oct. 26.—Eva Tennyson, vaudeville headliner, whose romance with a picture star ended in a unhappy ending a few weeks after her wedding was printed an announcement of marriage by Judge Joseph P. Spruce.

BIRDIE REYNOLDS' ROAD SHOW

Birdie Reynolds, youthful typewriting champ, will shortly head her vaudeville road show. Her troupe is now being assembled.

VAUDEVIANS PLAN ON NEW ORGANIZATION

Figure to Launch Membership Drive About Jan. 1—Producers-Agents Eligible

Rumors of a vaudeville organization uncontrolled by theatre interests, either directly or indirectly, have been hatched amongst a group of vaudevillians. A definite stand on the matter is expected to be launched before Jan. 1.

Organizers of the new group are figured to make inroads on the current membership of the National Vaudeville Artists. Producers and agents, as well as actors, will be eligible for membership in the new organization, the triumvirate of branches in the vaudeville field being expected to work for common benefits in that direction.

Some previous talk about another vaudeville circuit some years back failed to materialize, the main reason being that the vaudeville industry is the fulfillment of backing the "big time" with such an organization.

In the "big time" since about 1910, the vaudeville situation has been scattered, more so this season that the vaudeville industry has the new organization figure the time ripe.

FLASH ACTS OVERDONE

Bookers Refuse to Consider New Routine Productions

Flashies, unless carrying "names" and having a reputation, are being refused by bookers at least temporarily. Bookers report routine flashies far in excess of what is available.

A number of new ones that had been going over independent time circuit bookings have been discarded.

Artists in "Revels" Revue

Henry Delmar and Sam Beersville, producers of Delmar's Revels, have raised the vaude range in assembling a cast for the revue which will be ready to go in November. The cast includes Delmar, Frank Perry, Walter Lightner, Dorothy James, Willie and Edna Lehr and Cecelia, Jeannette Harkett, Lora Del, Lancaster and Leaning, Flora and Alice Patterson, Edith Murray, Elsie Hock, Newton Alexander, Daisy Kelly, Joe Ray, Trade Two.

Dept. Santa, 77, Takes Bride of 63

San Francisco, Oct. 26.—Harry Alfrey, 77, actor, who announced his intention to marry a downtown department store, to a married Mrs. Emma Wigan, 63.

Alfrey has decided to leave the stage, but plans to continue his Santa Claus work as long as he's able to get courtney.

Courtney's Skit

William Courtney will enter pending completion of plans for a production of "The Spitter."

Courtney's skit will appear in "Quita," skit by Vincent Lawrence, produced by Sidney Phillips of the Alport. Four others will be in support cast.

WILLIAM MORRIS CALL BOARD

Los Angeles, Oct. 26.—William Morris, vaudeville headliner, who announced his intention to marry a picture star, is now being assembled.

Now Arranging Contract Theatre

Want Name Artists for Radio

Los Angeles, Oct. 26.—Broadway, 1540 Broadway

Rooneys Engaged for 30 Weeks at \$5,000

Rooney and Kent, with Pat Rooney, 24, have been placed under a contract to appear in the picture houses for 30 weeks at \$5,000 weekly. The Rooneys started their film career with the picture and record breaking Jax stage bill at the Capitol, New York, two weeks ago.

Following that, their agent, William Morris, received several references for the trio. Pat, Sr., informed the Morris office he believed preference should be given the Low picture theatre, since Louis K. Sidney, head of the chain's production department, had given the family their first chance. Salary for the Rooneys at the Capitol was \$4,000 for the week.

Rooney and Kent for years were one of the headline acts and principal drawing cards of the big time houses. Their last picture, "The Three Musketeers," was a smash (a trio) was \$2,000. With a large amount of act behind them the Rooneys drew as high as \$1,500 in straight vaudeville.

In the picture plays they appear only as a supporting cast, as master, and with Pat, Sr., acting as manager of carnival.

ANATOL FRIEDLAND AND NEW YORK WRITER WED

Anatol Friedland, vaudeville impresario, and Rosalind Schiff, a writer contributing to "Town Topics," were married yesterday (Monday) at the New York home of the bride.

They left for Kansas City, where Friedland will play at the opening line this week of the new Lower Midland.

Rucker, Magician, Jailed As Medical Faker

Herman Rucker, known professionally as "Doc" Rucker, was jailed, last week in Washington, D. C., for practicing medicine without a license.

He was arrested on a charge of practicing medicine without a license.

Rucker previously had been in a court tangle on the charge of fortune telling.

FLORENCE MILLS' OPERATION

Florence Mills, who recently returned from a long playing engagement in Los Angeles, was rushed from home in West 135th street, New York, where she was operated upon for appendicitis.

Mills Mills was reported resting easy.

CONRAD'S MARITAL SPLIT

The Eddie Conrads are divorcing. The comedian has consented to give Birdie Conrads, his former professional partner, \$10 a week alimony. They have two children. The Conrads are now living in New York. Kenndler & Goldstein represented Conrad. The latter is now teamed with Marion Edley, vaudeville.

LOS ANGELES OPENING THEATRE

LOS ANGELES, 1540 BROADWAY

POLI CIRCUIT SAYS ALBEE'S ASSES ARE IN THE ST. LOUIS FAIR POLICY

Max Shoelman of Boston Heads Buying Interests—\$23,000,000 Reported Purchase Price—Shoelman Will Sell, Let In or Lease, Rumor Says—So Far No Chain Inquiring—Poli Unwillingly Tempted by Big Price—Albee's Advice Flopped

"Listen, John, never mind Poli. I can handle him. Let's take care of our own deal first and leave the Poli thing take the edge off of it if it goes through. Poli will always be there. Don't worry, we can close that any time."

That little speech as reported with K. F. Albee addressing John J. McGuirk, co-owner of the Stanley Company the banana Poli Circuit in New England.

Last week the confirmation of the story variety portion of the forthcoming Poli-Like to Max Shoelman of Boston was officially announced in the New England cities affected.

With details worked out, the Poli properties, consisting of 17 theatres, 16 office buildings and homes, and up to the Shoelman interests Jan. 1 next.

Shoelman, freshly operator and formerly interested with Nathan Gordon of Boston, in the Gordon string of theatres, is said to have expected a rush of holders to buy the large chain theatre operators to buy

in, take over or lease the Poli Circuit up to him. Accounts say that up to now, Mr. Shoelman, if holding that expectation, has been disappointed.

Leasing Angle

The leasing angle is new in the theatre world, it has been but barely suggested of recent times, and once with the Alexander Panatier Co. Mr. Shoelman, as an investor, is reported willing to lease the entire Poli Circuit if it stands. Shoelman says his rental figure will not be less than \$1,750,000 annually, with the lower to additionally take up all fixed charges on the properties.

No amount has been named as requested for the lease of the Poli circuit. In the official announcement the reported purchase price offered have been set not at \$19,000,000, it's understood that Variety's figure, doubling the price as \$23,000,000, is correct. In the transfer is expected the Poli theatre, Washington, a left house, booked by the Shuberts. That is under a revocable lease from the government and its value is doubtful, although the Shuberts appear in full control of the Washington house.

McGuirk-Poli Agreed

John J. McGuirk, president of the Stanley Company, and Sylvester Z. Poli are said to have agreed upon price and terms for the Stanley Company to take the Poli Circuit when both men were at Atlantic City. It was shortly after that McGuirk held his disastrous conference with Albee, the latter head of the Keith-Albee Circuit, which has booked the Poli Circuit for 15 years or more.

At that time, and still negotiations were under way for the Stanley Company to merge with the Keith-Albee Circuit, the latter to have merged by that time with the Orpheum Circuit. Stanley-K-A was much the bigger deal, involving a total capitalization of \$10,000,000 and with Keith-Albee insisting that at least \$2,000,000 of that be out in cash, to be paid to them by the Stanley Company. K-A refused to consider real values or stock of the Stanley Company, answering McGuirk and his associates that if they wanted money selling show stock they could sell K-A's and didn't need any one to assist them in that.

Cost of Financing

The matter of money and its cost in financing entered as another factor in the Stanley-K-A proposition. Stanley had about a \$7,000,000, and K-A had \$2,000,000. How to adjust those cash items was another problem that even the

bankers worked upon without apparent success.

Going into the money market, financing is said to have related strongly when hearing the price asked by bankers to swing the deal into a merger. It has been said to have stated that he would let the deal slide before paying the deal in cash.

That brings the K-A-Stanley matter up to date, it is still awaiting the air. Outwardly it is that it won't go through; that it gets down to solid heads and where Albee will have to relinquish his presidency or the head of the merged company to become the man of the board of directors, that Albee at the final moment may kick it over.

McGuirk Laid Off

Meanwhile, McGuirk, relying upon Albee's advice, laid off Poli, although the K-A people and also the Stanley Company, executive and managers, went over the Poli Circuit for a semi-showmanship appraisal.

The Poli properties are nearly all free and clear. But a bare enough to make a mortgage loan on the circuit. Poli always has been believed as a builder to pay off. Some of his theatres he built without borrowing a dollar. At one time he was said to have been "very poor." Show people could not understand McGuirk with all available local capital, should continue to sink his surplus into new buildings, when he could want from local promoters as most other theatrical chains have done.

Poli did not foresee the future. But he has gotten the fruit in the present. Al. Poli, however, is said to have been great admirer of selling. He could not visualize what he could do with his time after turning his circuit over to others. The price, of course, tempted him, for his income will be larger than he has ever made. Friends are said to have prevailed upon Poli to accept what he did without seemingly consulting Albee. After Jan. 1, if the sale is probably consummated, which is believed positive, he may take a trip around the world, later to decide how he shall spend time.

Out of K-A Agency

It will be said that McGuirk, who will claim their booking contract from "Strut" is being universally adopted by the best spot dancers as the prevailing style in booking. Buddy, colored and nifty on his tape, is the instructor at the point of departure, with reasonable charges, he says, to the profession. Many society people patronize the show. Both Bill and Buddy agree on that, saying they know they are from society because they pay more.

Bill, also colored, and the same name, was grand marshal at the colored "Ritz" parade in Harlem last month (Bill rode a white horse) in the bookkeeping and control of the studios. On the side Bill books for any sort of a show calling for dance talent. Besides having the only dance studio in New York on the ground floor, Mr. Pierce says he is actually laid flooring cost \$1,000. If you don't think that's one of the best of Harlan, let alone 44th street, listen to Bill moon's ex-plaints how he's not doing it.

As for the Sugar Foot Strut, Bill says Buddy went south to get the accurate angle on the swing of that one. And Bill says, if you don't believe any of this nonsense, ask the lieutenant, ask Marie Saxon. Marie, Bill says, can dance the Strut better than Buddy. That's about; but Buddy taught her.

A nephew, assistant. Both of the Poli bookers have been excited and alert, their booking and being a department of their own, and held to itself in the K-A agency. The biggest acts have been played during the merger. It has been said a salary below their standard—no Ottomans the circuit played big acts for "show money."

Holding Staff

In printing the official announcement the Hartford "Courant" stated that the Poli staff would not be disturbed when the change in ownership occurred. This probably dependent upon how the layout will be at that time. It is always a possibility that a large chain will book in on the Shoelman buy. It would not be a surprise if the Stanley Company renewed its Poli negotiations with the Poli properties.

Poli houses in Wilkes-Barre and Beranton, Pa., were sold to Mike Comerford some four years ago. Included in that sale is the Poli house under construction at Springfield, Mass., to cost \$400,000, the plans drawn by Thos. W. Lamb. K. F. Poli is 48 years old. He is in the United States from Italy in 1900. Starting over here with a wax-works show, he later opened a stone museum, and after that landed in New Haven with a 10-10-10 show, a comedy theatre.

In the "Courant" story is mentioned Aaron L. Strauss, also of the Poli chain, a co-head with Shoelman in the purchase of the Poli chain. Strauss is said to have been a director of the Gotham Co. (Olympia Theatres Corp.). Shoelman was once treasurer of the Poli circuit. He is the builder of the Metropolitan, the present Public (Fremont) theatre, and the Nathan Nineteen, of Springfield, Mass., acted as the negotiator for the Poli sale.

Buddy's 'Sugar Foot Strut' On New \$2,100 Floor

Buddy Bradley, in cabaret with Bill Pierce at their studios, 125 W. 44th street, said that "Sugar Foot Strut" is being universally adopted by the best spot dancers as the prevailing style in booking.

Buddy, colored and nifty on his tape, is the instructor at the point of departure, with reasonable charges, he says, to the profession. Many society people patronize the show. Both Bill and Buddy agree on that, saying they know they are from society because they pay more. Bill, also colored, and the same name, was grand marshal at the colored "Ritz" parade in Harlem last month (Bill rode a white horse) in the bookkeeping and control of the studios. On the side Bill books for any sort of a show calling for dance talent.

Besides having the only dance studio in New York on the ground floor, Mr. Pierce says he is actually laid flooring cost \$1,000. If you don't think that's one of the best of Harlan, let alone 44th street, listen to Bill moon's ex-plaints how he's not doing it. As for the Sugar Foot Strut, Bill says Buddy went south to get the accurate angle on the swing of that one. And Bill says, if you don't believe any of this nonsense, ask the lieutenant, ask Marie Saxon. Marie, Bill says, can dance the Strut better than Buddy. That's about; but Buddy taught her.

Chicago, Oct. 26.

At the very house where it was born—Orpheum's State-Lake—the K. F., though now passive, "State-Lake Policy" departs this week to make way for the new rave, the "Paul Am. Poli Party."

That meant the finish in Chicago of the plan that has 10 acts work four shows a day, eight acts to a show. By that, nine of the 10 acts play in three of the four shows. The cut goes with it.

According to the new policy, all State-Lake acts will now have to work four shows daily. Orpheum figures the advantage of playing in front of a hand will assure the actors performance. The salary cut will remain, however.

For the present Jimmy Henschel, now in the pit, will be elevated to the stage. Henschel does not stack up very well against other stage band conductors in town and is regarded as State-Lake's pitman. He has been musical director of the State-Lake since the house opened about nine years ago.

The State-Lake has always named the policy named for it. The "State-Lake Policy" appeared successful at the start and spread to other cities. When the Majestic became a part of the United States, it also adopted the policy, but dropped it recently upon adding a feature picture to bolster business. Orpheum is installing a band on the State-Lake, and the weekly gross mark. Before the decline of big time the State-Lake averaged \$27,000 in normal weeks.

Booked Solid
BILLY HIBBITT
and
MARIE HARTMAN

Miss Marie Hartman
World's Champion
Comedienne

Born a clean knock-out in all engagements. Faded a mean laugh, loved to give lead a hand. A record of every comedy delivery.

This Week, St. Louis Theatre, St. L. Next Week, Little Lake, Chicago.

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NEW YORK

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DODDY

"ONE"

NEWS

with VINCENT LOPEZ

Dir. WM. MORRIS

ARTIST

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WILL BE IN THE CAPITOL BUILDING

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STREETS, CHICAGO, BEGINNING OCT.

26th, FOR AN INDEFINITE STAY

YOU WILL BE

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WILL BE IN THE CAPITOL BUILDING

(ROOM 1107), STATE AND RANDOLPH

STREETS, CHICAGO, BEGINNING OCT.

26th, FOR AN INDEFINITE STAY

YOU WILL BE

ORIGINALITY

CAROL MACEO

CULTON AND THOMAS

Sole Originators of That (Eccentric Circle Step)

"The Aeroplane" and "Slow Motion Pantomime"

Week Oct. 23, Palace, Chicago, Ill.

Picture: WM. MORRIS, New York

Vaudeville: JACK CURTIS, New York

FOX CONVERTING 3 N. Y. VAUDE HOUSES TO PRESENTATION

Understood Circuit Will Alter Policy at Least of Three Large-Sized Vaude-Film Houses in Greater City—Faith in Policy Inspired by Academy

It is believed that with the organization of his picture theatre division, William Fox has resolved to alter the policy of three of his largest present vaude-film houses in Greater New York to the stage presentation or jazz band plan.

While these houses are set for conversion, the theatre selected are not authentically known. At present those houses are being

booked by the Fox vaude agency, playing a split week change of bill. Upon their conversion to the picture division, they will pass, it is said, to the picture theatre booking department of the Fox organization. Changes contemplated are accounted for by the decided switch in the career of the new Fox Academy, 14th street. It is reported turning from a loser into a winner as a 50-cent top, with the Fox idea of a combined big time vaude show, first adopted, when John Zantzi inaugurated that scheme with success at Fox's, Philadelphia.

Smart Operators
Another angle reported is that Fox is lining up a current circuit of picture houses with stage shows on an elaborate scale, to meet the remainder of the Fox picture house circuit, all of the de luxe class. These new houses of Fox, starting with the big Fox at Washington, recently opening and playing the forty presentations, will be at Detroit, Philadelphia, Brooklyn, New York and other points.

All of the new Fox de luses will have a seating capacity of 4,000 or more.

The Fox group is being accredited by their competitors in the picture business as smart operators. It is a distinction seldom extended.

THE PARAMOUNT COMEDIAN
EARL FABER
WITH
MARGIE MCINTYRE



A CONSTANT HIT

ENJOYING LOW ROUPE AS
FEATURED ATTRACTION

Direction MYER NORTH

Frisco Kidding

Joe Frisco at the Palace last week, playing a return engagement there within a month, sort of kidded as he announced from the stage.
"And now, ladies and gentlemen, I'll do the dance for you I did in this theatre four weeks ago."

Arbuckle's Play

New Orleans, Oct. 25. Roscoe "Fatty" Arbuckle opened here at Low's State on Saturday and broke the attendance record of the house.

That Arbuckle will appear in a legit show next season seems fairly sure, as he is considering a play by Willard Mack called "The Hollywood Party." The play deals with the "training" of picture luminaries.

Detroit, Oct. 25. Roscoe Arbuckle, at \$2,000 a week, is slated for a fortnight at the Addison hotel here Nov. 12. He will double from the Capitol, Detroit picture house.

PAT WEST IN SHOW

Los Angeles, Oct. 25. Vis Delory, replaces Pat West, at the Pantages theatre as master of ceremonies and leader of the orchestra. Delory has been with the figures orchestra for some time.

West leaves for Chicago to appear in Schwab and Mandel's "Good News."

Ira May Quits Hubby

His May Chadwick received a separation decree awarded her by Justice Aaron J. Levy in New York Supreme Court.

Rosenberg's friends, drinking prohibitions and other vices, including an invitation for her to "hit the pipe," according to the charges, convinced her that her husband was beyond hope of redemption. Hence she sued for separate maintenance.

Miss Chadwick was formerly married to Joe Zilch, and wrote Walter Winchell, the New York "Graphic" columnist, why he picked on the name for his Joe and Honey Zilch "Jury" creation. Winchell averred he picked the name out of the air and that it was a coincidence.

New Hip Bookie

William Hanthorn is now booking the vaude bills for the Hippodrome, New York, succeeding I. M. Samuels. Samuels, who is out of the Keith-Albee booking department after a connection of 16 years, is reported looking over the independent booking world by his own or aligned with an independent agency.

OPERATOR, DRUG ADDICT

Louis Clinton, 24, picture machine operator of 121 West 114th street, was sentenced to four months in the workhouse as a drug addict in Special Sessions.

Clinton was arrested Oct. 6 at Lenox avenue and 114th street after they had found a hypodermic needle in his possession. He pleaded guilty.

Arthur Klein Joins

Fox's Theatre Staff

Arthur Klein is now concerned in the theatre general manager's office of the Fox picture circuit, headed by John Zantzi.

Zantzi placed Klein last week. For some time Miss Silvers has been handling the Fox picture theatre booking of stage attractions. It's understood Silvers remains undisturbed in his duties.

Klein has been a vaudeville agent and booker, attached to Keith-Albee and the Shuberts in the past. With the Shuberts he was the principal booker of their undisciplined bro, Shubert vaudeville.

824 Lafayette Parkway,
Chicago, Ill.
October 25, 1927.

Mildred Andre,
Miller Theatre,
Milwaukee, Wis.

Dear Mistress of Ceremonies:

You sure have a tough job there in Milwaukee and only one with your ability could hold that job down. Even Mort wouldn't want it and he is good, too. Love and kisses.

Betty.

MORT AND BETTY

HARVEY

TOMMY LYMAN

THE INTERNATIONAL ENTERTAINER

Presents

His School Chum and Former Partner

GEORGE WHITING

THE PEER OF ALL SONG DELINEATORS

For a Special Limited Engagement, Opening October 27

At the

SALON ROYAL

"WHERE THEY NEVER CLOSE"

310 West 58th Street

NEW YORK CITY

Glorifying the Monoped

The Ziegfeld glorifies the American girl, therefore I claim as much right to glorify the monoped. Because it is all a matter of legs anyway.—(From Monologues of a Monoped, by J. J.)

Just concluded triumphant tours of Keith-Albee and Low theatres

NOW FREE LANCING

Vaudeville, Picture Theatres, Productions, Motion Pictures

Low, WM. MACK

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JACK JOYCE

HANK THE MULE

ENGLAND, FRANCE, BELGIUM, SPAIN, and now GERMANY

All have seen, laughed and voiced approval. Plenty of PIRATES, both here, and in America

—BUT—

They don't just seem to hit

Following three successful months at the

AMBASSADEURS RESTAURANT — PARIS

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OCTOBER—HAMBURG

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With Italy and returning dates in England to follow

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WALTER DONALDSON'S "MY BLUE"

Lyric by GEO

A "New" Mother Idea Beautifully Expressed!

"BABY YOUR MOTHER"

(LIKE SHE BABIED YOU)

by ANDREW DONNELLY-DOLLY MORSE and JOE BURKE

A Great Big Novelty Hit!

"SING ME A BABY SONG"

by GUS KAHN and WALTER DONALDSON

The Big Sensation From Chicago!

"YOU DON'T LIKE IT — NOT MUCH!"

by NED MILLER, ART KAHN and CHESTER COHN

A Quick and Natural Nifty!

"GO HOME AND TELL YOUR MOTHER"

(THAT I LOVE YOU)

by ABEL BAER-BENNEE RUSSELL and IRA SCHUSTER

A New Waltz Song by Writers

"CHEERIE-BEERIE"

Words by
LEWIS & YOUNG

Also Music

ARTISTS
"Cheerie-Beerie"
(From Sun-
Waltz)

Bright was the day that I called a-wa-ay,
Night comes a-long with that lit-tle song.

sang to me in sun-ny it - al - y
sang to me in sun-ny it - al - y

far a-way — Cheerie-Beerie-Beerie-Beerie
lit-tle song — Cheerie-Beerie-Beerie-Beerie

In my dream-land note I hear
ev - CHORUS

Cheer-ie-Beer-ie-Be

dy - from sun-ny it - al - y

ev - 'ry note to me, to like a-wa-ay

Wish that I were a-wa-ay

ies - a, Cheerie-Beerie-Beerie-Beerie

With this music - dy - from sunny it - al - y

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"JUST ONE"

by Walter Donaldson

"You Can't Go Wrong
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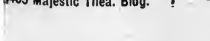
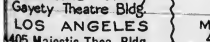
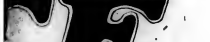
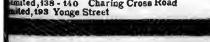
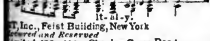
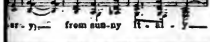
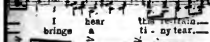
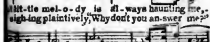
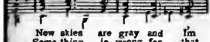
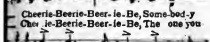
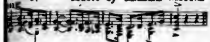
SENSATIONAL HIT!

HEAVEN

GEORGE WHITING

A Little Spanish Town
BERRY-BE

COPY By the writers of
"In A Little Spanish Town"
Italy! Music by MABEL WAYNE



A Sentimental Ballad That's Got "IT"!

"ARE YOU THINKING OF ME TONIGHT?"

by BENNY DAVIS, HARRY AKST and L. WOLFE GILBERT

Walter Donaldson's World Wide Hit!

"AT SUNDOWN"

(WHEN LOVE IS CALLING ME HOME)

by WALTER DONALDSON

The K.O. Nifty!

"SOME DAY YOU'LL SAY-O.K."

by WALTER DONALDSON

A Ballad Gem Of The Better Sort!

"LOVE IS JUST A LITTLE BIT OF HEAVEN"

by ABEL BAER and ALFRED BRYAN

Trot Ballad Hit!

CE AGAIN

and Paul Ash

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MINNEAPOLIS
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50¢ AT YOUR DEALERS
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INSIDE STUFF ON VAUDE

The squawk of an unpopular issue is music to the mob. When the Keith Circuit pulled the Perry G. Williams and S. Z. Poll houses out of the William Morris agency, over night, leaving Morris flat, Morris said "Okay," and never a word after that. Morris had been given no notice. He had built up the Williams, Poll and Hammerstein houses by his personal bookkeeping attention, then as now a great showman.

Last week after the Poll circuit sale had been announced, the Keith-Albee office sent out a statement to the effect it intended to build in every Poll circuit town, that they had not done so because of the personal friendship existing between S. Z. Poll and the late H. F. Keith. That statement sounded very much as though either K-A wanted to hold the Poll houses in its booking agency or, as per the usual hook, in for a piece with a laugh as the consideration. In any event it is unlikely K-A will do wholesale building.

In this talk of Keith-Albee building or merging, one very important point has gone unmentioned, who is to operate those houses in the present day show business rush, or who is to operate a huge chain of which K-A may be a part? Not John J. Murdock, unless Murdock is a bigger chump than he appeared to be when unnecessarily assuming all the trouble of a picture distributing and producing chain. And Mr. Murdock is no chump.

If K-A can locate that operator who is so important, they will have to find a man worth his weight in gold every week as his salary. Bill Morris could have made himself a millionaire if he had placed Williams, Poll and Hammerstein under contract when booking them. Bill wouldn't do it. He said when warned, "Let them go." He didn't think they would. But they did.

Acts holding two or three-year contracts from Keith-Albee are said to be heavily fretting over the deal. The picture house field offers so much better money and opportunities that those acts so die are regretting their "set time." Other acts approached by the two vaude circuits,

K-A and Orpheum, with term contract propositions are reporting turning them down hurriedly.

Of late but a few of this class of contract has been reported signed by acts. The term contract gives the act three seasons' work, with a sliding scale of salary, immensurably small in comparison to what their value may amount to within the three years, a lifetime in the show business. Besides which, as a rule, the first year's salary is considerably below the market value of the turn.

Harry Hills, doing an act in vaude with Chas. Barnes, was thoroughly disgusted when he and Barnes returned to New York without any further time following a show southern tour. Seems the Hills-Barnes combo has been doing the act, "Getting a Ticket" that Jimmy Huxley did in vaude.

When Huxley's show closed Huxley and his cousin, Tom Hickey, resumed the "Ticket" skit. Bookers favored Huxley and Hickey, who were the originals, to Hills and Barnes, a copy act under legitimate provision. So far neither Hills nor Barnes has started any action. Unless a new act is obtained, Hills and Barnes will dissolve partnership.

Denny Rubin got out of a sick bed to hop onto the phone and deny a statement in Variety last week that he was allowed to leave the Keith-Albee circuit for a show engagement, without giving up.

Benny says it cost him his one-half week's salary at the Regent, New York. Then the central operator hung up on him and he hopped back into bed.

Back stage diplomacy was in vogue again at the Palace, New York, a couple of weeks ago when two feminine tempestuous stars were on the bill. The proverbial No. 1 dressing room argument was on tap. To shut off the bickering the management called in a couple of painters to body out the walls and other equipment in the No. 1 room so nobody could use it that week.

According to reports when the Orpheum circuit heard that Barron and Saxton, male singing turn, were flirting with a Vitaphone contract officials in the east immediately got busy to take the boys out of coast territory. The act played the local Orpheum last week, and after opening the show to an outstanding hit was moved to the deuce-city. On Wednesday the team was notified they would have to jump to Denver and would be taken off the bill after the last show on Thursday. They protested but the Orpheum execs insisted on the Denver leap.

Rolfe Doubles at Palace From Nearby Palais D'Or

B. A. Rolfe and his Palais D'Or orchestra doubles into Keith's Palace, New York, Nov. 7. Rolfe will double into the other K-A metropolitan houses from the Palais D'Or restaurant.

Arthur Pryor, the bandmaster, "loaned" his star first trumpeter, John Sprigg, to Rolfe for the winter season. Rolfe, an ace trumpet soloist himself, will feature Sprigg in the Palais D'Or, on the stage and via the radio.

Orpheum Wants Change

Portland, Ore., Oct. 25. The Orpheum Circuit, currently playing its vaude in the Hagis three days a week, wants to issue West Coast's Broadway, which is expected to be available as soon as the new Public House, to be operated by West Coast, is opened in February.

Mort Slinger and Joe Finn are expected here, shortly.

SHIPT KEARNEY VAUDE

Vaude bills are out at the Hudson, Kearney, N. J., with this house reverting to pictures and the vaudeville being transferred to the Regent.

Both houses are operated by the same interests. Patsy Markus is booking the 5-act shows.

NOW AT LOS ANGELES INDEFINITELY AT THE BEAUTIFUL NEW LINCOLN THEATRE

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HIMSELF and COMPANY

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CURTIS MOSBY presents his "DRUM FAMILY"

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ASHFORD HARDEE, Trombone and Arranging
EDWARD PERKINS, Tuba
LESLIE HITE, Reeds

ROBERT GARNER, Reeds
WM. FRANCE, Reeds
JAMES PORTER, First Trumpet

ROSENBERG MYERS, Second Trumpet
FREDDIE VAUGHN, Strings
ATWILL ROSE, Violinist

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UKE BOB WILLIAMS

"STEP-TAP AND JAZZ"

ALI BROS and JACKSON

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STAGE MANAGER

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FOREMOST DELINEATOR OF THE FAIR SEX

NOW PLAYING THE IMPORTANT KEITH-ALBEE THEATRES

BITS FROM THE PRESS

Los Angeles "Express," Sept. 28-27

Frou Frou of Eltinge Silks
Heard Again

By MABED BRUNDIGE

Miles Fashion Plate of 1927 (Julian Eltinge) is here showing creations that make one's mouth water—frocks, coats, negligees and dancing costumes with ruffles, beehives and multi-colored embroidery that dazzle the eye as he frou-frou across the stage at the Orpheum theatre.

Tripping the "light fantastic" too, in addition to singing, Eltinge shows many phases of his art as well as his wardrobe. Later he ranks off his wig (a gentleman-pro-for-blundered affair) and, with his own coal-black pate in evidence, says he has been laboring on his ranch for 101 these many months, but that this week's lightning change will probably reduce him quicker than a similar amount of plowing.

Los Angeles "Inside Facts"

Eltinge, in a series of four numbers, demonstrated that he still is in the vanguard of his line. The opening number, "Frou Frou," affording the impersonator an opportunity to do a coquette, always one of his best bits. The following number revealed a "couplet" in which Eltinge, appearing in a "step-in," danced coquettishly several coats, obviously the latest thing in Fall attire. The number brought the game from the feet of patrons of Old Fashioned Romance" followed, with a "Fantasia" concluding the offering. Both the wardrobe and stage settings were outstanding. Following six curtains, Eltinge made a brief speech.

Julian Eltinge (New Act) headed the bill and proved for the twentieth time that he can always come back and prove better with each time. All decked out with a new line of songs, frocks and trills, Eltinge, without the "barrel" appearing gas this time, was a "pipe" opening item.

Washington "Daily News"

Leonard Hall

Julian Eltinge has come out of the West again in an Elton Hill wig and a new of gowns and trills, and that simply knock the tennies for a row of Garibaldi.

Mr. Bill Dalton, with the same blue eyes, the same glance that made him rich and renowned in "The Rascallous Widow" days, and before. In some of his deeds he looks very much like the late Julian Russell. Eltinge's numbers are most pleasant.

Los Angeles "Examiner"

Julian Eltinge at His Best
in New Orpheum Act

By FLORENCE LAWRENCE

Julian Eltinge and two "surprise" acts give a big lift to the entertainment value at the Orpheum this week.

Eltinge is headlining, and he has a new blonde wig. Of course, he has been a golden and henna-headed fashion plate before, but in his latest coiffure is by all means the most becoming.

In his famous impersonation of women characters he brings many new clothes, some of which are a bit "blonde" in tone, and all else in design. Headed evening frocks, robes de style, the coat dress which may be as elegant or simple as you like, and all with the latest style in walk and gesture. Enough musical songs to touch the whole performance up give Eltinge one of the best sets of recent years. In that little curtain speech, which follows the removal of wig, and while the actor stands in person, as it were, he has something of the joys of a ranch life.

Los Angeles "Herald"

Cora MacDuffy designed the wardrobe with her usual excellent sense of color and line.

Julian Eltinge breaks in his new wardrobe with his new sure-fire assortment of songs and gowns. One song, "An Old Fashioned Romance," has an especial appeal for the audience. Its effect is enhanced by the lovely gown accompanying it. The gowns, wraps and coats he portrays elicit gurgles and gasps of delight from the fairer half of the spectators.

Washington "Star," Oct. 17

Keith's—Julian Eltinge

Wednesday was expressed at Keith's last night when Julian Eltinge presented his specialty. Not so much over the rich gowns he wore with the different songs, but because he looks almost as young as when he astonished Boston years ago with his female impersonations.

Eltinge's toplining a good bill this week and his reception was most cordial. As he glided about the stage, gracefully as of yore, he still demonstrates his ability as a singer and an actor as well as having a fine artistic taste in the matter of his wardrobe. He has never many curtain calls and finally offered a touch of a Japanese tragedy girl that proved delightful.

"Variety"—Arthur Unger

JULIAN ELTINGE
17 Mine Full (Special)
Orpheum (V), Los Angeles

The dean of female impersonators is back with a new blonde wig, beaded evening frocks, ostrich-plumed gowns, robes de style and what-not. The outfit must have lapped Julian for plenty.

Although he has worked in golden and henna-colored headgear before, the new fashions coiffure is a payoff. It sets him out perfectly. In this part of the country where the fashion plate called "our own," Julian's a cinch, and the way the set looks can't go wrong anywhere. The Orpheum Circuit can use him to advantage and handily these days, though it is doubtful whether Julian needs the Orpheum as badly. From a financial standpoint, anyway.

Toned down in lines somewhat, after partaking of the joys of ranch life for a while, but still robust, Eltinge is a while when it comes to retaining that certain feminine poise and manner after all of these years. And how he wears clothes! For the ladies Julian Eltinge always has, and is probably always will be a treat. He hands 'em a dish for wardrobe that knocks 'em cold and then starts something.

Four changes enough to do the trick, with Eltinge pressed to do some lightning stuff to accomplish it. The surrounding atmosphere blends in color with the gowns and is helped by lighting effects.

A new series of accompanying songs, without the piano, though it's there (apparently for prop purposes), give Eltinge a chance to vocalize and he makes the most of it.

A few waltz steps also. At passing as the more mature of the species, Julian Eltinge should be presented with the feather for his bit.

Washington "Times"

Julian Eltinge is back again to thrill vaudeville enthusiasts with his new blonde wig and his new Eltinge success in capturing the audience by sheer personality. His Washington bill will do well to miss seeing these gowns Eltinge wears so fetchingly.

FEMALE IMPERSONATOR

New York, June 3.—No professional calling is so prevalent of actors as that of the female impersonator. With the exception of Julian Eltinge, who is rich and has a Hiale Theater named for him, few have attained theatrical heights.

Yet the female impersonator is invariably a drawing card. Bert Savoy, with his jovial, hard-boiled countenance, packed theaters from coast to coast. He appeared during that went around the world. One of the first female impersonators was Bill Aris, who now runs a dog show on Fifth avenue.

The modern crop of female impersonators are college men who found their métier at Chicago theatrics. They launched careers in what they considered at the time mere clowning. Many fathers who expected sons to sit at important desks lived to see their sons tramping around in women's clothes.

As a rule, the female impersonator is a pronounced masculine type. One peculiarly enough graduated to his calling from the driver's seat of a truck. Most of them are married, but they live pretty much alone. They are conscious of a certain stigma.

In his early days Julian Eltinge had to prove his masculinity by mighty wallop. He frequently waded through a semi-circle of jeers at back-stage door, leaving several with muzzed eyes and dangling teeth. He was bandy with his mitts.

A press agent devised a rousing publicity stunt for one impersonator. It was during the days of Jack Johnson's championship. The scheme was for the actor to go to the resort in Chicago over which Johnson presided and start a row.

The impersonator was to hit Johnson and depend on the buff sports accompanying him for protection from serious damage. It was well staged and would have doubtless won first page prominence all over the land. But at the opportune moment the impersonator paled and slumped into a dead faint. It was Johnson who suddenly revived him with a dash of cold water.

THE BOX OFFICE ATTRACTION OF LUXE

Direction HARRY WEBER
PALACE THEATRE BUILDING, NEW YORK CITY

THIS WEEK (OCT. 24) KEITH'S, CLEVELAND

NEXT WEEK (OCT. 31) B.F. KEITH'S PALACE, NEW YORK

Morris-Fisher, 99% Cold

William Morris states that the proposed booking affiliation with Arthur Fisher, independent booker, is 99 per cent. "cold" owing to Vaudeville's premature report.

It was intended the Fisher booker business be maintained as a separate unit by itself, virtually in the same state of independence as it now is, although the prestige of the Morris name in association would not be kept a secret.

There was no intention to utilize the Fisher houses as an "inlet and outlet" for Morris.

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MUSIC-PICTOR
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HEADING KEITH-ALBEE and
ORPHEUM CIRCUITS

ACT REJECTS \$4,500 TO GAMBLE ON PERCENTAGE

Conrad Accepts \$4,000 for Beth Ben Turn With 50-50 Split Above Average Gross

Referring percentage terms to a flat salary of \$4,500 a week, Con Conrad has switched the booking of his Beth Ben starring "Night of Follies," to the William Morris Agency, Benjamin Davis formerly handled the act.

Morris has a Loew route for the turn at a \$4,000 weekly guarantee against a 50-50 split on everything above the average gross. The guarantee is \$500 below what David could have gotten for the Beth act.

The Conrad decision to accept less and gamble with the house expenses an unusual faith in his property because of the frank exploitation methods employed on behalf of the flesh presentation act.

Conrad has two film exploitation men on the payroll stressing Miss Bertha's aviation stunt of flying her own plane from city to city. The former Ziegfeld actress is probably the only licensed plane aviator and her circus stunts of making her jumps via plane have won generous front page publicity in every town.

Conrad has retained Lyman Hees as attorney to proceed against David on the grounds of exorbitant commissions. Hees has also filed complaint with Inspector Gill of the License Bureau on behalf of Conrad against David on the grounds of allegedly doing business without a license and in alleged violation of the agency business law.

David is alleged to have been instrumental in twice turning up Conrad's act. Once in Philadelphia while at the Stanley and last week at the Stanley house in Wilmington, Del.

In Philly the Four Aristocrats was a David act, owned and managed by the agent, attached to the act late on the Saturday night of his closing and too late for Conrad to get a bond.

David is an ex-attorney, later turned agent.

Represented in New York by

NEW ACTS

Joan Merode, Jean Ray, songs piano, two-act.

Jarrow, comedy magellan, is back in New York after three years abroad. He opens at the Riverside New York, Oct. 31.

Daddy White Trio (3 Tube Kids), "Dancing Around" (3).

"Odds and Ends" (1) with Lawrence Richards.

MARRIAGES

George Brent Nadan to Helen Louise Campbell, actress, at Hartford, Conn., Oct. 26.

Rod MacDonald and Jean De Wyer, both of burlesque, at St. Malachy's church Oct. 18.

Lenore de Lara, dancer, to Ray Gilliland, oil operator, at Los Angeles, Oct. 15.

Laverne Taylor, actress, to Rockwell Hinkley, in Milwaukee, Wis., Oct. 22.

Miss Taylor with "Yours Truly" in Milwaukee. Groom is advertising manager for the Riviera theatre, Chicago.

Paul J. Rush to Kathleen Butler, Washington D. C. Groom is juvenile and bride incentive of "Bringing Up Father" (Columbia).

Matilda Monero and John Hunter, vaudeville, were married here, wedding Monday in Washington, D. C.

Goldsmith, Goldblatt & Hanover, through Philadelphia correspondents, the Four Aristocrats attached Conrad, claiming three weeks due at \$100, but crediting \$500 on account and suing for the difference of \$1,500. Conrad settled for \$400 and was thus caught short to move his outfit to Wilmington.

One week in Wilmington David sued to attach for \$3750, claiming accrued commissions. Hees, through correspondent counsel, bonded the attachment and the troupe is now in Atlanta.

Conrad also alleges that David charged a total of 15 per cent. commission; 15 per cent. to the booking office and 10 per cent. personally.

While in Wilmington Conrad was put to an additional \$200 expense to incorporate a Night of Follies, inc. in order to avoid further personal litigation and annoyance.

LOEW THEATRE OPENING KANSAS CITY EVENT

Midland's Premiere Oct. 28—Cost \$4,500,000—Monument to Marcus Loew

Kansas City, Oct. 25.

Loew's Midland, proclaimed by judges of theatrical architecture as among the most magnificent and artistic theatres in America, will be opened Friday evening (Oct. 28).

Four and a half million dollars have been spent on the playhouse, which stands as a lasting monument to Loew's, Inc., and the Midland Theatre and Realty Company. With its seating capacity of 4,000, the house ranks with the largest in the country. The ceiling reaches 100 feet above the orchestra seats. From the center of the dome hangs a massive bronze and crystal chandelier, with 360 electric candles.

(Continued on page 44)

ILL AND INJURED

James (Pat) Thompson, vaudevillian, operated upon for ulcers of the stomach, improving at the Somerset Hotel, New York.

Fred Sykes, of the Paramount newscast staff, is in the Roosevelt Hospital, N. Y., recovering from a knee operation. He will be there about a month.

Trava Lawler, picture actress, at Hollywood Hospital, Los Angeles, recovering from a major operation. Blanche Stewart recovering from a relapse after a minor operation at the Hollywood Hospital.

While dancing at the Fatigue theatre, Fatigue, L. I. Hi Gates (Gates and Clire) fell on the stage and broke his leg.

Frances McGrath, leading woman of Genesee Art Players, Paterson, N. J., fell from a window and suffered fractures of right heel.

Lois E. Metzger, Universal's general sales manager, operated upon in St. Luke's hospital, New York, Oct. 24, for kidney ailment. Condition satisfactory.

Write to the ill and injured.

K-A BOOKER GOES INDE

Boston, Oct. 25.

The Rose Price booker office, independent amusement agency, will join forces with the Walters-Denish office this week, making a rather formidable opposition to the local Keith-Albee offices. Rumors are afloat that the Walters-Amusements Agency and possible the Eddy Shepard office may also join in an independent arrangement.

Walters, who formerly operated a large local agency about a year ago, joined the K-A outfit. He recently withdrew and opened up as the Walters-Denish agency.

'HERB' WILLIAMS "BIG TIME" Reminiscences

This Week Eleven Years Ago ORPH'W, SAN FRANCISCO

1. PEARL ALLEN and ED HOWARD
 2. GIPSY VANDERBILT
 3. BRITT WOOD
 4. LAMARCA HALL
 5. CARROLL MCKENNEY
 6. MORTON SULLIVAN and WHITNEY
 7. LARRY WATTS LADS and LANCES
- This Week Eight Years Ago ORPHEUM, BROOKLYN (Two-Act)
1. JIM TERRY and BEAR
 2. FRED HERRING
 3. FRANK AND EDWARD
 4. PHIL BAKER and JO JO
 5. JAN HENRI and DIANE
 6. McFARLAND ANDERS
 7. 'HERB' WILLIAMS and GIPSY
 8. WHITING and BERT
 9. EMMA CARLA

This Week Six Years Ago STATE LAKE, CHICAGO

1. FLY and OLIE WALTERS
2. MISS FLORENCE ALBEE and Mr. Hamtree Harrington
3. HENRY GRANT
4. KATHA PIERCE and CO.
5. 'HERB' WILLIAMS and GIPSY
6. FRANK VAN HOUTEN
7. LOREANE NOTTOS

WARRINGTON and COOKE

JUST ARRIVED FROM THEIR SUCCESSFUL TOUR IN ENGLAND

READ WHAT THE ENGLISH PRESS SAYS ABOUT THEM

SHEFFIELD "MAIL"

"Hamtree Harrington is a fun-maker of high order. His antics in the Treasure Chest scene are the funniest thing I have ever seen, though for genuine artistry there is nothing better than his silent game in two of his appearances. Coe Green makes him an effective partner."

BRADFORD "TELEGRAPH"

"Miss Coe Green, undoubtedly one of the handsomest Creole girls playing on the stage anywhere, sang and acted delightfully. One of her greatest successes being 'I'm a Little Black-bird.' As a comedian, Hamtree Harrington is a host in himself. Her one of the funniest men on the stage today, and his humor and appearance are irresistible."

"BULLETIN" (LONDON)

"Hamtree Harrington and Coe Green, two newcomers to 'Blackbirds,' have made a big hit. To see Harrington playing a hand of poker is a form of real comedy."

GLASGOW "EVENING NEWS"

"Hamtree Harrington is a 'find'; his silent game of poker especially being a perfect game."

"DAILY RECORD" (GLASGOW)

"Coe Green has fine comic sensibility, and Hamtree Harrington is a funny man of the cleverest type. His pantomime poker game is a masterpiece."

DURHAM "CHRONICLE"

"Hamtree Harrington and Coe Green are two very clever comedians, and to see Harrington play a hand at 'poker' is a gem of real comedy."

NEWCASTLE "CHRONICLE"

"Hamtree Harrington and Coe Green are responsible for most of the humor of the production."

Many thanks to the Keith-Albee Office for releasing us to play England

EDINBURGH "HERALD"

"Miss Coe Green, a Creole artist, carried off the honors in the leading part played in London by Miss Florence Albee, and Mr. Hamtree Harrington was the distinguished leader of a band of talented comedians. 'Blackbirds' is not an intellectual entertainment, but the audience found it most enjoyable."

NEWCASTLE "TIMES"

"All the artists are of the first rank. There is Hamtree Harrington, funniest of 'blackies.'"

YORKSHIRE "OBSERVER"

"Miss Coe Green, and to be the most beautiful of Creole girls, sings and acts with equal grace and ability. Her rendering of the cute yet plaintive 'I'm a Little Black-bird' was superb, while in the many scenes in which she appears she is an unqualified success."

"Hamtree Harrington is a truly rare comedian. He exudes humor, and his 'solo' poker game, played by silent gesture and facial expression, was a masterpiece."



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Designer of
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(Continued from page 43)
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lighting equipment. The heart of
the battery of 100 spot and flood
lights around the front of the balcony.

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PETER CLARK, INC.
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THE NEW YORK STUDIOS
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THEATRE EQUIPMENT
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HEYWOOD WALKFIELD
THEATRE SEATING
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Allegro Music Printing Co., Inc.
Larchmont 3549

FORREST & CHILTON
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CHILDREN
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MANUSCRIPTS

ACTING PLAYS
Monologues, Dramas, Trilogies, Musical
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SAMUEL FRENCH
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CLEON THROCKMORTON, Inc.
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PHYSIC STUDIOS, INC.
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ARRANAY'S WIGS
Larchmont 3549

SCHOOLS
IVAN TARASOFF
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WALTER BAKER
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SHOWS N. Y.

Figure estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest modesty or loss. The variance is explained in the difference in time available, with the varying overheads, and the difference with consequent difference in necessary gross of profit. Variance in figures necessary for making a show as a success is also shown. Play is also mentioned.

Classification of attraction, house capacity and top price of the admission scale given below. Key in classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

"Alias Oop" Carroll (15th week) (D-36-124-14.40). Four days last week were rainy and business suffered all along Broadway. Figures for this week, however, \$11,000 may mean a profit.

"Red" P. P. S. (14th week) (D-37-124-14.15). The play abruptly stopped, went out on the 21st and had to have been closed. It had not another theatre likely.

"Broadway" Broadhurst (4th week) (D-37-124-14.15). With the closing of the world's record run, "Alice's Rival" this show is now the run leader of the list; slumped a little on the 21st, but business is now opening.

"Burgess" (10th week) (7th week) (D-37-124-14.15). Whatever difference in business last week and this week in advance sales, the selling kept gross up close to capacity with takings over \$17,000.

"Fulton" Fulton (4th week) (D-37-124-14.15). With the closing of the world's record run, "Alice's Rival" this show is now the run leader of the list; slumped a little on the 21st, but business is now opening.

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Putting Up the O'Day

The O'Day Construction Company is building the new O'Day Hammerstein's theatre. A fellow manager, meeting Arthur Hammerstein, asked: "What are you putting up your new house?"

The friend's comeback was, "Cut out the 'new' and you'll know somebody's putting up a house, who's putting up the theatre."

DOUG, JR., DARES JINX, PLAYS L. A. HOODOO

Los Angeles, Oct. 25. Heat hurt last week, but Broadway's reigning hit, gathered \$14,000 at the Mason, Twinkle, Twinkle, at the Mayan, did nicely for a second week week of \$13,000.

The "Jinx" Plunkett, with Ruth Chatterton, seemed to be a sure thing for the first week, but on the other hand, was a local flop. First and final week at Hilltop, Los Angeles, and four performances gathered \$13,000.

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PLAYERS' "BROADWAY" "SMART," NEW, "BEHOLD THIS DREAMER," \$13,000—"CRIS CROSS" SLUMPS—"CONSTANT NYMPH" FLOPS, \$5,000

Philadelphia, Oct. 25. Three or four times as many played havoc with the tight budget. The comeback started Friday and Saturday was unusually big. The fact that the first two days of the fall football game here Saturday helped the numbers.

Three new musicals came to town last night, two of them try-outs and the other, "Broadway," a hit at the start. "Broadway," with big picture and a convention to help it out during the rainy spell, did virtual capacity at the Mayan, Los Angeles, and \$13,000 was reported at about \$10,000. "Broadway" looks set for at least 16 weeks.

"Cassidy" Gets Flying Start. New York, Oct. 25. The new play, "Cassidy," by Earl Derr, and Harle was also represented with the tight budget. The comeback started Friday and Saturday was unusually big. The fact that the first two days of the fall football game here Saturday helped the numbers.

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News for Chicago.

ACCLAIMED

BY THE NEW YORK CRITICS AND PUBLIC

BROADWAY'S LATEST SENSATION!

LEONARD CEELEY

THE DRAMATIC SONGSTER

JUST CLOSED WITH

NEW DONNELLY-ROMBERG OPERETTA

"MY PRINCESS"

AT THE

SHUBERT, NEW YORK



READ WHAT THE CRITICS SAY:

NEW YORK "AMERICAN"
Alan Dale

"But best of all she (Miss Hope Hampton) had Leonard Ceeley, who might have been starred, as he was so awfully good, with a fine singing voice and a neat presence."

"BILLBOARD"
Gordon M. Leland

Leonard Ceeley has been singing "The Student Prince" and "Katie" on the road, a great loss to New York that is only just now discovered, for in "My Princess" he proves to rank with the topnotch tenors. His voice is powerful and of excellent tone, and he can act. In this show he is required to play—really play—the role that was once Barrymore's. Ceeley does well with it in all phases from organ grinder to prince."

"ZITS"
"Leonard Ceeley as the organ-grinder hero is handsome, has a beautiful voice and scores a splendid personal hit in the show."

"JOURNAL OF COMMERCE"
Julius Cohen

"This man's voice is as strong and melodious as any we have heard. The reception he received after rendering 'Follow the Sun to the South' surely showed him that he was most appreciated."

"DAILY MIRROR"
Robert Coleman

"And it's a heavy score, placing an unusual tax on the voices of the players. But Miss Hampton and her leading man, Leonard Ceeley, among their difficult roles admirably. Prolonged applause greeted their every aria."

"TIMES"
J. Brooks Atkinson
"Mr. Ceeley sings until the roof fairly rattles; he has an unusually good voice."

"WALL STREET JOURNAL"
R. S.

"This bogus organ-grinder and real count was made the legitimate star of the evening by the outstanding work of Leonard Ceeley. His beautiful voice, finely trained and under easy control, raised shouts of praise after every number and a genuine ovation at the close. He also can act, has a direct, romantic appearance and doubtless will become exceedingly popular."

NEW YORK "TELEGRAM"
Frank Vreeland

"Presently Miss Hampton and Leonard Ceeley, her excellently robust leading man, were going after a climactic burst of harmony like two battling swordsmen at the Metropolitan and winning the honors usually showered on such a lyric gamut."

NEW YORK "TELEGRAM"
Robert Garland

"Leonard Ceeley sings it well, as you were sure he would."

BROOKLYN "DAILY EAGLE"
Arthur Pollock

"Leonard Ceeley, a dark young man with curly raven locks, a voice that brought applause fit to crack the toughest welkin and an altogether refreshing and lively manner, played the organ gentleman. It was decidedly his evening. Any young man blessed with a welcome such as he got last night ought to find it easy to live happily ever after."

NEW YORK "DAILY NEWS"
Burns Mantle

"A bright and silvery throated young tenor named Leonard Ceeley . . . who is likely to achieve popularity in these parts."

"MORNING TELEGRAPH"
Thomas Van Dyke

"The honors of the evening went to Leonard Ceeley as the organ grinder."

NEW YORK "SUN"
Gilbert Gabriel

"A veritably mellow tenor, rewarded with such gusts of applause as would make the old Ironhounds of a professional opera clique turn sweaty with envy."

NEW YORK "WORLD"
Alexander Woolcott

"An excellent romantic comedian named Leonard Ceeley, who has a pleasing voice and lots of bounce."

"EVENING POST"
John Anderson

"Mr. Romberg, from the conductor's desk, shared the applause heaped lavishly and sensibly upon Miss Hope Hampton and Leonard Ceeley, chief songbirds of the Shubert's spotlight. Mr. Ceeley, as the princely organ grinder, turned out his song in the tradition of both, droning the duets with the sometimes florid insistence of sweet sound."

My compliments and most grateful thanks to the eminent critics of the New York newspapers for their kind appreciation of my humble efforts.

LEONARD CEELEY

Revue with Miss New York 1.

OBITUARY

TOM LEWIS
Tom Lewis, 51, veteran actor remembered to an operation for cancer at the Roosevelt hospital, New York, Oct. 19.
With his wife, Lewis arrived in New York from the coast Oct. 10 where, up to five weeks ago, he had been working on a picture with Buster Keaton. Lewis had undergone a slight operation before coming east but again returned to a hospital four days after his arrival here. He was operated upon four days later and died the next day.
Lewis had been on the stage for 36 years, starting when he was 13 years old, and climbing via the

Bull's head for a long time.
Miss Bull's stage service was in burlesque. He and his wife, Lillian Raymond, who survives, made their last stage appearance with Ruben Bernstein's "Folly of Pheasant" about 25 years ago.

Bull's tenure about 25 years ago with the late Dave Montgomery (Montgomery's stage name) and was also a partner of George Cunningham, working as Cunningham and Grant.

W. H. CLUNE

W. H. Clune, 67, died of apoplexy in Los Angeles, Oct. 18.
Clune was an outstanding figure in picture circles 15 years ago. He operated a number of theatres in Los Angeles and surrounding towns and also distributed independent films through his own exchange. He held franchises for Looney and Famous Players product before the formation of Paramount. He built Clune's Broadway, now the Rialto, and Clune's Auditorium, both L. A. leaders in their days.

Clune later disposed of his film interests and made a fortune in real estate with his estate estimated at over \$400,000. Burton Long was at one time his partner in the promotion of fights at Venice.

He is survived by a son, James Clune, and a sister, Mary Clune, Hannibal, Mo.

EDWARD ETUS

Edward Etus (Brown), 54, former vaudeville and also appearing as an equibrist with the B. C. Fields minstrels, was found early Oct. 9 in the basement of the State theatre, Allentown, Pa., dead from a heart attack. Etus for the past 10 years had been doorman and ticket watcher of the State theatre. Etus was born in Grand Rapids, Mich., and was an equibrist when quite young. Most of his stage life was spent in vaudeville with different acts.

He is survived by his wife, Sophie, nee Healey, and a daughter and a son.

IN MEMORIAM

JANE CONNELLY

October 18, 1926

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Lewis was born in St. John, New Brunswick, and is survived by Mrs. Lewis to whom he had been married 10 years and who's current residence is the Ketchikaner house.

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CHARLES LOEW

hotel, New York. Mrs. Lewis is a former professional.

Internment in Calvary Cemetery with the burial in charge of the Elks, No. 1, Lamb, N. V. A. Deceased was also a member of the Palace, Lamb and Catholic Actors Guild.

GIULIA CAMPAGNA

Giulia Campagna, 69, character actress, was found dead in bed Oct. 19 by her daughter, Barbara Ardiscono, who went to awaken her. The veteran Italian actress came to this country four weeks ago from Angelo Musco, her husband, Italian actor, who needs the Italian Art Film Lore Players for an engagement at the Manhattan Opera House.

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MILWAUKEE. Burial in Saint St. Michaels.
Howard L. Swain, 61, a director of Stenger theatres and a manager in the sport, La. died in that city Oct. 24.

Charles W. Becker, 74, many years stage door man of the Gaiety, Washington, died Oct. 17. For 14 years he had been married to his son-in-law, Henry O. Jarboe, and wife, Jarboe is general manager of the Strand, Washington.

John J. Cooney, 71, father of the three Cooney Bros., theatre owners of Chicago, died Oct. 23.
Mrs. Lillian Bernstein, 65, sister of William Howe (Howe and Fay), died Oct. 17 in Chicago.

Karl Brannaman, 62, New York musician, died in Glenside, Cal.

IN MEMORY OF HOUDINI
Gone, but not forgotten by **JAMES COLLINS**

Oct. 18. Internment in Forest Lawn Cemetery, Glenside.

John Heavener, 46, musician, of Alton, Ill., died Oct. 23, after a long illness.
He was injured a month ago at the Alton fair, when his machine automobile crashed through a fence at the race track, hurting four others.

Funeral arrangements have been completed for Agnes Johnson, 18, dancer, Kansas City, Mo., who was killed when she fell from a window on the 11th floor of the Hotel Claridge, 44th street and Broadway.

IN LOVING MEMORY OF JOHN TILLER
who departed this life October 31, 1927 **MARY**

where she was staying with her mother, Ethel.
The body has been sent to her home city and interment will be in the family grave.

Mrs. Amelia Thoman, 61, mother of Paul Thoman, publicity director for the Kansas City theatre, died Oct. 24.

The father of Leo Solomon, treasurer of the Musio Box, died at his home in New York, Oct. 18. Recently a sister of the box office man, passed away.

Deaths Abroad
Lucy Nilot, 31, French actress, died in Italy of typhoid fever.
Henry Martin, 18, writer, president of the French Actors' Society.

Beveridge Webster, 69, former editor of Pittsburgh Correspondent of Musio, died in a nursing home in Paris.
Alfred Boudier, director of the Casino at Biarritz, France.

Nita Darbel, 63, French vaudeville vocalist, died in Paris, where she was the mother of Marthe Sarbel (Mme. Tiers) who had been in the theatrical business.
Achille Payzant, 58, dozen of French poets, died in Paris.

Mme. Lucie Alcazar, journalist (staff of "Bemains Cinesmatographique").
Onofredo Bastanelli, Italian music critic, died in Milan.

VENHLEN, NER, PAID HEAD
W. P. Head, N. Y. Oct. 25.
The "Great Eight," an association of northeastern Nebraska fair organizations, held its annual meeting here and outlined general plans for the coming season.

Otto Uehling of Butte was elected president; C. T. Thompson, Council Bluffs, secretary.
Wayne, secretary-treasurer.

Sells-Floto Circus
New Orleans, Oct. 25.
Sells-Floto circus closed its season here Oct. 23.

Texas Fair Breaks Record, But "Maritzas's" Biz Off

Dallas, Tex., Oct. 25.
With an attendance close to 200,000, all previous one day gross receipts at the State Fair of Texas were since. At 25 cents the gate receipts netted close to \$40,000. The fair broke a record by taking in the 100 per cent concessions, the Hippodrome Shows, Morris and C. B. Moore, the last production of "Countess Maritza." This is the 41st annual exposition of the fair.

Poor houses have marked both tonight shows and headlines of "Countess Maritza" with \$250 and \$25 minutes, the company has been paid for a platform, 4,500 capacity municipal auditorium. It is stated in local show circles that more than \$70,000 was paid by the Fair Park Board for the New York production.

Free Show for Performers

Jacksonville, Fla., Oct. 25.
A free lecture show, especially arranged by the Fox picture firm, which is renting the theatre for the night, will be under the aegis of the Ringling-Barnum circus in this city Sunday, Oct. 26.

It is a token of appreciation extended the circus folks by F. W. Murnau, Fox director, and Joe Engel, of the Fox circuit, who were both guests of the circus for four days through the courtesy of John Ringling.

The circus group expressed a desire to see Murnau's "Last Laugh," which was shown at the Ringling-Barnum circus in this city Sunday, Oct. 26.

Messrs. Murnau and Engel upon returning to New York from the B-C circus expressed themselves as being of the time of the Ringling-Barnum is full of admiration for the performers and staff of the Ringling show.

CARNIVAL ROUTES
(Data is for current week unless otherwise noted.)

Alabama Am. Co., Dublin, Ga.
All-Florida Expo., Jacksonville, R. C. Benson, Am. Co., Fort Worth, Tex.
Bernard Greiner, Goldsboro, N. C.
Bernard Greiner, Brunswick, Ga.
Bruce Greiner, Tarboro, N. C.
Central States, Chicago, Ill.
Chester Shows, Blackhawk, Ga.
C. B. Moore, Jacksonville, Fla.
Corey Greiner, Belhaven, N. C.
Craik's Greiner, Holtville, Cal.
Johnson's World's Fair, Greenvood, Miss.

John J. Ehring Co., Cardington, Ohio.
Yohle C. Early, Ft. Smith, Ark.
John Francis, Fort Arthur, Tex.
John Greiner, Olathe, Kan.
Greiner Shows, Savannah, Ga.
Greenberg Am. Co., Bay City, Mich.
Bill H. Hama, Ft. Worth, Tex.
Harris Expo., Laurens, S. C.

J. H. Hest, Americus, Ga.
H. H. Greiner, Greenville, N. C.
Johnny J. Greiner, Orangeburg, S. C.
W. A. Laughlin, Forest, Miss.
John Greiner, Greenville, N. C.
McClintock Shows, Paris, Tex.
Greiner Bros., Hartwell, Ga.
Ralph R. Miller, Lake Charles, La.
Miller's Midway, Lafayette, La.
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SIDE SHOW "WILD MEN" HER SONS, WOMAN SAYS

Virginia Mother Sues R. B. B. for \$100,000—Claims Boys Were Lured from Home

Charging that her two small sons were lured away from home and a half year ago, and have since then been "held in slavery" by a man named R. B. B., she claims that "Ambassadors from Mars," Mrs. Fairfax's Musco, Jomack, Va., has filed suits for \$100,000 a month, Va., against Ringling Bros. and Bailey's Circus.

Mrs. Muna says she has been looking for her boys since the time of their disappearance. Last Friday she says she visited a side show of the circus where she found her sons standing on a platform surrounded by crowds.

She went to the circus and saw her boys. It is said they recognized their mother and desiring she would take them home.

Mrs. Muna demands \$50,000 as compensation for absence of each of her boys since. She claims they received no pay during the four days they stood on a platform surrounded by crowds.

It is stated in local show circles that more than \$70,000 was paid by the Fair Park Board for the New York production.

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(Continued from page 1)

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