

STAGE

BROADWAY

SCREEN

VARIETY

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64 PAGES

SEASON'S HITS AND FLOPS

SODA FOUNTAIN LAST STAND OF DESPERATE CHI NITE CLUBS

Rainbo First—Offers New Sport With Betting Machines—Hip Toters Get the Air—Fight for Right to Sell Cracked Ice and Pop—Verdi's Warning

Chicago, Nov. 1.

Rainbo Gardens, Chicago's largest cabaret, faced with the necessity of finding a way out against a series of adverse court rulings, will attempt to be the first soda fountain cabaret. This is the cafe that also is putting in pal lai with Mutuel machines for betting.

Fred Mann, owner and manager of Rainbo, will install several fountains and will try to make the best of a situation which threatens to wipe cabarets out of this town. Meanwhile, the other cabaret men are making every effort to get a reversal of the oppressive rulings.

Business is gone, and they are compelled, for self-preservation, to ask patrons not to partake of hip flask refreshments, and to ask them to leave if they insist.

This isn't making any friends for the survivors of a racket that is "all shot."

Nick Verdis, operator of the Paradise Night Club, 180 N. Dearborn street, in the heart of the Loop, in a paid display ad run by the dailies, warns and defies the dry squad as follows:

"Warning to Prohibition Agents—Dear Sirs: This is to advise you that I will seek legal redress should you interfere with the serving of cracked ice or ginger ale in the Paradise Night Club. . . . I exercise reasonable precaution in, operating my club within the provisions of the Volstead Law, but I cannot be responsible for the acts of Chicago visitors who come here each night."

Verdis signs it over the word "respectfully."

As a business-getting innovation in the cafe field, the Hollywood Barn, north side night club, will run a boxing show every Monday night on its dance floor. Charley Levine, pugilistic, promoting.

Opening card will have eight bouts, three rounds each, national amateur rules governing. The fighters will not interfere with or delete the regular floor show.

The Barn's boxing rates and the Rainbow Garden's Jai Lai games are among the novelties attempted by cafes here this season.

Cop With Stage Yen

Syracuse, Nov. 1.

If a cop is bitten by the theatrical bug, there's no telling what he may do.

Harry S. Harrington, local patrolman, with a yen for the stage, has converted his garage into a theatre, and in it stages his own plays for which he also paints the scenery and supplies the lighting effects.

To date, Harrington has turned out six plays, producing three of them. His troupe is hand-picked from his own neighborhood.

\$600,000 TO \$1,000,000 POSSIBLE JOLSON GROSS

In the minds of showmen Al Jolson could earn from \$600,000 to \$1,000,000 in a year if he were so inclined. Harold B. Franklin, president of the West Coast Theatres circuit, stated he would like to have Jolson's services for a full year and claims he would have no difficulty in booking him at \$20,000 a week, or an annual gross of \$1,000,000.

William Morris estimates Jolson can be routed and rerouted in 15 mammoth picture theatres for a total of 30 weeks at \$20,000 a week, or a \$600,000 gross.

Such proposals to Jolson have been rejected because of a deference to the Warner Brothers' Vitaphone production of "The Jazz Singer," which eliminates New York, Boston, Philadelphia and Chicago as bidders for Jolson's personal appearances. With the picture slated for runs in these cities, Jolson will not oppose himself on the screen. That was the reason he rejected the Capitol's \$22,000 for a week—in view of the Warner theatre across the street.

Jolson played for West Coast at the Metropolitan, Los Angeles, at \$17,500 a week, and shattered the house record to such an extent it more than compensated the theatre for the phenomenal salary booking.

HOW CRITICS RATE IN NEW BOX SCORE

Winchell Leads With .1000
—Dale Runner-Up, and Gabriel, Two-Year Leader, Third—Variety at .862

72 OPEN, 29 FAIL

Of 72 plays which have opened on Broadway this fall, 29 have already flopped. And those 29 are the basis for Variety's first critics' box score of the '27-'28 season.

These figures about equal the number of the failures over the same period last year at which time 68 shows had opened and 27 failed.

As usual this fall the openings have been pretty well congested. That is from two to six shows have consistently premiered the same night. This has kept the second string reviewers busy while accounting for some of the varsity men "catching" as few as but nine, 10 and 15 of the 29 failures upon which the critics receive their first rating of the theatrical year. In the cases of Vreeland ("Telegram"), Woolcott ("World") and Hammond ("Herald") a further cause for their low totals in the "shows reviewed" column is that these men returned

(Continued on page 50)

Home Movie Music

Rochester, N. Y., Nov. 1.

Orchestral accompaniment for home movies and its possibilities had a demonstration here with Eastman Kodak officiating. The new wrinkle took place in conjunction with the showing of a Rochester Community Players' amateur movie.

The machine playing for the parlor films is practically an electric phonograph, with two record turntables to permit one to change while the other is playing. Selected records were played by the operator from a "cue" sheet.

It is understood that Eastman has no intention of following this up at the present time, although whether the double turn-table and electrical pickup device for amplifying is going to be pursued and developed is not known.

E-K mechanics constructed the machine used in this instance.

DRAMATIC CRITICS' BOX SCORE

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

SCORE OF OCT. 29

	SR	R	W	O	Pct.
WINCHELL ("Graphic")	15	15	..	..	.1000
DALE ("American")	16	14	2	..	.875
GABRIEL ("Sun")	14	11	3	..	.786
COLEMAN ("Mirror")	9	7	2	..	.777
HAMMOND ("Herald-Tribune")	9	7	2	..	.777
VREELAND ("Telegram")	10	7	3	..	.700
ATKINSON ("Times")	13	9	4	1	.692
ANDERSON ("Post")	15	9	5	1	.600
MANTLE ("News")	14	8	6	..	.571
OSBORN ("Evening World")	14	7	5	2	.500
WOOLCOTT ("World")	9	4	1	4	.444

VARIETY'S OWN SCORE

	SR	R	W	O	Pct.
VARIETY (Combined)	29	25	4	..	.862

TWO MORE B'WAY PLAYS UNDER D. A.'S SCRUTINY

Although the names of additional shows under surveillance by the district attorney of New York, were not officially made known, it is understood that besides those mentioned, "Under the Mulberry Bush," and "The Immortal Isabella," are also under investigation. It is expected that definite action will be taken by the district attorney by the end of this week when J. G. Wallace, play expert, will make a complete report of his findings to his chief.

Since District Attorney Banton's announcement that complaints had been received concerning Broadway productions Mr. Wallace has reviewed six shows. Of these two have deleted the objectionable parts. One, "The Matrimonial Bed," has gone off the boards; the managers of two others have informed the district attorney that the script of their shows have been rewritten, and the sixth is reported as "The Command to Love." Three of these shows will be again visited by Mr. Wallace to ascertain whether or not the changes have been made as reported by the managers.

AUTHORS ON SCREEN

While abroad, A. A. Knopf, who returned last week, took motion pictures of every author whose books he publishes.

He will use the films for publicity purposes, aiming for the news-reels if possible.

Theatrical Aerial Transport

Meyer Davis plans to organize a commercial aerial transport enterprise for operation in 1928.

Prime interest will be given to the airplane transportation of theatrical players, troupes and baggage.

ARROW TRIES EVASION BY NAME CHANGE

Ticket Agency Corp. Dissolved on Legal Advice
—Tuttle Idea Costly

Arrow Ticket Office, one of the 20 odd Broadway theatre ticket agencies which admitted evasion of the Federal 50 per cent. levy tax law last summer, and which took a suspended sentence along with the others, has withdrawn from the agreement entered into with U. S. Attorney Charles Tuttle not to sell at more than 50 cents premium until the constitutionality of the levy is tested. This has been done by dissolving the corporation under which it did business.

The agency claimed it was losing

(Continued on page 42)

Card Game On Film "Names"

Los Angeles, Nov. 1.
Mrs. Tom Miranda, wife of the scenario writer, is after a copyright on a card game based on picture stars and directors.

The game's appeal will be mostly for young folks.

BROOKS

THE NAME YOU GO BY
WHEN YOU GO TO BUY

COSTUMES

GOWNS AND UNIFORMS

1437 B'WAY, N.Y. TEL. 5580 PENN.

ALSO 25000 COSTUMES TO RENT

LONDON AS IT LOOKS

By Hannen Swaffer

London, Oct. 21.

"Crime," Al Woods will be interested to hear, has proved the bomb-shell.

For two years now, I have been warning London managers against all this importation of American plays alien to the English mind, plays that insult America and deride and degrade every American institution. They did it on the screens of the world; then they did it on the stage.

The American Legion Joke

No wonder that, unknown to America—for I do not suppose a word of it has reached your side, and we are very polite in Europe—the visit of the American Legion to Paris was regarded as a rather rough joke.

The underlying cause of this attitude was that, for years now, American films have shown Americans as cut-throats and bootleggers and blackmailers and dope fiends and crooks. Therefore, when Europe sees Americans in fancy dress, rather enjoying a re-entry into a war that impoverished Europe, well, we sit back and say nothing—but think.

The Nude State of Liberty

I hear that, in Paris, one American woman walked up and down the boulevards dressed as the Statue of Liberty and that, late at night, her draperies were not too discreet.

Now, "Crime" has come.

American Play Fakers

Next day, the "Daily Telegraph," a dear old-fashioned paper, that is usually one of the last to hear anything, protests in a leading article called "Murder as a Fine Art."

"There is already a quickly growing conviction in the minds of many grown-up people that New York is in actual fact a hotbed of gunmen," it says in this editorial, "that America is a humorless colorless edition of eighteenth century England infested with Mohocks and Macheaths, who shoot at sight for the love of killing."

"In their own interest, it is time that this erroneous impression was countered by a succession of plays dealing with something more closely approximating the real life of that much misunderstood country. Has the United States no Ibsens, Strindbergs, Tchekovs or Shaws?"

No, of course it has not. It has a lot of play doctors and play fakers who have precious little thought and less honesty or conviction.

I Make This Appeal

I do implore the American amusement industry to reconsider what it sends abroad. It does not know that its films, and its plays give such a wrong impression that I, as an Englishman with hundreds of American friends, protest in their name against a misrepresentation which I regard almost as blasphemy.

Will "Crime" be a success? "A month or a year" seems the management's official opinion. I should say four or five months myself. I cannot conceive a London audience standing the terrible scene in which a New York policeman is shown manhandling an unfortunate youth, third-degreed him into confession.

Should New York Be Destroyed?

On the first night, according to the "Morning Post" critic, one man in the stalls exclaimed excitedly, when he saw the gunmen's leader tried by his followers, "Well, if Americans are like this, they ought to be wiped off the map."

I heartily agree. If New York is like "Crime" represents it to be, it should be destroyed by the rest of America. If "Crime" and the other plays, like "Silence" and "Broadway," are not true, the playwrights who wrote them should suffer that fate instead.

They Played the Wrong Act

John van Druten, who wrote "Young Woodley," and who is now lecturing on your side—why your people pay Englishmen money to bore them at lectures which would not be endured here, I do not know—is having his new play, "Chance Acquaintance," produced here by a strange accident.

When it was done by the Repertory Plays, the other Sunday night, the first acts were so good that managers rushed to the secretary to buy an option. When the third act was over, they all ran home.

"What a pity that last act was so bad," said Alban Limpus, who was one of them.

"Yes, the author's got two other third acts," said the secretary. Limpus got into touch with van Druten, who wrote that he sent all three third acts and that, apparently, the Repertory Players chose the wrong one. He liked one of the others much better.

Limpus is producing the play, not as the Repertory Players mucked it up, but as the author intended it should be staged.

An Actor's Sudden Rise

I hope you like Paul Gill, who is playing the father in "The Fanatics." When "Hay Fever" enjoyed its long run in London, he was assistant stage manager by name, but really acting as prompter every night, holding the book in case Marie Tempest forgot. He was then getting thirty dollars a week. Now, because of his sudden success in Miles Malleson's play, he has gone on your side, insisted on by Al Woods, at \$250 a week.

Good Evans!

Poor Edith Evans has started in management. Three years ago, the "Evening News" tried to run her as "the greatest actress in England." Now, outside the theatre, there was the large type announcement on a mammoth poster:

"The only actress of the age to whom the word 'great' really applies."

Dear me! What silly man wrote that, I do not know.

The greatest laugh of the evening was when a woman in an upper box dropped her bag on the head of a woman in the stalls. Then I knew there were two actresses present, for the way in which that woman in the box pretended she hadn't dropped the bag outdid all the acting I have ever seen.

Last June, the news burst that in the previous September, Edith Evans had been married secretly and that her husband had gone abroad. Unknown to the house, he was at his wife's first night, as an actress manager, back from running the oil wells, the gambling in which caused James White's suicide.

Theatrical management is like the oil business. You never know whether there will be a lot of gushing, or whether it will be only a bore. Anyway, Edith Evans must not go abroad for a dreary French comedy. I could write quite as bad a play as this myself. But I refrain.

Frederick Lonsdale's Problem

Ina Claire, I learn, will not play in "The High Road" after all. I think Lonsdale will take my advice and take over the original London company.

He is now in the peculiar position of being afraid of his next play. He called it "The League of Nations" until he rechristened it "Foreigners." It contains seven characters of various nationalities—six men and a woman. Now, he finds that "The Wolves" is based on a similar idea, a blend of nationalities and one woman. So I suppose he will hold up "Foreigners."

HANDERS and MILLISS
IN ENGLAND

Held over at all leading music halls.

Sailing for South Africa to play short season.

All communications, Variety, London, Eng.

LONDON

London, Oct. 25.

Negotiations for the transfer of "Shake Your Feet" to the Palladium having fallen through, the house will continue vaudeville till Christmas, when a pantomime will be staged. After the pantomime the house reverts to musical comedy, opening with Edgar Wallace's musical "The Yellow Mask," produced by Julian Wylie.

Noel Coward, who is writing the new C. B. Cochran revue, due to be staged at the London Pavilion in February (as previously reported here) insists in persuading C. B. Cochran to get Dora Maughan (American) to play lead, argument being that he is writing a lot of spicy sketches, and no one could do greater justice to them than Dora.

The heroine's role in the Nurse Cavell "Dawn" film is now to be played by Sybil Thorndike, Pauline Frederick having relinquished the part. She is returning to America.

Looks like Horatio, lately out of jail, may be going into vaude—probably as a comedian! He spends part of most days just now being made up and photographed at Willie Clarkson's, with Hobbs, his attorney friend, in attendance. Perhaps they're rehearsing a double act! What about a hoofing duo?

October 1 should have seen Hal Sherman back from Paris to play lead in a picture. But Hal hasn't come. The film—which hadn't been started anyway—is abandoned.

Gus Dale, once a topline in the Dale and O'Malley duo, is selling insurance; so is Dusty Rhodes. Dave Carter, who created "Love Me and the World is Mine" is book-maker—pardon a Turf Commissioner! Sid Jay, once one of the Identro Brothers, comedy jugglers, is a film artists' agent. Joe Grossman, studio manager for British International, is a retired variety artist.

Cranston and Heath, agents, asking for judgment for \$200 against Walter Paskin, a revue producer, complained he changed title of his show so they couldn't find him, last change being from "Pass the Mustard" to "Rough and Ready." Hizzoner made it \$100 a month or 28 days committal!

Julian Rose goes end of this week to Berlin.

George Robey is returning to the West End after some years during which playing in the provinces. He will go into the Princess theatre for the Christmas season with "Bits and Pieces."

Activities of the little "Q" theatre include the imminent production of "The Red Umbrella," followed by (Continued on page 29)

SAILINGS

Nov. 11 (London to South Africa) Arthur Klein, Marie Douglas (Armada Castle).

Nov. 9 (France to New York) Max Scheek and family (Ile de France).

Nov. 1 (London to New York) Gerald Griffin, Rex McLaugh (Republic).

Oct. 29 (London to New York) Allen Kearns, Emilio Degogorza (Mauretania).

Oct. 28 (New York to London), Ruth Howell Duo (S.S. Minnesota).

Oct. 27 (San Francisco to Honolulu), Ivan Bankoff, Beth Cannon (Sierra).

Reported through Paul Tausig & Son, 565 Seventh Avenue.

Oct. 29 (New York to London) Cliff Curran (Dresden).

Oct. 27 (New York to London) Mrs. Alma Philipp (Hamburg).

Oct. 23 (New York to London) Bert Felbeman (Aquitania).

JOYS AND GLOOMS OF BROADWAY

By N. T. G.

One of the Best

She was one of the best of the Ziegfeld clan, which means the best in the world. She was a story-book chorus girl. Worked in the "Follies" and on the Ziegfeld Roof, went out with millionaires, had a Rolls Royce, and a flock of men, young and old, running after her. Marvelous sense of humor. Infinitely funny. We knew her well, starting our friendship seven years ago.

Always told her some day she'd be able to commercialize her comedy sense. We helped her try it some years in Buffalo. We were opening a new theatre, and took a flock of movie stars from New York. We took this Ziegfeld girl along as clown. A sensation. She went into vaudeville. Awful flop. Met her one day. Discouraged. Then she disappeared.

Here's a letter we just received from her:

"Dear Grannie:

"Thought you might like to know that your little side-kick is now a full-fledged title writer. Have been here at the studio six months now and love it. Get screen credit and am on my twentieth picture, and they haven't found out what's wrong with the movies yet."

Tex Again

"Brook and Schlee, round-the-world aviators, placed themselves in our charge to take a look-see around New York when they arrived here after their great flight.

We were in Guinan's. The heroes were introduced. Guinan yelled over:

"My last husband was an aviator. He was no good on earth."

A Rodeo Play

We're all steamed up over that rodeo this week, and spend all our spare time in the Garden. We don't mind telling you that we're cockoo about horses, riders and Western sports. Our idea is that the American cowboy, especially rodeo contestants, are the toughest, bravest Americans we have left today, with the possible exception of North Atlantic fishermen out of Boston. We've sailed for two seasons off the Georges banks, and ridden in three rodeos (not good, but we rode).

Tough racket, this rodeo business. Much worse than the roughest football game. Ambulance always at the door. Danger all the time. And the champions don't last long. Good pickings while it lasts, same as prize fighting, but a man ages quickly at that game. Bob Crosby, last year's champion, winner of the Roosevelt Trophy, won \$25,000 last year. He's the Babe Ruth and Red Grange of riders. Rodeo ends tonight, and he'll carry away about \$5,000 in prizes. Hardest looking character in the rodeo, is Bob Crosby, with old, patched overalls, broken boots, a hat ten years old that the steers tear up occasionally. Yet he doesn't drink or smoke, and goes to church every Sunday.

But many of them are that way. Especially the girls. Florence Hughes, one of the great trick riders, was sitting with us on a fence, talking to her husband, in the arena below. She was framing up a party. She said:

"Find out if Ted Lucas and Mable Strickland are going to church with us tomorrow morning."

Three years ago the world's champion cowboy was Charley Strickland. Mable Strickland, his adorable little wife, was cowgirl champion.

This season Mable sits in her hotel room at the Knickerbocker, with a torn finger and broken rib. She's just too sick at heart to go near her beloved horses. And her husband lies in a hospital in Cheyenne with a broken leg. They pay the price of daring.

Incidentally, the rodeo is a wow this year. Will clear over \$80,000 for Broad Street Hospital. It has finally caught on.

RITZY

Literary Princesses

From her background of wealth and position, Princess Odescalchi should be able to draw upon material for novels and plays. Up to the time of her marriage, a few weeks ago in New York, she had apparently set her hopes on a career centering on literature and the drama, having done considerable writing. The daughter of Mr. and Mrs. Charles MacAllister Wilcox of Denver, she is a granddaughter of the late Gen. O. B. Wilcox, and a niece of Orlando B. Wilcox of Englewood, N. J. Her father is president of the Daniels and Fishers Stores Company of Denver. In 1918, when Mrs. William C. Daniels, widow of one of the founders, died, she left Miss Wilcox \$750,000. Nevertheless, the heiress proceeded with her serious studies, in France, Switzerland, the University of Colorado and Columbia University, in New York.

Princess Odescalchi is a member of a distinguished Hungarian family. Formerly of Rome, he has lived in New York for several years. In 1915 he married Marie Dorothea, daughter of the late Henri Labouchere, famous in Europe. She had previously divorced the Marquis di Rudini, and, in 1923, she divorced the prince.

Hollywood has recently noted the presence of Princess Stephanie Dolgorouky, of Russia, who has sought to dispose of scenarios. Over a year ago she contributed some sensational stories to the New York "Graphic." In the summer of 1926 she arrived at Newport, and registered at the exclusive Muenchinger-King. There she encountered another picturesque personage, Mrs. J. J. Brown of Denver, who also has a flair for the exotic.

Rescued from the "Titanic," Mrs. Brown once rented a small cottage and decorated the walls with Navajo blankets and built a papier-mache cave in the corner of the drawing room. Mrs. Brown created further diversion by yodeling.

Another Princess

One good princess deserves another, and so Princess Dmitri Galatze has also arrived in Hollywood

in connection with pictures. She seeks to recruit actors to go to England to appear in production there, as she is connected with an organization, the London Standard.

Originally Frances Simpson Stevens of Chicago, her parents were divorced, and she remained with her mother. This mother then became the wife and widow of Arthur O. Probst of New York, and Frances took up futurist painting, giving exhibitions here and abroad. Her Manhattan studio was at the Hotel des Artistes.

Then she married Prince Galatze, who, prior to the Russian revolution, was lieutenant-commander of the Imperial battleship "Rurik." His first wife was Nina Boeckmann, daughter of the one-time Russian governor-general of Finland. Before the revolution the Prince's father was prime minister to the czar, but later he became a cobbler in Petrograd.

After her marriage, in 1921, Frances and the prince lived in New York, and she engaged in breeding race horses. After separating, she announced herself as co-star in a picture production with Illodor, who was known as "The Mad Monk of Siberia." Nothing came of that, and she went to Paris, becoming a chauffeur for an American woman.

Frances Stevens of Chicago is not to be confused with Almee Crocker of Sacramento, who, after divorcing Porter Ashe and Harry Gillig, became the widow of Jackson Gouraud, and divorced Alexandre Miskinoff and Prince Galatze, a distant connection of Prince Dmitri. Almee Crocker's last two husbands were young enough to be her sons, and it is now prophesied in Paris, where she lives luxuriously, that this heiress to \$10,000,000 will marry a sixth time, again choosing a youngster.

Langdon Post Marrying

November has been decided upon as the month in which Janet Kirby, daughter of the socially registered Mr. and Mrs. Rollin Kirby of Washington Square North, will become the bride of Langdon Post, son of the similarly exclusive Mr. and Mrs. (Continued on page 41)

LONDON BAN ON "KING OF KINGS" MAY CHANGE CENSOR SYSTEM

Biblical Film to Be Shown in Leased House Alone and Censor Proposes New Rule Against Propaganda Pictures, Strengthening Present Law

London, Nov. 1.

DeMille's biblical picture "King of Kings," having been banned by the British censor and special permission having been obtained to exhibit it from the London County Council, a move is on to revise the present censoring rules to cover such cases.

The censor has a fixed rule which forbids the materialization of the Christ on stage or screen, and the ban on "King of Kings" was automatic on this tradition, particularly from the regular cinema houses to which the mass of the public goes for its screen entertainment.

The English representation of the producer got around the prohibition by getting special permission for the picture from the London County Council and from similar local authorities, on condition that they lease the house for the presentation and guarantee that no other film subject or stage presentation be placed on the same program.

Defeated, the censor is now considering by way of reprisal, a revision of the rules calling for a new form or certificate covering "propaganda" pictures and others not covered by the existing rules.

Tearle as Producer

London, Oct. 25.

One of England's favorite actors, Godfrey Tearle, has gone into partnership with Percy Burton, who will be remembered in New York as general manager and personal representative for Forbes-Robinson and the late Herbert Tree.

Their first venture will be "The Acquittal," the American play by Rita Weiman, by arrangement with George M. Cohan, and a long tour has been booked commencing in January.

Prior to coming under the management of Percy Burton in January Godfrey Tearle will be starred in "The Way of the World," a revival, at Wyndham's.

Overseas to "Smarty"

London, Nov. 1.

Allen Kearns sailed on the Mauretania Sunday on his way overseas to join the Astaire piece, "Smarty," playing in the States and due for New York presentation late in November.

He had to arrange for his release from "Up With the Lark," current at the Adelphi, in order to accept the distant engagement. Charles Heslop replaced him in the cast of the musical piece.

Frisco's Hot Fight

San Francisco, Nov. 1.

The heaviest political battle in the turbulent history of this town is now being waged for the mayoralty. Mud slinging is being indulged in by both sides and the spattering is plenty.

Golden State Circuit reported a poll of their patrons as showing a two for one preference for the reelection of James Rolph, Jr., incumbent mayor.

Arthur Loew Honored

Paris, Nov. 1.

The Tunisian Governor, representing the French authorities of the colony, conferred upon Arthur Loew the decoration of the Commander of Nichan Iftikhar, an important colonial order.

This honor was conferred on the American showman in recognition of his services and the services of Metro-Goldwyn in furthering child welfare in the province of Tunisia.

A MODERN "FAUST"

"Devil in Paris" Moderate Success in Paris

Paris, Nov. 1.

Leon Volterra presented with a good measure of success a new operetta, "Le Diable a Paris," with book by Francis de Croisset and the late Robert de Flers, score by Marcel Lattes at the Marigny.

The fantastic plot has points of resemblance to "Faust," in that an impecunious aristocrat who falls in love with the humble niece of a railroad crossing keeper, makes a bargain with Satan to supply him with funds and go with him on a gay adventure to Paris. Here he is confronted by his humble sweetheart, who has come to the capital in search of a youthful lover. Spurred by jealousy the high-born lover marries the girl, Satan, a kindly creature after all, becoming reconciled during a fancy dress ball.

The piece is gorgeously mounted, the dances having been staged by the Dolly Sisters. Girard plays the aristocrat with skill, while Dranem impersonates the gracious Satan. Jeanne Cheirel is the sympathetic aunt and Edmee Favart is happily cast as the heroine.

REVUE MOVES

London, Nov. 1.

"Shake Your Feet" has been moved to the Palladium, accompanied by something of a flurry. In its new home the revue is strengthened by the addition of Dora Maughan.

Due to this actress's controversy with Sir Oswald Stoll, the engagement attracted attention.

Upon her entrance in the first performance at the Palladium, Miss Maughan was greeted with exaggerated applause and was warmly acclaimed through the performance.

The piece is going big at popular prices.

Janette Gilmore Free

London, Nov. 1.

Janette Gilmore, 18-year-old American dancer, states that her engagement to Weightman-Smith is definitely off, adding she has not seen her former fiancé in a month.

Miss Gilmore's mother, Mrs. Jane Maloney, came to London for the express purpose of talking over the engagement with her daughter. Her counsel was that the young man should be left free to complete his course in Cambridge-Oxford before they should think of marriage.

The young people met on the Atlantic liner, Smith being a member of an Oxford track team returning after competing in the States.

Making London Coney

London, Nov. 1.

Half a million dollars is being spent in converting the Crystal Palace and its surroundings into a miniature Coney Island to be ready by Easter time for the spring opening.

Two hundred acres of ground apart from the ground devoted to a track for coursing dogs will be used in the development.

Salabert Decorated

Paris, Oct. 25.

Francis Salabert, the music publisher here, has received from the French government the red ribbon of the Legion of Honor. Salabert has done much for French operetta music during the past 15 years.



WILL MAHONEY

Mr. A. F. Mupree said in the Detroit "Times": "Will Mahoney, that bluff, bang, rattling gun eccentric dancing comedian, is back in Detroit. He registered such a hit at the opening show Sunday night that this reviewer is convinced of what he had previously considered probable, that Mahoney is the greatest singing and dancing comedian that has ever been produced."

DIRECTION
RALPH G. FARNUM
1560 BROADWAY

"FOLLIES" FOR LONDON

Sir Alfred Butt's Sponsorship Makes Undertaking Likely

London, Nov. 1.

For the first time sincere negotiations are on for a London visit of Ziegfeld's "Follies." The project is sponsored by Sir Alfred Butt, who is carrying on the negotiations.

It is not easy to see how such a venture could be made profitable. It would require a house of large capacity such as the Drury Lane, and even then under boxoffice scales prevalent here, the performance would have to be given twice daily to bring grosses above \$50,000 a week.

South American Tour For DuFrenne Troupe

Paris, Nov. 1.

Manager Darosa of the Buenos Ayres Opera House has completed an arrangement to bring Oscar DuFrenne and his Paris troupe to South America in April.

The engagement is for four months and calls for the production of four French revues in Buenos Ayres. DuFrenne will accompany the organization, which will have as featured members Yvonne George and Little Tich.

THE THEATRE IN NORTH AFRICA

By H. S. CARTER

Formerly American Press Agent and Manager

In Algiers, Constantine, and Tunis the movies are popular, but the patron does not know the movie palace as it exists in America. The French colonial, the Arab and the African must view his cinema production under crude conditions.

The theatres devoted to the cinema are for the greater part reminiscent of our own storeroom shows of days gone by. As a rule the theatres are of small capacity, and no attempt is made to present a continuous performance. There are usually two performances daily—a matinee between 2 and 4 and one night performance between 8 and 9.

Considering the size of the theatre, the number of men in the orchestra pit is unusual, from 10 to 18 men being found in each orchestra. The program starts with an ambitious overture, after which there is an intermission. The first subject on the screen is a news weekly, which, considering the distance from many of the important scenes, is very up to date. A European travelogue follows, and then another intermission. The third part of the program introduces the feature picture, which, according to length, is broken up by two or three intermissions.

"The Big Parade," viewed in Algiers, would hardly be recognized in the States. It had been chopped to pieces in order to fit the regular program. American films are in the majority, with the French creations

ENGLISH FILM ACT BAN AGGRAVATES IDLENESS

Local Rule Against Movie Show Specialties Laid to Managers' Scheming

London, Oct. 21.

Countless small acts and some of the big ones have been filling vacant dates by playing picture houses. But now local authorities in many districts are stopping the movie houses using acts except as prologs to films.

Local authorities control theatre licenses, and their powers are very wide. They can put almost any condition they choose into licenses, and just now some of them have chosen to insert a new clause forbidding acts except as "illustration" to the film shown.

No logical reason is given, nor appears to exist. In some districts the ban is awkwardly because of absence of dressing accommodation, but theatre owners are wondering why this goes for turns and not for artists putting on prologs.

The Variety Artists Federation has taken the matter up in many districts, and in some cases induced the local authorities to relent to the extent of allowing acts to appear at houses where there is no dressing room provision so long as they change before going to the theatre and make no costume changes there.

Bristol has focussed attention on this trouble this week, as the licensing authorities have just issued the new picture house licenses with the added condition no acts may appear as separate turns.

Ivor Novello's appearance at the Regent Street Plaza, too, has been stopped, but on a different point: that his sketch was a stage play, for which the Plaza is not licensed.

There is a strong need for a universal license, administered by one central body, but the V. A. F. does not seem to be active enough to accomplish anything in this direction. The theatre proprietors' clash too much for them to act. Vaudeville houses agitate to get acts prevented in movie houses, and picture theatre men threaten boycotts if a film goes into a vaudeville house once in a while. Between them the artist gets nothing but more idle weeks.

20 Dead in Theatre Fire

Paris, Nov. 1.

Twenty persons were killed during a panic caused by fire in a picture theatre in Tammorfors, Finland, late last week.

GALLERY BOOS NOEL COWARD

New Play Moderate Hit —"Kingdom" Staged

London, Nov. 1.

Noel Coward being booed by the gallery at the opening of his new play and getting back cleverly at his hecklers was an incident of the new attractions of the week.

"Home Chat," Coward's new piece, was produced late last week at the Duke of York's, where it was nicely received by a friendly audience downstairs, while the gallery became disorderly. The mob on the shelf booed the author when he appeared to make a speech after the final curtain, but he turned the tables with his shafts of wit.

The play will enjoy a limited run here, owing to the great popularity of the author, but it has little value for America.

Kingdom of God

"The Kingdom of God," play of Spanish convent life by Martinez Sierra, was staged at the Strand Friday evening with indifferent results. The piece has been produced with the backing of a wealthy business man who for purpose of the enterprise calls himself "Amner Hall."

Lillian Scallie was fairly good as a nun, a part that has been offered to Ruth Draper for a New York production.

"The Red Umbrella," opening at the Little Theatre last night is a whimsical comedy of great charm and will enjoy a limited run. It would be a suitable piece for Winthrop Ames in New York or for the Theatre Guild, but A. H. Woods wouldn't be interested in it.

Exhibs. Against "Control" In Film Quota Law

London, Nov. 1.

The exhibitors apparently will project their interests into the controversy over the terms of the film bill.

Intimation is made that the showmen will put up strong opposition to the inclusion of the word "controlled" into the text.

The matter is to be fought out next week when a trade committee goes into conference with Sir Philip Cunliffe Lister, president of the Board of Trade.

This makes the lineup complete. British producers are determined that foreign manufacturers shall be required to put their product through British controlled companies if they are to avoid the quota restrictions, while the exhibitors seek to keep the channels of supplies as open as possible.

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BANKERS WEIGHING CENSORSHIP MENACE; NON-PRO REFORMERS STRONG

Report Tightening Up of Loans With Bills for Fed'l and Municipal Censorship Up—Demand Police Power to Close Theatres on Complaints of Responsible People—McKee Bill Hearing

While professional reformers were quick to seize the opportunity, represented in the failure of the Federal Trade Conference, to effect a practical means for the elimination of objectionable pictures as agitation for Federal censorship, non-professional reformers, far more dangerous and of much greater power, are launching country-wide propaganda for regulation of motion picture houses.

The non-professional reformers, backed by influential churches, societies and organizations in the United States, in urging the adoption of the McKee Bill in New York have also planted seeds of rebellion in Boston, Chicago and Philadelphia. Plans are now being completed in those cities for the presentation of appeals for the appointment of police with power to close theatres when complaints are presented and proved by responsible people.

Wall Street, immune to the whispers circulating around the Federal Trade Conference, is lending an attentive ear to the eruptions now bursting forth with more frequent regularity against certain productions.

The immediate result of the movements for Federal and municipal censorship is said to be a tightening up on loans.

One Loan Turned Down
It is known that one of the largest producing companies requested a loan for financing a theatre chain before the censorship agitation broke loose. At that time the bankers were favorably inclined to grant the request for money with only the details remaining to be drawn up. That loan has since been held up and the producers offered a security issue to the public instead.

The movement for municipal policing of picture houses is causing the banking interests considerable annoyance, perhaps more. Investments in theatres and production are menaced.

It is noteworthy that the experts of municipal police picture regulation, representing non-professional reformers, will not join with the reformers backing the Federal censorship movement, the professional reform movement.

In arguing their cause before the Board of Aldermen at the City Hall last Friday, spokesmen for the Combined Irish Organizations of Greater New York pointed out that since the offices of the police force embraced the quelling of crime and rioting, then they would be well within their duties to stop pictures which, it was alleged, incited to crime and riot.

Exhibits' Attitude
Nathan Burkan, speaking as attorney for the Theatre Owners' Chamber of Commerce, advised that the State Department of Education is empowered to stop salacious pictures, but the Irish countered with statements to the effect that they had appealed to all existing bodies with jurisdiction over pictures without redress of any suitable nature.

Charles O'Reilly also spoke on behalf of the exhibitors, pointing out, as did Burkan, that the exhibitor has to take what he gets from the producer sight unseen.

One of the Irish speakers said that the exhibitor is now free to return any picture he doesn't want since the Federal Trade Commission issued its decision against block booking. That speaker evidently did not know that the decision was only issued but not enforced.

The Irish have postponed all minor scraps for the present in order to stand together on picture censorship. The Irish claim there is more behind the production and exhibition of pictures defaming the Irish than mere profit; that the inspiration for pictures of this kind comes from foreign sources in the form of subtle propaganda.

FRANKLIN RETURNS

Los Angeles, Nov. 1.
Harold B. Franklin, president of West Coast Theatre, Inc., is back on the job after a month's trip to New York.

Set to Pass?

From present plans it is understood the McKee Bill will be postponed when it comes up for hearing at the City Hall Friday. At least until after the municipal elections.

It is understood the bill is to be amended and is set to be passed. In amending the measure, motion picture houses in Greater New York will be placed in the same category as provided for legitimate theatres, the producers, manager, cast and everyone connected with the showing subject to police regulation.

It will probably be proposed that the recent law governing legit houses be amended to take in picture houses. In this way a picture house showing questionable pictures will be liable to immediate closing on complaint from responsible parties.

U INAUGURATES HIGH PRESSURE WORLD SALES

Universal has terminated the contract with Ufa whereby the latter has been distributing 10 Universal pictures a year. Universal will now distribute exclusively through its own foreign subsidiary, Mutador.

It is reported Universal officials were dissatisfied with the manner in which the distribution had been handled by Ufa lately, with the belief that Universal pictures were not getting full exploitation, advertising and sales plugging.

Aside from any grievances, this move is another indication of the growing importance of the foreign market, since Universal will now be free to concentrate greater sales forces, proceeding on the grounds that the market should warrant added distribution pressure.

MAE MURRAY'S 2 WKS.

San Francisco, Nov. 1.
Mae Murray's contract with West Coast Theatre, Inc., terminated at the conclusion of her Granada engagement here, a total of two weeks.

Overtures were made for Miss Murray to play the T. and D. Oakland, and possibly the Senator, Sacramento, as well as Fresno, but West Coast executives could not see the \$5,000 weekly salary for those engagements. Rather than cut, Miss Murray's services with the circuit ended.

Trade Paper Rivals

Sam Harris, editor of "Cinema," British trade paper, who arrived in New York with Carl Laemmle, is to begin publishing a daily issue of the "Cinema," in opposition to "The Daily Film Renter," according to reliable sources, on his return to England.

Leonard-Novarro East

Robert Z. Leonard, directing the next Ramon Novarro picture for Metro-Goldwyn-Mayer, leaves for New York this week to take a number of the exterior shots.

Novarro will be in New York at the time and both men will remain east for about three weeks.

Lupe Valez Opposite La Rocque

Los Angeles, Nov. 1.
Lupe Valez, Mexican feminine importation under contract to Hal Roach, loaned to Pathe-DeMille to play opposite Rod La Rocque in "Stand and Deliver."

Miss Valez recently finished with Douglas Fairbanks in "Over the Andes."

U WILL SPREAD ON BIG FILMS; ROADSHOW DEPT.

**Wayne Pearson in Charge—
"Uncle Tom" First, Then
Three More**

Wayne Pearson, formerly with Fox, has been appointed head of the newly organized Universal road show department. Pearson's first job will be on "Uncle Tom's Cabin," opening for a run at the Central, New York, Nov. 4.

Carl Laemmle, president of Universal, has definitely been won over in favor of road show specials as of exploitation value in selling complete production programs.

Up to the present Universal has not been particularly intent on forcing exhibitors to take everything made, offering a wide range of subjects from which to choose.

However, Universal is coming into the field with four big ones this year and, from reliable reports, Laemmle is strong for a similar number every year.

BALLROOM CHAMPS

Ten Publix Weeks for Winning
Couples—Contests in 40 Cities

A tie-up between the National Dance Board, Inc., headed by Harry Moss, and Publix, insures a 10 weeks' tour by "America's Dancing Champions," following a national ballroom dance contest.

Local elimination preliminaries in 40 cities, embracing 23 states, will seek to finally determine the most expert exponents of the waltz and fox-trot, standard for ballroom terpsichore.

Moss, who edited America's first dance magazine, is prominent in dance competition activities and has the leading ballroom managers associated in this contest. Various prizes aggregating \$10,000 will be apportioned to various elimination tourney prize winners.

The midwest semi-final has been tied up with Balaban & Katz for either the Oriental or Chicago.

Bow as "Rosie" in "Abie"; 200 Screen Tests Fail

Los Angeles, Nov. 1.

Paramount has been taking tests of more than 200 girls for "Rosie" in "Abie's Irish Rose." Ann Nichols has had a look at all the girls but none seem to have come up to her visualization of the character.

It is understood, however, that as the picture is to start the end of this week, Clara Bow will probably be cast for the part. Though Miss Bow does not look the exact type, it is figured she can give the performance Miss Nichols desires.

Ida Kramer will play "Mrs. Isaac Cohen." Miss Kramer played the stage role with the New York company. This will be Miss Kramer's first screen role, and her selection came without a test. She is now headed for the coast.

Bernard Gorcey, who played Isaac Cohen in New York cast of "Abie's Irish Rose," also signed by Par to play same role in picture.

Dr. Sullivan Discharged In Ray Raymond Case

Los Angeles, Nov. 1.

Dr. Walter Sullivan, charged with conspiracy to cover up details in the death of Ray Raymond, musical comedy actor, was set free when charges against him were dismissed in Superior Court on the grounds of insufficient evidence.

Dorothy Mackaye, Raymond's widow, was convicted of a similar charge, and her case is now before the Appellate Court. Paul Kelly, film actor, found guilty for the death of Raymond, is now serving a sentence in San Quentin.

Attorneys for Dorothy Mackaye have filed briefs before the Appellate Division asking that conviction of their client be set aside.

Stage Bands vs. Musical Directors

Relations between musical directors and visiting stage band attractions are not all they should be in many cases. The general antipathy of the skilled musician of the quasi-symphonic school against the jazz musician is a difference of long standing. But with the jazz craze in the picture houses what it is, traveling stage orchestras, for the time being at least, warrant some special attention by circuit officials or house managers.

Fancy salaries are being paid incoming bands yet the general complaint is that the musical directors do their utmost to keep the visiting bands down; to relegate them to the background, and to curtail and curb their talents in every respect.

It is not difficult to understand but the house generally suffers, even more so than the stage bands whose professional talents and further possibilities are thus handicapped. A house finds itself paying from \$2,500 to \$4,000 or more for "name" bands and utilizing them for but five to 10 minutes.

In a Broadway house last week, the stage band, a "name," couldn't do more than five minutes, causing the boys to wonder why they were getting so much money for so little work. The officious maestro of the house orchestra was largely responsible, cutting and slashing the visitors' program and further manifesting "angling" potentialities through wanting to know who published every pop song used and whether or not he could "cut in" on it.

TOSCHA SEIDEL AT TINY EMBASSY FOR \$3,000

**Concert Artist in on Scale That
Slides to \$2,000—House
Seats 596**

The trend by concert artists into the picture houses includes Toscha Seidel, violin virtuoso, who is at the Embassy, New York, a \$2 picture house, at \$3,000 a week for the first three weeks; \$2,500 for the next two weeks, and \$2,000 a week for every week thereafter. William Morris booked.

The Embassy opened with the Marion Davies picture, "Quality Street," last night (Tuesday).

The concert trend now includes the Roxy as well as the Capitol on Broadway with Sunday morning concert recitals with the audience privilege to stay over for the first de luxe program of the regular show.

STARRING DEL RIO

Los Angeles, Nov. 1.

Dolores Del Rio will star in "The Red Dancer of Moscow" for Fox, Raoul Walsh directing. Charles Farrell will be opposite.

This will be the last picture in which Miss Del Rio appears for this firm under the original agreement between the producing company and Edwin Carewe, to whom Miss Del Rio is under contract. Fox wanted her to be featured with Victor McLaglen and Edmund Lowe in "The Cock-Eyed World," but Carewe figured "Ramona" and "Resurrection" rated starring starring of the girl in all future productions. He sold this idea to Fox executives.

Thalbergs' Honeymoon

Los Angeles, Nov. 1.

Irving Thalberg, Metro-Goldwyn-Mayer executive, and his bride, Norma Shearer, will leave about Thanksgiving for a honeymoon in Europe. Immediately after their marriage the couple returned to work at the studio.

Miss Shearer's picture will be finished Nov. 19. She was to have gone into production immediately on "Trelawny of the Wells," under direction of Sidney Franklin, but as Franklin is ill and the trip to Europe had already been outlined, work will be postponed. The Thalbergs will remain abroad for about two months.

Louis B. Mayer will take over Thalberg's production activities besides handling his own duties.

"Circus" in 18 Reels

Los Angeles, Nov. 1.

Charlie Chaplin has completed "The Circus" this week and it's in about 18 reels. Release length will be six to seven reels. Cutting and titling will probably take two months.

The picture will have its premiere at the new United Artists theatre here.

Bill Fields Recoups

Los Angeles, Nov. 1.

Will C. Fields has recovered from the accident which sent him to the hospital for several weeks. He has resumed work.

STARS TAKE FILM HOUSES SERIOUSLY

**Picture Colony Quoting
High Prices for Personal
Appearances**

Los Angeles, Nov. 1.

With the picture theatres looking for "names" for their presentations, quite a few people in the screen colony to whom overtures have been made by agents, have gotten an inflated idea as to their personal box office value in New York territory.

Wallace Beery and Raymond Hatton were approached for an appearance at the Capitol, New York. No sooner had the representative told them of the opportunity than Beery is said to have quoted \$20,000 as salary.

The Capitol management didn't close the deal.

Forced to Leave Country, Sues Over Name Change

Oscar Beregi, Hungarian actor, is to file suit again Paramount-Famous-Lasky for \$500,000 for having changed his name to Ormonde Hayward in "The Woman on Trial," with Pola Negri. Beregi is reported a hit on the Continent, where he is now living, and cannot cash in on account of the difference in name.

Beregi was obliged to leave Hollywood, and eventually the United States, following a warrant for his arrest in California, which was preceded by a serious accusation.

All pictures in which Beregi appeared were, at that time, seized by the Hays office and the distributors forbidden to release except after Beregi's name was changed. Beregi appeared in "Camille," among other pictures.

Beregi claims his name is his private property and that no one had a right to take it away from him.

Cody Producing

Los Angeles, Nov. 1.

Lew Cody, upon completion of his vaudeville tour in the east, will return to Hollywood to become an independent-star producer.

His pictures are to be released through one of the independent companies and will be made under the production management of Harry Joe Brown, Cody's business manager.

Vilma Banky's "Innocent"

Los Angeles, Nov. 1.

Sam Goldwyn has purchased an original story by Francis Marion, "The Innocent," and plans it as the first-starring picture for Vilma Banky.

Noah Beery Loaned

Los Angeles, Nov. 1.

Noah Beery has been loaned by Paramount to Samuel Goldwyn for the next Colman-Banky picture. This will be directed by Fred Niblo.

AUTHORS CHALLENGE HAYS

SCHENCK PLAYS FOR MERGING BRITISH RELEASE OF U. S. FILM

Checkmates Merger of Pathe-First National of Great Britain and Makes Offer on Behalf of Other Interests—Trade Thought Original Deal Set

London, Nov. 1.

A proposal for a merger of Pathe and First National of Great Britain in association with the Provincial Cinematograph Theatres is hung up for the moment, due to the intervention of Joseph M. Schenck, who is understood to have entered a new offer on behalf of interests he represents, probably Metro-Goldwyn for one.

Originally, the deal was to form a new company, in which Pathe and First National would consolidate; First National would disappair and distribution of First National product in England would be handled by an enlarged Pathe organization. Provincial Cine Theatres would hold 51 percent of the stock in the merger as a consideration for turning over its big chain for release of First National and Pathe product.

It was just as the trade understood that this program was set that Schenck threw the wrench into the works by proposing consolidation of the British distribution of Metro and United Artists with other interests and present Provincial Theatres with 60 percent of the stock. What Schenck actually did propose is speculative, but his tender blocked the earlier deal. If the Pathe-First National proposition goes through, it is believed a new deal will have to be made with juicier terms for Provincial theatres.

Sir William Jury comes into the deal somewhere. Since Sir William holds a large block of Provincial theatres, it seems reasonable that Metro distribution is somewhere concerned in the transaction. Lord Beaverbrook is also involved. Schenck is now in Paris conferring with Beaverbrook on some phase of the deal.

Talk here to the effect that Sir William Jury will head First National of Great Britain has been heard, but it is not true.

Bruce Johnson, heretofore in command of First National activities in England, goes on any new company board of directors, while Will Evans, managing director of the Provincial Cinematograph theatres will exercise the same function with the combination.

Benson & Co., important bankers in England has an interest in the promotion, with a member of the firm sitting among the directors.

The new arrangement gives to American product important outlet through the full strength of the P. C. T. theatres, a total of nearly 200, including important key houses such as the New Gallery in London, the Regent, Brighton and others.

Lord Beaverbrook and his associates are interested as stockholders in substantial amount. Beaverbrook had been a stockholder in both Pathe of Great Britain and in P. C. T.

Fox Takes Roxy Hour

Washington, Nov. 1.

Wm. Fox is to broadcast from his new theatre through WRC, beginning Sunday, Nov. 6. Hour is to be from two to three in the afternoon, with Fox paying the usual commercial fee.

This will eliminate the Roxy (S. L. Rothafel) hour that has been on the air here from WJZ via WRC each Sunday at that same hour.

\$9,500 for Sousa

Loew is paying Sousa's Band \$9,500 a week, the same as Publix did, opening at Loew's Midland, Kansas City, Nov. 12. William Morris handled the Sousa picture house booking.

Loew's recently played Creatore's Band, another eminent concert band attraction, at \$5,000 a week at the State, Boston, with additional bookings to follow after Jan. 1.

Will Kept Sam Awake

Sam Rork didn't sleep too well while Will Rogers was taking his air trip to New York. The reason for Rork's uneasiness was a clause in a \$300,000 life insurance policy on Rogers.

This stipulation provided that in case the insured was injured, or lost his life while traveling in the air, no benefit could be derived by the holder of the policy. Rork had his "Texas Steer" finished when Rogers made the trip, but he holds another contract with the Beverly Hills' ex-mayor to make a second film starting this month.

It is understood that Rork had a talk with Rogers after the trip and obtained the cowboy humorist's word that no more flying would be done by him until he finishes this second picture.

ASHER, SMALL & ROGERS BREAKING UP ON COAST

Next Film Completes Contract With F. N.—Small Doing One with Fannie Brice

Los Angeles, Nov. 1.

With the completion of "Ladies Night in a Turkish Bath," now being made by Asher, Small and Rogers for First National, the tri-partnership completes its contract with their releasing organization, and will probably discontinue further production activities.

This picture is being supervised by Edward Small, who will withdraw from his association with E. M. Asher and Charles R. Rogers to produce on his own. Small supervised "Cohens and Kellys," "McFadden's Flats" and "The Gorilla" for the A. S. & R. firm. Asher became a producer on salary for First National and Charles Rogers spent his time between the Ken Maynard series for F. N. and a producers' job on salary for First National.

Small feels he has been shouldering the responsibility in producing the A. S. & R. pictures and that he can get along just as well making his own series. Small recently had offers to join producing companies as a salaried executive, but turned them all down. He plans release through one of the larger distributing companies.

Asher, Small & Rogers was originally formed in 1924 to produce the Corinne Griffith series for First National. After that star jumped to United Artists Asher and Rogers garnered outside interests, leaving Small to handle the firm's activities.

Small is going to produce a picture with Fannie Brice in April, to be made in Hollywood. It will be of the Jewish type. The story has not as yet been selected, nor has a release been set.

Miss Brice is to make personal appearances with her picture in the key city houses.

FOX SIGNS CUMMINGS

Los Angeles, Nov. 1.

Irving Cummings, director, has been signed to megaphone for Fox. The contract is for one picture with the company having an option on three more.

Cummings is enroute to New York and upon return will begin production.

'RAIN' INCIDENT BRINGS PROTEST

"They" Also Filmed with New Title, but Playwrights Lost by Czar's Frown—Third Case in "Crime" and "Outlaw"—Talk of Suits for "Property Damage"

WRITERS SEEK PARLEY

The Dramatists Guild and the Authors League of America, affiliated organizations of playwrights and authors, after collecting data on the alleged uneven practice of the Hays organization in declaring certain plays unfit for the screen, are negotiating with Will Hays with the idea of adjusting the system that has been costly to writers. Unless the negotiations are successful, it was intimated the matter may be carried into the courts.

The negotiations follows formal protest to Hays by Joseph P. Bickerton, Jr., counsellor and arbiter in the sale of plays for picture usage. Hays was scheduled to discuss the topic before the combined councils of the Guild and the League last Friday, but sent word to Bayard Veiller, chairman of the scheduled conference, that he preferred the authors to call at his office.

Where's Difference?

After the Hays office banned "Crime," Paramount-Famous, Las-ky, one of the units subscribing to the Hays organization, presented "Underworld" and the writing folk failed to understand where the line of cleavage was made—on what basis one story was okayed and the other rejected. Previously under Paramount presentation the foreign picture "Variety" was shown. The now current, "Jesse James," deals with the notorious bandit.

The writing organizations are not at war with Hays personally, but they question the right of an individual not in public nor official life, having the power arbitrarily to ban plays through an organization representative of the leading picture producers as units. They object to that sort of control on the inside and know that official censors have passed on stories, with some deletions which the Hays office has thrown out.

The loss to authors is pointed out, too, in the rejection of certain plays which later were passed on favorably, merely because of a change in title. Cases in point are "Rain" and "They Knew What They Wanted." "Rain" is now being filmed under the title of "Sadie Thompson." It was bought for \$60,000, whereas the original bid when the show was on Broadway, was over \$100,000. "They," to be known as "Love Among the Vines," was bought for pictures at one half the original bid. The picture people contend that the reduction is reflected in the loss of the original title, but that does not compensate the authors for the actual money loss.

Property Impaired

Authors believe they have a basis for damage suits in such cases under the claim of "slander of title" or the impairment of property right established by the successful run of the plays. In addition to those plays banned by the Hays office are "The Shanghai Gesture," "The Firebrand" and "Kongo." Why the latter play was tabooed those in the writing field are at loss to explain.

The authors are not disposed to lock horns with the picture powers. They prefer to right the alleged grievances by co-operation between the stage and the screen. Another objective sought is title protection. There is a recent case of a play ("The Barker") being permitted to play the stage without protest, yet when sold for pictures it was dis-

(Continued on page 34)

FOREIGN GOV'TS AFTER NATIONAL PUBLICITY VIA U. S. MADE FILMS

Norway, Persia and Peru Want Nat'l History Specials With American Casts—Son of Peru's President Here—Report Thomas Dixon Approached

Billing Title Writers

Los Angeles, Nov. 1.

Management of the Carmel, picture house at Sherman, Los Angeles suburb, figures that a title writer's name means something at the box office.

Recently the house played "Adam and Evil" (M-G), starring Lew Cody and Aileen Pringle. On the marquee the name of the picture and stars appeared on the first line and on the second line was stated, "Ralph Spence, titles."

This is the first time out here a title writer has ever been featured in front house advertising.

PRODUCING CHEAPER IN EAST THAN IN WEST

Dr. Goodman's Idea — Will Make 4 Pictures in N. Y.—Kane's Opposite View

Los Angeles, Nov. 1.

Dr. Daniel C. Goodman, former general manager and vice-president of Cosmopolitan productions, now an independent producer, claims that pictures can be made 30 per cent. cheaper in the studios around New York and will demonstrate that fact by making four productions there in the immediate future.

Goodman, who has produced pictures both out here and around New York, claims that he has made a survey of conditions and claims New York is cheaper because the facilities for production are just as plentiful there as out here.

One point he makes is that salary demands other than stellar players are far less around New York than on the Coast.

His first production will begin early in December at a New York city studio.

Los Angeles, Nov. 1.

Alan Dwan produced "French Dressing" for Robert Kane in 14 shooting days, four days ahead of schedule. The picture runs about \$300,000 in production.

Kane claims it has been made at one-half the price it would have cost, and that in New York it would have required about 40 shooting days, with weather conditions favorable in the east.

Elsie Janis, Scenarist

Los Angeles, Nov. 1.

Elsie Janis is turning scenario writer.

According to authorized reports, Miss Janis will make the screen treatment of "Oh Kay!" First National bought the screen rights for this production to star Colleen Moore.

Miss Janis will begin work following a trip to Europe, where she starts next week from New York.

It is said that in case her voice fails, Miss Janis will cancel the Australian route set for January and devote herself to writing for the screen.

Priscilla Dean in Roach Comedy

Los Angeles, Nov. 1.

Priscilla Dean is in a Charles Chase-Hal Roach comedy. James Parrot is directing.

Governments of Norway, Persia and Peru are understood to have approached American film makers, directors, authors, and producing companies, with a view towards importing American talent for the purpose of making an epic based on the national history of each country.

A director of travelogs is understood to already have the Norwegian proposition. The Persian deal has not been consummated, although Thomas Dixon, from whose book "The Birth of a Nation" was adapted, is reported to have been approached. Dixon is also mentioned as the man commissioned to write a scenario around the history of Peru.

At present Col. Juan Le Gula, son of the president of Peru, is in New York and is known to have made inquiries on the subject. There has been, apparently, no definite offer made by the Peruvian on behalf of his government but it is implied, unofficially, that Peru would foot the bill in return for the publicity of such a film.

Last winter a South American millionaire film exhibitor financed the making in Hollywood of an epic of the life of General Bolivar, the "George Washington of South America." Francis X. Bushman played the title role.

Colony's Straight Films; All Stage Acts Out

The Colony, under Universal lease, and Dr. Hugo Riesenfeld's managing directorship, deviates from its presentation policy and will go to the opposite extreme, straight pictures with simple orchestral accompaniment. The scale will be reduced from 75 cents top to 50 on a grind policy.

"Les Miserables," closing at the Central Monday, goes into the Colony Saturday.

Art Kahn and his orchestra, in this week at the Colony, wind up a prospective run in view of the new policy. Limited house capacity forbids expensive stage attractions.

FOX'S TALK FILM

Movietone Dialog Passages in "Don't Marry"—Berger Directing

Victor Berger, Fox director, who arrived last week, has expressed a desire to make "Don't Marry," with Movietone. It is understood he will be given the accompaniment.

If, as reported, Berger is permitted to make the picture his way, "Don't Marry" will have dialog or songs.

Reports are that "The Dollar Princess" will be Movietoned. Since production of this picture has been postponed for the present the understanding that Berger will also direct this picture seems correct.

Shorter Runs for Par-U.A. Films at Rivoli-Rialto

Shorter runs for pictures at both the Rialto and Rivoli will be a result of the partnership of Publix and United Artists. Under the terms of the joint ownership, as understood, each company has an equal call upon a like number of weeks per season. If extending a picture, even with business holding up, the company cuts in on the number of weeks available for its other product.

A case in point is "Jesse James," current at the Rialto. It will go out at the end of its third week, although it has shown box office strength. Mary Pickford's "My Best Girl" comes in.

LOS ANGELES TAKES THE SLAP; 'KINGS' \$27,000 TOP; 'C. & C.' \$12,000

More Upsets Than in Football—Met., \$20,000 With "Blood Ship"—State, \$17,800—"Knights" Holds Up at \$16,600—"Drop Kick" Fumbled, \$7,900

Los Angeles, Nov. 1. (Drawing population 1,350,000) Total gross for the first runs was the lowest of the year last week. The bottom seemed to drop out of business entirely and all downtown houses were considerably below the previous week. The leader was Grauman's Chinese where "King of Kings" in its final week with 16 performances, ran better than \$27,000.

The Metropolitan had one of the lowest weeks in a long time with "The Blood Ship," which has been doing business in other places. Loew's State also had another bad week, this time playing "The Crystal Cup." The gross here ran about \$2,200 less than at the Met.

"Loves of Carmen," in its third week at the Carthay Circle, did not go along at any sensational stride. This one will be here probably for another four or five weeks before it makes room for "Sunrise." "Two Arabian Knights," second week at the Million Dollar, did as much business as the first week, with indications good for the third and final week.

The Criterion seemed to have a bet in "Cat and the Canary." This Pat Lent production caught on and on the first week hit an even \$12,000. Abe Lyman is still helping the Boulevard while the Egyptian had "The Drop Kick" for its second run in town. Lynn Cowan, m. of c., evidently is quite a figure as regards the box office here, grosses hovering consistently around the same figure week after week.

Broadway Palace, piling up the red for Orpheum faster than the Hillstreet can turn profits, had a lamentable week with "Othello" released by a State Rights concern.

Estimates for Last Week
Grauman's Chinese (U. A.)—"King of Kings" (F. D. C.) (1,958; 50-51.50). For first week picture had the best intake in several months; 16 performances hit well over \$27,000.

Carthay Circle (Fred Miller)—"Loves of Carmen" (Fox) (1,500; 50-51.50). Just doing what is considered fairly good business; nothing to brag of by getting around \$12,000.

Loew's State (W. C. Loew)—"The Crystal Cup" (F. N.) (2,200; 25-31). Seems as though title is not box office despite story serialized in magazine; stage show seemed to mean more than picture; \$17,800.

Metropolitan (Publix)—"The Blood Ship" (Col.) (3,595; 25-65). Way off from regular gross, even though Frank Devos clicked as stage entertainer; a little better than \$20,000.

Million Dollar (Publix)—"Two Arabian Knights" (U. A.) (2,200; 25-85). Among best comedies town has had in a long time; hit practically the same as in first week; \$16,600.

Boulevard (W. C.)—"The Desired Woman" (W. B.) (2,164; 25-75). Abe Lyman again the draw; picture just a negative with audience; \$9,000.

Egyptian (U. A.)—"The Drop Kick" (F. N.) (1,800; 25-65). Second run policy does not seem to get over for Egyptian; Hollywood too close to downtown; did \$7,900.

Criterion (W. C.)—"Cat and the Canary" (U. A.) (1,600; 25-75). Good here and house made healthy profit at around \$12,000.

Broadway Palace (Orpheum)—"Othello" (All Star Features) (1,600; 15-40). Shakespeare meant little on populated Broadway and in this hide-away; about \$1,400.

Suspicion of Daughter's Will Brings Arrest

Los Angeles, Nov. 1.

Charged with planning to defraud the parents of Helen St. Clair Evans, 22, film extra who committed suicide last July, Marguerite Powell Stagg, 28, was arrested by federal authorities at the request of postal inspectors. Bail was set at \$1,000.

According to the inspectors Mrs. Stagg is alleged to have posed as an intimate friend of the Evans girl and wrote to the latter's parents, Mr. and Mrs. A. T. Daniels, New York, that she had received a deathbed verbal will from the deceased, but could not deliver it unless the Daniels forwarded money for her transportation to New York.

Daniels, beauty shop owner, became suspicious and wired local police to investigate. The filing of the complaint and arrest followed.

'CO-ED'S' \$24,000 LEADS BALTO.; STAN'Y \$20,000

Valencia \$11,000 with 'Geste'—New \$8,500 and \$10,000 for 'Nevada'

Baltimore, Nov. 1. (Drawing Population, 850,000)

Rumor that Fox is planning a house for this city is up once more. This would mean about 4,000 more first-run seats and, with the K-A-Schanberger threat to build a large combination house, an 8,000 increase in first-run accommodations is a possibility. Meanwhile 200 seats are definitely scheduled to be added before the first of the year. They will be in the Little Film theatre, now nearing completion, across from the new Stanley. Millican and the Motion Picture Guild of Washington are responsible for first attempt to establish highbrow movies here.

Business last week was up generally, Loew's Century leading the procession with "Fair Co-ed," and the Valencia got a good second week with "Beau Geste." Things were okay at the New and "The Thirteenth Juror" on the screen, although it was the stage act (Roscoe Ails) that got the draw. The Garden was satisfactory but not outstanding with "Nevada."

The week's disappointment was "Life of Riley," at the big Stanley. It failed to show anything at the matinees and, consequently, this crippled the week's gross.

Estimates for Last Week

Stanley (Stanley-Crandall)—"The Life of Riley" (F. N.) (3,500; 25-65). Film all right for night trade, but title and subject lacked feminine appeal; little to draw fair sex off the shopping center; house must get pictures with exceptional woman appeal to offset strategic afternoon location of Century and Valencia; not likely bettered \$20,000.

Century (Loew)—"The Fair Co-ed" (M-G) (3,100; 25-60). Hooked up with Hearst press, the Davies film drew heavily; best gross of month; close to \$24,000.

Rivoli (Wilson Amusement Co.)—"Madame Pompadour" (Par) (2,200; 25-60). Most critics liked this one, but title and subject held limited audience appeal; matinees low, not outstanding.

New (Whitehursts)—"The Thirteenth Juror" (U) (1,800; 25-60). Film reported satisfactory but hard to gauge audience appeal, as overshadowed by Roscoe Ails act on stage; grossed about \$8,500.

Parkway (Loew-U. A.)—"Way of All Flesh" (1,400; 15-35). Did well at this uptown stand after a fortnight at the Valencia; better than \$4,000.

Garden (Whitehursts)—"Nevada" and vaude (2,500; 25-50). No outstanding names in picture, but vaude pleased and house regulars turned out; about \$10,000 ahead of theatre's average; \$10,000.

Valencia (Loew-U. A.)—"Beau Geste" (Par) (1,300; 25-60). Had run with high top at Ford's last season, but is apparently still good b. o. material here; around \$11,000.

"HUR," \$27,000, BOSTON

Jumps State \$3,000—Met Slips to \$38,000—Orpheum \$20,000

Boston, Nov. 1. (Drawing Population 850,000)

Picture houses are working out their own salvation after some jolts and jars last week. Fans still doing their own picking and choosing over here. A strenuous week-end of football cut heavily into the movie business; but a few well filled houses compensated for the lean days late in the week.

Metropolitan fell off from a bumper anniversary week gross, but the State went up prettily with "Ben-Hur." The Orpheum seems impervious to any outside influence and remained at the usual average.

Estimates for Last Week

Metropolitan—"Gentleman of Paris" (Publix) (4,000; 50-65). Even Menjou's latest failed to prevent falling off to around \$38,000.

Loew's State—"Ben-Hur" (M-G) (4,000; 30-35-50). Up a handy \$3,000 to \$27,000.

Loew's Orpheum—"Annie Laurie" (M-G) and vaude (3,500; 25-35-50). Getting along nicely at \$20,000.

Olympia—"American Beauty" (F. N.) and vaude. Maintained usual average.

\$7,000 IS DENVER'S TOP; FILM LIST JUST FAIR

"Fair Co-Ed," \$5,300—Stock Cos. Do \$11,400—America \$5,200 with "Parrot"

Denver, Nov. 1. Business around average last week. No big pictures in sight and the houses just eased along. Perfect weather did more harm than good.

Local Shrine pulled a lot of money with amateur production Wednesday and Thursday nights. With prices from 25 cents to \$1, total intake was between \$5,000 and \$6,500.

Dance halls and night clubs continue to have that prosperous air.

Estimates for Last Week

Aladdin (Ind.) (1,500; 35-50-75) "The Joy Girl" (Fox). Kept cashier about as active as usual with nice night play; Vita prolog no curiosity now but still helps; about \$7,000.

America (U.) (1,500; 20-30-40) "Chinese Parrot" (U.). Maybe \$5,200; flashy marquee and "mystery" plugging helped; trying to get by without an orchestra isn't doing this otherwise classy house any good.

Colorado (Ind.) (2,450; 30-40-50) "Breakfast at Sunrise" (F. N.). Connie Talmadge has her friends in this town; was the only film picture on street; possibly \$8,800.

Denham (Ind. stock) (1,732; 25-31) "Treat 'Em Rough." Best produced play of year for this house and they're putting out good run of stuff; favorable reviews and lots of word-of-mouth; \$5,800, above usual figure.

Empress (Ind. musical stock) (1,860; 15-30-50) "Honeycomb Home" (on stage) and "Somewhere in Sonora" (F. N.) picture. Matinee trade poor; standouts at night not unusual for all week end shows; biggest advertiser in town with patronage growing; \$5,600.

Orpheum (vaude) (1,600; 15-50-51). Business fair, around \$9,000.

Rialto (Publix) (1,050; 25-40-50) "The Fair Co-ed" (M-G). Held up as well as anything of recent months; Charno's stage band; \$5,300.

Victory (Publix) (1,140; 25-40-50) "Shanghai Bound" (Par.). First program picture this house has had for a month and a half; b. o. showed it; weekly gross eased down to around \$4,000.

No fight pictures in town yet. Prints brought in last week for showing were seized and possessor grabbed by Federal. Second-runs seem to have no interest in matter now.

K. C.'S LINEUP SHIFTS; NEWMAN'S \$8,300 OFF

Midland Opening and Royal Newman to Loew Management—Mainstreet, \$13,000

Kansas City, Nov. 1. (Drawing Population, 600,000)

Opening of Loew's Midland, with its 4,000 seats Friday evening was the big event of the week. Transfer of the two Publix houses—Newman and Royal—to the Loew management was also of much importance as it means a radical change in policy. The Newman will now get the de luxe pictures for runs and the Royal will play to the pop priced crowd. Newman's prices become 25-35 and 60, while the Royal will charge 20 and 35 cents.

The week from a financial standpoint was not so good. The best alibi is that it was charity drive week for the Community Chest. It has been the rule here that such a week is always a poor one for local amusements.

Estimates for Last Week

Newman (Publix) "The Fair Co-ed" (M-G) (1,890; 25-35-60). Reviewers tore this one to pieces, calling attention to the collegiate impossibilities. In spite of the criticism the picture entertained; last of Publix stage band policy; house starts under Loew banner with straight picture policy, with features in for runs when they stand up; "My Best Girl" (U. A.) the opener; Marion Davies's name not getting results expected; business off from start; picture only shown six days at \$8,300.

Royal (Publix) "Now We're in the Air" (Par.) (920; 25-40-60). Second week of the Beery-Hatton comic; papers generous but house slipped below preceding week; only \$3,100.

Mainstreet (Orpheum) "Breakfast at Sunrise" (F. N.) (3,200; 25-50). Standing all over the street Sunday and kept coming during

TACOMA QUIET

\$7,000 Best—Rialto Off With \$3,100—Colonial, \$1,500

Tacoma, Nov. 1. (Drawing Population, 125,000) Past week was quiet, although "Way of All Flesh" gathered the sheekles.

Estimates for Last Week
Broadway (West Coast) (1,600; 25-50)—"Way of All Flesh" (Par). Big at \$7,500.

Pantages (1,600; 25-50)—"The Marriage Clause" (F. N.). Title meant little, but average biz. \$5,000.

Blue Mouse (Hamrick) (650-25-50)—"The Black Diamond Express" (W. B.). Vita music helped as musicians still out; \$3,000.

Rialto (West Coast) (1,250; 25-35)—"Shanghai Bound" (Par). Weak feature and weak business; \$3,100.

Colonial (West Coast) (850; 25)—"Red Raiders" (F. N.), first half, and "Masked Woman" (F. N.), second half. Slow at \$1,500.

'SPRING FEVER', \$14,600, JUST FAIR; U. A., \$13,000

Columbia Well Up at \$9,500—Vita Okay at Blue Mouse, \$8,000

Seattle, Nov. 1. (Drawing Population, 475,000)

Herschel Stuart is now district manager of all West Coast houses in Oregon, Washington and Montana, the number totaling 41, with three recent acquisitions in Oregon. The company has eight houses in Montana, 19 in Washington and 14 in Oregon.

Stronger attractions at most of the houses the past week spurred patronage, which had been running a little slow for some unknown reason. Fifth Avenue, however, failed to hit its stride with "Spring Fever." A genuine magnet at the Columbia was "Way of All Flesh." This house has been getting excellent attractions the past few months. Francesco Longo is also an attraction here, being an artist on the ivories.

Pantages netted a little with "Cameo Kirby," after having been slightly off for a few weeks, and Orpheum had the best show of its season.

Blue Mouse moved along nicely with "Old San Francisco," and United Artists had a good one in "The Magic Flame." Title and story caught on. Liberty had its harmonica contest, "The Red Raiders" and a slight increase in receipts.

Estimates for Last Week

Fifth Avenue (West Coast) (2,700; 25-40-50-60)—"Spring Fever" (M-G). Nothing to go wild over; Fanchon-Marco below par; Hermie King registered favorably; did \$14,600.

United Artists (W. C.-U. A.) (2,100; 25-50-60)—"The Magic Flame" (U. A.). World loves a lover still true; Banky-Colman combination had hearts beating faster; Mme. Helen Scholder-Perutz, wife of Manager Perutz, added musical feature; entire show liked; \$13,000.

Columbia (U.) (1,600; 25-50)—"Way of All Flesh" (Par.). Wow; praised and got money; \$9,500.

Liberty (West Coast) (1,600; 25-40)—"The Red Raiders" (F. N.). Western had lots of action on screen and some around box office; \$3,800.

Blue Mouse (Hamrick) (950; 25-50-75)—"Old San Francisco" and Vita (W. B.). Dolores Costello charmed again; went well above average of past weeks; Vita holding up; \$8,000.

Pantages (1,500; 25-50-60)—"Cameo Kirby" (Fox). Business holding well; ballyhooing for coming features; \$9,000.

Orpheum (2,700; 25-50-75)—"The Wise Wife" (P. D. C.). She was, and so was the picture, cleverly presented; unit show, Weyburn, best Orpheum attraction to date; \$14,000.

President (Duffy) (1,400; 25-31)—"Is Zat So?" (stock). Norman Field and Eddie Waller divide honors in laugh hit; business strong at new Duffy theatre, grossing \$8,000.

week; Louisville Loons, headed by Walter Donaldson, in 18th week; Constance Talmadge in film popular here; \$13,000.

Pantages "Publicity 'Madness'" (Fox) (2,600; 25-30-50). Edmund Lowe played up in publicity on strength of "Glory." Picture full of action and humor; \$8,200.

Liberty (Ind.) "Back to God's Country" (U.) (1,000; 25-50). In addition to Renee Adoree feature film, bill contained Harry Langdon in "There He Goes" and one of "Collegians" series; \$3,000.

Orpheum "The Crystal Cup" (F. N.) (25-31). Second week of picture policy in addition to the two-a-day vaude bill; change seems to be working nicely; catch who like their seats reserved; those part of bill they want and are satisfied.

Hughes.

MINN. SIGHS ITS RELIEF; STATE UP TO \$13,000

Strike Off, Weather and Football All Help—"Metropolis" Disappoints, \$4,000

Minneapolis, Nov. 1. (Drawing Population, 470,000)

Transients here for the big football games, settlement of the theatre strike Oct. 25 and perfect Indian summer weather were all factors making for brisk theatrical trade last week. Strong attractions also helped to stimulate.

The State, as usual, led the field. Corking stage show along Paul Ash lines, and even though "The Road to Romance" was not overly strong the populace flocked inside.

"Metropolis" created the most stir among the new photoplays. Many of the fair sex, however, did not find it to their liking, and the gross failed to hit the expected level. As a result its two weeks' run did not materialize at the Strand. In its second and final week at the Garrick "The Way of All Flesh" held up nicely.

The Hennepin-Orpheum was handicapped by a mediocre vaude bill, but "A Million Bids" was somewhat above the average for the house. Slow early in the week, but trade boomed the last half. "The Gay Retreat" proved a good bet for Pantages and drew some business. No vaude names to lure the public, but the show as a whole proved pleasing. The Seventh Street also had a good show, considering prices. "Breed of Courage" proved to the patrons' liking.

Zane Grey's "Nevada" helped the Lyric to the extent of several hundred dollars, while "Resurrection" in its second loop engagement gave the Grand a profitable week.

Estimates for Last Week

State (F. & R.) (2,500; 60)—"Road to Romance" (M-G). "A Syncopeated Fiesta" on stage and Vitaphone. Ramon Navarro good card here but picture only so-so; stage show undoubtedly responsible for draw; best week in some time and nearly \$13,000.

Garrick (F. & R.) (2,000; 60)—"Way of All Flesh" (Par.). Second and last week. Voted one of best pictures ever seen here; built during run and second week about on par with first; around \$6,000.

Strand (F. & R.) (1,500; 50)—"Metropolis" (Par.). Caused comment, but proved too gruesome for fair sex; takings disappointed and withdrawn after first week; about \$4,000.

Lyric (F. & R.) (1,350; 35)—"Nevada" (Par.). Good attraction for this theatre; week showed improvement over recent grosses; \$1,800.

Grand (F. & R.) (1,100; 25)—"Resurrection" (U. A.). Second loop showing after fortnight at Strand; satisfactory at close to \$1,000.

Hennepin-Orpheum (Orpheum) (2,890; 50-75)—"A Million Bids" (W. B.) and vaude. Picture and Ella Shields good, but rest of show could have stood strengthening; \$10,000 okay under circumstances.

Pantages (Pan) (1,650; 50)—"The Gay Retreat" (Fox) and vaude. Picture somewhat of a draw; \$5,000.

Seventh Street (Orpheum) (1,480; 40)—"Breed of Courage" and vaude. Show and business all that could be expected; about \$4,500.

Iceman Topeka's Only Biz Getter; Cozy Does \$1,100

Topeka, Kan., Nov. 1. (Drawing Population, 85,000)

Midsummer weather made business for no one here except the iceman. Then, too, it was declared the public is holding onto its coins expecting a hard winter. Only the places where there was a low admission charge collected much coin.

At the Grand, legit, the most miserable road show season opening in years was placed on record. Richard Bennett's "The Barker" played three performances, taking less than \$3,000 for the two days. Sousa's band, here for one concert, didn't raise the total to much over \$4,000.

About the only real profit for the week was at the Cozy.

Estimates for Last Week

Jayhawk (1,500; 40) (Jayhawk) "Gentleman from Paris" (Par.). Menjou's name brought fair attendance; last half "Alias the Lone Wolf" failed to get near normal; total about \$2,600.

Orpheum (1,200; 40) (National) "Loves of Carmen" (Fox). Got good play first few days but as weather grew hotter, Dolores Del Rio failed to draw; about \$2,000.

Cozy (400; 25) (Lawrence) "Ankles Preferred" (Fox). First three days okay, not because of picture but because cheap; same can be said for "The Country Beyond" the last half, although Curwood's name always gets some trade; below \$1,100.

'KNIGHTS,' \$74,000 AT PARAMOUNT; 'JAZZ SINGER' AGAIN HITS \$22,200

Comparative High Grosses of Week—Roxy Slides to \$91,000—Capitol, \$79,700—"Wings" Goes Under \$16,000—2 New "Run" Films This Week

Carrying an edge with the Hearst publicity on the Marion Davies picture, "Fair Co-ed," the Capitol climbed last week to \$79,700, a gain of \$700 over the previous week. Currently the house is in its fourth week of the new policy of "names."

Another house, the moderate-sized Colony, has embraced stage bands. It has engaged Art Kahn, from Chicago, the most typically "western" of any stage band leader yet seen in Manhattan. At present there are on Broadway four non-federated orchestras—Waring's Pennsylvanians, at the Strand; Vincent Lopez, at the Capitol; Kahn, at the Colony, and Irving Aaronson, at the Roxy.

"Two Arabian Knights," the first United Artists picture to play the Paramount, gave that house \$74,000 last week. It was in the bag before the Paramount opening that the picture would be switched to the Rivoli as a follow-up. The good business done at the Paramount gives the picture a rating.

"Back to God's Country" quietly rolled up \$19,000 at the Colony, second highest gross since Universal took the house over.

Roxy tumbled to \$91,000. Great difference of opinion on the feature, "High School Hero." The gist of comment from trade angle was that the title hurt badly and the lack of romantic appeal for the women cut in.

Among the specials the trend of grosses, with the exception of "The Jazz Singer," was downward. "Wings" unconventionally dipped below \$16,000 for a gross of \$15,960. "The Student Prince" slipped a couple of pegs, reporting \$14,500. "Sunrise" is not making out a case for itself at the Times Square. The comment is not box-office comment. It is now beginning to be figured that the 42d street ballyhoo with Movietone has not aided a picture needing high-hat exploitation rather than tie-ups with the tinsel parlors.

"Uncle Tom's Cabin" and "Quality Street" open this week. "The Gaucho" comes in at the Liberty Nov. 21.

Estimates for Last Week
Astor—"Student Prince" (M-G) (\$1,120; \$1-\$2) (6th week). Down to \$14,500; not likely to improve, though with steady going probably ride out a while; M-G has Embassy for ordinary extended runs, and Astor will not be easy to book.

Cameo—"Secrets of the Soul" (Ufa) (\$49; 50-75). More cinematic art from Berlin; generally sells at this house, and did for \$5,200.

Capitol—"Fair Co-Ed" (M-G) (\$4,800; 35-50-75-99). Still taking big blocks in the dailies; overhead with weekly charge off on new scenic investiture, extra exploitation, and a super cargo of high-priced entertainers big; finding itself as regards policy; this week James Barton, Grace LaRue, Vincent Lopez orchestra and Adler Well and Herman; Davies publicity helped for \$79,700.

Central—"Les Miserables" (U) (\$1,980; \$1.65) (11th and final week). Quoted takings never big with final gross around \$9,000; "Uncle Tom" next.

Colony—"Back to God's Country" (U) (\$1,980; 50-75). James Oliver Curwood name may have been a draw; \$19,000 exceptional and accomplished without any fanfare of trumpets; house went jazz this week.

Criterion—"Wings" (Par) (\$73; \$1-\$2). Was \$40 under \$16,000; Chicago got another company Sunday night.

Embassy—"Garden of Allah" (M-G) (\$59; \$1-\$1.65). Completed seven weeks on Broadway; final gross \$8,400; carried extra advertising during entire run and hardly qualifies as much of a success; "Quality Street" opened last night (Tuesday).

Gaiety—"King of Kings" (P.D.C.) (\$68; \$1-\$2) (28th week). Again pegged at \$10,300; length of run and small house should be considered.

B'WAY AGAIN HIGH IN PORTLAND AT \$17,000

"Gay Retreat" \$9,000 for Pan
—"Riders" Lets Rivoli
Down, \$5,500

Portland, Ore., Nov. 10.
(Drawing Population, 310,000)

Business at the local picture emporiums took an upward rise last week. The Broadway easily led the town with Eddie Peabody as the drawing card. Salvatore Santella, and his orchestra of 18, are proving a drawing magnet at the small Rivoli. Sunday noon concerts at this house seem to have hit.

Pantages opened to excellent business with "The Gay Retreat," and an ordinary vaude bill, while Universal's Columbia sailed along to good intake with "The Thirteenth Juror." "The Way of All Flesh," goes into this house next week. John Hamrick's Blue Mouse found the going a little rough this week with Warner's "The First Auto," and a few Vita acts.

A real surprise was sprung by the local Orpheum circuit house, when it announced it would go back to the old policy of reserving seats, Monday and Tuesday, with continuous performances on Sunday. At the opening of the season, the house went into a combination policy. Many squawks are being made as to the calibre of acts sent out here by Orpheum. They are much inferior to the standard of a few years ago.

It was rumored here this week, that a deal may be closed whereby United Artists will acquire an interest in West Coast's Broadway, where U. A. pictures will be given distribution. Another story which the dailies have been plugging is that Orpheum will acquire the Broadway when the new Publix house is completed.

Estimates for last week
Broadway (West Coast) (2,000; 25-40-60). "Rose of the Golden West" (F. N.). Eddie Peabody the drawing card; Fanchon—Marco's "Seynymphs" given wonderful press praise and feature also well received; \$17,000.

Liberty (West Coast) (2,000; 25-40). "Lonesome Ladies" (F. N.). Just one of those things at this house; vaudeville still off; \$5,400.

Rivoli (Parker-W. C.) (1,210; 35-50). "Rough Riders" (Par). Santella in concert popular; Frank Hopper, Roosevelt double in film, made personal appearance; biz off at \$5,500.

Columbia (U) (850; 35-50). "The Thirteenth Juror" (U). World premiere showing of picture brought average trade; \$6,000.

Blue Mouse (Hamrick) (700; 25-50). "The First Auto" (W. B.). House did below average business; proper publicity and exploitation would have helped; \$5,200.

Pantages (Pantages) (2,000; 25-50). "The Gay Retreat" (Fox). Opened great, with vaude week; burden on film; \$9,100.

Orpheum (Orpheum) (2,000; 15-25-50-75). "Easy Pickings" (F. N.). Brought the house around \$5,000 on three-day engagement; vaude only average.

ture getting plenty of gents without neckties; for third week name of Fred Thomson star, is on marquee; opened to \$36,300; second week \$23,500; out after this week with "My Best Girl" to follow.

Rivoli—"Fireman, Save My Child" (Par) (2,200; 35-50-75-90) (3d and final week). Final gross \$16,300; big opening week gives picture nice average; not up to previous Beery-Hatton pictures.

Roxy—"High School Hero" (Fox) (6,205; 50-\$1.65). Got laughs but only moderate trade; Horatio Alger title against it; \$91,000; low for Roxy is \$87,000.

Strand—"Crystal Cup" (F. N.). (2,900; 35-50-75). Grossed \$28,200.

Times Square—"Sunrise" and Movietone (Fox) (1,080; \$1.65) (6th week). Not drawing well and 'way off at around \$9,000.

Warner's—"Jazz Singer" and Vita (W. B.) (1,360; \$1-\$2) (4th week). No abatement in pace; ranks with "Wings" as profitable attraction for ticket specs; last week \$22,200 again.

ARBuckle \$18,200, N.O.; PARADE'S \$5,300 LOW

States Best Gross in a Year—
Saenger, \$14,100—
Palace, \$3,900

New Orleans, Nov. 1.
(Drawing Population 450,000)

Loew's State ran ahead of every house in town last week. The magnet was Roscoe "Fatty" Arbuckle in person, the former film luminary bringing them along in droves. During the latter part of the week Arbuckle ran through much of his flicker pantomime in a series of clown night and had them standing against the back walls. Hard to gauge the strength of the feature, "Shanghai Bound," for apparent the patrons were in to see Arbuckle. Biggest business in a year at above \$18,000.

This hurt "Old San Francisco," across the street at the Saenger. It started well but seemed to fold. Barely passed \$14,000, which means a losing week at the house.

"The Big Parade," in its second week at the Strand, fell by the wayside, doing less than half of its opening week. New Orleans always spends its money for "run" pictures the first week, even when advised ahead the engagement will be an extended. It was hoped to run the "Parade" for a month but a fortnight was plenty.

"Figures Don't Lie" passed out early at the Liberty, which is back again in a losing stride, and "Loves of Carmen" helped the Orpheum, which is not having a rosy path here any longer. Picture showed strength in sending returns above \$7,000. Vaudeville section was quite remiss.

The Palace was worrying along with a "western" that included "Ranger," the dog star, while "What Every Girl Should Know" did not interest enough of the natives to bring the Tudor out of its constant state of quietude.

Estimates for Last Week
Loew's State (3,218; 50)—"Fatty" Arbuckle in person and "Shanghai Bound" (Par). Arbuckle real card and established record for past year; \$18,200.

Saenger (3,568; 65)—"Old San Francisco" (W. B.). Picture generally commended but ran to only \$14,100.

Strand (2,200; 50)—"Big Parade" (M-G). Dropped disastrously on second to \$5,300 and out.

Orpheum (2,400; 75)—"Loves of Carmen" (Fox) and vaude. Got \$7,600 and picture entirely responsible.

Palace (2,300; 40)—"Ranger," dog, in a western that attracted little notice; \$3,900.

Liberty (1,600; 50)—"Figures Don't Lie." Only \$2,300 in seven days.

Tudor (800; 40)—"What Every Girl Should Know." The girls had found out; \$1,100.

Granada, \$33,000, Mae Murray: Warfield, \$24,000

San Francisco, Nov. 1
(Drawing Population, 615,000)

Granada had an almost clear field and ran close to breaking the house record. Mae Murray in a Fanchon and Marco idea proved a strong drawing card. She set a new attendance record the first two days by packing 'em in five times each day, but there was a let up the early part of the week, maybe due to the depression that has hit the town.

Warfield took on a new lease of life and enjoyed a healthy week, as did the California. Second and final week of "The Blood Ship" was a disappointment at the St. Francis, while the Imperial was an out-and-out "flop," figured from box-office returns.

With a hot municipal election just a week away, locals are evidently not paying as much attention to their entertainment as usual.

Estimates for Last Week
Granada—"Soft Cushions" (Par) (2,785; 35-50-65-90). Curious out in force to see Mae Murray in person; pleasing screen feature and strong stage show; around \$33,000, close to house record.

Warfield—"The Crystal Cup" (F. N.). (2,660; 35-50-65-90). Jumped nearly five "grand" over previous week; \$24,000 a nice profit.

California—"Two Arabian Knights" (U. A.). (2,200; 35-65-90). Well liked and \$19,000 considered quite satisfactory.

St. Francis—"The Blood Ship" (Col.). (1,375; 35-60-90). Second and final week around \$9,000; not so good.

Imperial—"Ten Modern Commandments" (Par). (1,400; 25-40-50). House cannot seem to hit a stride; one week up, next week down; barely reached \$5,000; bad, considering low admission and high grade of entertainment.

"CO-ED," \$23,000

St. Louis Has No Kicks—Ambassador, \$31,700—Missouri, \$19,700

St. Louis, Nov. 1.
(Drawing Population 900,000)

Here's the way picture business at the three big playhouses lined up. **Estimates Last Week**

Ambassador (Skourrs) — "The Drop Kick" (F. N.) (3,000; 35-65). Critics didn't like it but crowds that came in to see the picture and enjoy Ed Lowry chose that way of telling the reviewers they didn't believe; got \$31,700.

Loew's State—"The Fair Co-Ed" (M-G) (3,300; 25-35-65). Termed "smart" and Coon-Sanders' Night-hawks (band) big; \$23,000.

Missouri—"Cheating Cheaters" (Select) (3,800; 35-65). Picture doesn't mean a thing here because of stage production; however, Betty Compson picture declared worth while; \$19,700.

STANLEY CHIPS IN AT \$30,000

Fox Show Better Liked
Than Film, \$27,000

Philadelphia, Nov. 1.

Only three new pictures downtown last week, and some of the hold-overs showed indications that they had been in too long.

Stanley did well with "The Road to Romance" and Al Wohlman on stage, well known here from his night-club work. Week-end football fans pushed to about \$30,000.

The Fox also fared well, although presentation outweighed the film feature, "East Side, West Side." Karyl Norman, who only a few weeks ago appeared at Keith's, and the Keller Sisters and Lynch were before the foots, and the combination around \$27,000.

"King of Kings" dropped at the Aldine, but claimed a little over \$15,000 in its fourth week. Looks now as if about four more weeks will see the end of this engagement. "The Big Parade" claimed around \$14,000 in its third week at the Stanton, gaining a little because of the better weather.

"Rough Riders" dropped to \$3,000 or less in its second week at the Arcadia, and the Kariton got about the same with "Tell It to Sweeney." Neither record was particularly startling, even in these tiny houses. "Seventh Heaven" was down to \$8,000 or less in its eighth week at the Fox-Locust and goes out after this week.

Estimates for Last Week
Stanley (4,000; 35-50-75) "Road to Romance" (M-G-M). Novarro's popularity helped, also Al Wohlman as presentation headliner, coaxed in about \$30,000.

Stanton (1,700; 35-50-75) "Big Parade" (M-G) (3d week). Up a bit to \$14,000; one more week.

Aldine (1,500; \$1.65) "King of Kings" (P. D. C.) (4th week). Down to \$15,000, or a little over; stay indefinite.

Arcadia (800; 50) "Rough Riders" (Par) (2d week). Dropped considerably; little over \$3,000 reported.

Kariton (1,100; 50) "Tell It to Sweeney" (Par). Just ordinary; about \$3,000.

Fox-Locust (1,800; \$1.65) "Seventh Heaven" (Fox). Last two weeks announced, with "Sunrise" to follow; less than \$8,000.

Fox (3,000; 99) "East Side, West Side" (Fox). Picture didn't mean as much as Karyl Norman and Keller Sisters and Lynch; good at \$27,000, maybe more.

Vaude Above Films in Montreal; Capitol, \$16,000

Montreal, Nov. 1.
(Drawing Population, 600,000)

Vaude puts it over pictures this week, headliners at Loew's and the Imperial with the condensed acts and orchestra at the Capitol accounting for most of the grosses.

"Beau Geste" ran a second week at the Palace, but the gross faded from last week's high. The Frincoes (last) did well with the play "The Jazz Singer" at \$15,500, while His Majesty's was dark.

Estimates for Last Week
Capitol (2,700; 60-85) "Road to Romance" (M-G). Novarro attracts the flappers and the turnstiles kept clicking; \$16,000 big.

Palace (2,700; 55-85) "Beau Geste" (Par). Second week and grosses faded; \$9,000.

Loew's (3,200; 45-75) "Adam and Evil" (M-G). Fair picture and good vaude; \$13,500.

Imperial (1,900; 35-85) "The Chinese Parrot" (U.). Good picture and neat vaude; \$7,000.

Strand (800; 30-40) "The Bush Leaguers" (W. B.). "The Silent Avenger" (Col.). "Heart of Maryland" (W. B.). and "A Perfect Gentleman" (Pathe). All together, \$4,500.

FOX'S POLICY CHANGE HURTS GROSS, \$27,000

Lowest to Date—Palace Got
Reaction for \$14,000—
Connie Talmadge \$9,000

Washington, Nov. 1.
(White Population, 450,000)

Process of adjustment is still on, with the older houses not yet getting their legs set in face of the new competition. That competition itself is doing some wabbling while also getting set.

Eliminating Roxy last week from the active directorship of the house and a general cutting of the pay roll both front and back finds the current week going into a new scale of prices at the Fox. The \$1.10 is dropped entirely, putting Sundays, Saturdays and holidays at a top of 75 cents. For the balance of the week nights, 65 cents goes. Balcony prices, too, have been lowered. Management claims, however, that in revising the scale the same money capacity remains.

Business at the Fox was spotty last week and the lowest yet to be recorded. Switch in policy undoubtedly had much to do with it, but "The Joy Girl" a great deal more.

Reaction was immediately felt down the street at the Palace, where, though the week started sickly, things built and may have topped the previous week. This was with "Annie Laurie," which the customers stayed away from at the beginning.

Saturday of new week at this Loew house again started low, indicating, since the Met, too, went to Saturday openings, that too many of them are doing it.

Columbia got enough with "Magic Flame" to hold it another week, while the Rialto, with "Chinese Parrot," akidded. The Met suffered a disappointment with "Breakfast at Sunrise." Previously a sure money-getter, Constance Talmadge just didn't get them into the old figures.

Estimates for Last Week
Columbia (Loew)—"Magic Flame" (U. A.) (1,232; 35-50). Liked and got \$12,000; held over.

Fox (Fox)—"Joy Girl" (Fox) and stage attractions (3,432; 40-75-\$1.10). Things not yet right, with current week finding prices adjusted; \$27,000 claimed.

Little (Theatre Guild)—"Birth of a Nation" (Griffith) (226; 35-50). Lowest yet; evidently repeated once too often; print bad, with business running slightly over \$1,000.

Metropolitan (Stanley-Crandall)—"Breakfast at Sunrise" (F. N.) (1,518; 35-50). Disappointing at \$8,500, although above intake of late.

Palace (Loew)—"Annie Laurie" (M-G) and stage attractions (2,383; 35-60). Not so good; started slow, but picked up; possibly \$14,000.

Rialto (U)—"Chinese Parrot" (U) and stage attraction (1,978; 35-50). Usual experience of house—big Saturday and Sunday and then the bottom falls out; not over \$6,000.

'PARADE' GIVES BUF. ITS TOP FIGURE AT \$40,000

Buffalo, Nov. 1.
(Drawing Population, 590,000)

Grosses last week presented striking contrast between high and low marks. With the Buffalo hitting a house record it seemed to sap business in other quarters. Practically every other house dropped below average with the exception of the Hipp.

"The Big Parade," here for its first time at pop prices, shot business sky high at the Buffalo. Starting with five shows that day's gross marked the Sunday record of the theatre.

The Dempsey-Tunney fight films at the Hippodrome got real coin, with many women fans present. Matinees were particularly big. This continued up to Wednesday when other prints began to appear at various neighborhood houses.

Estimates for Last Week
Buffalo (Publix) (3,800; 30-40-60) —"Big Parade" (M-G). Mike Shea fighting for months for the release of this picture for second run locally; played to almost 100,000 people on week; gross \$40,000.

Hipp (Publix) (2,400; 50)—"No Place to Go" (F. N.) and vaude. Takings climbed materially here early in week on Tunney-Dempsey film; \$17,000.

Great Lakes (Fox) (3,400; 30-50) —"Joy Girl" (Fox) and vaude. House in a coma; film completely overshadowed vaude, which was below even mediocre; around \$10,000.

Loew's (Loew) (3,400; 35-50) —"Recky" (M-G) and vaude. Despite excellent pictures house barely holding its own; matinee business has strength, but that's all; around \$9,000.

Lafayette (Ind.) (3,400; 35-50) —"Satin Woman" (Fox) and vaude. Mrs. Wallace Reid in person outstanding feature of program, but business remained dormant; under \$11,000.

CHICAGO REMAINS IN DOLDRUMS; ORENITAL, \$41,000; ROOSE'T, \$13,000

Chicago's New Policy Still Slow, \$46,000—"Wings"
Opens Well—Orpheum, \$8,400—Title at Play-
house Chases 'Em Away

Chicago, Nov. 1.

Loop's film business rather depressing last week. Once more the cinemas failed to grasp advantage of the great weather. It can't last, this sunshine; and then the winter grind, which, in Chicago, is as uncertain as that of the hot summer.

The Chicago further indicated its newly adopted stage band policy is doing the house little good. Dropped another \$2,000, in accordance with the average fall since the advent of a band upon its stage. Not since opening week has the policy shown sufficient value to rate it with the Chi's former amusement plan. Evidently the band and patronage do not mix. "Hard Boiled Haggerty" (F. N.) on the Chicago's screen, might have accomplished more had the aviation angle been accentuated. The standing of the flying racket in public esteem was clearly demonstrated by the opening of "Wings" as a \$2 spec at the Erlanger Sunday. This Paramount super has an envious chance to do something that two-a-day films rarely manage in this city—get away with money to show for the run.

The "Wings" premiere gives the town a pair of specials this week, the first such situation this season. "Patent Leather Kid" winds up at the end of the current spell, though, so "Wings" troups by its lonesome. The State-Lake, which apparently cannot emerge from its rut with any kind of an attraction, flopped with Harold "Red" Grange on the screen and Henry Stanley on the stage. The Orpheum house derived little more than its usual undernourishment amount. Across the street at the Chicago or around the corner at the Oriental, Santrey no doubt would have murdered 'em. But here he was buried under the keep-away reputation built up solely by the known frailty of State-Lake shows. Grange's "Racing Romeo" was equally handicapped.

The Oriental seemed dragged down with the rest of the street, besides having an unusually bad stage show. The bust bill was badly in need of remedy in mid-week, so Joe Lewis, local cafe name with a large following, was ushered in. Business picked up from this point on, but not sufficient to give the house a good week. "Life of Riley," Oriental's film, had as much meaning as the Volstead law in a gin mill.

"What Price Glory" and Movie-tone, at the small Monroe, rose to over \$11,000 in its eighth week, beating the previous week considerably. Quite a feat. General release dates, already contracted for, will pull "Glory" out somewhat prematurely next week. "Seventh Heaven," counted as another sure thing for the inspired Monroe, follows, also in company with "Tone."

"The Magic Flame," McVickers, grabbed \$19,000 to prove the third and last week was wobbly going, while the Roosevelt, McVickers' partner in loss, could procure no better than \$13,000 with the second and final lap of "The Rough Riders." Both are currently out, "Cat and Canary" replacing "Flame" and "Garden of Allah" the "Riders." The pair of new ones show enough strength to hold for two weeks.

Mindlin's art project at the Playhouse kept them away instead of bringing them in with the title, "The Living Dead Man." This one went well under the bright figure of the previous week. Orpheum saw enough with "The College Widow" in the initial week to hold on for another.

Neighborhood trade equally off all week.

Estimates for Last Week

Chicago (Publix)—"Hard Boiled Haggerty" (F. N.) (4,100; 50-75). Non-clicking stage policy standing in way of all films here; steady weekly decline hit bottom; \$46,000 this time.

Erlanger (J. L. S.)—"Wings" (Par) (1,345; 50-\$2.20) (1st week). Opened Sunday; has edge over other specials on aviation angle.

McVickers (Publix)—"Magic Flame" (U. A.) (2,400; 50-75). Third and last week got \$19,000; money run all the way; "Cat and Canary" (U. N.) now trying.

Monroe (Fox)—"Glory" and Movie-tone (Fox) (8th week) (975; 75). Went \$800 above seventh week for \$11,200; \$10,400, week before, is lowest mark of entire engagement; house figured itself lucky if getting \$4,000 last season.

Oriental (Publix)—"Life of Riley" (F. N.) (2,900; 35-50-75). Got nowhere with weak screen and stage; Paul Ash away next week for six-weeks vacation; house will demon-

FIGHT FILMS AND VITA MARK PROV. REEL BIZ

Fay's \$8,000 and Victory
\$8,700 — Barrymore
Film \$7,500

Providence, Nov. 1.

(Drawing Population 300,000)

With but a fair layout of screen features, business was generally good last week, despite competition from the radio exposition and dance hall attractions. Dempsey-Tunney fight films took the town by storm. Fay's and the Carlton opened the week with the fight films and with no advance publicity played to capacity from the start. The Uptown (re-run) exhibited the bout pictures Friday to open a four-day run and did great biz with "Cat and Canary" and "Barbed Wire" as pushers.

Tuesday night hit many of the picture houses, with Mal Hallett at Rhodes dance hall, U. S. Marine Band at Arcadia dance hall, and the Boston Symphony at the Albee. Last week and again this week the picture houses had the benefit of a darkened Opera House and no legit showing to offer competition.

Estimates for Last Week

Uptown (Ind) (1,500; 10-25)—"The Fighting Eagle" (F. D. C.) and "Frisco Sally Levy" (M-G) on S.S.M.; "Cat and Canary" (U) and "Barbed Wire" (Par) on T.W.T.F. Fight films boosted on four-day run; house steadily coming along; good at \$2,150.

Fay's (Fay) (2,000; 15-50)—"Shanghaied" (F.B.O.) meant little; Dempsey-Tunney gave house big week; good at \$8,000.

Carlton (Fay) (1,448; 15-50)—Fight pictures did the biz; "The Devil's Saddle" (F.N.) pleasing; vaude good; \$5,500.

Strand (Ind) (2,200; 15-40)—"Drop Kick" (F. N.) and "Breakfast at Sunrise" (F. N.) about \$8,200; not sensational but okay.

Victory (K-A) (1,950; 15-50)—"Clancy's Koshier Wedding" (F. B. O.) just like the title, but they liked it; "Great Mall Robbery" (F. B. O.) helped greatly; good week, \$8,700.

Rialto (Fay) (1,474; 10-25)—M.T.W.—"Barbed Wire" (Par) and "Black Diamond Express" (W. B.); T.F.—"The Golden Snare" (Art Brandt) and "Painting the Town" (U); S.S.—"Prairie King" and "Way of All Flesh" (Par). Closed week with a rush; \$1,500.

Majestic (Fay) (2,500; 15-50)—"When a Man Loves" (W. B.) and Vita a wow; \$7,500.

JOLSON'S "SMALL TIMER"

An Original By Jolson—"Pagliacci"
And Another—All With Vita

Los Angeles, Nov. 1.

Contrary to reports from New York, Al Jolson will make three more pictures for Warner Bros., according to Harry Warner.

Jolson's next is "Pagliacci," to be made next May with Vitaphone attachment. In September "The Small Timer," an original by Jolson, will go into production.

The third has not been selected.

strate what it can do on its rep or own worth; \$41,000 last week.

Orpheum (Warner)—"College Widow" and Vita (W. B.) (776; 50). Enough at \$8,400 to h.o.; Dolores Costello has personal buy here; picture may be good for a third week.

Playhouse (Mindlin)—"L'Herrier" ("Living Dead Man") (Wilmart Guild) (602; 50-\$1.10). Hit the bumps with weird title-piece and dropped \$3,000 under previous high mark week; \$3,500.

Roosevelt (Publix)—"Rough Riders" (Par.) (1,400; 50-60). Patriotic picture on grind after last season special run could not click; two weeks sufficient on rebound; \$13,000; "Garden of Allah," current.

State-Lake (Orpheum)—"Racing Romeo" (F. B. O.) (2,800; 25-50-65). Nothing, either on Grange or Santrey; rest of show bad; that Grange was in town not generally known and "Red" strong here; just \$18,000 on combo that should have been a prize.

Woods (J. L. & S.)—"Patent Leather Kid" (F. N.) (6th week) (1,073; 50-\$1.65). This week is last for "Kid," house returning to legit; \$10,500, much paper not included.



TRIA JUNCTA IN UNO

"Three Things Joined in One."
Music — Pleasure — Recreation.
Composite of Meyer Davis' activities.
110 Orchestras—Cafe La Paradis,
Club Chantecler, Swance Ballroom
De Luxe, Willow Grove and Chevy
Chase Lake Park, King Pin Bowling
Alleys—58 alleys, increasing to
122. Meyer Davis' interests involve
capital outlay of more than \$5,000,000.

London Astoria as Key House for British Co.

London, Nov. 1.

The Astoria theatre is to be the key house for British Instructional Films, having taken the next four productions "blind."

Provincial Cinematograph theatre has been trying for control of the house, having made an offer of \$115,000 for the property. Owners of the house, however, are holding off, hoping for a better price.

In this connection, it is understood that Bundy, of British Instructional, is the real interest behind the Astor studio project. J. D. Williams has no part in this operation. Williams' suit against First National does not come up in the courts until December. In the meantime, he is buying back stock from friends who invested because of his connection previously.

B. O. Girl Laughs at Gun; Thought It Was Gag

Portland, Me., Nov. 1.

Believing she was being kidded when she saw a gun thrust through the box office window, Kathleen Elliott, 21, cashier at the Jefferson theatre, put the man to rout and saved \$1,200.

When the command "Stick up your hands" was addressed to her she passed it off with a smile. "Nothing doing. What are you trying to do, kid me?" was her retort.

L. E. McKenney, treasurer, had his back to the pair. When the second command came he swung around, jumped to his feet and ran to the window. The bandit fled.

Meighan Leaving Par.?

It is reported Thomas Meighan will leave Paramount in June with the expiration of his present two-year contract. He has two more pictures to make.

During the time of his contract Meighan has made five pictures of the seven scheduled.

HURT RESCUING DOG

A fire early Monday morning gutted the apartment of Basil Smith, stage manager of the Roxy theatre, and sent him to the Lenox Hills Hospital. His burns are not serious and he will be out at the end of the week.

Smith was burnt when returning to rescue his dog. The fire started from a cigarette which ignited the bed clothes when Smith fell asleep.

"SORRELL" AT RIVOLI NOV. 15

Los Angeles, Nov. 1.

"Sorrell and Son" will have its New York premiere at the Rivoli Nov. 15. This Herbert Brenon picture will be in the house for a minimum of four weeks.

It is likely that Gilda Gray in the "Devil Dancer," another United Artists picture, will follow.

Fitzmaurice-Kane Wedding

Los Angeles, Nov. 1.

George Fitzmaurice, director for First National, married Diana Kane, actress, today (Tuesday) at the Hotel Miramar, Santa Barbara.

Toronto Plays 'Em Across The Board Despite Heat

Toronto, Nov. 1.

(Drawing Population, 700,000)

Those who have the idea Canada is a field of ice covered with Christmas trees and wolves any time after October should have heard the squawks from showmen last week. It was warm enough to drive people to the bathing beaches. At that, biz has held up well.

Particularly is this true at the Uptown where "Beau Geste" went to \$13,000 despite this picture had already taken well over \$75,000 during 10 weeks stretch at the Regent when first released. The stage show built with the picture and one or two radio plugs were partly responsible. Another Paramount feature, "Way of All Flesh," surprised by pulling \$6,000 on its second week at the Tivoli. When a picture gets this much at this 1,400-seater at a half dollar top its an event. Here again the band played a big part. Luigi Romanelli has them tied up and Daley, continues to shoot the best in shorts and news stuff seen hereabouts.

Pantages came to life with "The Desired Woman," but the picture was almost universally panned. It didn't seem to make much difference to the regulars although the 32-piece Royal Highlanders Band is given the credit for the draw. The band is not playing a regular Canadian tour.

The Regent, always a problem house, will reopen Nov. 5 with an English picture "Roses of Picardy." This long film will run twice daily with a brief stage show and a 20-piece orchestra under Lloyd Collins. Prices have been scaled at 50 to \$1.50. A second English picture, "Immortals of Bonnie Scotland," will follow "Picardy." This second one has been well ballyhooed throughout Canada, a feminine press agent being ahead of the outfit. She addresses service clubs, urging members to demand British pictures and putting in a plug for her own bosses.

Shea's Hippodrome again all but reached \$10,000. This is a consistent and steady improvement for this latest F. P. addition since it forsook straight two-a-day vaude in the summer.

"Gay Retreat" had them talking and something entirely new in advertising kept the coin clicking at the b. o. Increased advertising cost has been more than offset by more patronage.

Neighborhood houses were the real smash of the town, playing to almost capacity business all week.

Estimates for Last Week

Uptown (F. P.-Canada) (2,965; 30-60) "Beau Geste" (Par.). Opened with a bang; short but pleasing stage show accompanied. With absolute neglect from dailies picture went to \$13,000; one of season's best.

Loew's (2,300; 30-60) "Body and Soul" (F. N.). Although cut by censors, went to \$13,600; excellent considering vaude.

Pantages (Eastern F. P.) (3,450; 30-60) "The Desired Woman" (W. B.). Picture panned but held to \$11,700; Irene Rich never carries much weight here; Highlanders band biggest b. o. draw.

Hippodrome (Shea F. P.) (2,600; 30-60) "The Gay Retreat" (Fox). Low comedy team a hit; went to almost \$10,000; Sunday organ concerts by radio helped.

Tivoli (F. P.-Canada) (1,400; 25-50) "Way of All Flesh" (Par.). Jannings picture showed unusual strength with over \$6,000.

99 Cent Top Is L. A.'s Highest "Grind" Scale

Los Angeles, Nov. 1.

The new 2,200 seat house at Broadway and Tenth street, to be opened around Dec. 15, will be operated by West Coast Theatres.

West Coast will install a long-run grind policy, opening with "My Best Girl" (U. A.) at 99 cents top. This sets a new top for downtown grind houses.

Mike Donlin Working

Los Angeles, Nov. 1.

Mike Donlin, who returned recently from the Mayo Brothers sanitarium, after six months there, did his first screen work this week.

Donlin is in Barthelmess' "The Noose," being made at the Burbank studios.

YOUNG LAEMMLE IN CHARGE

Los Angeles, Nov. 1.

Immediately upon his return from Europe, Carl Laemmle, Jr., took charge of a production at Universal. He will continue as a producing head at the studio for several months.

Young Laemmle has signed Joan (Dimples) Lido, whom he discovered while abroad, to a long term Universal contract.

WISCONSIN AT \$14,000; SMALL HOUSES POPULAR

'Flame's' \$12,800 Makes 2d
Week—Alhambra \$14,500—
Fortnight of 'Flesh,' \$34,000

Milwaukee, Nov. 1.

(Drawing Population, 560,000)

While Milwaukee's bigger downtown houses stood gaping with plenty of seats for those who wanted them, the two smallest theatres on the pike stood them up.

These two theatres, almost next door to each other, are the Garden and the Merrill. The Garden, with "The Magic Flame," topped the Merrill a bit, but the Saxe house did plenty with the first pop price showing of "The Big Parade." On at least three nights both houses held 'em out from six to 10:30 p. m. The Wisconsin and Alhambra did fair enough, but there was always room for more.

Perhaps fed up on stage bands and such, the localites hit the line hard for the smaller houses to see the pictures. At the Merrill the jam was too big to handle and a stampede resulted. One woman in the lobby fainted, and before she could be rescued was almost undressed and badly trampled. Five persons in one night passed out in the packed Garden lobby.

The Davidson, legit house, did plenty of damage to the big houses with a release of "Passion."

Estimates for Last Week

Alhambra (U)—"Way of All Flesh" (Par) (3,000; 25-50). Second week ran fair but picture had its day; closed with around \$34,000 on two weeks; last week near \$14,500.

Davidson (Brown)—"Passion" (release) (1,800; 50). Shoved in when no road shows could be found; had phenomenal run considering short time for publicity; close to \$7,000.

Garden (Brin)—"Magic Flame" (U. A.) (1,100; 25-50-75). Considering size of house topped anything on street per capita; holding over after bettering \$12,800.

Majestic (Orph)—"Cancelled Debt" (Ster) (1,800; 10-25-40). With Ass'n vaude did fairly well, but failed to pass \$7,000 mark.

Merrill (Saxe)—"Big Parade" (M-G) (1,200; 25-50). Shoved adult admissions to 50 cents all day and packed them; holds over; close to \$12,000.

Miller (Saxe)—"Marriage" (Fox) (1,600; 25-40). First bad week since stage band went in; Mildred Andrews, m. c., closed with bill; about \$7,000.

Palace (Orph)—"College Widow" (W. B.) (2,400; 25-50-75). Orphacts and bill supplemental; around \$16,000.

Strand (Saxe)—"One Woman to Another" (F. N.) (1,200; 25-50). Picture did not draw; no names; probably \$7,500.

Wisconsin (Saxe)—"Drop Kick" (F. N.) (3,500; 25-50-60). All business traced to stage band; picture failed to get much of a puff; biz not up to standard; \$14,000.

GARDEN OF TRUTH

Winnie Sheehan's Idea—Actors
Mustn't Fib to Interviewers

Los Angeles, Nov. 1.

W. R. Sheehan, vice-president and general manager of Fox, feels that actors should not fib when being interviewed by newspaper or fan magazine writers. He thinks the truth is the only thing they should tell and that they should not create so-called pipe yarns about themselves.

To impress this fact on the actors and writers Sheehan has erected a Garden of Truth alongside the publicity offices here. The garden is a natural spot, at the back of which is a shrine elevated above a small pool. If any of the actors or writers have any doubts as to whether or not they will tell the truth, Sheehan requires them to kneel at the shrine of truth and there gather their strength to be on up and up with what information they have to impart to interviewers.

The Garden of Truth has been in operation two months, and during that time Sheehan claims not an untruthful story has been told.

C. B.'s "Godless Girl"

Los Angeles, Nov. 1.

"The Godless Girl" will be the title of Cecil B. DeMille's next personally directed production.

The American Association for the Advancement of Atheism had complained to DeMille following a report that he was to make a picture called "The Atheist."

The story is being written by Jeannie MacPherson and Ernest Pascal, production to start Nov. 12. It concerns reform schools and the children in them.

AMUSEMENT STOCKS IN NARROW MOVES AMID MARKET TURMOIL

Give Way Moderately on Break and Are Slow in New Inconclusive Rally—Evidence of Bull Operation in Paramount—Picture Capital Earns 29c.

The amusement shares on the whole came through the market break of late last week in good form. They gave way moderately when prices were slumping all around. The result was that when a partial rally set in Monday they had no wide gap to make up and responded only quietly to the better feeling. The two leaders, Paramount and Loew, apparently are merely waiting, both them apparently sponsored by bull cliques whose ultimate goal is unchanged, although for the moment their operation is in abeyance.

On the surface, Paramount should start first when conditions are favorable for the resumption of the advance. All comments on the stock's future are optimistic, indicating that the propaganda factory, which reflects the will of the controlling pool is turning out bull ammunition with something like the same enthusiasm that it devoted to calamity data back in July.

Comment is revived again of the benefits being worked in the economy program. The consideration that the same facts were used before to knock the stock down well below par is not without its humor.

Loew Situation
The case of Loew is somewhat different. Whether a formal clique is ready to work is a question. Nothing but forecasts of higher prices are heard. One consideration much esteemed by outsiders is the possibilities of market maneuvers now that the restraining influence of Marcus Loew is not present. What the company interests have in mind nobody knows, but some speculators are tempted to gamble on the chance of somebody giving the stock a ride. The recent bulge in Loew from 54 to 61 only convinced such reasoners that there was something in the idea.

Paramount eased from 109 to 106 on last week's dip, while Loew went from around 59 to 56. Yesterday on the general recovery Famous got around 108½ and Loew was close to 58. There is a general feeling among cautious market operators that the autumn shakeout has not yet run its full course. During November there is likely to be a good deal of tax selling, while the political angle

can be worked by bears raiding prices for profit. Long traders for the time being are holding themselves ready to take advantage of any new setbacks.

Fox Reacts From High
Fox reacted from above 73 to around 71, where it stood yesterday. On the dip it went dull, the retreat being a logical result of the stock's rapid advance from around 66 not long ago. Many traders specializing in the amusements like Fox for a long pull. Shubert seems to be in process of grooming for an upswing just at this time. It is being liberally tipped by market advisors who specialize in "stable information" at so much per service.

A bulge might have been expected in Pathe to draw attention to the appearance on Broadway of seven film features, the splurge on its new producing-releasing hook-up. But nothing happened. The stock was a little soft, if anything, moving sluggishly yesterday around 25, compared to its best of 28 when the payment of the regular dividend was announced and the short account was run in.

Capital Profits 29c
Motion Picture Capital reported for its third quarter, showing profits of \$63,788, or about 29 cents per share on its 175,469 shares of common outstanding, after payment of \$8 on the preferred. Capital recently suspended dividends and now is selling for around 7½. It is the finance company that started with so much trumpet blowing three years or so ago.

Announcement was made of the offering of 100,000 shares voting common of United Artists Theatre Circuit, Inc., of the 500,000 shares issued. It is a no-par stock priced at \$15 a share. Emphasis is placed in the formal announcement that this is not new financing. The company's 7 per cent preferred issue, amounting to \$4,000,000, has been dealt in on the curb for a year, holding close to 100. Dealings have been lacking recently. A statement for the fiscal year will be sent to stockholders shortly.

Another theatre operation is in the offing, when a flotation by the Saenger interests in the south will be published in detail.

STOCK EXCHANGE

Summary for week ending Saturday, Oct. 27:

1927	Low	Sales	Issue and rate.	High	Low	Last	Chg.
51	38½	2,400	American Seat (4).....	40½	39	40	+1½
175½	136½	6,000	Eastman Kodak (8).....	141½	136½	137½	-2½
114½	92	39,800	Par-Fam (10).....	109½	109	109½	+½
74½	50	16,800	Fox Cl. A (4).....	73½	69½	71	+1
63½	46½	47,300	Loew, Inc. (2).....	60½	55½	57	+½
28½	20½	5,900	Madison Sq. Garden (1).....	25½	23½	23½	-1½
16½	6½	100	M. P. Cap.....	7½	7½	7½	+½
80	24½	3,800	Orpheum.....	26	24½	25½	+½
45½	30	6,000	Pathe, Cl. A (4).....	28	25	25	-2½
68	56	3,900	Shubert (5).....	63½	60	60	-½
303½	98	280	Univ. Pict., 1st pref. (8).....	100	98½	99½	-1½
45½	20	3,100	Warner Bros.....	25½	23½	24	-½
CURB							
35½	12½	6,000	Fox Thea.....	19½	18½	18½	-½
76	12½	100	Loew rts.....	13	13	13	-
58½	14	800	Warner Bros.....	16½	15½	15½	-½
BONDS							
100½	97½	\$27,000	Keith 6's.....	100½	100	100½	+½
107½	100	170,000	Loew 6's.....	106½	105	105½	+½
100½	91½	\$4,000	Pathe 5's.....	92½	91½	92½	+½
111½	89½	24,000	Warner Bros. 6½ (Curb).....	92	90½	90½	-1

* Ex div.
Loew bonds ex warrants sold \$64,000, 100, 90%, 99%, off %.

CLEVELAND'S ART FILMS AMBUSHED BY HOT DOGS

Band Box Over with High Hat Reels—Burlesque Drawing Women

Cleveland, Nov. 1.
The Oriental theatre originally built here a few months ago for pictures failed to get over. It was recently acquired by the Manheim crowd, which was re-fitted for stock musical comedy. Planning to make a special play for women, the family stuff did not go, either, and the house is now changing its policy to burlesque and getting more women than it got before.

That part of Ninth street, where the Oriental is spotter, is not a class theatrical neighborhood. There are three burlesque houses on the same street and a number of storeroom movies. The town's theatre boys had a laugh, therefore, when a gentleman without much—or any—experience in the racket took over the old Ninth street Bandbox, a burlesque house within a few yards of other burlesque houses, and proceeded to change the policy to arty picture for what is described as the intelligentsia. The name of the house was changed to "The Little Theatre of the Movies." Decorations were in extremely modern style. Everything looked set for a flop and the local wisemen loosened their belts for the last laugh.

They are still standing with their belts loosened for the house did better from the first than its next door burlesque competitor, and is still going along nicely with art pictures surrounded on all sides by hot-dog stands.

Film Arts Guild invaded Brooklyn, N. Y., this week at the Montmartre theatre, and will run arty film revivals.

The same Guild controls B. S. Moss' Cameo, New York.

Victoria, B. C., Rumors Of Studios Revived

San Francisco, Nov. 1.
Press dispatches from Victoria, B. C., state that James J. Wright and Major Bruce Carter, both of San Francisco, have purchased a site of 923 acres near there for use in connection with a picture production project. The dispatches further state that a 50-acre studio will be erected.
Neither Wright nor Carter are known in local film circles, although Victoria has had previous "studio" rumors.

"Sabreur" Held Up

Los Angeles, Nov. 1.
It is unlikely that "Beau Sabreur," sequel to "Beau Geste," will reach the Paramount distributing organization until early next year. The picture was originally made under the direction of John Waters, and after several cuttings decision was made to shoot and add sequences.
This work is being done by Clarence Badger, pulled from the next Bebe Daniels film to do it. Badger will require about four weeks to complete the job.

"Barker" in Dec.

Los Angeles, Nov. 1.
First National will start production on "The Barker" early in December, George Fitzmaurice directing and Milton Sills starring.
In the meantime, Hezi Tait, assistant to Fitzmaurice, is traveling with various carnivals in the south to get proper atmosphere. He is also taking crowd shots for the film.

COLLAPSES, BUT RESUMES

Los Angeles, Nov. 1.
Lina Barquette, widow of the late Sam Warner, collapsed on the set while playing in "The Noose" for First National.
After resting at home for two days the actress returned to continue work in the picture.

CRANDALL-PAYETTE WEDDING

Washington, Nov. 1.
John J. Payette, booking the 14 Stanley-Crandall theatres with headquarters here, is to marry Harry M. Crandall's daughter.
Formal announcement was made today of the engagement of Dorothy Isabelle Crandall to Payette.

Grammatical Censor

Albany, Nov. 1.
Albany has a self appointed unofficial movie censor. He is Cuyler Reynolds, historian, who copies all inaccurate and ungrammatical captions seen by him and files them with Dr. Graves, state commissioner of education.

Reynolds is looking out for future generations. He wishes to take no chances, he says, that when this age has become historic it will be misinterpreted.

Dr. Graves supposedly takes the matter up with the moving picture censorship board.

\$400,000 FOR STUDIOS

Tiffany-Stahl Into Fine Arts Lot When Title Is Cleared

Los Angeles, Nov. 1.

Tiffany-Stahl is buying the Fine Arts Studios for a price reported in the neighborhood of \$400,000. The deal is now in escrow for the transfer of deed and title with Tiffany-Stahl moving in as soon as title is cleared.

The name will be changed to Tiffany-Stahl Studios, eliminating the Fine Arts title placed on the studios when originally constructed by D. W. Griffith 12 years ago for the making of his Triangle releases. The plant has been operating on a rental basis to independent producers for several years.

Coogan Will Work During Summers While at College

Los Angeles, Nov. 1.

Having completed his contract with M-G-M, Jackie Coogan will be off the screen for the next two years at least to continue his education uninterrupted.

Jackie was 13 years old Oct. 29, and is reputed worth around \$2,000,000. He is at Urban Military School and will go abroad this spring.

Following this, he will enter Loyola University, with present plans to make one picture during each summer vacation after his first year.

Banks Can't Drive

Los Angeles, Nov. 1.

With Monty Banks in New York trying to straighten out releasing arrangements for his pictures through Pathe, Municipal Court Judge Valentine was compelled to postpone the hearing of a complaint that the actor had driven his car following the suspension of his license until Nov. 18.

Banks had been convicted of violating the speed laws three times when his license was revoked. On October 5 he was tempted to grab hold of the steering wheel and found an officer ready to pick him up. He is out on \$500 bail.

Want British Control

London, Nov. 1.

British members of the Renters' Society are bending every effort to have the finance restriction replaced in the Film Quota Bill. The move is distinctly initiated by the British faction of the society as distinguished from American members.

The clause is the provision that calls for financial control of all producing companies under the quota regulation by British capital.

Supporters of the plan include F. B. O. of Britain, which has entirely lost its American complexion since Gaumont has obtained complete control.

SEMAPHORE DIRECTIONS

Los Angeles, Nov. 1.

Major Hal Roach, otherwise known as a picture producer, has discharged his obligations to the United States government for the next three years, unless war is declared.

Roach accomplished this by performing two weeks' duty at the War Department in Washington and taking up signal corps instruction.

WAR STUFF AT CAMEO

Syracuse, N. Y., Nov. 1.

"Gold Chevrons," official Signal Corps pictures of the World War, now playing the Empire here, will open at the Cameo, New York, on Armistice Day.

This is the start of a 32 weeks' run through as many New York theatres.

INDIA EXHIBS BATTLE FOR U. S. FILMS

New Bill Aimed for Adoption by All British Colonies

Working in combination with the daily newspapers and a number of commercial organizations, the Bombay Cinema and Theatre Trade Association is battling the attempt made by James Crerar to restrict American pictures in India through a proposed bill whereby a committee be appointed to examine and report on the system of censorship of pictures in that country. This bill also provides that the investigation should show whether any steps should be taken to encourage the exhibition of films produced within the British Empire.

This bill, proposed by Crerar, member of the Legislative Assembly of India, is intended to be used as a precedent for all British colonies to follow, with the probable effect that similar measures would be introduced in other countries antagonist to American films.

Crerar is said to be concerned over American films being exceedingly bad for India. He stated that the matter had been brought to the attention of the government, the chief objectors various European associations, 99 per cent of which are British, and British firms directly interested in promoting British-made films or indirectly interested, but just as vitally, where it is believed that trade follows the film.

The Bombay Cinema and Theatre Trade Association has passed a resolution requesting the Government to appoint a member of their association on the proposed committee to investigate censorship. The committee is to be made up of Diwan Bahadur T. Rangachari, chairman; one European (British) non-official, and one Indian non-official and two officials.

Leading Indian members of the Assembly have expressed themselves in favor of the letter of the bill, as drafted, proposing the censorship investigation, but clearly indicated they believed the committee was being formed solely to attempt to secure preference for British films.

Press for U. S. Films

The press of Bombay is unanimously condemning the attempt to restrict exhibition of American films, and is especially antagonistic toward the forcing of British pictures. The "Indian National Herald" records itself as "strongly opposed to the deliberate propaganda for condemning American pictures. The methods pursued to damn their moral and educational quality are utterly unworthy of serious attention. The blunt truth is that American producers excel in their trade, and if a foreign nation like Britain wants to capture their trade the producers ought to specialize in American methods."

A story in Variety last week stated that Britain was making a world survey of censorship, and when completed would first experiment with revisions in India.

Conrad Tabbing Revues For Picture Houses

Con Conrad is producing condensed versions of "Paddocks" and "Merry-Go-Round," both revues, for the picture house. While Texas Guinan is desirable in the condensed version of "Paddocks," she cannot tour. Instead, Conrad will have Jans and Whalen with the show. "Merry-Go-Round," a Richard Herndon production, may also have that producer interested with Conrad in the picture house version.

COSTUMES FOR HIRE

PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS

BROOKS
143 W. 40TH ST. N. Y. C.

Sues U for 2,860 Ft. of War Stuff at \$1 a Foot

Walter A. Futter, trading as Wafilm, Inc., screen library, is suing Universal Pictures, through Goldsmith, Goldblatt & Hanower, for \$2,860 at the rate of \$1 a foot for 2,860 feet of war scenes.
U wanted the stuff for inclusion in a war picture. Wafilm, Inc., supplied U with 38 reels from which the company alleges, 2,860 feet were extracted but not paid for. U subsequently abandoned its picture production.

GERAGHTY WITH KANE

Los Angeles, Nov. 1.

Tom Geraghty, who recently left the Paramount fold, has been appointed editor-in-chief of Robert Kane productions, being made at First National Studios.

Geraghty's first task was in handling the production of "French Dressing."

Spain Recalls Ban

According to cable advices received in New York Monday, the ban on Metro-Goldwyn-Mayer productions in Spain has been repealed.

The trouble started through the interference of Mexican officials and two pictures, one "Valencia."

The ban was placed about a week ago.

JOHNSON'S BOW STORY

Los Angeles, Nov. 1.

Nunnally Johnson, newspaperman and author, is at the Paramount studios writing an original for Clara Bow. Johnson was contracted for by Herman Mankiewicz when the latter was east representing the Paramount Authors' Counsel.

Johnson will have four weeks to complete his story, and if accepted he is to receive a six months' contract.

Suspended Sentence for \$9,000 in Unpaid Salaries

Los Angeles, Nov. 1. Frank P. Arrousez, picture promoter, was given a suspended sentence by Municipal Judge Wilson upon pleading guilty to a charge of violating the pay check law.

Arrousez, who operates as California Pictures, in association with J. C. Cook, was brought to trial on a complaint issued by Chief Deputy City Prosecutor Concannon, the case being referred to him by the state labor commission. Arrousez entangled himself when non-payment of salary complaints were brought by Harry Moody, director, and other employees. Moody alleged he received a bouncing check for \$62.50 in payment for services which amount to \$966.

With the court granting Arrousez a suspended sentence, a total of over \$9,000 in salaries remains unpaid.

Movietone at Tower

Los Angeles, Nov. 1. H. L. Gumbler, owner of the new Tower theatre, has made arrangements for the installation of Fox's Movietone.

Theatre Changes

St. Louis, Nov. 1.

Following changes in theatre management in St. Louis territory are reported: American theatre, Martinsville, Ill., leased by C. Pittman; Pine Lawn theatre, Pine Lawn, Mo., reported transferred from Allison & Hugenolt to S. T. Echols; Capitol, Royal and Gem theatres, Little Rock, Ark., transferred from Publix to H. F. Worthemer; Meteor theatre, Bentonville, Ark., transferred from Harry Kelly to M. W. Lightman; Majestic theatre, Le Panto, Ark., from Don F. Portis to I. W. Jackson; Gayety theatre, St. Elmo, Ill., from Emery Shepherd to Miss R. Jones; Princess theatre, Memphis, Tenn., from William Shapiro to the Princess Theatre Co.

FOR HUGHIE MACK

Los Angeles, Nov. 1.

A fund is being raised among the picture fraternity for the widow and children of the late Hughie Mack, screen comedian.

Arrangements are also being made for a benefit performance for the family to be held at the Santa Monica Civic Auditorium.

Tiff-Stahl Signs Cabanne, And May Get Barker

Los Angeles, Nov. 1.

Christy Cabanne has signed to direct for Tiffany-Stahl Productions. Cabanne was formerly at M-G-M.

It is understood that Reginald Barker, who has completed his contract at M-G-M will also join the Tiffany-Stahl staff.

Shocker Repeats

"The Way to Strength and Beauty," the German-made physical culture film which was not exhibited at the Cameo, New York, this week, following the agitation by the New York "Graphic," will be shown for a return at the Fifth Ave. Playhouse next week, with a screen attack on the tabloid for its uncalled-for notoriety.

The film was exhibited in September at the lower Fifth avenue little theatre and was passed by the board of censors. The "art" theatre will score the "Graphic" and Bernarr Macfadden for its "dirt" slant on a physical culture subject which Macfadden, as a professional physical culturist, might be expected to endorse.

Leaning Firemen Costly

Toledo, O., Nov. 1.

Firemen fighting a blaze in the Green Mill (cabaret), were leaning against the stage door of Loew's Valentine when the door gave way. The firemen fell backwards and the hose gave the stage a good wetting. Some drapes were soaked but the principle damage was the flooding of the organ motors.

"UNDERWORLD" SEQUEL

Los Angeles, Nov. 1.

Oliver Garrett, New York newspaperman, is at Paramount writing an underworld story, "The Night Stick," which is to be a sequel to "Underworld."

Von Sternberg, who directed "Underworld," is also to direct the Garrett yarn with George Bancroft, Clive Brook and Evelyn Brent repeating in the cast.

Bebe Daniels' Flu

Los Angeles, Nov. 1.

Bebe Daniels is confined to her home in Santa Monica with an attack of influenza.

Miss Daniels contracted a cold while on location recently in Arizona. Her condition is not serious.

MUTUAL CONCESSIONS SETTLE MINN. STRIKE

Minneapolis, Nov. 1.

With the strike of union theatrical employees ended, conditions on the local rialto gradually are getting back to normal.

Largely through the efforts of W. F. Canavan, international president of the stage employees' union, peace was reached about midweek. Neither side won. The compromise agreement which settled the dispute was satisfactory to both sides.

The end came three days after the arrival here of Mr. Canavan; Richard Green, international secretary, of New York, and George Brown, international vice-president, of Chicago.

Some time before the end of the strike the stage employees had abandoned all their demands except that of one day off per week with pay, equivalent to a wage increase of 16 per cent, of \$8 per week.

Under the three years' contract which was signed, the men receive, in lieu of one day off with pay, a wage increase of \$2 a week the first year, \$3 more per week the second year and an additional \$2 per week the third year, so that in three years' time they will be getting \$7 per week more than at present, or within \$1 of the amount which they wanted immediately.

The stage hands did not agree to any reduction in the crews, as desired by the owners, but they did consent to eliminate overtime charges for the construction of sets, etc., in the Shubert and President theatres (dramatic stock). Under the overtime arrangement, stage carpenters and others have been earning \$80 and \$90 a week.

A tilt of \$2 immediately brings the present maximum scale of the stage hands to \$58. In three years it will be \$63.

Motion picture machine operators had not yet signed their new contract when they walked out in sympathy with the stage hands. A new three years' contract agreed upon gives them pay increases of 2½ per cent the second year and a similar amount the third year. This is equivalent to a \$1 a week advance each year. The scale now runs from \$38 to \$56 a week.

Musicians are signed to a one-year contract. Like the operators, they walked out in sympathy with the stage hands.

The strike started at midnight Sept. 17, when the theatre owners and stage hands broke over the terms of a new contract. It was the first strike in 17 years, during which all three theatre crafts were out at one time, and it is the longest similar strike on record, having continued for 39 days, according to W. A. Steffes, president of the Northwest Theatre Owners' Association.

Steffes estimates that the damage to box offices did not average greater than 10 per cent weekly. This, perhaps, is a trifle low, but the fact does remain that nearly all the loop theatres in both cities kept out of the red most of the time.

A "road call" prohibited stage crews and musicians with touring attractions from working in the Twin Cities during the strike, and this kept the Metropolitan theatre (legitimate road shows) dark.

New Bedford, Mass., Nov. 1.

Month-old controversy between managements of eight local theatres and the operators, musicians and stage hands unions has been settled. Settlement results in dismissal of equity proceedings originated by an injunction against picketing.

FIGHT FILMS FLOOD FLORIDA

Jacksonville, Fla., Nov. 1.

Pictures of Dempsey-Tunney fight have been showing in Tampa, Orlando, Miami, Daytona and Jacksonville and have been booked into practically every theatre in the state, including Universal, Publix and Sparks houses.

A temporary order issued by Judge Lake Jones, of Tampa, to H. S. Hampton, Tampa attorney, restrained the U. S. District Attorney and United States marshal from seizing the films or from interfering with their exhibition. Attorney Hampton explained, when obtaining the order, that the fight films had not been received through the mails or by common carrier. He did not state how the films were received.

Five prints of the films are in the state and are reported booked solid until December.

"Announcing to Exhibitors"



JOHN M. STAHL
Vice-President
Supervising Production

JOHN M. STAHL, one of the most capable and successful producers of motion pictures, becomes Vice-President Supervising Productions for TIFFANY-STAHl PRODUCTIONS, Inc.

MR. STAHL'S record of performances as the supervisor of GREAT BOX OFFICE ATTRACTIONS, has meant much to the industry and to the public.

With the advent of MR. STAHL into the production activities of Tiffany, a change of comprehensive proportions in the cost and quality of TIFFANY-STAHl pictures is now in the course of preparation.

MR. STAHL has made an enviable reputation in his chosen line of endeavor and has been endorsed as one of the outstanding producers of the kind of pictures WHICH CREATE BOX OFFICE VALUE.

TIFFANY-STAHl PRODUCTIONS WILL BE THE FOREMOST BOX OFFICE MONEY-GETTERS OF THE YEAR.

For 1927-1928

24 GEMS FROM TIFFANY
(This includes 4 JACK LONDON STORIES)

24 TIFFANY COLOR CLASSICS
(Short Reel Gems)

Playing De Luxe Theatres Everywhere

THIRD DIMENSION PICTURES



TIFFANY-STAHl PRODUCTIONS

1540 BROADWAY

EXCHANGES EVERYWHERE

NEW YORK CITY

"MAGIC FLAMIE"

praised everywhere

Atlantic City

"Contains all elements that go into a great picture."
Press.

Omaha, Neb.

"Great for the box-office and the public."—*Bee.*

Chicago, Ill.

"One of those rare and fortunate pictures that
'has everything.'"—*Eve. Post.*

Portland Ore.

"Of unusual interest. In a class by itself."
—*Oregonian.*

Cleveland, O.

"Melodrama of the very highest order."—*News.*

Salt Lake, U.

"More than satisfies."—*Telegram.*

Kansas City, Mo.

"It is a picture everybody will enjoy."—*Post.*

San Antonio, Tex.

"A constantly rising tempo of thrills and dramatic
climaxes."—*Express.*

Los Angeles, Cal.

"Great entertainment. A worthy hit."—*Times.*

San Francisco

"Who doesn't enjoy romance, especially as it is in
this one."—*Examiner.*

New York, N.Y.

"Thrills all beholders and holds attention to the
very end."—*Tribune.*

Syracuse, N.Y.

"Is a cause for cheers—and how!"—*Herald.*

Samuel Goldwyn
presents

**RONALD
COLMAN**

in



**VILMA
BANKY**

The **"MAGIC FLAMIE"**

From the stage play "King Harlequin" by Rudolf Lothar.

HENRY KING Production

UNITED ARTISTS PICTURE

NOW BOOKING!

BRITISH FILM FIELD

London, Oct. 22.

This is what you call a cagey country.

Most everybody's scared least anybody else gets to know any of their business. You'd think in a lot of cases they wanted it kept a secret they were in business at all.

Theatre owners are shy of owning up how much trade they do. Some of 'em even get sore if a body tries to figure out their seating capacity. 'Fraid of the Income Tax man or sump'in'?

All the same . . .

The kind of business they're doing can be weighed up from the fact Producers' Distributing can't get a theatre in which to play "King of Kings" for love or money.

Taking a look over the last year's product, here's what the American distributors have done best in the 1926-7 season, according to this writer's estimate.

Paramount: "Beau Geste," "For Heaven's Sake," "Kid Boots," "Sorrows of Satan," "It," "Hotel Imperial."

First National: "Men of Steel," "The Amateur Gentleman," "The Brown Derby," "Lunatic at Large," "The Reckless Lady," "Long Pants," "United Artists: "Son of the Sheik," "The Beloved Rogue," "Resurrection," "Human Sparrows," "Sunya," "Annie Laurie."

Fox: "What Price Glory?" "Seventh Heaven," "Three Bad Men," "The Pelican," "Mother Machree," "Is Zat So?"

Warner Brothers: "The Third Degree," "My Official Wife," "The Missing Link," "His Lady," "Don Juan," "The Better 'Ole."

Metro-Goldwyn: "Ben-Hur," "The Scarlet Letter," "Bardelys the Magnificent," "Mare Nostrum."

Producers' Distributing Corp.: "White Wings" (American title "The Yankee Clipper"), "Cruise of the Jasper B," "If the Gods Laugh" (American title "Fighting Love"), "White Gold," "Brigadier Gerard," "The Country Doctor."

Universal: "Les Miserables," "Michael Strongoff," "Cat and the Canary," "The Cheerful Fraud," "War Hawks."

Among the Independents, these look like the general best for the period under review:

Gaumont: "Mademoiselle from Armentieres," "Hindle Wakes," "Roses of Picardy," "The Glad Eye," "Second to None," "The Golden Clown."

The first five of these are British, and the last Swedish.

Wardour Films: "Metropolis," "Faust," "The Circus of Life," "Manon Lescaut," "Carmen," "Crazy Maisie."

This company has a working arrangement with Ufa of Berlin, which accounts for all the films here listed being German. Wardour releases the British International product here also, but the first of this output is not due till January, 1929, and is "The Ring." That's how glutted this market is, so it's fierce to get play dates!

W. & F. Company: "Battles of Coronel & Falkland Islands," "Triumph of the Rat," "Downhill," "The Lodger," "The Queen was in the Parlor."

The Theatre Test

Costume, Continental and British

pictures show high in this list, but the final test is the box office. Some of the high booking records have been produced by heavy exploitation, and the films have not always measured up to exhibitors' opinion when they have reached the public.

Some of the above are not yet released, but amongst those which have gone out, "Don Juan," "Beau Geste," "Three Bad Men," "Mare Nostrum," "The Cruise of the Jasper B," "Metropolis," "Hindle Wakes" and "The Son of the Sheik" have justified their promise. So have "Michael Strongoff" and "Les Miserables," but "The Cat and the Canary," while it pulled them in at first, faded away in many general release theatres.

Pre-views, by the way, have swung back to American product this past week, with 13 American, 3 British and 1 Continental offer.

Energy at Elstree

Used to be an idea here them comedy directors made it snappy. Maybe they do, but the shooting of "A Little Bit of Fluff" is getting near slow motion.

Seven weeks' shooting has gotten about one-fourth of the film done, and the executive got restive this week and said it has to be through in another six weeks. The optimists!

Syd Chaplin, working in this film, is a rather sick man. The climate doesn't agree with him, and though British International has offered him a four-picture contract, Syd's mind is turned towards California and sunshine.

Inside the studio looks mighty like Hollywood these days. The

second floor is now being equipped and can carry fifteen medium size sets, same as the floor already in use.

A Further Preference Move

As the Film Bill now stands, no agreement to play a film entered into before the bill becomes law can hold legal if it applies to a release later than Sept. 30 next year.

This is obviously to prevent the making of contracts ahead in anticipation of the bill.

The rest of the restriction on block booking prohibits booking, as till October 1 next year, further ahead than twelve months, from then till October 1, 1929, nine months, and from then on, six months. The primary object is to shorten the distance between trade show and release, as well as to stop booking in bulk.

That programs were filled so far ahead with American films was one of the first and strongest points made by the promoters of the bill. They complained it was not commercial to make British films as money was tied up in them too long waiting for play dates. Now they have gotten so far they are working to reverse the situation, and fix things so British films can be booked ahead, while others can't!

An amendment is to be offered when the bill is before the House this session asking six months longer for home product, so it would be possible till October 1 next year to book them a year and a half ahead, till October 1, 1929, a year and three months, and from October then on for a year ahead.

If such an amendment succeeds in getting into the bill its effect will be felt severely by American distributors here unless they carry a big line of British product. The far-seeingness of First National in already establishing its British production unit now becomes even more apparent.

Figure it out this way:

If American and other foreign films can only be booked nine months ahead from next October, and British films can be booked fifteen months ahead, by the time we get to October 1, 1929, from when non-native product can book only six months ahead, there'll be a lot of British films booked that much ahead if this preference amendment gets through. So right along from then on a proportion of the play dates six months ahead will already be filled, which means all but British product will be out permanently for these dates.

And with British films able to book a year ahead, while others could only book six months in advance, this position of blocked dates would rule all the time.

Money

Thursday morning last week the lists opened for the Pro Patria Film Distributing Company flotation. By the first mail 3,250,000 applications had come in for 200,000 shares. More came, and in the result the public got none, as it is said to be all issued to existing stockholders in British Instructional Films, whose distributing end it is, and to exhibitors, who got preference.

And More Money

Then there's Betty Balfour. A couple of years and less ago she looked like she was through. Bad stories, bad direction in Continental films, knocked her box office rather flat.

She was going back to the stage but the provincial try-outs of "Up with the Lark" decided her otherwise, and she got back into movies playing opposite Syd Chaplin in "A Little Bit of Fluff."

A couple of "Popularity Contests," one in a group of theatres and another in a fan paper, were headed by her, and on these she was swung into a contract with British International for two years from January next for four films a year at a

(Continued on page 50)

Muskegon Smallest Town Using Stage Band Policy

Muskegon, Mich., Nov. 1. Since the reopening of the Regent with a stage band last week, Muskegon is reputed the smallest town in the country using that policy for the entire week. The house is one of the Schlossman chain.

The Regent, seating 1,200, has made use of every conceivable policy and has been remodeled for its latest, the stage band. In addition to the stage band the Regent employs three acts, split week, booked by the Loew Western office (Johnny Jones).

Population here about 36,000.

Two Retitles

M-G-M has changed titles on two forthcoming releases. Lon Chaney's "The Hypnotist" has been retitled "London After Midnight" and the next Ramon Novarro picture "Loves of Louie" is now "His Night."

M-G-M released a picture (Norma Shearer) entitled "After Midnight" about two months ago.

Providence House Opens

Providence, Nov. 1. The new Hope theatre, started in March, at Hope and Fourth streets, in the East Side section of this city, will open Thursday. Owners are Alton C. Emery and Max Nathanson, who will be managers. Theatre seats 1,100 in the orchestra. It has a Kilgen organ.

Sterling's "Souls"

Los Angeles, Nov. 1. Joe Rock, producer for Sterling Productions, Inc., has started on "Outcast Souls," from a mag story by John Peter Toohey. Chet Withey will direct.

This is the third of the new Sterling series for next season.

Arthur-Dane in Circus Yarn

Los Angeles, Nov. 1. George K. Arthur and Karl Dane will make a circus story for M-G-M after "Baby Mine." Edward Sedgwick is to direct with no title as yet.

The First Requisite

The first requisite of a good performance is consistently high screen quality in the pictures you show.

Specify Eastman film for all of your prints and look for the words "Eastman Kodak" in the margin of each reel. Then you can be sure that you are getting the finest photographic quality obtainable in motion pictures.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

BENNY MEROFF

and ORCHESTRA
THE MOST VERSATILE OF LEADERS



Personal Mgr., MURRY BLOOM
OKEH RECORDS
WURLITZER INSTRUMENTS

NOW
MARKS BROS.
\$3,000,000
MARBRO and GRANADA
THEATRES

ROSE VALYDA

COMING EAST SOON
After 3 Straight Years for West Coast Theatres
THANKS TO FANCHON AND MARCO

JUE = SO = TAI

IN AMERICAN AND NATIVE SONGS
Just completed engagement at Granada and Marbro
This Week (Nov. 31), Avalon, Chicago
Direction MAX LANDAU Thanks to MURRY BLOOM and BERT LAWRENCE

FILM NEWS OVER WORLD

Washington, Nov. 1.
Summary of reports received by the motion picture section of the Department of Commerce.

Numerous objections have developed to certain parts of the motion picture censorship law, which comes in force January 1, 1928, reports Commercial Attache J. P. Van Wickel, The Hague. Meetings of exhibitors are being held and memoranda addressed to the government. Principal objection arises from the fact that while the law provides for a state censor, the municipalities retain the right to recensor films.

(From Trade Comm. T. R. Canty, Paris)

Paris is beginning to appreciate the woes that beset Hollywood. As the French film industry has been growing, it has become a more and more common practice to "shoot" scenes on the public highway. One ingenious director recently ordered two of his actors to don the garb of traffic policemen and divert all traffic, pedestrian and otherwise, by another route, so that he would have a clear street for his own purposes. His ruse, however, was discovered and he was haled before Paris court.

With the opening of the Playhouse last week, Glasgow now has the distinction of having the largest picture theatre in Britain. It seats 4,200 people. A 70-foot throw is obtained, and the picture is about 24 feet across. An orchestra of 26 and their platform is built so that it can be raised to the level of the stage. A roof ballroom for 5,000 dancers has still to be constructed.

The cinematographic firm Verdager, at Barcelona, has been able to form a financial group with a capital of 15,000,000 pesetas, and has bought the two big theatres of Barcelona—Tivoli and Olympia—to have them converted into picture theatres. Verdager is a renting company which becomes also an exploiting concern. The companies Vlasaca y Ledesma, S. A., and the Empresa Ideal, which together controlled 13 halls, have decided to dissolve cooperation. Renters will profit by this situation and it will represent a small compensation for the consequences of the first-named combination.

BUYS KYNE SERIAL

Los Angeles, Nov. 1.
Metro-Goldwyn-Mayer has purchased "Tide of Empire," Peter B. Kyne's serial running in the Cosmopolitan Magazine. The story will be filmed as a special for 1928 release, George Hill directing.

WARING'S PHILLY MONTH

A three-week run at the Stanley, Philadelphia, with a probability of a full month, is slated for Waring's Pennsylvanians starting Nov. 21. The outfit concludes a fortnight at the New Strand, following a similar stay at the Brooklyn Strand.

BILLY WEST DIRECTING

Los Angeles, Nov. 1.
Billy West, former independent producer, has been promoted by Fox from gag man to director of two-reel comedies. His first is "In Your Hat," with Sally Phipps, Nick Stuart, Arthur Houseman and Thelma Hill.

Jack Connolly's Mother Dies

Washington, Nov. 1.
Jack Connolly's mother died yesterday (Monday) in Boston, according to word received here from Mr. Connolly's wife. Connolly, formerly representing the Hays organization here, has been in Europe for the past several months with the Fox Movietone. He is expected to return shortly.

Keegan Managing Vita

Jack R. Keegan, former publicity director for Vitaphone, has been appointed manager of the New York Vitaphone exchange and booking manager. Ben Piermont formerly held the latter post.

Joan Crawford's Western

Los Angeles, Nov. 1.
Joan Crawford will play opposite Col. Tim McCoy in "The Texas Ranger." William Nigh is directing for M-G-M.

"Sunrise" in L. A.

Los Angeles, Nov. 1.
"Sunrise" will follow "Loves of Carmen" at Carthay Circle, Dec. 7.

Germans Give Up Hope On Tax That Cuts Net

Washington, Nov. 1.
German exhibitors have practically given up hope of staving off the new method of applying the amusement tax. This involves a cut of the net rather than of the gross and was but recently enacted into law by the German Parliament. Spitznorganz organization has now appealed, says the report to the Department of Commerce, to the Chief President of the Brandenburg province urging that he refuse to accept the tax.

NEILAN STAYS WITH F. N.

Los Angeles, Nov. 1.
Marshall Neilan will remain with First National instead of going with United Artists. He will direct an original circus story by Dixie Willson, featuring Mary Astor and Lloyd Hughes.

Caddo Joins M. P. P. D. A.

Caddo Company, Inc., releasing through United Artists, was accepted as a member of the Motion Picture Producers and Distributors' Association at a meeting of the board of directors last Thursday.

B'KLYN'S ART FILMS

The Brooklyn Little theatre adjoining the Academy of Music there, houses the Brooklyn Film Guild's cinema presentations every Friday, Saturday and Sunday under Bennett Kilpack's direction. The art cinema theatre's season opened Oct. 27 to an invited audience. Programs will be screen only on the weekends to a 50 and 75 cent scale, or a \$2 subscription ticket for three weeks.

Advisory council includes Mrs. I. Sherwood Coffin, Mrs. William H. Good Mrs. Earl B. Harris, Mrs. Charles J. McDermott, Right Rev. J. L. Belford, Rev. Parkes Cadman, Rabbi Samuel J. Levison and Hon. Fred E. Crane.

L. A. TO N. Y.

Harry D'Arrast, Beno Rubel, Jukanne Johnson, Ramon Navarro, Rodney Pantages, Mrs. Alexander Pantages, Carmen Pantages, Lloyd Pantages, Robert Z. Leonard, Gertrude Olmstead, M. H. Hoffman.

St. Louis Bears Down On Lobby Jamming

St. Louis, Nov. 1.
Managers of local vaudeville and picture theatres, long among the most flagrant violators in the country of laws against jamming theatre lobbies with waiting crowds, have been given a sudden and imperative warning by Chief of Police Gerk that the practice must stop. Direct cause of the order was the recent fire in a film theatre in Finland, where 21 lives were lost. Police have been warned to notify house managers in their districts that the lid on overcrowding is on.

Copyright Effort

Washington, Nov. 1.
Abdul Bahman Rida Pasha, Under-Secretary of State in the Ministry of Justice, Egypt, is now touring Europe studying copyright laws, according to reports to the Department of Commerce. Purpose is to bring out a copyright law that will actually protect in Egypt. The undertaking is that American picture interests are, to a degree, responsible for the interest of the Government in this legislation.

WILL HAYS ON A "CUT"; ANOTHER FEMININE IDEA

La Crosse, Wis., Nov. 1.
Will Hays is the greatest enemy of the industry he is supposed to govern. Mrs. Charles E. Merriam, Chicago, former president of the Films Council of America, stated here before the International Purity conference. The industry has made poor efforts to regulate the type of films, she said, stating also that Hays' salary should be cut before any other "economic" slashes are made by producers.

Since 33 states during recent legislative sessions had bills up relative to the regulations of the industry, every one of which was defeated, unusual efforts are necessary, according to Mrs. Merriam.

Some delegates declared too much attention has already been directed toward films, and that efforts to stamp out immoral magazines should be taken.

THE SURPRISE OF THE YEAR

(No. 557—Straight from the Shoulder Talk by Carl Laemmle,
President of the Universal Pictures Corporation)

THAT ANYBODY CAN GUESS WRONG ON A PICTURE IS NOTHING new. But that practically everybody could guess wrong on a production is quite a different matter.

THAT'S WHAT HAPPENED WITH "LES MISERABLES." THE ARGUMENTS used to prove that it could not possibly please the American movie fans would fill a book. AND THEY WERE ALL WRONG.

"LES MISERABLES" IS, WITHOUT AN EXCEPTION, THE BIGGEST AND MOST ASTONISHING SURPRISE OF THE YEAR. ANY EXHIBITOR WHO DOES NOT FIGURE IT AS A BIG FACTOR IN HIS SCHEME OF THINGS THIS SEASON IS MAKING A MOST VITAL MISTAKE.

IN NEW YORK CITY "LES MISERABLES" IS IN ITS TENTH WEEK! AFTER the opening week "Variety" said, "Over capacity business." After the ninth week "Variety" said, "Victor Hugo's name is still pulling them in."

IN FLUSHING, LONG ISLAND, AN EXHIBITOR BOUGHT THE PICTURE for \$350. He wanted an adjustment before playing and we agreed to play percentage. Our share of the percentage was \$1,500.

COLORADO SPRINGS PLAYED A FIVE DAY ENGAGEMENT OF "LES Miserables" with "The Big Parade" as opposition. The Burns theatre wired us, "We have to pay you a nice sum on the split figure. Exceptional business which built up every day.

AT THE LIBERTY THEATRE IN KANSAS CITY, THE PICTURE HELD over for a second week. "Variety" says, "Unusual for this house."

FROM THE AMERICAN, DENVER, CAME THIS WIRE:—"MORE BUSINESS Saturday and Sunday than a preceding excellent picture did the whole week. Breaking all house records."

AT ATCHISON, KANSAS, "LES MISERABLES" OPENED TO TWICE THE average receipts of the house.

BIG CITIES—SMALL TOWNS—EAST, NORTH, WEST OR SOUTH—IT IS THE SAME STORY EVERYWHERE AND ANYWHERE.

IT IS ONE OF THOSE SWEEPING TRIUMPHS WHICH COME ALL TOO seldom. It does not require explaining. It is simply one of those things!

IT GOES TO PROVE THAT THE WISEST OF US CAN LEARN SOMETHING from Mr. and Mrs. John J. Public.

NOTHING SUCCEEDS LIKE SUCCESS AND NOTHING IS SUCCEEDING like "Les Miserables." Have you bought it yet?

400,000 Deadheads

Washington, Nov. 1. Poland has 428 picture theatres with a total capacity of 103,572. This makes one theatre to each 63,600 inhabitants, reports Walter A. Leonard, American consul, Warsaw, to the Dept. of Commerce.

This places Poland considerably below its neighboring countries. Roumania has one cinema for each 15,000 inhabitants; Czechoslovakia, a cinema for every 15,000, and Germany, one for each 16,900.

Most of the Polish theatres are in the western provinces, and the consul reports that 400,000 attend the picture houses annually on free tickets. These deadheads are not included in the averaged totals.

Topeka's Negro House Off

Topeka, Kan., Nov. 1. Topeka's new Negro picture house did not materialize. The Isis was to have opened Monday under Negro management, subleasing from the National Theatres Co. A higher bid was accepted. The town now has one Negro picture house, the Apex.

Opera for Publix

Grand opera on a miniature scale is being planned for southern Publix houses by the New York Civic Opera Co.

The plan is being worked out by Maurice Frank, representing the opera company which is playing legit dates.

FRISCO'S THEATRE-HOTEL

San Francisco, Nov. 1.

A building to contain a 3,000-seat theatre and a 400-room hotel is announced for Turk and Jones streets by Oscar Price, general producing manager for Graf Bros. and Pallas Photoplay Company.

Plans call for a public swimming pool and other recreational features in the building.

Mix On Location

Los Angeles, Nov. 1.

Tom Mix is on location at Prescott, Ariz., to begin work on "Horsemen of the Plains."

In the cast are Heine Conklin, Sally Blaine, Charles Byers and Lew Harvey, Benjamin Stoloff directing.

CRANDALL'S 14

Washington, Nov. 1.

Harry Crandall, local head of the Stanley-Crandall houses, has added two more neighborhoods Empire in the northeast section of the town and the New, southeast section. This makes 14 houses in the chain.

PIC CHANGING AGAIN

Chicago, Nov. 1.

Schoenstadt's Piccadilly will shortly duck its stage policy of straight pictures with a symphony orchestra. Arrangements call for 30 men in the pit.

The Pic has been Chi's prize flop since opening about a year ago. Continued internal dissension has never permitted its stage policies to become permanent.

MOSS' MONTMARTRE

R. S. Moss has taken over the Montmartre, Borough Hall section, Brooklyn. The house is a 600-seater.

Charles Schwartz, former assistant manager at Moss' Cameo, is the Montmartre's manager.

New Zealand vs. "Block"

Washington, Nov. 1.

British producers, working on the general idea of "Trade Within the Empire," are out to break "blind" (block) booking as the only means of stopping the domination of American films in New Zealand.

This method of booking, which it is stated ties up the theatres for a year in advance, is being attacked through the press. Efforts are also being made to have the lawmaking body declare "blind" booking illegal.

Reports to the Department of Commerce here add that British producers hope to have the same methods adopted in all of the Great Britain possessions.

THANKSGIVING PREMIERE

Los Angeles, Nov. 1.

Opening date for the new United Artists theatre, Broadway at 10th street, has been set for Thanksgiving, Nov. 14.

The initial film will be Mary Pickford's "My Best Girl." Sid Grauman will stage the prolog.

WOODHULL TOURS TO COMBAT REFORM ANTIS

Starting off on a three weeks' tour of the country Tuesday, Nov. 1, during which he will address women's clubs, civic bodies and state exhibitor associations, R. F. (Pete) Woodhull, president of the Motion Picture Theatre Owners of America, stated, before leaving, he would conduct a vigorous campaign against reformers' censor campaigns.

"If the reformers want to clean up the country, why don't they look into the colleges and investigate school teachers, professors and college-bred lecturers who are fostering dirt and treachery by holding up continental life as an example for American youth?" said Mr. Woodhull.

Woodhull proposes to broadcast pertinent questions in regard to certain American lecturers who come back to the United States after tours of Europe and spill stories like the one about the shopkeeper in Moscow who, taking the American visitor for a stroll, left his door unlocked because he said, "I'm not afraid of thieves. You're the only American I know of in Moscow."

CHRISTIE'S 4 FOR PAR.

Los Angeles, Nov. 1.

Christie Studio has started four comedies for Paramount release. These are Bobbie Vernon in "Splash Yourself," with Frances Lee and Eddie Baker, Harold Beudine directing; Billy Dooley in "Dizzy Sights," with Vera Steadman and Sid Smith, William Watson directing; Jack Duffy in "Nifty Nags," with Gail Lloyd, Virginia Sale, Will Armstrong and Jimmy Harrison, Arvid Gilstrom directing, and "Swiss Movements," starring Jimmy Adams with Doris Dawson, Billy Engle and Bill Irving, Robert Kerr directing.

MINDLIN AFTER CHI TWINS

Chicago, Nov. 1.

Mike Mindlin, operator of Chicago's high hat movies at the Playhouse, has left for Brooklyn to open a similar house there. When he returns here he will seek two more houses.

LECTURING FOR AMATEURS

Los Angeles, Nov. 1.

Paul Hugon is giving a series of lectures on motion picture photography in the home. The course covers directing, as well as photography for the amateurs.

Jack Holt's "Warning"

Los Angeles, Nov. 1.

Jack Holt will be starred by Columbia in "The Warning," direction by George B. Seitz. Dorothy Revier, Frank Lacteen, Eugene Strong, Pat Harmon and George Kuwa in the cast.

F. N.'s "Look Out Below"

Los Angeles, Nov. 1.

The picture Mervin Leroy is directing for First National, with the Sidney-Murray combination and Fritz Ridgeway as leading woman, will be called "Look Out Below."

Buffalo's Saturday Opening

Buffalo, Nov. 1.

Beginning Nov. 5 Shea's Buffalo will open its weekly shows Saturdays instead of Sundays.

Publix units will close Friday nights, incoming shows beginning Saturday mornings.

Phil Rosen Ill

Los Angeles, Nov. 1.

After shooting three days on "Woman Against the World" for Tiffany-Stahl, Phil Rosen became seriously ill and was unable to continue work.

George Archainbaud was brought in to complete the picture.

Quirk, Fulton, Bloom's

Syracuse, N. Y., Nov. 1.

Myron Bloom, Syracuse, becomes the owner of the Quirk theatre, Fulton, N. Y., by settlement of the legal contest over the estate of the late Edward Quirk.

PARAMOUNT NEWS

scoops the field by days with first and only film



Ruth Elder in Azores wearing famous cap of her rescuer, Captain Goo of the "Barendrecht."

RUTH ELDER IN THE AZORES

¶ On the screen Tuesday, October 25th. On the front pages of leading newspapers everywhere Wednesday, Azores pictures of Miss Elder and story of how this brilliant scoop was made! Tons of publicity! ¶ One of 6 brilliant features in national issue 26 of Paramount News—and 22 marvelous local news specials!

A GREATER NEWS REEL!

When the Gross must be BIG— The Picture must be **FIRST NATIONAL!**

Thousands
of SEATS to fill—
(more than any other
house in town)
Thousands of Dollars on the NUT
—(biggest in the city)
THOSE ARE THE BOYS THAT
LOOK TO FIRST NA-
TIONAL TO TURN
THE TRICK FOR
THEM!

again
**FIRST
NATIONAL**
LEADS 4 KEY CITIES
▣ SAME WEEK ▣

with
NORMA TALMADGE
in "Camille"

Led New Orleans by \$6,000 at the Saenger with "best business
since last winter"!

Richard BARTHELMESS
in "The Drop Kick"

Led Portland, Ore., by \$8,000 at the Broad-
way with "biggest business ever recorded
for any local Theatre"!

BILLIE DOVE
in "American Beauty"

Led Kansas City by \$3,000 at the Main-street

**RICHARD
BARTHELMESS**
in "The Drop Kick"

Led Minneapolis by \$2,000 at the State,
gross nearly \$1,000 over previous week!



These
Amazing
FACTS will be of
tremendous value to
you in running
your the-
atre!

First National Pictures

HOLLYWOOD HO!

(And Hollywood Hooey)

By TOM J. GERAGHTY

Grand Canyon Opinions

The Grand Canyon is becoming a popular resort for movie folks who can take a week or week-end vacation. There is a large book at the El Tovar hotel, on the rim of the Canyon, in which visitors for many years have written their first impression of this eighth wonder of the world. Some of the boys brought back copies of notations written by Mark Twain, King of Belgium and other notables. One wag many years ago originated the wheeze there:

"It's a great place to throw old safety razor blades."

Douglas Fairbanks wrote in it, about five years ago: "Golly, what a gully. I'm sorry I can't jump across it."

Suggestions by Stars

Many of the stars contribute interesting bits of business in their

stories, which are naturally credited by the public to the director or writer. For instance, one of the charming bits of comedy in "The Big Parade" came from Jack Gilbert. It is the chewing gum sequence with the French girl, Renee Adoree, which has provoked laughter for millions.

The directors always welcome these suggestions if they are apropos to or for the character or situation.

"Poverty Row"

One of the most picturesque cross-sections of Hollywood is Poverty Row, where they make the "Quickies." The Quickies, as the name implies, are cheap feature pictures, turned out in a week or 10 days. Those that cost about \$8,000 are sold outright for \$10,000. Another grade, made for \$12,000, is sold for \$15,000. They figure on a

quick turnover of cash with a sure profit.

The quality they obtain is almost unbelievable, but they resort to all kinds of tricks and ingenuity to accomplish this and the cast generally includes two or three known players, whom they hire for two or three days, paying them from \$200 to \$400 a day. They have been known to pay as high as \$1,000 a day for a near star.

But what a day! They start the player at seven in the morning and work him until midnight. During that time, the player will work in probably eight or ten sets and make eight or 10 changes of costume. So the finished product shows him running clear through the picture. Then they finish off the other part of the picture with extra people and thus keep down the cost.

Some of these pictures are now getting into the big theatres, but for the most part they are sold outright to state rights distributors, who sell the pictures for a small cost in the side streets of the cities and in small towns.

Sidelines

A number of picture actors and actresses are going in for sidelines. Kathleen Clifford has four or five florist shops. Edna Flugrath, Viola

Dana's sister, has a beauty parlor. Milton Sills has a big real estate development. Hallam Cooley is building a big hotel near Laguna Beach and also has a subdivision there. Reginald Barker has an interest in a big music store. Al Green has an interest in a gents' furnishing establishment.

William Beaudine and William Russell have an auto laundry and filling station at a prominent intersection. Hedda Hopper handles real estate and rentals between pictures. A number of ex-prize fighters, like Al Kaufman, do massaging and physical training for wealthy men, when they are not working in pictures. Harry Bergman, the big comedian in all of Chaplin's pictures, has one of the best known restaurants in Hollywood.

Joseph Schenck, the producer, and Sid Grauman, the impresario, are heavy stockholders in the new Roosevelt hotel. Antonio Moreno has a tremendous development called Moreno Heights. Bull Montana has a bungalow court, Pauline Garon has a dry cleaning establishment, Louise Dresser owns a garage, Roland Square is owned by Ruth Roland, Theodore Kosloff has a dancing school—and William

Wing, scenario writer, owns several laundries.

Catching a Mouse

"Prop" men are the most amazing persons in the film industry. Without a moment's warning they are obliged to bring forth anything the director happens to think about. I have rarely seen them fail, as they produce the most impossible things, like a prestidigitator. I honestly believe that if a company were working on an iceberg and an imaginative director called for a camel or rhinoceros, the property man would get it forthwith.

A few weeks ago, a director was working on a pier in San Francisco Bay. It was 3 o'clock in the morning. Suddenly he turned to the prop man and, snapping his fingers, said:

"Get me a live mouse."

The prop man nodded his head and turned away in a dog trot. He got into one of the company automobiles. The driver asked him where he wanted to go. He said he didn't know exactly but to just drive around a little while. After a few minutes he asked the driver if he knew where there was a livery stable. The driver thought he knew of one or two that had survived the motor age. Arrived at the livery stable, the prop man hurried inside, woke up a bewildered attendant, and said:

"Have you any mice here?"

The attendant was sore and demanded to know if the man was crazy. The prop man assured him he was sane and that if they could produce a mouse he would give the man \$5. The livery stable man was interested and rounded up a cat next door. They put the cat in a large feed bin and began to beat on the sides. It was but a few minutes until the cat had caught a mouse.

As they approached the cat, she jumped out of the bin and scampered away with the mouse in her mouth. The two men chased the cat all over the neighborhood and finally corralled her, rescuing the mouse, still half alive.

The prop man returned with the mouse in his pocket. He had been gone 40 minutes. He handed the mouse to the director, who scowled at him and said:

"Do you know you've cost this company a lot of money, holding us up while we wait and you stalling around to catch a little mouse?"

The prop man dropped his head apologetically. They always do.

Sam Blythe Likes It

Samuel G. Blythe, of the Saturday Evening Post staff, likes to bum around the picture studios with his old friend and co-worker, Frank Condon. I saw him the other day, and he remarked that he had just met a "slib." I asked him what he meant and he replied, with a chuckle:

"Why, a 'slib' is a picture man that is both slick and glib."

BEN LYON LOANED

Los Angeles, Nov. 1.

Ben Lyon has been loaned by First National to play the lead opposite Marian Nixon in "Honeymoon Flats," for Universal.

Millard Webb is directing the picture. Webb was a former First National director.

Lipton Supervising Comedies

Los Angeles, Nov. 1.

Low Lipton signed a new term contract with M-G-M to supervise comedy productions, in addition to having charge of comedy construction on all features produced.

The gag men now at M-G-M are under his direction.

Zierler Dissolving

Samuel Zierler, president of the Commonwealth Film Exchange, is to dissolve the exchange.

It is reported he will join the A. H. Schwartz houses.

Vitaphone South

Vitaphone goes into the Phil, St. Petersburg, Fla., and the Hippodrome, Miami, Fla., within two weeks.

"Roulette" for F. N.

Los Angeles, Nov. 1.

First National bought the picture rights to Fannie Hurst's story, "Roulette."

Miss Shearer's "Saleslady"

Los Angeles, Nov. 1.

"The Traveling Saleslady" is title of Norma Shearer's current picture for M-G-M.

Sam Wood directing.



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NATIONAL THEATRE SUPPLY COMPANY

M. P. Club May Take Over Green Room Home

At the meeting of the newly formed Motion Picture Club, held Friday evening at the Astor hotel under the presidency of Al Lichtman, it was proposed that club quarters be arranged for through the purchase of the Green Room Club building. It is believed the Green Room Club members would be pleased to join with the Motion Picture Club.

One idea is that the Motion Picture Club take over all eligible members of the Green Room Club and that the name for the association should be the Green Room and Motion Picture Club. At the end of about a year the Green Room could be dropped.

The real estate committee of the Motion Picture Club has been assigned to investigate the possibilities. An investment of \$50,000 is involved.

During the meeting Al Lichtman announced that the Motion Picture Club had a membership of 99, with approximately \$10,000 in the treasury. It is expected that from 200 to 300 members will be enrolled before the club quarters are located and activities start.

Fox Press Dept. Shifts

Fox publicity staff has been reorganized with Donn McElwaine new publicity manager in place of Dan Doherty. Vivian Moses, director of advertising and publicity, has added Tom Comiskey to the staff, and Beth O'Shea for the fan magazines.

Earl Smith is now in charge of the art department, with A. P. Dickson, formerly head of the art department, in charge of posters. Joe Fine is handling advertising accessories, in addition to ad copy.

MONTHLY CHANGE

The Merrick, independent picture house at Jamaica, L. I., controlled by the Schwartz Bros., is playing a monthly change of presentation band features.

Opening with Harry Stoddard's orchestra, Sid Hall is current at the house.

ANOTHER TWO FOR W. C.

Los Angeles, Nov. 1. West Coast Theatres, through J. J. Franklin and Louis Cohen, have closed a deal to take over the Rivoli (1,300) and Atla (800) theatres in Pendleton, Ore., owned by Guy Matlock.

This is new territory for West Coast.

INDIANS WITH FILM

Blackfoot Indians, who worked in the natural color pictures made by Tiffany, will appear in eastern picture houses with the film.

The Indians make their first appearance Nov. 14 at Fay's, Providence.

No Agency for Selznick

Los Angeles, Nov. 1. Myron Selznick has not formed a partnership with his father, Lewis J. Selznick, to conduct a casting agency.

Myron is associated with Felix Young and is temporarily handling the presentation tour of Mae Murray.

Neighborhood's Stage Band

Gotham, a neighborhood house on 137th street and Broadway, New York, has gone in for the presentation idea.

The Gotham Lopezites are the stage band feature, a unit booked by Vincent Lopez.

West Coast Wants 3 More

Portland, Ore., Nov. 1. Negotiations by West Coast Theatres, Inc., are now pending for that company to acquire three more theatres in this district.

The sites are at Medford and Klammath Falls, Ore., and Vancouver, Wash.

U Retains Poland

Los Angeles, Nov. 1. Universal has exercised the option on Joseph Franklin Poland for another year.

Poland is feature comedy supervisor and has charge of the Denny, La Plante, Kerry and Glenn-Fryon units for U.

Mayo's "Sin"

Los Angeles, Nov. 1. Archie Mayo will make "The City of Sin" for Warner Bros., with John Miljan and Myrna Loy featured.

FILM POSSIBILITIES

"Skin Deep"—Unfavorable

"SKIN DEEP" (M. J. Nicholas, Liberty Theatre). Nothing on the surface here for the screen. Lazy, arty husband, in love with artificial concert singer, meets her six years after marrying her plain cousin, who has money. They renew old business, cruelly tell wife so, prepare to go away, but rich wife, who loves her no-good, yet genteel-kept husband, goes for \$20,000 to angel his terrible opera, and he decides to stay with the bank-rol. Characters exaggerated except husband and wife. No scenic possibilities presented in stage version. No young love interests.

Lost.

"The Love Call"—Unfavorable

"THE LOVE CALL" (Musical, Shuberts, Mansfield).

Founded on "Arizona," that Augustus Thomas melodrama has already been screened, nullifying its musical adaptation for the quickies.

Abel.

"Love in the Tropics"—Unfavorable

"LOVE IN THE TROPICS" (Melodrama, Clark Ross, Daly's).

An obvious meller with a Philippine's locale. Nothing to recommend it for the screen.

Idee.

"Weather Clear, Track Fast"—Favorable

"WEATHER CLEAR, TRACK FAST" (comedy, Willard Mack, Hud-

son). A clean story of the race track, with enough humor to make it agreeable for screen program purposes.

Idee.

"The Mulberry Bush"—Unfavorable

"THE MULBERRY BUSH" (Comedy, Dillingham and Woods, Republic).

A Frenchy story, the general situation of which finds a husband about to be divorced, in the same house with two other women he has had affairs with. Not so good for the screen.

Idee.

"The 19th Hole"—Unfavorable

"THE 19TH HOLE" (Erianger-Craven, George M. Cohan theatre). Charming quality of humor couldn't be transcribed in screen terms and there isn't any action. Couldn't be gagged.

Rush.

"The Wasp's Nest"—Unfavorable

"THE WASP'S NEST" (Clark Painter, Inc., Mystery Comedy, Wal-

lack's). Improbable farce, of unconvincing texture and construction, defies even the quickies for filmization.

Abel.

"Behold This Dreamer"—Favorable

"BEHOLD THIS DREAMER" (George C. Tyler, Cort theatre). A whimsical comedy, yet great for filming if the producer has the poetic courage of Tyler, and the director gets his spirit, and a star is found who can parallel the stage attributes of Glenn Hunter. Charlie Ray would eat it up—if, for instance, Dorothy Arzner put it on.

Great character possibilities. Show will click and the novel after which it is dramatized proved a stout seller.

Lost.

"The Arabian"—Favorable

"THE ARABIAN" (Melodrama, Barbour, Conrad and Bryant, Eltinge). A story of the East, with enough color for a program picture.

Idee.

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the preference and patronage of the public, the
judgment of the Trade
are barometers of value

THEN

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years past is the fact that

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is now ready for booking



FORBIDDEN WOMAN

William C. De Mille production. Distributed by Pathe. First major release under new regime. Directed by Paul L. Stein. From an original story by Elmer Harris. Adaptation and continuity by Clara Boran. Starring: Jettie Goudal, Victor Varconi and Joseph Schildkraut. Running time, 70 mins. At the Paramount, New York, week of Oct. 29.

Exotic drama, with the emotional stuff laid on thick. Has more the quality of Elmer Glyn than Elmer Harris, and may pull with the women. Men will call it sloppy sentiment. Very artificial and theatrical, but has a certain screen effectiveness. The production is uncommonly beautiful and the acting graceful in spite of the stilted story. Good judgment to swing Jettie Goudal and Joseph Schildkraut into a romantic combination, a team that matches Colman-Banky, and since the enterprise addresses itself deliberately to the femmes the selection is perfect. On this basis the picture has the marks of a money-maker.

But a little of this heavy Oriental romance goes a long way with men. This one overdoes everything from atmosphere to coincidence. The locale is the foreign legion in Algiers. That background has taken

the limelight away from the Royal Northwest Mounted. "The Sheik" started it and "Beau Geste" carried the vogue another step forward. It's beginning to lose its novelty.

Some of the sentimental passages would be absurd in other hands than Schildkraut and Miss Goudal. The heroine is outstanding in her clinging gowns and picturesque head-dresses, while Schildkraut, of course, is even handsomer than necessary. Any couple carrying around that much combined pulchritude couldn't possibly be ridiculous, and their parts here pass muster, but by a narrow margin.

The Arabians are hard pressed by the French, bent on conquest. The aged sheik calls upon his granddaughter (Miss Goudal), daughter of a native mother and French father, to go into the enemy's camp and obtain military information. In pursuit of this plan she marries the French colonel. He goes secretly to Paris on a military mission. When the wife-spy follows by ship, she meets and falls in love with a famous violinist, Leon, who turns out in due time to be the colonel's brother.

The outraged husband ultimately compels his brother to enlist under him in Africa as a penalty for what he supposes is his treachery. It doesn't sound reasonable, but that's the scenario.

The production itself is a splendid bit of work on its technical side.

Every aid of artistic settings, voluptuous photographic effects and fine pictorial arrangement is given to the picture, and almost gives it dignity in spite of the story's overdone sentimentality.

Will make a good box-office showing, but as the opening fanfare in Pathe's campaign it falls somewhat short of the De Mille prestige.

Rush.

THE MAIN EVENT

De Mille Pictures Corp. production, released through Pathe, co-starring Vera Reynolds and Rudolph Schildkraut, directed by William K. Howard. Continuity by Rochus Gliese from story "That Makes Us Even," by Paul Allison. Runs 60 mins. At the Roxy, New York, week of Oct. 29.

Glory Frayne.....Vera Reynolds
Regan, Sr.....Rudolph Schildkraut
Margie.....Julia Faye
Johnnie Regan.....Charles Delaney
Red Lucas.....Robert Armstrong
Slug-Nutty Fighter.....Ernie Adams

This fight picture is just a so-so feature flicker. It will do as a daily change for the neighbors but would never have made a full week at the Roxy except for the all-Pathe week in the Broadway picture houses, with presumably the added inducement of an attractive rental.

Not only can't "The Main Event" stand analysis, but they view it with polite skepticism. The ele-

ments are so flimsy and the ingredients so thin it is really to William K. Howard's credit that he turned out the relatively good job that he did.

The backbone of the plot has to do with a night club danseuse in love with Red Lucas, pugilist. Lucas is to meet Johnnie Regan (Charles Delaney), the sympathetic leather pusher. Johnnie is smitten with the dancer's charms in the Royale Night Club, and effects a contract only to find Glory (Vera Reynolds) miffed when apprised he is the Johnnie Regan who meets her beau in the near future. Red Lucas is a trifling Lothario and has Margie (Julia Faye) in reserve.

Margie and our heroine are roommates and pals and the incongruity of Glory miffing all the significance of Margie's playing around with Red, not to mention that a night club dame should know her onions better than a bucolic recruit, makes it incongruous. There was a time when scenarists wished that situation on the trusting and trustful maiden from the sticks.

Glory is led into framing the hero by keeping him up late, which too is the razzberry, particularly with such faithful father-managers as Rudolph Schildkraut is supposed to be.

The punch, of course, as in these formula pug pictures, is the big bout, hence the title. With Regan

punch-drunk at the hands of Kid Morphous on the very eve of the main event, he still manages to pull the kayo.

There is one variation on the fight plot in that the girl in the ringside seat is not featured as the beacon of light and hope to spur her hero to victory. Instead, the heroine is temporarily under fire, because of her double-crossing penchant, and the pug's sight of her goads the groggy Regan to best her designs as well as his opponent. For the finish it is explained that Glory is through with Red and that she grew to love Johnnie Regan, etc., for the usual clinch.

Miss Reynolds is not particularly sympathetic as the female lead. Delaney is effective as the male lead and Schildkraut does excellent work as the old sport who manages his fighting son. It's a character departure for Schildkraut, trim and neat in a Tad role and not bewhiskered and Semitic as have been the majority of his screen performances.

Abel.

Angel of Broadway

Pathe DeMille release. Presented by William Siström. Direction of Lois Weber. Story by Lenore Coffee. Leatrice Joy starred. With Victor Varconi featured. Running time, 64 mins. At Colony, New York, week of Oct. 29.

Babe.....Leatrice Joy
Jerry.....Victor Varconi
Big Bertha.....May Robson
Goldie.....Alice Lake
Gertie.....Elsie Bartlett

For New York this title is a dud, but in the hinterland it may well be esteemed box office. Pathe has, in fact, a very good commercial property for the territory west of Hoboken. It's weepy with religion and socky with night club stuff. It's the sort of story Harold Bell Wright might author and the sort of production, with a heavier cost sheet, F. B. Q. might produce.

Lois Weber, one of the two women directors in the business, has done exceptionally well. Aiming at the tear ducts of the great sentimental American public, she will probably be rewarded with quite a gush. The theme of her story is blasphemy.

It is a pageant of good and evil. The scene is alternately laid in a Salvation Army mission and a high hat night club. The heroine (Leatrice Joy) is an employee of the latter; the hero (Victor Varconi) a devotee of the former. The night club gal gets a load of the Salvation Army soul-saving technique and burlesques it in the night club. The blasphemy troubles her, however.

Canon Chase and other reformers contending that the Hollywood film makers offend the moral sentiments of the religious might look at this one. A more obvious effort to please the religious element could hardly be conceived.

The picture introduces Elsie Bartlett (Mrs. Joseph Schildkraut). She symbolizes the woman who has sinned and the sad end she comes to. Her acting, for a newcomer to the screen, was conspicuously good. Miss Joy handed in a well rounded performance. Victor Varconi seemed too handsome for a truck driver and too debonair for a saint in the slums. May Robson did a sort of Texas Guinan in the night club and used Tex's line, "Give me the girl a big hand."

The script is credited to Lenore Coffee, a Hollywood scenarist who writes directly at the box office.

This one is brimming with the stuff the hol polloi likes. Good direction, production and acting have helped, but a large chunk of the credit rightfully belongs to the writer.

DRESS PARADE

DeMille picture, distributed by Pathe. Directed by Donald Crisp. Starring: Robert Glaesburn, Major Alexander Chilton and Herbert David Walter. William Boyd starred. Running time 66 minutes. At the Strand, New York, Oct. 29.

Viv Donovan.....William Boyd
Janet Wallace.....Bessie Love
Stuart Haidane.....Hugh Allan
Major Steinholt.....Louis Nuxaux
Mealy Snodgrass.....Maurice Ryan
Cadet Dawson.....Walter Tennyson
Commandant.....Clarence Geldert

A romantic story of West Point here is done in a sentimental way, with heavy emphasis on the patriotic angle. Played by William Boyd, the subject and star compel interest. The whole film has been shot in actual settings at West Point and some of its production devices are notable.

For example it is related that the quarters occupied by the screen hero and which is used as a background for numerous passages, is the one occupied by General Pershing during his cadet days. An imposing array of views of the cadets in review and about their classes and meetings have a kick, and some of the sentimental passages would be tremendous if they were presented rather more casually.

One gets the impression that the producer is trying to stuff the patriotic and sentimental appeal down one's throat. In one scene the young cadet hero goes into the chapel to fight out a moral difficulty involving a point of honor. There his eye wanders over the hallowed battle flags; bits of the academy's cherished traditions of the young soldier code cross his mind. Of course, he



WILLIAM HAINES

directed by
EDWARD SEDGWICK

Story and Continuity
by Raymond L. Schrock



WEST POINT

with
JOAN CRAWFORD

Titles by Joe Farnham



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makes the right and honorable decision, but it wasn't necessary for the title writer to slop all over to make even a dumb audience understand the sentimental values of the issue. Trouble is the screen doesn't give the spectator any credit for human intelligence or average imagination.

However, the physical production is magnificent and some of the dramatic tricks are splendid. For example there is a smashing trick. The hero supposes he has been disgraced and dismissed from the Academy. He is in his quarters (Pershing's old room) and sunset

review is in progress. One gets glimpses of the marching squadrons through the window, sees the grieving cadet confined to his room stiffen to salute at the sunset gun, with a view of the parade ground over his shoulder through the window. The effect is a stunner. Things like this carry their own meaning and title lines, no matter how eloquent, gild the lily.

There were possibilities in the basic story, which concerns the gradual moulding of a soldier and a gentleman out of a roughneck, by his association with the West Point institution. It is dramatic subject worthy of fine treatment. Here it is done in a heavy handed way. Boyd's Donovan is often just an objectionable smart aleck, which is fatal. The love affair between the boy and girl is pretty juvenile romance. To tell the truth Boyd doesn't look either the roughneck or the finished cadet. He's pretty mature in appearance for one thing. So is Bessie Love who plays the girl gracefully enough. Hugh Allan makes a splendid young soldier, the character drawing the sympathy that was meant to go to the hero. The subordinate characters are all excellent, especially the soldierly Commandant played convincingly by Clarence Gelbert.

The film will carry, however, on the name of Boyd and it will entertain as a pictorial. But the story and the innate drama are not there. *Rush.*

TEA FOR THREE

M-G-M production and release. Directed by Robert Z. Leonard. Adapted by Roi Cooper Megrue from a play by Carl Sioboda. Cameraman, Andre Barlatier. Running time, 42 mins. At Capitol, New York, week of Oct. 29.

.....Lew Cody
Doris.....Alleen Pringle
Philip.....Owen Moore
Harrington.....Phillips Smalley
Annette.....Dorothy Sebastian
Butler.....Edward Thomas

As a play "Tea for Three" was smart, gay and successful. As a moving picture it is dull and possessed of little box-office value beyond its title. It represents the poorest work of Robert Z. Leonard, a director who has turned out some dandy sophisticated comedies for M-G-M. The old tricks and the familiar formula failed this time. The acting is uniformly poor. Repeatedly Lew Cody and Owen Moore

look at the camera, and a butler character fails to be the source of the laughs evidently anticipated.

Lacking the brilliant dialog of the stage success and the drawing-room presentation given it at the Maxine Elliott some seasons ago, the story becomes unforgivably stupid.

It concerns a married couple. The husband is a peculiar dolt with two principal faults: First, he breaks luncheon engagements with his wife in order to make more money; second, he is quite crazily jealous.

There is a bachelor friend, very breezy but quite honest as regards his attachment to the wife. The reality of the characters never exists. The whole procedure is pointless and wearisome. Played on a bill with an expensive stage show at the Capitol, and should be gauged with that circumstance in mind.

THE WISE WIFE

William C. DeMille production distributed by Pathe; directed by E. Mason Hopper. Phyllis Haver starred. Arthur Somers Roche story adapted by Zaida Sears and Tay Garnett. Running time 56 minutes; at the Cameo, New York, Oct. 29.

.....Phyllis Haver
John Blaisdell.....Tom Moore
Helen's Father.....Fred Walton
Jenny Lou.....Jacqueline Logan
Carter Fairfax.....Joseph Striker
Jason, the butler.....Robert Bolder

Light social comedy of no great moment mostly because the people concerned are not interesting people. Story has to do with the long-married and sedate husband suddenly falling for a shallow flapper and deciding to play with the notion of young love again without taking any long chances. Girl is just a flirt. The action has to do with the campaign of the loving wife to meet the situation.

There are perhaps possibilities in the subject matter of an older and wiser woman turning the tables upon a young rival for her husband, but this story does not develop anything but hackneyed comedy ideas, such as making the flapper darn husband's stockings; fixing it so that his snoring in an adjacent room keeps her awake and having the sentimental husband confronted with the young beauty when her face is plastered up with beauty clay.

Everything in the story is easily anticipated. Nothing happens by way of surprise and the wife does nothing especially clever to win her

point. Indeed, anybody in the audience would be inclined to sympathize with her husband if he walked out on the wife and grabbed off the girl in the end, and that was not the impression the author or the director intended. Probably they picked too good looking a girl for the flapper role in Jacqueline Logan. Jacqueline wading bare legged in a trout stream would turn any settled husband's head. Phyllis Haver suggested only the capable wife where the intent was to make her the sophisticated and fascinating woman.

The picture is an obvious affair designed for the fan multitude at its lowest mental terms. The titling has such gems as this:

"If you were my husband I'd give you rough on rats."

"If I were your husband I'd take rough on rats."

That's about the tone of the whole production, although in its settings it is excellent both in the outdoor locations and in the interiors. Like most of the mediocre pictures of the kind, the surroundings and atmosphere are beautiful, convincing and appropriate, but the subject matter is dull.

Just a commercial program release. *Rush.*

A HARP IN HOCK

Pathe release. Renaud Hoffman production. Rudolph Schildkraut starred. Story by Evelyn Campbell. Cameraman, Dewey Wrigley. Running time, 82 mins. At Broadway, New York, week of Oct. 31.

.....Rudolph Schildkraut
Timmy Shannon.....Junior Coughlan
Mary Banks.....May Robson
Nora.....Bessie Love
Dr. Mueller.....Joseph Striker
Mrs. Shannon.....Elise Bartlett

Excellent performances by Rudolph Schildkraut and Junior Coughlan accounts for 60 percent of this picture's average of merit. A title which suggests terrible things proves to be quite a human and interesting little story of the attachment between a lonely and ostracized old Jewish pawnbroker and a little Irish boy, who comes under his guardianship through a combination of circumstances.

The neighbors believe old Abrams a hard-driver because of his profession. Instead of being a Shylock the old man is warm-hearted and kindly.

There is a thread of romance, but essentially the picture is between the old man and the kid. The menace is in the form of district antagonism toward the old man on account of his trade and nationality. The kid is whisked off to an orphanage and the old man's heart is broken. Everything comes out okay, of course, though it would have been more satisfying as well as truer to life if the neighborhood gossip had remained stubbornly bitter against the pawnbroker until the end instead of weakly and unconvincingly shaking hands.

The production is good, the direction intelligent and the acting excellent. Schildkraut comes very near being the best character actor now before the camera. He gets a world of conviction into his work.

As a boxoffice proposition "A Harp in Hock" is okay with limitations. It's clean and pleasing.

Girl in the Pullman

Pathe-DeMille comedy, directed by Earl C. Kenton. Marie Prevost starred; Harrison Ford leads the support. Running time, 57 minutes. At the New York Hippodrome, Oct. 31.

A hard working, tensely directed farce, with its comedy arising from its laboriously contrived complications. Addressed to a simple grade of fans, it will make a satisfactory program release. It lacks any pretense to high quality and devotes itself to rough and tumble hoke situations and titles.

Basis of play is situation of divorced physician, about to marry again, becoming involved in hilarious situations when he and the new wife on their honeymoon find themselves in the next compartment on a Pullman train to the ex-wife who still loves her husband and intends to win him back.

The possibilities are readily seen for opening and closing doors; for bride and wife coming upon hero in all sorts of remarkable situations; intrusions of other passengers because they are awkward or because they are goofy, etc., etc., etcetera ad infinitum. It's all done so laboriously and with such determination to be funny that the thing rather defeats itself. But it

has some genuine moments of low comedy, as, for instance, the nutty remarks via titles of an eccentric fellow passenger who cuts the Pullman car away from the train so that it runs wild down the mountain side and who thinks he's teasing the others by keeping their peril a secret.

Marie Prevost is called upon to do some of the hardest-working cutie-cutie flirtation stuff that ever gave an audience a sense of intense weariness, while the usually smooth and easy Harrison Ford as the doctor is out of his element in such

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"VARIETY": "You Tell 'em—'cause I s-s-stutter too much!"

WITH HUNK OTIN, THE COMIC POLICE DOG

business as dropping an electric apparatus over a patient's head and then going away and forgetting him. Why they picked Ford for the part instead of Ben Turpin was a miscue.

The fact is that polite farce is effective on the screen only once in a score of times. If the new combination is going to shoot for fans who dote on westerns, which is a tactful way of referring to the low-brows, they would be wise to play their farce straight along Keystone lines. These dressed-up hokum polite comedies are usually blah.

That's the trouble with "The Girl in the Pullman." It has the custard pie technique but tries to disguise it as polite farce. The title, with its suggestion of spicy doings, is the best thing about the picture.

The physical production is on a high level. Settings and the atmosphere are in the best modern style. There's nothing the matter with the Pathe-DeMille technical staff. So far, the weakness appears

to lie in the department that picks the stories and dictates their making into film. *Rush.*

Movietone Newsreel

Running 10 minutes, the current newsreel at the Roxy is an all-Movietone (Fox) screen magazine of three subjects opening with the roar of Niagara Falls, the development of the "iron horse" (railroad locomotive) and the most recent and patent news event, the Yale-Army game at New Haven.

The Niagara Falls' shots catch the roar and the music of the falling cataract in so realistic a fashion it left theatre damp. The railroad thing, depicting the development of the iron horse from its first crude models to the present-day flyers, is even more effective. The choo-choo sounds, gongs, whistles, etc., are strikingly "canned" in approaching and receding sound gradations as the trains approach and pass around a curved section of the track.

The Yale Bowl festivities with the marching Pointers entering the enclosure, the cheering squads, bands, student body singing, actual gridiron plays and attendant fan reaction, distinguishes this as the best and most interesting of the scenes.

In composite, it's a whale of a novelty and worthy of featuring wherever the Movietone apparatus is installed. *Abel.*

THE LOVE WAGER

Pierpont Milliken "Platinum" production. Story and direction by Clifford Slater Wheeler. Cameraman, Earle Walker. In the cast: Lucy Beaumont, Arthur Rankin, Sheldon Lewis, Jane Grey, Gaston Glass, W. W. Watson, Dorothea Raynor and Lenore Bushman. Running time, 54 minutes.

This one is eligible as a flop in all major departments of production: script, direction and cast. Conceivably, it may have cost something. At least, a little more than the average quickie. But it all spells turk.

The story is absurdity itself. It opens with a scene of Arthur Rankin driving off in an automobile.

His mother, the frantic-faced Lucy Beaumont, waits up for him. Along about 3 a. m. she comes out and falls asleep, sitting on the stone stoop of the porch, where she remains until 8 a. m.

Then, getting a wrap from the house, she goes off, presumably, to report her boy's absence to the nearest police station.

Poor lady, she never gets there! The boy, returning home in the automobile, kills his mother.

We next see him in the penitentiary with a 20-year sentence—plenty for accidental manslaughter.

A couple of close-ups of Sheldon Lewis, the kid's cellmate, and then the body of the boy hanging from the bars, he having suicided with his belt for a noose.

In his pocket is a note for the cellmate to introduce himself to a wealthy girl friend, not figuring in the story until then.

There's a pearl necklace involved and a bet made by a rich clubman (Gaston Glass) that he can earn his living for six months.

The plot is silly and hard to follow, jumping about ridiculously in an amateurish effort to gather up the various threads.

Taking everything for stiffness and newness is W. W. Watson playing a millionaire. If there's an angel in this woodpile, intelligent suspicion would indict him. Lenore Bushman as the femme lead was equally stiff and without the timed co-ordination of movement necessary to loom natural before the camera. Experienced members of the cast fared little better. Lewis was posey and Glass suffered from an embarrassment of profile close-ups.

Just so many feet of foolish film.

SILVER VALLEY

Tom Mix production for Fox. Directed by Ben Stollhoff. Story by Harry Sinclair Drago. Cameraman, Dan Clark. Running time, 50 minutes.

Tom Tracey.....Tom Mix
Sheila Blaine.....Dorothy Dwan
Black Jack Lundy.....Philo McCullough
Silent Kid.....Jocky Hoefl
Hayfever Hawkins.....Tom Kennedy
Slim Snider.....Lon Foff
Mike McCool.....Harry Dunkinson
Wash Taylor.....Clarke Comstock

"Silver Valley" is both a good western and a good Tom Mix western. It has a plurality of action, an assortment of laughs and the sure touch that a well-seasoned organization gets into a picture.

Tom, fired for wrecking his boss' ranch with a bum invention, becomes the sheriff of a town with a high mortality rate among sheriffs. He shows up the master mind of the

gang and wins the gal, the appealing Dorothy Dwan.

For a different touch the rendezvous of the gang is the crater of a defunct volcano. The volcano comes to life and spurts lava all over the villain.

Photography excellent. Dan Clark, Mix's regular cameraman, is ace high for fast-action stuff, always keeping the galloping smooth and the horse in the middle of the focus. Should be a characteristic Mix bull's-eye for the box offices that front on Main Street.

SALLY OF OUR ALLEY

Columbia production and release directed by Walter Lang from a story by Edward Clark. In the cast: Shirley Mason, featured; Richard Arlen, Alec B. Francis, Paul Panzer and Kathryn Williams. Running time, 56 mins. At Loew's New York one day, Oct. 22.

It seems there was a little lass in a tough but warm-hearted neighborhood. She had for "daddies" three argumentative tradesmen—a Wop, a Yiddisher and a Scot. And a lad of the district, a fine, upstanding machinist, loved her. Then came the sudden revelation of a wealthy aunt.

The transplanted alley rose in the hot house of snobbish wealth, the bad manners of her old friends when attending her party in the swell new diggings, and all the usual hokum.

A formula picture all the way and not a good one.

THE BOY RIDER

F. B. O. production and release. Featuring Buzz Barton, boy hero. Directed by Frank Rice. Story by Frank Terence Daugherty. Others in cast, Lorraine Eason, William Ryno, Frank H. Clark, Lewis King. Running time, 58 minutes. At the Stanley, New York, one day.

Here's a first rate idea neatly carried out. "Buzz" Barton might be a boy of 14 from his appearance, although he's, of course, older than that. In this picture he is the hero of a good action western, playing a boy wanderer in the wide and open cow country. He has adventures with bad men, cattle rustlers, saves the beautiful hero and pals

around with a picturesque old-timer of the plains.

The layout is pretty much as it would be in one of those Frank Meredith on the ranch stories done into a screen play. For Saturday afternoon or a holiday in the neighborhoods it ought to draw the juvenile population to the last youngster.

At that it's as entertaining a film for grownups as the average western, for it has intelligent comedy, good characterization of the old timer and a plot lively and plausible, even if it doesn't get away from the familiar pattern.

Boy hero, separated from his folks, falls into the hands of a gang of cattle thieves who take him on intending to use him in their business. Kid gets wise to character of his associates and turns the tables by hog-tieing the leader with

(Continued on page 24)

NOW It's AL LYONS

and the Super-Soloists

at

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San Francisco

Thanks to A. M. BOWLES and
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RANDOLPH 5300

October 28, 1927

Mr. Joe Lewis,
Care Oriental Theatre,
Randolph Street, near State,
Chicago, Illinois.

My dear Mr. Lewis:

For your information the writer attended the Oriental Theatre yesterday and thoroughly enjoyed the manner in which you worked with our Mr. Paul Ash. The more I see of artists, who, like myself, experience no difficulty in entertaining their audiences with clean, wholesome material, the more I am convinced that the public stage is no place for those who are obliged to resort to the use of "smut" in order to "put themselves over." From my personal point of view, applause derived from efforts on the part of the artist through the offering of material devoid of cleanliness is only momentarily, and the reaction in the minds of clean-minded amusement seekers eventually bears its fruit.

It is because of the clean, concise manner in which you work that I have seen fit to make the above comments, and I have every reason to feel that you are working along the right lines, and as a result therefrom I predict a bright, successful future for you. You are a clever young man with a world of personality, and judging from the comments that I overheard from those who sat around me I had every reason to feel that I was not the only one who enjoyed your offering to its fullest extent.

Wishing you every success in your line of endeavor and looking forward to again reviewing your work on other of our programs, I am, with kindest personal regards,

AJB/MSS

Sincerely yours,

A. J. Balaban

The Above Statement from Mr. A. J. Balaban Speaks for Itself.—PAUL ASH

LITERATI

Accuse Buffalo 'Times'

For the second time within the past few months the Buffalo, N. Y., "Evening Times" has been openly accused of plagiarism by the competing dailies.

Several months ago the Buffalo "Evening News" published a recital of the fact that the "Times" had been copying the radio news and programs, the "News" discovering the fact by means of decoy which the "Times" published verbatim.

Saturday morning the Buffalo "Courier-Express" published an an-

nouncement that its entire contents became copyrighted from that day on because of "repeated violations of the newspaper ethics on the part of the Buffalo 'Evening Times'."

The "Courier-Express" story recited of the lifting by the "Times" of a verbatim report in the "Express" of Governor Smith's speech and the copying of an exclusive photograph of the Governor. The "Express" mentioned the "News" incident, stating that it joined with that paper in an effort to make the "Times" produce its own news and photos.

Ruth's Own Remington

Vic Watson, on behalf of Ruth Elder, lady Atlantic hopper, protests that Ruth Elder's stories are her own and that no ghostly touch system has anything to do with the tales appearing in the "Daily Mirror."

Steve Clow Writing

Stephen G. Clow is writing a series for King Features Syndicate, Inc., on the modus operandi of blackmailing periodicals and blackmail methods. Mr. Clow was formerly editor and publisher of "Broadway Brevities."

He is also doing a story to order for "Plain Talk" on "Men Who Go to Prison."

Bell-Rubens Marriage

Mrs. Pearl Doles Bell and Gilbert Edward Rubens have announced their marriage of Oct. 12.

Mrs. Rubens is authoress of several books while the bridegroom is reputed a millionaire.

Defending the Tabs

One of Paramount's scenario designers on the Coast, Oliver H. P. Garrett, has written what he thinks about the attitude of New York's major newspapers toward the tabloids. It's in an article appearing in the current issue of the "American Mercury."

Garrett, until recently, was star

man for the N. Y. "World." He concerns himself with the "World," "Tribune" and "Times."

Also on the Paramount lot is Nunnally Johnson, of the "Saturday Evening Post" and columnist for the New York "Evening Post." This daily has given Johnson a five weeks' leave, but he is rather a roving columnist, contributing daily.

Gilda's "Ghost"

Arthur Kober, Broadway publicist and humorist, is the "ghost" author of "Came the Dawn" by Gilda Gray which concludes "Morrow's Almanac."

This Almanac edited by Burton Rascoe, editor of "The Bookman," is a collection of contributions by eminent literateurs, Broadwayites and stage and screen celebrities.

Bankruptcy Claims

Involuntary bankruptcy petitions filed against the Magazine Distributors of America, Inc., estimates liabilities of \$200,000 and assets of \$100,000.

Principal creditors against the corporation, of 3 Park Row, New York, included The Ring, Inc., publisher of that sports weekly, \$8,000; Sport Pictorial Pub. Co., Inc., \$2,500; Soccer Pictorial Pub. Co., Inc., \$3,500; Neo Gravure Ptg. Co., Inc., \$8,000.

Ford and Milt

It is said that one of those who attended the Rotary luncheon in Detroit at which Milt Gross spoke, having been called to that city by the Detroit "Free Press" for promotion purposes, was Henry Ford. Although enjoying the cartoonist-comedian's humor, Ford was not one of those introduced to Gross.

London Critic's Book

James Agate, the London dramatic critic, has written a new book entitled "Playing." Harper & Bros. will bring it out in this country.

Broun Says "No"

Among the multitude of things Heywood Broun is not going to do in the immediate future, and still more prominent in the list of things he never had any intention of doing, is a journey to Russia. Broun says so himself.

Vaude Man Becomes Critic

Edward Haydon O'Connor, vaude author, has been appointed critic and dramatic editor of the "Yonkers Herald."

O'Connor had been a San Francisco newspaperman before coming to New York to enter vaude authoring field.

What, Another?

Iris Barry, feature writer for "The London Daily Times," is in Los Angeles getting the low down on the picture industry. He will write a series of articles on his return to London.

Seitz on Bennetts

Don C. Seitz, who left the business management of the New York "World" to write on his own, is doing a biography of the James Gordon Bennetts, senior and junior. Seitz has already done two other biographies on other newspaper figures, Horace Greeley and Joseph Pulitzer.

Londoner On L. A. "Times"

Philip Hewitt-Myring, leader page editor of the London "Daily News," is functioning as a member of the Los Angeles "Times" editorial staff as an exchange fellow of the Walter Page Memorial Fellowship in Journalism. This was established by the late Ambassador to Great Britain to achieve better

understanding between newspapermen of the two countries.

Myring is writing a series of articles on his experiences around the picture studios. He writes about a column a day for the "Times."

Book Field of Stories

The publication by Payson and Clarke of a translation of the German novel, "The Sins of the Fathers," by Felix Hollaender, is interesting in view of the fact that parts of the book served as the story for "Variety," the German film. There is said to be a couple of good film stories still remaining in the book.

Nervy Girl

Living in a little Hindu village in India, the only white person within a radius of hundreds of miles, Gertrude Emerson is writing a series of articles for "Asia Magazine." The intrepid authoress, weighing 86 pounds, has for years traveled, alone throughout, the East.

Newspaper Club's Bulletin

The following was recently posted on the bulletin board of the New York Newspaper Club:

"When Variety comes in today, don't pinch it. Everybody wants to glance at THAT publication. 'The Committee.'"

Denis T. Lynch, president of the Newspaper Club and on the editorial staff of the New York "Herald Tribune," has had his autobiography of "Boss Tweed" published by Bohl & Liveright.

A suburban theatre directory has been started by the New York

"Herald Tribune," the only daily in New York so far to give it attention. The "Trib" has about half page of advertising in it, with the remainder of the page devoted to theatrical information for the districts covered.

Out of town dailies have developed this suburban theatre section, some including it in the directory of the regular dramatic pages.

Caryl Frink, movie critic of the Chicago "Record Examiner," is also a poetess. It was a secret until the First National Poetry Exhibition opened.

RUBE WOLF



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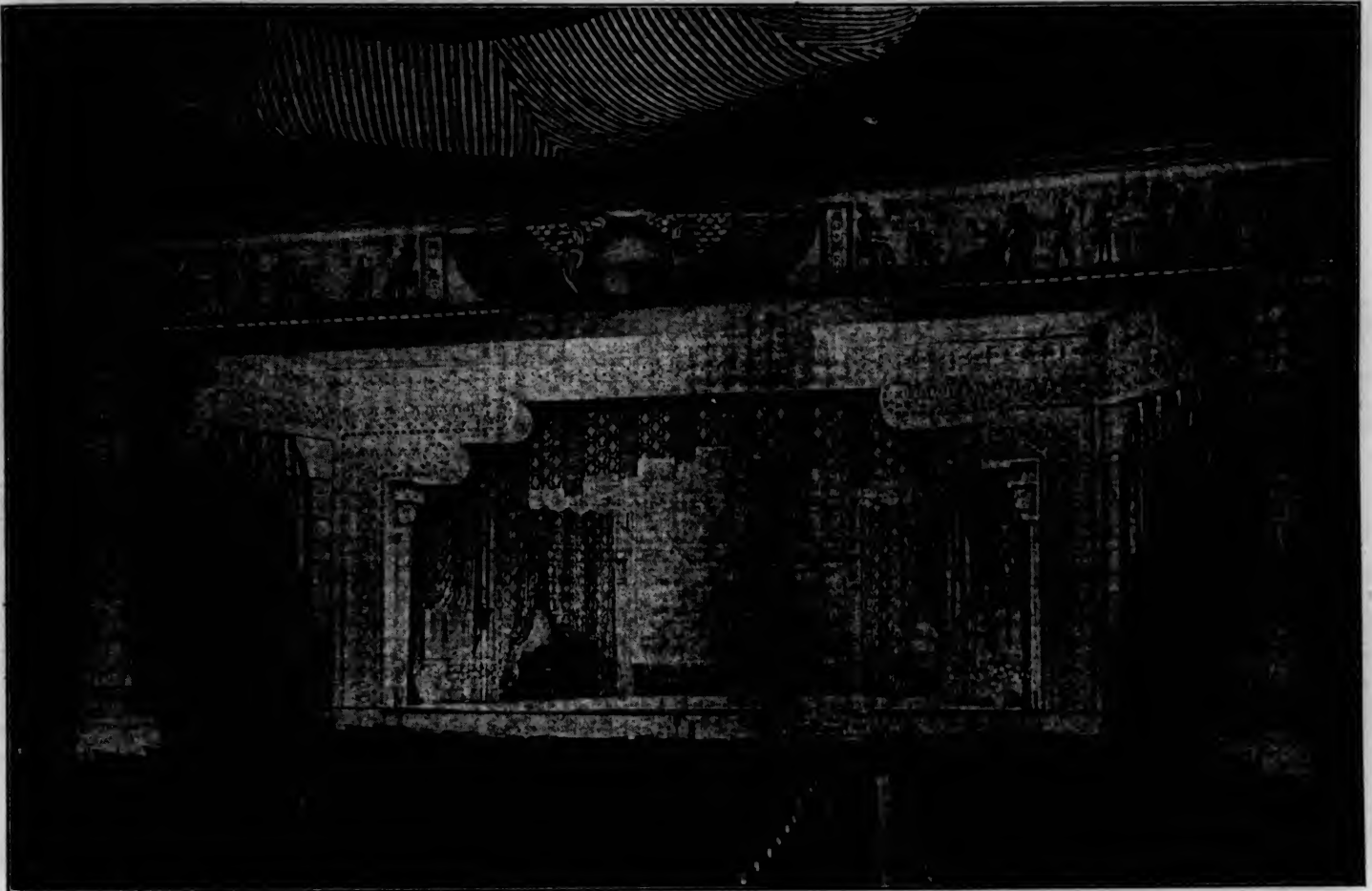
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City

Theatre
Seating Capacity



THE BOY RIDER

(Continued from page 21)

a lariat. The bad men are about to take their revenge when the Old Timer comes to the rescue. Old Timer and youngster become friends and team up.

Presently they find the heroine in distress and undertake to rescue her from the same band of cattle rustlers holding her for ransom. This takes them on many desperate rides and wild pursuits and into many hand-to-hand fights. "Buzz" rides a beautiful little piebald pony that will win the hearts of all the boys on first sight.

Kid and Old Timer make the world safe for pretty western heroines and then travel on their way. Old Timer is woman-shy and

much of the comedy arises from his discomfort when heroine teases him.

Picture was taken almost entirely in the open spaces and the scenic features are fine. Plenty of action and plot complications, all handled neatly. Story is told in a simple, direct style that makes it rather charming in a naive way. At least it gets away from the super-hero cowboy and for that much novelty, it is to be commended. **Rush.**

LUCKY SPURS

Chesterfield (State rights) production. Bill Patton starred. Directed by V. V. Clark. Running time, 52 mins. At Arena, New York, on double-feature bill, one day, Oct. 19.

Despite some atrocious photography this is a likely small-town picture preaching a moral against booze, and hymning the praises of the sweet, clean, manly life. They go for that in the Harold Bell Wright belt.

The picture, additionally, tells its story in a forthright manner. Here and there careless cutting and bad continuity hurt, but in the main it's a well-told yarn.

Nobody in the cast even looks familiar, yet the acting is fair enough. The production was bankrolled on a shoestring, but doesn't look half as cheap as the majority of quickies.

Put it down as a better-than-average film.

AFLAME IN THE SKIES

F. B. O. production and release. Directed by J. P. McGowan from a story by Mary Roberts Rinehart. Cameraman, Joe Walker. Running time, about one hour. In projection room, Oct. 28.

Inez Carillo.....J. Sharon Lynn
Terry Owen.....Jack Loden
Major Savage.....William Humphreys
Joseph Murdock.....Robert McKim
Saunders.....William Scott
Grandfather Carillo.....Charles A. Stevenson

Dandy action picture and a satisfaction-giver for practically any house. Based on a tale by Mary Roberts Rinehart, it succeeds in being a western without the usual drawbacks of that type of picture.

Two aviators, one of them young and handsome, have pitched a camp in the New Mexican desert for the purpose of experimenting with a luminous smoke screen. Twenty miles away the hacienda of a rich old landowner is the scene of a plot to slow poison the old man to death while the villain grabs off the daughter.

The aviators, of course, enter the equation and are the means of ultimately busting up the plot. Some novelty is injected through the hero

making love and calling for help by skywriting.

The hero is Jack Loden, who looks like William Boyd. Sharon Lynn, an appealing brunette, kept busy by F. B. O. in a great many of its releases, is the gal in the trim riding breeches. The menace is played by the late Robert McKim in what was probably his last role. William Scott, once a leading man, plays a bit.

An entertaining picture and promising box-office feature.

JAKE THE PLUMBER

F. B. O. production and release. Directed by Edward Luddy from original story by himself. Jess De Vorska featured. Running time, 55 mins. In projection room, Oct. 19.

Jake the Plumber.....Jess De Vorska
Sarah Levine.....Sharon Lynn
Mrs. Levine.....Rosa Rosanova
Mrs. Schwartz.....Ann Brodie
Fogarty.....Bud Jamison
Mrs. Lewis.....Carol Holloway
Mr. Lewis.....William T. Tooker
Sadie Rosen.....Dolores Brinkman

F. B. O. introduces herewith a new comedian—Jess De Vorska. He has done some work in two-reelers, but never attracted particular notice. His principle qualification as a funny man seems to be an extremely homely face. The present cycle in screen comedies appears to be that the homelier the pan, the greater the assumption of humor in the owner. Neither he nor the picture seemed funny in a projection room, yet the suspicion was born in reviewing both that there is a box-office appeal tucked away in this dumb opera.

It's a yarn about two Jewish families. The story is trivial and the gags generally without point. At all times the impression of looking at a two-reeler and not a feature is given. Yet the hokum and the silly sentiment may be swell to many moviegoers of the hinterland.

The Romantic Rogue

Rayart production, directed by Harry J. Brown. Starring Reed Howes, supported by Ena Gregory, James Bradbury, Syd Crossley and Cuyler Supplee. At Stanley, New York, one day. Running time, 50 minutes.

A featherweight comedy, nonsensical and with a tittle good enough to draw business one or two days.

Reed Howes acts the last of a line of patent medicine manufacturers, all previous to him belittling the qualities of their rejuvenating fluid by dying of heart failure.

Howes is an athletic type, good to look at and especially appealing to feminine viewers. He employs a dumb pan for comedy. The film also

has an elderly comedy team—James Bradbury and Syd Crossley—with good humor. Ena Gregory, the heroine, looks unfamiliar and not so coy as in her cowgirl suit.

Harry J. Brown, the director, went for fast moving farce situations without regard for reality. The result is somewhat silly but suitable fare for lesser minds.

LITTLE BIG HORN

Independent production released by the Oxford Exchange. Directed by Harry L. Frazier. Roy Stewart featured. Story by Carrie E. Rawles. Shown at the Tivoli New York, on a double feature bill. Running time, 54 mins.

Gen. George A. Custer.....John Beck
Lem Hawks.....Roy Stewart
Betty Roseman.....Helen Lynch
Capt. Page.....Edmund Cobb

The entire film hinges on that fatal day, June 25, 1876, when that intrepid Indian fighter, General Custer, and a small army band were massacred by the redskins at Little Big Horn bend. There is a feeble attempt to run a romance along with the incidents leading up to the death of Gen. Custer, but it doesn't run true to form. Even Roy Stewart, the rough rider of many a film, failed to carry it to any dramatic heights.

The picture for the most part is a drab story. Aside from showing as much in detail as possible how the Indians got together for the clash that killed Custer it has no moral or lesson; mainly historical, a stark tragedy of the plains, showing bodies strewn all over 40 acres or so of land.

On double feature bill it may do. **Mark.**

THE FIGHTING SAP

Distributed by F. B. O. Copyrighted in 1924 by Monogram Pictures Corp. Starring Fred Thomson with his horse, Silver King. Directed by Albert Rogell from a story by Marion Jackson. At the Columbus, New York, one day (Oct. 26) on a double-feature bill. Running time, about 55 minutes.

One of the ancient order of adventure pictures, made at minimum expenditure for only the most naive of audiences. The 1924 copyright mark may mean it is being now exploited to capitalize on Fred Thomson's later hook-up with Paramount.

In a dizzy order of sequences Thomson acts the sappy, geologically inclined son of a rich miner. He proves his worth at last by besting, with only the aid of his horse, a gang of desperadoes who have appropriated one of the old man's gold mines.

One bit has Thomson tied to a post with a can of explosives at his

feet. Silver King, the horse, pushes the can to a spot where it will do no harm and then comes back to untie his master.

"Perils of Pauline" reincarnated.

Dog of the Regiment

Warner Bros. production, directed by Ross Lederman. Featuring Rin-Tin-Tin, with Tom Gallery, Dorothy Gulliver and John Peters in support. Scenario by Charles R. Condon from story by Albert S. Howson. Cameraman, Ed Du Par. In projection room Oct. 28. Running time, 48 minutes.

This dog picture is better than average, and should draw well among the younger element.

The story is said to be based on Rin-Tin-Tin's life. A young American attorney, in Germany to assist

GEORGE**GIVOT**

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SHERIDAN**GEORGE GIVOT**

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SECOND WEEK**FRANK DEVOE****Master of Ceremonies***Not a Pinch Hitter***AT METROPOLITAN
LOS ANGELES****Topical Suggestions by
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In the closing of a deceased client's estate, falls in love with the young mistress. Forced to return to America by the start of the world war, the attorney joins the U. S. aviation forces.

Flying over German lines, he is dropped and later taken prisoner. He finds his sweetheart, now a Red Cross nurse, with her dog also doing first aid. After several thrilling episodes in which Rin-Tin-Tin acts as chief rescuer, the couple are once

more united. Rinty barks happily as his two loved ones embrace.

It is impossible to present naturalism in a picture featuring a dog of pretended human intelligence, but a good attempt has been made here. Rinty is supported by several skillful players in this film, and the director and photographer did well.

The Flying "U" Ranch

F. B. O. production, directed by Bob De Lacy, starring Tom Taylor, supported by Frankie Darro, Nora Lane, Barney Furey, Bert Hadley, Ruth Lansing, Olin Francis and Dudley Hendricks. Photographed by Joe Walker. At the Stanley, New York, one day (Oct. 22). Running time, 50 minutes.

Average horsey aroma for the cowboy addicts.

Somebody has been robbing the old man's cattle. Tom Tyler, cattle detective, comes to the ranch as "The Stranger" disguised as a Spaniard. Incidental to unraveling the mystery thefts, Tyler falls in love with the belle of the ranch, a visitor from the city. His rival for the belle is a neighboring rancher whom Tyler later identifies as the cattle thief. He vanquishes the villain by drowning him during a fight in deep water. Unfortunately, the actual drowning isn't shown. There are the regular little assistant plots to make things exciting, such as the stolen paper, the dance hall conflict between villain and hero, etc.

Tyler's pictures seem to be selling well in their certain market, so there is no use suggesting that his director deviate from aged cowboy stories. The customers seem not to notice they've seen each picture anywhere from several times to several hundred.

Photographed clearly and directed simply. Very simply.

BIRDS OF PREY

Columbia production and release. Featuring Priscilla Dean, William James Craft directed, from a story by George Bronson Howard. In the cast—Gustav von Seyffertitz, Ben Hendricks, Jr., Sidney Bracker, William Tooker, Hugh Allan. Running time, 53 mins.

An attempt has been made here to produce a crook picture along the lines of "The Unholy Three," box office winner of a season or so ago. There is the same central situation of a band of crooks, one a midge who impersonates a child. The whole thing misses because of in-expert script treatment. It ends weakly by having an earthquake kill off all the gang except the heroine while they are in the act of robbing a bank.

What an earthquake! Apparently it affected only the bank, but it did a good job there. No two brick were left together, and when rescuers fished the hero and the gal out of the wreckage they had plenty of plumbing wrapped around their necks.

Having a master mind criminal in the plot, Columbia cast Gustav von Seyffertitz for the part. He's been the master mind before and no

doubt will be it again. His was the best individual performance in the face of a dumb plot and drab direction.

Being a second rate production all the way, "Birds of Prey" will be just a can of film, even where tastes are simple and dispositions lenient.

BREED OF COURAGE

F. B. O. production directed by Howard Mitchell. From the story by John Stuart Twist. Featuring Ranger, dog. Cast includes Jeanne Morgan and Sam Nelson.

Ranger is not a good actor, inclusive of all the progress he has made since last seen. In the fight scene he is one of the tamest in the business. Several shots are especially crude. The heavy practically drags the dog toward him instead of the animal attacking. In several cases the menace falls to the floor, pulling the dog down on top in semblance of a fight.

Jeanne Morgan photographs very nicely, looks attractive and indicates possibilities. She is given a difficult assignment but carries it through gracefully. Direction is bad all the way through. Sam Nelson, male lead, rates in the class with the picture.

The story encompasses a mountain feud. The McQuinnas had shot another family off their own grounds and the surviving girl comes back from teaching school to assert her rights.

The young man from the district attorney's office, Nelson, does all the last minute rescues and other business with Ranger given a chance to eat a dynamite fuse to prevent an explosion.

Ranger is given another dog as a mate to work with.

Few possibilities aside from states' rights.

Gertrude Olmstead in "The Woman Against the World." Tiff-Stahl. Phil Rosen directing.

Ford Sterling, in "The Travelling Salesman," Par.

SHORT FILMS

MICKEY'S PALS

F. B. O. presents first of Mickey McGuire series of two-reel comedies, based on cartoons by Fontaine Fox. Directed by Al Herman. Running time, 18 mins. Reviewed in projection room. Following cast enacts featured parts for the series: Mickey (Himself) McGuire.....Mickey Yule Tumboy Taylor.....Della Bogard Stinky Davis.....Junior Johnson Katrinka's Brother.....Bobby Lloyd

F. B. O. should have little difficulty in booking this series.

The Fox cartoon character, Mickey (Himself) McGuire is familiar to comic strip followers. Some license has been taken with the kid for pictures, but he is still a type replete with comedy possibilities. Mickey Yule, a pint-size youngster, plays it to great effect.

This starter introduces Mickey, his gang, his personal effects, and his hangouts. The remainder of the film is occupied with Mickey's gang at a fashionable children's lawn party.

Juvenile comedies of this sort are capable of playing the better houses and indications are that this series will entertain.

Argentina—The Rich

A William Fox Variety. In projection room Oct. 19. Running time, 7 mins.

Travelog shots of Argentina, of some interest to general audiences in shots of a rich landowner's magnificent estate, whereon labor sufficient persons to provide a small imitation of a kingdom for the rich gent.

An okay filler.

TODDLES

Paramount production. Presented by Charles B. Mintz. At the Paramount, New Charles B. Mintz. Running time, about 20 minutes.

Two-reel comedy with the baby and animal troupers scoring the laughs. The dog, partly bull, is not only trained to work for applause,

but is also a good actor and without a peer in dogdom for mugging. The baby brings an automatic heater, filled with alcohol, into the yard and so paves the way for a stew party for a hen and a duck.

On their way back the duck enters the chicken coop and the hen gets into the other compartment. Both the birds had been "set" and on arising the following morn the hen found itself the mother of a squad of ducklings while the duck exulted over her chickens.

Appeal is universal, comedy irresistible with construction of business and detail natural without the slightest appearance of being forced.

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COAST NOTES

J. F. Nattelford doing "Streets of Shanghai," original, for Tiffany-Stahl. Louis Gasnier will direct.

Tiff-Stahl begin "A Woman Against the World," direction Phil Rosen. Players include Harrison Ford, Georgia Hale, Harvey Clark and Lee Moran.

Don Alvarado in "The Whip Woman" as Robert Kane F. N. film. J. C. Boyle directing.

Lola Todd, Mabel Jullienne Scott and Hugh Trevor in "Wallflowers," F. B. O. Leo Meehan to direct.

Creighton Hale added to "Rose-Marie," M-G.

"Wallflowers," being directed for F. B. O. by Leo Meehan, includes Hugh Trevor, Jean Arthur, Mabel Jullienne Scott, Lola Todd, Charles Stevenson, Crauford Kent, Reginald Simpson and Mrs. Temple Pigott.

Al Boasberg, working on comedy construction for the next Norma Shearer story, M-G. Not yet titled and Sam Wood to direct.

Alice White, feminine lead in "Move On," Allan Dwan's next for F. N. Ben Hecht wrote the story.

Irvin Willat directing "Michigan Kid" for U. Norman Kerry male lead.

Priscilla Bonner, Ralph Lewis, Tom O'Brien, Lucy Beaumont and Charles Delaney for "Outcast Souls," Sterling. Chester Withey directing.

Rex Lease opposite Joan Crawford in "The Texas Rangers," M-G.

Robert Frazer opposite May McAvoy in "The Little Snob," W. B. John Adolfi directing. Also in cast Clyde Cook, Alec Francis, John Millan, Virginia Lee Corbin and Frances Lee.

Harry T. Morey, Harry Todd, Alfred Allen, Jack Luden, Jack Byron and Billy Franey supporting Richard Arlen and Mary Brian in "Under the Tonto Rim," Par. Herman Raymaker direction.

Julia Swayne Gordon in "The Foreign Legion," U. Edward Slioman directing.

Marjorie Beebe in "Nitty but Nice," Fox. Wallace McDonald directing.

In "The Noose," F. N., being directed by John Francis Dillon: Lina Basquette, opposite Barthelme; Montagu Love, Ed Brady, Fred Warren, Jay Eaton, Robert E. O'Connor, Robert Haines, Kay English, Yola d'Avril, Corliss Palmer, Cecil Brunner, Ruth Lortel, Janice Peters and May Atwood.

Irene Rich's next for W. B. is "Powder My Back," original by Jerome Kingston. Roy del Ruth directing.

Robert Hopkins is titling "Mixed Marriages," M-G-M.

Mathew Betz added to "The Big City," M-G.

Nils Aster, opposite Leatrice Joy in "The Blue Danube," P. D. C.

Josephine Lovett, doing screen adaptation of "Heat," original by John Colton. M-G-M.

Billie Bennett added to "Get Your Man," Par.

Maude Fulton added to "Free and Easy," Fox. Arthur Rosson directing.

Fritzi Ridgeway feminine lead in Charlie Murray-George Sidney next picture. Directed by Mervyn Le Roy. F. N.

Gayne Whitman added to "Sailors' Wives," F. N.

Ralph Lewis in title role of "Casey Jones," Jr., Tremm Carr production. Directed by Charles Hunt. Jason Robards, Brooks Benedict and Al St. John in cast.

Victor Varconi added to "Chicago," De Mille. Frank Urson directing.

Blanche Le Claire has been signed to a new contract by Par. She just completed a part in "Gentlemen Prefer Blondes."

William Russell, June Collyer, Walter Pidgeon, Duke Kahanamoku, Sojin, Ernest Shields and Raoul Paoli, for "Woman Wise," Fox. Directed by Albert Ray.

Charlie Byer added to "Horsemen of the Plains," Tom Mix picture for Fox. Benjamin Stoloff directing.

William Burt added to "The Leopard Lady," P. D. C.

Cast of "Wolf Fangs," Fox, directed by Lew Seiler, includes

Charles Morton, Caryl Lincoln, Frank Rice and J. Gordon. Elmer Clifton is directing "Gallagher" for DeMille-P. D. C. release. Among those in the cast are Junior Coughlan, Harrison Ford, Ellinor Fair, Wade Doteler.

So far appearing in "Tempest," John Barrymore's present starring picture for United Artists, are Vera Veronica, Louis Wolheim, Michael Vavitch, Ulrich Haupt, Fritz Feld.

The cast for "Man Crazy," made for First National by John Francis Dillon, included Dorothy Mackall, Jack Mulhall, Edythe Chapman, Walter McGrall, Phillips Smalley and Ray Hallor.

Jack London's "Burning Daylight" will be used by F. N. for Milton Sills.

Leo Maloney Productions is making "The Bronx Stomper," with Don Colman, new Pathe western star.

Mary Duncan as lead in "Four Devils," Fox.

Al Cooke and Kit Guard in "Legionnaires of Paris," F. B. O. Arvid Gillstrom directing.

Dorothy Kitchen lead for Bob Steele in "Breed of the Sunsets," F. B. O.

Charles Byer in "Horsemen of the Plains," Fox.

Frances Agnew adapting "The Marriage Craft," Fox. James Tinsling will direct.

Joseph Schief appointed-production manager for Brenda Pictures.

Ernest Laemmle will direct "The Sin Ye Do," U.

Albert Gran, for "The Man Who Laughs."

"Anyone Seen Kelly?" will be directed by W. Wyler, U.

Henry McRae will direct Rex, horse, in "Wild Blood," U.

James Finlayson added to "Ladies' Night in a Turkish Bath," F. N.

Doris Lloyd, Cornelius Keefe and Richard Matland, in "Come To My House," Fox.

Tom Elliott added to David Butler's next for Fox. Adapted from James Hopper's Satevepost story, "Father and Son."

W. C. in San Bernardino

Los Angeles, Nov. 1.

West Coast Theatres, Inc., has purchased the lease on Langley theatre, San Bernardino, Cal., now under construction.

It opens in February.

John Balaban's Tour

Chicago, Nov. 1.

John Balaban, general manager for Balaban and Katz, has started a tour of Publix theatres in the south.

He will make a general survey of business conditions.

Italian Director's Own

Los Angeles, Nov. 1.

After he completes "Lady Cristallinda," Fox, Alfredo Sabato, Italian director, will direct his own picture, "O Sole Mio."

Montayne Back on Coast

Los Angeles, Nov. 1.

Edward Montayne, scenario editor for Universal, returned from New York with story material for the balance of this year's program.

Marce Looks 'Em Over

Los Angeles, Nov. 1.

Marce, of Fanchon and Marco, is making a tour of all West Coast Theatres' houses presenting the F. & M. stage ideas.

The tour will take two weeks.

New Dog's Series

Los Angeles, Nov. 1.

Monarch Pictures will produce a series of features with "Dauntless," a German police dog.

The animal has appeared in several recent pictures.

FRANCE

Paris, Oct. 24.

The Albatros Picture Corp., a French producing concern, is building a studio at Malakoff, a suburb of Paris, to be ready for work next spring. Another studio at Billancourt, on the outskirts of Paris, is nearing completion.

A new picture theatre, to be called the Eden, will occupy the site of the Duval restaurant, corner of Boulevard Poissonniere, Paris. The cinema probably will be inaugurated at the end of 1928.

The French picture, "Napoleon," produced by Abel Gance and purchased by the Metro-Goldwyn-Mayer interests for world distribution, was presented under favorable conditions at the UFA Palast, Berlin, last week.

"Amours Exotiques" ("Exotic Love"), by Leon Poirier, produced during an expedition by the Citroen Automobile Co. in Central Africa, is to be released here next week. French colonial films are found to be attractive in Paris and are valuable propaganda.

Ricardo Cortez, who has appeared in Paramount pictures, has been booked by Leonce Perret to play in "La Danseuse Orchidee" ("The Orchid Dancer"), being produced in France.

The dancers Van Duren and Edmonde Guy, now appearing at the Wintergarten, Berlin, are listed for a picture (title not released), with Alexandre Nalpas as the producer.

Universal is releasing here sections of the picture of the Dempsey-Tunney match, including the seventh round, in which Tunney was felled by Dempsey.

"Painting the Town Red" fills the picture bill of the Gaumont Palace. Business here remains at high-water mark, the three shows on Sundays still playing to capacity. "Ben-Hur" is still drawing capacity twice daily at the Madeleine Cinema.

"Take It from Me," under the local title of "Mon Oncle d'Amerique" ("My Uncle from America"), was released at the Cameo last week for a run.

PARAMOUNT RENEWALS

Los Angeles, Nov. 1.

Paramount has signed new contracts for the coming year with Esther Ralston, Doris Hill, Blanche LeClair, Thelma Todd and Charles Rogers, players.

Doris Anderson and Grover Jones, scenario writers, have also been resigned.

Par's Title Change

Los Angeles, Nov. 1.

Paramount has changed the title of Esther Ralston's "The Jazz Orphan" to "Looking for Trouble."

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"BACK STAGE"

REYNOLDS, DONEGAN CO. (5)

Skating Revue
10 Mins.; Full Stage
Palace (St. V.)

Earle Reynolds and Nellie Donegan, with daughter Helen, and Hulda Grant and Lyndy Kruzan vocalizing, have a new flash act among roller skating turns that tops anything and everything the high-grade Reynolds and Donegan have offered in the past. And that says plenty.

Miss Kruzan's "My Skating Girl" introduces the roller ballet which features a succession of specialties by the company in varying combinations. Nellie and Helen in a duet; the latter's "Wildflower" solo; the "Horses" novelty, et al., are among the many features of the classy, flashy act.

For the encore Earle Reynolds announces his midair breakaway done with Helen that sends 'em off smartly.

A corking act and the best of its kind. *Abel.*

"LES FOLIES ROUGES" (7)

Revue
18 Mins.; One and Full (Special)
5th Avenue (V-P.)

A pretentious song and dance revue built around an exceptionally clever mixed dancing team, whose work clicks throughout. The supporters, four girls and tenor, are also adequate. The settings and costumes are both novel and elaborate.

Opening in one with a vocal circus introductory by the tenor, the act follows to full with four of the girls simulating trained cats being put through tumbling and other paces by trainer as build up for follow on of the fern solo dancer for too specialty followed by another girl for excellent waltz clog.

The successors are handled as production numbers with dance and song build ups. A Chinese number is well done while the Dragon Dance by the team is worked up for a wallop adagio. A Spanish number, attractively mounted and with all on, makes a fast and fitting finale, sending the act over for big returns in closer of this six-act bill. *Edbs.*

MARKERT'S 16 ROCKETS

Precision Dance
8 Mins.; One
Roxy, New York (Pcts.)

Russell E. Markert is probably the owner and producer of the 16 American Rockets, a variation on the Tiller terp idea of concerted and precision dancing. In this case the "dancing" is done with the hands.

The double octet of girls are seated on a long bench. All have been selected with seeming eye to uniformity of height, as well as other things. Thus, seated as they are, they make a corking flash appearance on the straight-line effect of their headgear.

In lemon-colored costuming with azure-blue gloves, their digit manipulations in concert, against the yellow background, were optically effective. The same troupe later officiated in a premier (Hallowe'en presentation).

A corking female troupe for film house booking. *Abel.*

JIMMY PINTO AND CO. (2)

Comedy and Music
16 Mins.; One
American Roof (V-P.)

Act runs somewhat similar to the former Pinto and Boyle act. Jimmy has a straight, working himself as a "plant" in the orchestra, while the third member of the trio is a slender Italian who plays an accordion understandingly.

The routine is all aimed for comedy. Pinto goes in for the wop dialect and depends more on gags than heretofore. He goes to the stage later and changes while the accordionist solos to big applause.

Jimmy for the finish uses the trunk, which he plunks or strums or rubs for effects like a bass viol.

A good comedy act with the accordion an invaluable musical asset. *Mark.*

SIX ORELLYS

Acrobats
7 Mins.; Full
State (V-P.)

Four men, two girls, and two dogs, working swiftly in an acrobatic pace-setter that is good enough to open any bill.

The act consists of balancing and tumbling. The dogs are used as top mounts in several tricks, also as ornaments. Best among the tricks is pyramiding wherein the participants stand upon each other all in back bends instead of feet-to-shoulders.

The company seems unusually youthful.

WANER BROTHERS

Talk and Music
10 Mins.; One
State (V-P.)

These are the young brothers who achieved a large order of publicity and attention in the recent baseball world series. They are with Pittsburgh, but have a southern drawl.

Ostensibly the boys are on exhibition. That they manage to entertain as well as exhibit is to their credit. Coming on the stage in baseball uniforms, they engage in humorous comments on the world series. Later they play saxophone and banjo, kidding their unsensational talent in this line to good effect. They got two large laugh orders on this, one the warning that they are baseball players, not musicians. The other concerned their practice hours with the instruments. Paul mentioning they rehearsed only when it rained and Lloyd confiding it didn't rain all last summer.

The brothers go back into some more dialog while pitching a ball and finish by switching musical instruments to demonstrate versatility.

Both have natural stage voices and a pleasing delivery. The fact that they are famous ball players, however, is what makes them a good vaudeville act in the east.

BILLY FARRELL AND Co. (4)

Sketch with Dancing
15 Mins.; One, Full (Spec.)
5th Ave. (V-P.)

Revised version of an act Billy Farrell opened in 1924. On the strength of its dancing the act can lift any place. Preliminary talk is better than before, but still contains too many dead gags.

Opens before a railroad station drop, Farrell and a girl arguing about married life and revealing they're going to see Farrell's parents. Action goes to full stage, showing the old folks in the living-room with the father talking about his worthless son who ran away from home to go on the stage. The boy enters with his wife and works himself back into family good will via the girl, who gives the pater a load of "it."

The dancing follows and the act puts over its first big punch. Sensational in the hoofing is that by the old man, who goes through his taps like a juvenile and finishes with a cartwheel. The lady follows with some old-time stepping that goes very well. Then the youngsters, giving jazz routine for a strong finish.

As an encore Farrell and the old man, who he says is his father, double up for wooden military clog which left the customers here calling for more.

GEORGE AUSTIN MOORE

Songs and talk
16 Mins.; One
Keith's (St. V.), Wash., D. C.

Several years ago this single went to Florida. He made plenty—stayed too long and lost it and is now back with the full dress clothes, the negro stories and the crooning negro manner of putting over a number.

He is dabbling around trying to start all over again. Those who revived Calve (on the same bill) will probably keep him dabbling but let one picture house booker see Moore and place him as a master of ceremonies and he'll be through feeling around and the presentations will get just that which they have been looking for to add class, showmanship and finesse to the mastering thing now so important.

Moore is the decided applause winner of the current Keith bill.

MADAME EMMA CALVE

Operatic Soprano
23 Mins.; Full Stage
Keith's (St. V.), Wash., D. C.

Exactly 12 years ago the "World's Greatest Carmen," as she was billed then and now, played this same house. Calve was then through as an operatic luminary. Now they hunt her out once again in an endeavor to cash in on the rep. of a name that meant something so very long ago.

It wasn't fair to Calve. It wasn't fair to the customers patronizing one of the few remaining "big time" houses.

Her opening here for a scheduled several weeks was a failure. Her voice is sadly deteriorated. Her appearance clearly indicates that a long retirement has been interrupted.

The blame must lie with those that perpetrated this inexcusable example of bad showmanship, bad taste and unfairness to the "World's Greatest Carmen." *Meakin.*

PALACE

(St. Vaude)

Every once in a while the Palace slaps together a bill that recalls a semblance of the glory that was big-time vaudeville before the great American movie laid the big time low. And such is the case this week. Only it requires the yeoman efforts of a couple of standard straight vaudeville "names" like Julian Eltinge and John Steel to clinch it finally.

Punctuated by these two luminaries, several intermediary highlights made this Palace layout stand up and out compared to the piffle peddled in the past. Still, at \$2.20 the gross was disappointing. At the Capitol at "six bits" there are James Barton, a Ziegfeld "name"; Grace La Rue, a vaudeville headliner, and Vincent Lopez, for long a K-A faithful before going presentation, plus a feature picture. Down a block at Loew's State, at four bits, or 25 per cent of the Palace's fee, a cinema magnet (Menjou) and a pair of baseball idols (the Waner brothers of the Pirates) are offered at a bargain scale that shames the Palace's asking price.

Opening were the perennial skating family of the variety stage, Reynolds, Donegan Co. (New Acts), again offering something new.

The dapper dinky Dixie Four, subbing for the Royal Gascoignes, made levee whoopee with racial cutting-up, and elevated the deuce into a spot.

Jerry and her Baby Grands, Germaine Valliere directress, are a pop keyboard quartet that hits on all scales. The act is cannily paced, with Mollie Kilger, contralto; Eleanor Geer, solo pianiste, and Florence Kingsley, soprano, featured in the company. Their Cohen song medley, with the animated film background, is a novelty interlude, and their version of "Three o'Clock in the Morning" is a classic.

Dewey Barto and George Mann wowed the Palaceites in the fullest meaning of the word. Technically they nullified some of the good impression by a flagrant bid for show-stopping, refusing to pull a conventional bow-off and holding the proceedings for a couple of minutes. It's possible their extraordinary strenuous knockabout necessitated this, which is some excuse. Barto and Mann were the laugh riot of the evening. With their stuff cut and their time curtailed they'd please in pictures.

Emil Boreo, continental comedian, evidenced that artistry that brooks no linguistic limitations. A personality in appearance and manner of performance, Boreo overcame the handicap of the preceding act's huge laugh score, and maintained a fast comedy pace regardless. Boreo is an artist. He came over with the "Chauve-Souris" and was since in a revue.

Julian Eltinge, billed on the annunciator by his surname solely, kids his Peter Pan career in vaudeville as a female impersonator by including himself in the Ponce de Leon league with Fanny Ward and Edna Wallace Hopper. Eltinge, in blonde wig, as a modish matron, struts his sartorial material in eye-filling style. The modiste creations are an attraction in themselves for the femmes.

In lieu of the usual Pathe news the Palace, because of the K-A tie-up with Pathe-De Mille, flashed an animated reel featuring P-De M week on Broadway. It's a great plug for the other houses, anyway, and questionable as to the wisdom of boosting contemporary houses. One wonders what the Palace would do if the old faithfuls acquired the Capitol or State habit.

Billy House and Co. reopened the second stanza. The rotund comedian with an infectious grin that is a greater asset than any author's material was heartily received from asbestos to asbestos. He stepped out of his character to announce the lucky number in the Nibble a Napple draw for a free box of apples. That reminded much of the old country store specials Solly Le

LEWIS RICHARDS

Harpischordist
9 Mins.; One
Roxy, New York (Pcts.)

Mr. Richards is programmed as "the world's most famous harpischordist." The harpischord he employs is a grand pianoforte type instrument with two sets of keyboards, on the style of the ordinary piano, and producing tinkling music akin to the old-fashioned music box.

Mr. Richards does two numbers: Haendel's "The Harmonious Blacksmith" and Beethoven's "Minuet," the latter moderately "produced" with the background, through a scrim drop, of a ballet corps in ante-bellum costuming.

The harpischordist recommends himself for picture house rotation because of the odd instrument and the circus possibilities of his "world's most famous" billing, which is doubtlessly merited. And anything with a world's championship title warrants featuring, on the theory of the old Emersonian axiom. *Abel.*

Voy used to stage at the old Harlem Opera house, later a week-end feature at Proctor's 125th St. Them was the good old days when they lured 'em in by raffles.

John Steel was a treat in the ace position. His fine tenor was generously applauded even into the "Ellie Bill" request, a masterpiece composition for the full display of a fine singer's range. Eddie Fitzgerald accompanies Steel in place of Mable Stapleton (Mrs. Steel), formerly at the Ivories.

Kola and Sylvia Co. were wasted in the farwell position. An excellent tenor and music act, the walk-outs married it. Maria Raycelle, at the piano, is a feature unto herself, and only her family relationship to the team can explain present anonymity of the "co." billing. *Abel.*

STATE

(Vaude-Pcts)

As Paul and Lloyd Waner, Pittsburgh celebrities in the recent baseball world series, picked up their saxophone and fiddle to knock off a tune there was this preliminary warning:

"Remember—we're baseball players."

This statement later proved correct. But so good natured were the boys in admitting their limitations as actors their 10 minutes passed easily. Furthermore, they are worth something at the box office.

The State usually has its drawing power in pictures. Such as "Ben-Hur," "The Big Parade" and "What Price Glory" have played here and knocked the acts into obscurity. For a change this week the picture, "A Gentleman of Paris" (Par) is overshadowed by the Waner brothers (New Acts).

Although there was some funny talk on the bill, the program as a whole was pale in humor. Irving Edwards, single, gagged a little at first, but later proved his selling points are singing and dancing. At the latter he shines particularly, enabling him to prance off to hearty recognition. Edwards appeared again in the closing act, a Spanish sketch and dance act. This is the same turn Harry Delf has used. It contains five dancing girls, a male dancer and Edwards as a U. S. rookie. Setting is a Spanish wine cellar, and the idea concerns the rookie's cavortings with the girls. An interesting and unusual closing act.

The Four Diamonds, family dance act, has merit both in talent and human interest. There are mother, father and two sons, and while the boys steal the applause hit with their dancing, the older couple are right with them in entertaining ability. Classic in the routine is a collegiate comedy number by the brothers, sung and danced. A fine act to inject speed in a vaudeville bill and also adaptable to picture houses.

Lee and Bergere, harmony team with a piano, are of regulation deuce spot calibre. They have some novelty in arrangement of published songs, but not enough to lift them from the early spotting.

The Six Orellys, acrobats, opened (New Acts). Sellout Monday night.

5TH AVE.

(Vaude-Pcts)

A corking show the first half, well spotted throughout and enough in every department to make for rollicking entertainment. Attendance good Monday night.

Betty and Bobby Miller, openers, got over nicely with their combination of rope spinning and rope dancing, even if the chatter fell flat. Some gags other than the present released ones are badly needed if the couple must talk.

Frank Conville, spotted next, proved a likeable nut comic and versatile, too. Frank, hooped, clowning with a sax in a Ted Lewis impression and finally sewed 'em up with a travesty dance costumed as Chaplin with both getup and dance getting over. A corking single for early spotting that ought to make a better location.

Manny King and Co. were there with a broadside of low comedy in "A Night in Greenwich Village," which was duck soup for the "Hebe" comic when working all sorts of burlesque antics and goaling them with his burlesque Apache with a plump blonde at finish. The preceding dance team of the act with regulation Apache also scored. Sure click comedy for any bill.

Ruby Norton, with Clarence Senna at piano, scored also in a song repertoire taking several encores, all merited, and using "Russian Lullaby" as sure fire getaway.

Lew Hearn and Ethel Grey, spotted next to shut, also scored heavily on comedy. Hearn's diminutive appearance alongside of his stately brunette partner helped for roars at beginning with the ensuing lingo holding them throughout and sending the act over for a solid comedy hit.

"Les Folies Rouges," seven people dancing revue, provided a classy closer (New Acts) that went over big.

"American Beauty" (F. N.) screen feature. *Edbs.*

BROADWAY

(Vaude-Pcts)

Out of a moderately entertaining five-act bill Monday night two things stood out—the sentimentalism of Leo Carrillo and the legs of the girl pianist who accompanies Emmett O'Mara, who is—three guesses—an Irish tenor.

O'Mara is more than a tenor. He has certain dim perceptions of showmanship. His good-looking pianist gets a spot all of her own and wears tight and opera length hose under a long, full, transparent skirt. Apparently this is an innovation among girl pianists. It is worthy of note and, when figures permit, of emulation. Anything that makes vaudeville more interesting these days should be indulged.

Edgar A. Guest, the Detroit jingle writer, is quoted at considerable length by Carrillo, a monologist with a few gags and a lot of personality. It is a tribute to the personality and charm of the legit star that he can be a big hit, and he was, while employing what is, in analysis, very so-so material. It is also unique to have a vaude monologist make references to the Lambs Club. Carrillo didn't nuzzle a word about the N. V. A. It's not the right time of year.

Victoria and Frank, neat man and woman equilibristic turn, opened. O'Mara followed. "Any Family," Harry Delf's always-working sketch, treyed. This act has been seen about repeatedly, ever with the same mother and father and ever with a new set of juvenile characters. After the third time it gets dull, but the strangers at the Broadway liked it, laughed and applauded.

"London, Paris and New York," possibly a new version of that title, closed. It's a not-so-much. Two girl dancers with misplaced sopranos indulge in some strained and shrill vocalism.

"A Harp in Hock" (Patho) was the screen feature.

86TH ST.

(Vaude-Pcts)

It's a strong, well-balanced lineup. Eddie Foy in electric lights. He gives them something. Sob stuff with a tear in every line. The old stage doorman, outside in the rain, re-living the glory of half a century ago. May be bunk, all this stuff about Broadway, as it was then and as it is now, but it's dished out to the same mob that devours the tabloids and confession magazines, and they love it.

In next to closing, Lang and Haley stopped the show. Open up with word manipulation around "Who" and "What" as names. Old stuff, but they laughed all the way. Lang switches to straight comedy talk, registering stronger yet. His trick, shrill whistling clinches the number.

Ken Howell's Collegians, closing, start slowly but once in the swing clean up heavily. The Chinese, Dutch and Scotch variations of a pop number are surefire. The apache dance satire, by a pair of boys, is well-done comedy, sure of laughs. Straight musical routine, smooth and fast. With a couple of flash girls they should be able to make the picture houses.

Kanazawa Trio, Jap jugglers, opened instead of Paul Renos and His Wonder Midkrets. The Jap brothers, in new costumes and scenery, still hold attention. Seem to be well known to this house. Clever footwork with a barrel and then some fast risky whirl for the climaxer. Class No. 1 for the big houses and could easily fit into other spots in minor theatres.

Gracie Dragon gets by with a prop giggle. Too slow for the third spot. Comedy business is weak and ragged, while material is barren, without a big laugh in the cross chatter. Miss Dragon can deliver but has nothing to do it with.

The deucers are supposed to be from Chile. Doesn't hurt the act any, however. Henna and Juan Reyes, an unusually capable team of instrumentalists, had the good sense to select numbers suitable for vaude house audiences, halfway classical. The girl plays the violin and Juan is at the piano. Every number adds to their score.

"The Racing Romeo," FBO production, is the screen attraction. Business good Monday night.

AMERICAN ROOF

(Vaude-Pcts)

Not much life to the bill at the American Monday night until the second part. First part almost a complete dud except for Jimmy Carr's band. While the Carr outfit got a measure of applause the act did not go as well as usual. It was a surprise when Jimmy walked on without a hand to greet him. It was even a surprise to Jimmy.

Carr closed intermission and even some hot numbers by the instruments couldn't steam up the crowd.

Petite Le Anna and Co., another woman, and two men, opened. The first part dragged and obtained little. Towards the finish the act with Le Anna's risky work started something. They could cut some of

(Continued on page 29)

PARAMOUNT

(NEW YORK)

New York, Oct. 29.

A stunning ensemble effect stands out from this dance-and-music arrangement staged by John Murray Anderson all in black and white, a novelty idea which employs the old "black art" staging. Everything in the stage entertainment takes place inside a frame of unmasked lights, which are at times so dimmed that the stage is visible and at other times on full, which stops the vision of the audience just beyond the foot.

The ensemble mentioned is an artistic aerial ballet of brand new design. Against a backdrop of dull black, 16 Foster Girls in pure white union suits are arranged on two lines, one half-way up the visible elevation and the other still higher. The high girls work on what seems to be a continuous trapeze with swing limited to a few inches; the lower line of girls work on individual pairs of Roman rings. From these lofty points the girls do a series of posings and aerial feats, all working in unison like a line of dancing Tiller girls. The spectacular effect is a knockout.

The other notable bit is the finish of a brilliant posing ensemble of the same girls in draperies and white plumes, while Pauline Albert plays at the "Phantom Piano," a white instrument that is made to "float" all over the stage by a drum and cable arrangement worked from above. This number is led by Stella Power, whose soprano voice is striking.

A sweet show has been arranged around these two big staging effects. Ben Black abandoned his post as leader to Herman Hand while Hand directed for the playing of his own symphony arrangement of a popular jazz number. Black, by the way, sticks to his own simple and unadorned system of stage managing a show, and the truth is that it wears well. Specialties introduced were the least of the stage show, but it remained for Roy Rogers to make an individual clean up with his comedy dancing. Billed early in the show, he switched to feature position just before the finale, and held everything up. He does one smash step described as the "Lindy Hop." Doing Russian steps in a crouch, he gets off the floor for a sideways bend in the air, the body breaking at the waist. For encore—and an encore Saturday afternoon here means something—he did a freak "black bottom" with some comedy falls. A burlesque acrobatic turn working with wires, in the Collins and Hart style, was a dud.

A colorful stage grouping enlivened the overture, "Rumanian Rhapsody." The vocalists of the theatre, some 20 in number, are placed in a futuristic setting.

Newsreel is mostly Paramount and M-G, with a few Kinogram clips. M-G had a good idea in presenting shots of happenings in the more important, if less spectacular, happenings in the day's news. There were pictures of Mrs. Knapp, now under investigation in the census scandal in New York, and of the personages concerned in the Navy Department row arising out of Magruder's charges of administrative waste.

The feature is "The Forbidden Woman" (P. D. C.).

Rush.

ROXY

(NEW YORK)

New York, Oct. 29.

The striking presentations and a screen feature, other than "The Main Event" (P. D. C.), which is not the main event on the silver sheet, punctuate this week's bill at the Roxy. For one thing it introduces Entrepreneur Rothafel as a competitor to Tex Rickard with a realistic fistfight set-to put on as a prologue to the Pathe pug picture, "The Main Event." The other highlight is an all-Movietone newsreel.

In celebration of Pathe's week in the Broadway picture houses, with a Pathe release, long or short, spotted in every flicker emporium, the Roxy brought in this De Mille production.

Plenty of show, too much, in fact, with the Hallowe'en Party running overlong. It burlesques Aaronson and his Commanders effectively, the crack versatile stage band merely serving as a background that proves both Rothafel and Aaronson erred on this five-week booking of a big money presentation feature. Aaronson's otherwise proficient musical entertainers are afforded limited opportunities, even less than in the preceding three weeks, and Roxy could have cut down the "nut" by a couple of thousand with the substitution of musical recruits from the pit.

The prolog is a Gypsy camp idea, strong on the Magyar motif in composition and terpsichore. Douglas Stanbury stands out vocally and the male chorus, ballet corps and house orchestra are effectively dovetailed. Maria Gambarelli in a "Narcissus" dance interlude is a worthy two-minute specialty.

Thence, Lewis Richards (New Acts) in a harpsichord presentation elaborated by a sextet from the ballet corps in minut routines with Harold Van Duzee vocalizing. Also too long and made so by the trimmings, rather than Richards' solo efforts. The instrumental recital, in a program like this, could be cut

in half. Russell E. Markert's 16 American Rockets (New Acts) are a development and advance on the Tiller idea of concerted precision routines.

The full facilities of the Roxy permanent singing and terp staffs were employed for the Hallowe'en presentation.

The all-Movietone news magazine, consisting of three subjects, evidences the ultimate development of the "film newspaper" with news events, and educational shots further embellished by the recording of the attendant noises and sounds.

As a preliminary to "The Main Event," Willie Harmon and Jimmy (announced as Johnny) Darcy, bona fide professional pug, refereed by Young Otto, mill it up for about a round in a realistic squared circle, with the Roxy stage people grouped as light fans. It's a good introduction to a not so strong feature. Only a house like the Roxy could afford this additional embellishment with standard leather pushers, hence it's of limited concern to exhibitors generally unless local talent or pseudo-pugs are employed for a similar stunt with possibly "The Patent Leather Kid," the Barthelme special, when it comes into the regular release houses. Or for "The Main Event," for that matter, which will require some program embellishment to make it stand up importantly.

Abel.

METROPOLITAN

(LOS ANGELES)

Los Angeles, Oct. 27.

Unusual weather condition didn't help any Thursday with first rain in eight months keeping 'em away. Tough break for Frank Devoe, who is pinch hitting for Rube Wolf as m. c. on the stage while Rube is away vacationing for three weeks. Frank's second week never got properly started due to the absence of a good many things; mostly production. No array of dolled up femmes as has been the custom; no background to speak of, and just three acts in the foreground to make up a specialty bill entitled by Fanchon and Marco "Happy-Go-Lucky."

Easily looked that way. Devoe was badly handicapped. The more production around him the easier for him to get over; the less—not so good. Recruited from vaude where he was a standard and ordained a picture house m. c. by Fanchon and Marco, Devoe opened cold in this house where Rube Wolf is firmly established.

Of the trio of turns brought on by Devoe, Mitchell and Durant, two of the cleverest boys on the coast, stood out like a lighthouse and were badly needed. In fact they were the only thing. Coming with a line of song, chatter, tumbling, hoofing, acrobatics and what have you, the boys mopped up. No one followed them. Productions or picture houses looking for a "sure fire" can't go wrong with Frank Mitchell and Jack Durant.

The Connor Twins, Velma and Thelma, didn't belong on this show. These girls have been in musical shows in the east and are accustomed to the production idea. Here it was hard for them. Velma is still doing a "Kitty Doner," while Thelma is a sweet figure frills and all. Great when spotted right. The remaining act, Kalg and Haig, youthful dancing team, were ordinary. A couple of ballroom routines were neat but showed nothing. One was a waltz in adagio tempo, the other a fast fox trot. The girl has looks.

Devoe did all he could with what he had in hand. He ad libbed and "wise cracked" his way through and gave them a few songs to his liking but the mob reflected the weather outside. So did the band. No spark about them whatsoever.

Herb Kern at the Wurliizer gave the folks some vocal cauteristics they appreciated and came through for him. Herb showed good judgment this time by giving them the ones they know first then letting them in on the new ones. It worked. Herb is a "looking" lad, and a great fav with the dames.

Feature "Tell It To Sweeney" (Par). Supplemented shorts included a "Will Rogers in Paris" item, Paramount News, and Aesop's Fables.

CHICAGO

(CHICAGO)

Chicago, Nov. 1.

The former undisputed titleholder among the middle west's "class" theatres apparently cannot make up its mind whether to be jazzy or classy.

The Chicago favors neither policy in full, but adopts the alternative of giving them both a break. The advantage of jazz over class at this house is yet to be proved. The positive superiority of the speed type of show in other instances does not go for the Chi.

With its straightforward high-toned bills the Chicago invariably topped the town in gross. But not so with its half-and-half plan. Whether reaction by audiences versed in toney entertainment, or just a slow start on the part of the stage band, the fact remains that business conditions were not quite desirable early last week.

If response is authority, the "class" stuff is most desired by the Chicago's patrons. In this week's

bill H. Leopold Spitalny's orchestral production stopped the show cold, while the stage band proceedings were just about satisfactory.

Thus the first notable flop of the stage-band policy is here recorded. It does not mean, though, that bands on the stage lack in quality; that would be an altogether foolish inference. But it does point out that stage bands must pick their spots, the same as any other field or unit of show business.

Another light revealed by the Chicago's stage band and its subsequent failure is that the line dividing the so-called "straight" musicians and their brethren who go in for jazz alone is not as fine as some musicians would have it seem. Instilled in men who have specialized in classical music for twenty years is a profound hatred of jazz.

The band on the stage of the Chicago theatre is composed of the same men who have been proud to call themselves symphony players. As jazz musicians they are what might be imagined. Galli-Curci coon-shouting "Red Hot Henry Brown!" There is little difference.

The week's stage band show, which the band itself was incapable of supporting in the right manner, is a Public unit that saw daylight at the Paramount and jumped west to be reconstructed in Chicago for stage-band adaptation. It will continue in the rejuvenated state for three weeks in this city, thence take the Public southern tour.

Charlotte Arrens, Roma Bros., Eva Mascagno, Joseph Parsons and a six-girl ballet opened with the unit in the east and are still present. Added are the two-man teams of Bages and Speck and Brown and Bailey. There is bounteous entertainment quality in that line-up, more so now that it is enhanced by an accompanying band. The original set is used, even to the slightly finale, which has the Romas, gilt painted hand-to-hand workers, swinging on a large bell.

Jules Buffano has exhibited little of note in his four weeks as conductor of the Chicago's stage band. He is worked in a subdued manner, probably in exact accord with the Chi's fifty-fifty idea, but in his style so far there has been no hint of value that would rate him high among conductors in town. His announcements are straight stuff and contain no semblance of wit. He does not seem to have the knack of singing an act.

Unless Buffano is under wraps he will be found lacking in the Chicago ever shows an inclination of going entirely stage band. He is now just a leader.

Spitalny's orchestral production, an arrangement of tunes from "Tannhauser," is actually thrilling. A robust vocal chorus of 23, headed by Elsie Stralla, in addition to the symphony cannot very well be otherwise when conducted in the Spitalny manner. That Miss Stralla, an important concert soprano, was forced to do her stuff in the rising pit behind the waving baton of H. Leopold, did not detract in the least from her effective and charming voice.

Besides Miss Stralla, the musicians divided their pit space with eight other vocalists, men and women, who sang in chorus. First half of the overture was managed by the pit performers, then interest shifted to the stage, where Spitalny arranged 14 male voices in a good-looking and well-lighted set. The finish was as noisy and hearty as possible, but beautiful and stirring. It was a show-stopper, and deservedly so.

Of all forms of musical fare attempted at the Chicago, Spitalny's musical gems are the most successful. They cater principally to the "class" patronage, yet are interpreted in such a way that anyone with the least knowledge of music cannot help but like them. The Spitalny productions deserve to live more than a week.

Murtagh, house organist and an extremist on congregational singing, reverted to the original for a change. This week's slides suggest Murtagh's personal touch and are far out of the song plugging rut into which the soloist recently drifted. "Hallowe'en Capers" included a little story and a few popular numbers amid its originalities.

Milton Sills' "Hard Boiled Hagerty" (F. N.) is undoubtedly a drawing film for Chicago, though it isn't doing wonders for the big house. The star has a following hereabouts, particularly in the neighborhoods.

Attendance was plenty under Loop.

CAPITOL

(NEW YORK)

New York, Oct. 29.

An important presentation and a sappy picture makes it about even at this movie parlor. The picture is "Tea For Three," smart talk made into a stupid movie. The presentation includes a heavy array of "Names"—James Barton, Grace La Rue, Vincent Lopez and Adler, Well and Herman. Incidentally all four monickers once adorned the posters of straight vaudeville.

The Capitol is eight years old and celebrates its anniversary with a birthday revue including the names plus the Chester Hale Girls, the Capitol Singing Ensemble and the

Capitol Grand Orchestra, making it a pageant of magnitude.

This week will be a fair test of the box office strength of the Capitol's super shows, inaugurated three weeks ago. It is a stage, not a screen, attraction.

Vincent Lopez and his Casa Lopezians form the musical background, a la Fanchon and Marco, for the vaudeville talent. Lopez officiates as M. C. He is in for three weeks with an option of five more. Walt Roesser, from San Francisco, is reported as the future M. C. of the Capitol, but with confirmation and date unreported.

Both James Barton and Miss La Rue represent new types for picture houses. Both have a leisurely style of working in contrast to the zip, biff, bang, sock-in-the-eye manners of the jazz specialists who have been prominent on the cinema rostrums. Their introduction and reception is the final bringing over to picture houses of the dignified entertainment once the charm of big time vaudeville.

They are not just specialty people. They do not try to break their necks in three or four frenzied minutes, but pursue their ends with unhurried ease. Particularly was Miss LaRue's inobtrusive delivery of pretty ballads legit people and others used to marvel at the ability of vaudevillians to get results in short time allotments. Nowadays there is a tendency to label vaudeville slow and big picture houses like Fox's Philadelphia are reported running eight acts in 32 minutes and accomplishing other feats of speed.

There is unquestionably a trade significance, as well as a trade problem, in this matter of how much time shall be allowed the individual. The final decision will rest with the movie audiences themselves.

Adler, Well and Herman present an act probably figuring four minutes less than their turn in the varieties, minus encores. They give it to 'em hot and fast.

Miss LaRue carried her own pianist who played on the Lopez shell. Her familiar red hat number was missing. She has the advantage of far better diction than most of the straight songstresses that come out of vaudeville.

Barton can remain in the picture houses as long as he sees fit and they'll pay his salary, no trifling sum. He is natural. And how they need comedy in the presentation field. It almost amounts to a crisis. Singer, dancer, mimic, and toponet in each department, Barton pleases all classes and mental levels. Saturday before the show was working smoothly and with stage waits plentiful he was the standout.

STATE

(BOSTON)

Boston, Nov. 1.

This house showed signs Monday night of a reaction due to running two weeks of straight pictures without a presentation or any relief from steady film grind. "The Big Parade" having gone over to enormous business, New York sent over "What Price Glory" and "Ben-Hur" on a similar twelve reel basis. Next week brings "7th Heaven" on a similar twelve reel basis for a show of 135 minutes, which means that this house, which for several years has run stage acts and presentation shows, is reverting to straight pictures for three weeks out of four.

Regardless of the quality of these super-shows, the fact remains that it is proving to be a good break for the opposition Metropolitan. The fan who likes his specialty stuff and the thousands who have seen the big pictures when they were first shown here have turned to the Met. The driving of regulars to another house, where the presentations are glorified, is bound to work out unfavorably, and next week's twelve reels of "7th Heaven," which has not had a big local exploitation, looms up as a doubtful asset, regardless. The present week will have to build, as Monday night was off; part of it, however, being attributed to Hallowe'en. The feature was William Haines in "Spring Fever," which should have been a draw, if not a hold. The picture was flanked by Karyl Norman, with Bob Hamill and Jerry Green at the pianos, and Walter Sealan, a favorite Irish tenor locally. Norman was new to the apartment house zone uptown, from which Loew's State draws. They didn't know him and he did not know them. For the first two shows he tried to get across as a straight female for three numbers but found they did not like his routine. For the evening shows he switched, appearing in a simple frock for a straight number and then coming out in overalls as a boy, later jumping to his dual-voiced knockout in "Maginolia" and getting much better results.

Birge Peterson, at the organ, had an off week, using a particularly sad song plug with particularly flat slides. He laid heavy on both tempo and volume, overdoing the full-toned resonance which for a few weeks past has been encouraging singing. In the amplifying box on stage right a song plugger worked and the concert master working backstage over a loud-speaker unit

failed to come through mechanically right, the general effect resembling a load of coal being shoved down some tuned chutes by a half dozen rhythmic stokers.

A Roach comedy, a news and a topics completed the bill. The real surprise of the week came from the pit, where Frank Leave, a rather ambitious house director, working with 15 men, developed a synco-pated routine that was outstanding in melody and in individualistic interpretation of several jazz themes. This lad has apparently been overlooked or has been working under classical wraps up to the present time and will stand watching, especially because Phil Spitalny left him a bag of tricks and his best wishes when he departed from Boston last summer.

Libbey.

AMBASSADOR

(ST. LOUIS)

St. Louis, Oct. 26.

In heading the list of push over picture houses with the stage band policy, give the preference to the Ambassador, St. Louis, where Ed Lowry is running the works.

Everything stops the show at the Skouras Brothers other house (other is Missouri). Lowry does it whenever he sings or holds up his fingers. And of course he helps the acts to do that too, but what acts! Or at least what acts this week.

The Skouras' brought Lowry back from London, to make the jump to their Ambassador here, and lead the stage as master of ceremonies. All that is necessary is to repeat a bit of stray talk between two women near by, with capacity downstairs at 6:45.

"I like that young fellow" said one of the women.

"Yes, he's very nice and funny" said the other. "I come here every week just to see him."

With the chances neither women knew Ed Lowry's name.

That's what makes the Ambassador a push over.

It must have given Ed the well known pain in the neck watching those 30-cent acts they sent in front of him, and each one of which he religiously introduced for results-to-the acts.

A two-boy close formation dance turn was dressed as though going to a church festival or making a debut for amateur night. They had not a single step not belonging to some one else and their absence of initiative was appalling, but they stopped the show.

One of those near-funny wise crackers came on, danced and later talked in what he thought was eccentric boob dress even to the derby, and stopped the show again. He was a pain double.

And then a single girl singer—Lowry gave her a send in. She couldn't flop on. And another show stopper, worth about \$75 No. 2 in a small time house.

If picture audiences like the Ambassador's don't send some of these turns off of their nut, the survivors may be worth something to the show business some day. Now they are ambling along on a bubble, besides nerve.

The best at the Ambassador besides Lowry are the six Rockets, a house stock girl ensemble. Lowry used one of the girls very neatly several times, calling her Winnie. And when Ed said, "Take it easy, Winnie," it recalled that Ed's memory isn't a blank either.

Lowry ran the orchestra, the latter quite fairly as a M. C. is expected to do with the house pit men on the stage, sang some songs, modified his stage gags extremely well, and had his audience gauged exactly. He's on a run at the Ambassador, but an announcement stated he intends going to New York next week, taking a vacation for that length of time while Paul Whiteman is playing a return engagement at the Ambassador.

If Whiteman will do the business the Ambassador was doing this night, Paul won't complain, nor will the management at his \$12,000 salary. What Ed Lowry is getting isn't known. It must be plenty and he's worth it twice.

If the stage show houses would stop using fillers in for M. C.'s but get those of the Lowry brand, the art and artful performers, there wouldn't exist as now the chance of the stage M. C. thing going blooey through misjudgment in picking. If the house operator will bear in mind that an M. C. must have 70 percent personality at least, it will be a precaution if followed. Lowry has that besides another 70 percent ability and another 70 percent knowledge, besides his experience and judgment.

No use naming the acts here. They will go on and on while the ignorance and doubt are in mind, that taking in salaries too; they will go along until the tour gets wise to them, and they then will go whence they came, wherever in heaven's sake that may have been.

In this house Stuart Barrie is making the organ do tricks, and is rightfully featured. The way he played the picture was a blessing. Dave Silverman is house leader, with about 22 or more men on an elevated platform, the orchestra doing nicely below and nice enough for a stage show, that Ed Lowry could better play all alone.

Sime.

LOEW'S MIDLAND (KANSAS CITY)

Kansas City, Oct. 29. Glistening in iridescent loveliness, strikingly ornate, Loew's Midland was given its introduction to Kansas City last evening. Col. E. S. Schiller, vice-president of Loew's, in his presentation address, said "This is the first opening in 15 years that Marcus Loew has not been with us."

Distinguished guests from State and city, as well as many prominent in the theatrical and picture world, were present. It was 8.40 when the stirring call of a bugle warned those who were still gazing at the works of art and inspecting places of interest in the house that the time had arrived, and a moment later the 30-piece orchestra, under the direction of Rubinoff, brought the assembly to its feet with the national anthem. The program was divided into 10 units, starting with the overture, "Marche Slav."

The news reels showed pictures of the Army and Navy football game, Col. Lindbergh and other late events. Unit four was Rubinoff in his own composition, "Dance of the Russian Peasants," violin solo. He responded with "Hallelujah," playing it first as Strauss would have done it and then as it is played now.

"Loew's Midland, East and Present," was a series of pictures showing the site of the theatre as it appeared two years ago, the breaking of the ground for the structure and different views of the work as it progressed until the first ticket was sold.

Number six was the organolog, "The Heart of America," by Hans Flath, who presided at the console. It was based on the history of Kansas City; and a couple of tableaux of "The Scout," a bronze statue in one of the city parks, were used effectively.

"Jewels of Venus," Ufa short feature, followed, and then the feature stage presentation, Anatole Friedland and his Club Anatole Revue. The familiar cabaret setting was used with the tables occupied. The offering was introduced by Friedland, who informed his audience that the reason he was able to bring his artists to Kansas City was that his club was padlocked in New York. A nifty dancing chorus was the first flash. Rena Parker sang "Night Club Rose."

Lucille Hayes brought forth the gasps with her sensational toe dancing. Other members and specialties scored, including a bit by Al Jockers. Le Blanc and Du Charm proved a wonderful adagio team. Mayor Beach complimented Herbert M. Woolf, vice-president and M. B. Shanberg of the Midland Theatres Co. and Loew's, Inc. Col. Schiller introduced Ramon Navarro, who is starred in the picture, "The Road to Romance." He responded with a happy little talk. Alleen Pringle was also presented. Navarro pulled a surprise when he sat down at the piano and sang a couple of Spanish folk songs in charming manner. Next to be presented was "Buddy" Rogers, Paramount star, whose home is but 20 miles away. His talk was short and happy. The screen feature was "The Road to Romance."

SHERIDAN (CHICAGO)

Chicago, Oct. 17. With Verne Buck away for a week, special emphasis was placed upon production to camouflage Buck's absence. Buck has a tremendous north side following, and his leave probably caused concern for the box office. Attendance at this matinee was fair.

Edmund C. Fitch, house organist, followed the flicker, "The Angel of Broadway" (P. D. C.), with a clever set of community singing slides, but they availed him not. Fitch had better give up singing slides, at the matinees at least, and stick to straight solos.

"Pirate Pranks" was the presentation, with Hal Hatt, the band's first sax, in Verne Buck's place. Hatt is just a good-natured kid, and went over for that reason, but he is no showman. What he does is amateurish, but it is probably his first crack at doing a musical m. c. so allowances must be made.

Curtains parted, revealing the band in a mountain set, with only the heads of the musicians perceptible. Music racks and instruments were hidden. Hatt walked down a runway built in the middle of the set. He was dressed in a costume, obviously meant to be a pirate.

Joe Keith dancers (6) opened, working in and out of the show thereafter. Cora Walsh, blonde songstress and accordionist, was the only member of the talent who wasn't bedecked in a pirate outfit, the rest of the people all wearing costumes. She showed a mean blue voice, plenty of volume, and played an encore on her accordion. Tom Faxon, bass singer, sang a couple of choruses of a "baby song." The band played it as a special, dancers hoof to it, and Faxon sang it. Faxon is a plugger, but a little better than average.

Philco and Sebastian, male duo, warbled their best, but didn't satisfy. Sebastian formerly worked single around town. Philco has a fair set of pipes but no stage presence.

Babe Morris, dainty tap dancer, scored heavily. Babe is a classy

hooper, neat and with plenty of precision. She seldom misses a tap. She took 'em for two encores and a beg off.

Newton and Morris, two-man hoofing team, worked in two separate spots in the performance, counting nicely each time. Finale had everyone on the stage for a scenic finish. The effect of Verne Buck's absence was noticeable.

COLONY (NEW YORK)

New York, Oct. 30. Broadway now has a stage band leader, western style. He is the new maestro at the Colony, last of the Broadway picture houses to give in. He comes from Chicago, wears horn-rimmed glasses, and his name is Art Kahn. His jazz is the jazz of a town half as big but very unlike this trading post. His ways are the ways of the disciples of Paul Ash. He wiggles when he directs and wisecracks when he announces. He is hotsy-totsy.

Having decided to climb on the band wagon the Colony made a perfect choice. Art Kahn has a type of entertainment unlike any now being purveyed hereabouts. He has, also, one of the warmest of orchestras. There is, after all, nothing quite as feverish as the Chicago tempo. The Chicago bands have a knack of getting to the feet. The indications are, and the prediction is, that Kahn will prove a winner. At the Harding and Senate Theatres in Chi he absorbed a world of experience. He has a solid foundation of musicianship. His piano-playing is almost as sensational in the nimble digit department as the famous fingered Zev Confrey. He has a nice personality, is something of a comedian and very much of a showman. A composer and a musician his orchestration are outstanding. He gets plenty out of his 12 assistants.

Also from Chicago where they appeared with Kahn and other stage bands are Vale and Stewart, two boys, and one of the classiest hoofing combos to hit this burg in recent annals. Their routines are wows. If they're not grabbed, the talent scouts in the speakeasy belt are not making the rounds.

As a gesture of admiration for the business aggressiveness of a new sales manager the Colony this week, along with several other Broadway cinemas, is playing a Pathe picture. It is called "The Angel of Broadway" (make your own pun).

Business Sunday afternoon good.

STATE (MINNEAPOLIS)

Minneapolis, Oct. 27. When it comes to putting on the Paul Ash style of show this house does it in tip-top style. In talent, staging, costuming and snappiness of routine these State shows, modeled along the Ash lines, do not have to take a back seat for any of the entertainment offered in this vicinity.

This stage show was called "A Syncopated Fiesta," and it had plenty of sippy Spanish flavor. Garbed as done, with Les Harper, the leader, in a flaming red outfit, the stage band of 14 was in an attractive set representing a patio. The 16 State girls—young, pretty and peppy—wore Spanish costumes for a brief dancing number at the outset. Eddie Cox, master of ceremonies, proved a different sort, chewing the usual wise cracks and jovialities. His introductions to the various performers were straightforward announcements. He has a pleasing personality, and the audience liked his manner. It liked him even more for his dancing and song numbers.

Following Cox's first song, the stage band contributed catchy selections from "Rio Rita." Frankie James, attractive blonde in a stunning black gown, surely can sell song numbers. In begging off, after stopping the show, she gagged that she had just received a telegram from Al Jolson asking her to return as leading lady.

White and Manning next with a comedy tango number featured by burlesque acrobatics and falls. The girl is a pretty little thing, and the boy, who does comedy, does not look unlike Harold Lloyd. This was a fairly good comedy number of its sort.

Cox sang and finished with first-class stepping. The 16 girls next in nifty abbreviated Spanish costumes of an original design. The short ballet skirts were of the same shiny leather material as that used in their Spanish hats. A pleasing dance number paved the way for an effective finale, with the curtains back stage parting to reveal the girls posed atop huge steps on two sides and wielding tambourines.

With the regular orchestra out on strike there was the "Light Cavalry" overture by the Vitaphone symphony orchestra. Another Vitaphone number was that of Reb Sikes and his entertainers, well received. "The Road to Romance," the feature photoplay, satisfied, but was no knockout.

Supporting Gilbert and Adoree in "The Cossacks," M-G, are Ernest Torrence, Josephine Borlo, Dale Fuller, Paul Hurst, Robert Sherwood and Neil Neely. George Hill directing.

LAWNDALE (CHICAGO)

Chicago, Nov. 1. Baby Diehl had it all her own way at the Lawndale theatre last week. About six months ago the business men around Crawford avenue and Roosevelt road decided a class theatre was in demand, and set out to finance one. A bond company floated a \$450,000 bond issue and up went the house. The place laid idle for six months, when C. E. Beck of the Castle theatre got the lease at a \$40,000 yearly rental and a stipulation that the leases should have 40 per cent of the profits.

So much for the house. After all, "The show's the thing." "Rags" Rubin, the aesthetic dancing band conductor, calls for comment, because his actions and limb movements are inclined that way. He is a good director, but backward at present. He is popular with the crowd, and that's enough. The "Jazz Jesters," Rags' boys, consists of 14 pieces, and of all the two corners supply the live drum. Two other members—the drummer and the banjoist—do well in song number.

The surrounding talent averaged somewhere between good and mediocre. The child in the show, six-year-old Baby Diehl, copped the show, doing first a couple of pop songs using gymnastic movements, and finished up with a real acrobatic dance. She was swamped with applause. Kret Low's ballet girls opened. Six girls—young, pretty and working well, each taking her turn at a little acrobatic dance stunt—were fair. Constance Duin, violinist, is charming and presents the nicest appearance. She is an all-round good looking and works with the will to please. Coster and Kich, mixed dance team doing society and apache numbers, were hooovers from last week. Hazel Romaine, a girl with a cabaret voice, was liked a lot.

UPTOWN (TORONTO)

Toronto, Oct. 23. Red Carter, a hold over from last week and Jack Kates, song and dance man, are about the whole show here this week.

Carter falls into a dud opening behind a pop by the band that didn't mean a thing. Jack Arthur has a good band but some of the new music sounds tinny. Carter in rompers does a kid stunt despite a chest that looks like a bear rug. One of those Spring-has-come dances with a balloon made a hit as did another la de da hoof. The crowd got a belly laugh when Red takes a nose dive on the balloon. A burlesque on opera snared a few laughs and rather spoiled the later attempt of the same nature by Ethel Newton. Jack Kates, as a sap, did some of the nicest hoofing seen in this neck of the timber. One of those skin tight coats and wide pants as a get up. Hokum ad lib during the hoofing that covered everything in the book from the super black bottom up.

A couple of yarns with Jack Arthur as the foil got over. One that tried to be naughty without saying anything flopped.

Ella Marvel was weak in a pair of songs. Over affected in the opening, she settled down in a Mammy lullaby but the house was cool.

The band, with Indian music, built up a real entrance for Ethel Newton who was spotted against a back drop paddling a canoe. Indian togs and a couple of Indian songs went over in a big way due more to the band than anything else.

The fade out was a burlesque radio broadcast by Carter, Kates and Miss Newton with the honors going to Carter in an original bed time story. If Red can make them up as he goes along like this one, the movie folk should get him busy on scripts. As announcer in the studio he takes over Arthur's job as master of ceremonies, hands them a couple of songs and brings on Kates as a health professor. The prof is on his last legs and repeatedly caves in a la Leon Errol. Miss Newton shows class as the burlesque prima donna.

Ten minutes of Fox and Pathe news, mostly British shots and the Hal Roach "Sailor's Beware" precede "Mockery." The show is a bit longer than usual. The stage undressed except for a half portion canvas in the Indian scene.

Turnaway business most of Saturday despite warm weather and plenty of opposition. Sinclair.

MOSQUE (NEWARK)

Newark, N. J., Oct. 27. After several weeks of big pictures with no presentations beyond a singer or two, the Mosque springs an elaborate show this week to counterbalance the rather mild feature "Figures Don't Lie."

Using the full stage, A. Gordon Reid has staged a striking Halloween setting behind an arch of trees. A great black cat takes up most of the background with a large owl to its left and another owl above and to right. These three have winking yellow eyes. The wings are flanked by two great illuminated pumpkins while in the center is a fire with caldron suggested, above which is a witch swaying to the movements of the music in the first number. Thunder and light-

ning used. It is one of the best sets Reid has ever staged.

Between the pumpkins, behind the caldron and before the cat are seated throughout the 20 members of the Cola Santo Orchestra led by Francesco Colasanto. All are clad in clown suits with pointed caps. They are heard first in opera numbers which they play well enough, but it is rather futile for a stage band to play straight in competition with the Mosque house orchestra.

A burst of thunder removes the witch and from the site of the fire (all the dancers come from there) enter La Fayette and La Verne. The girl dressed briefly in green does good acrobatic dancing and posing, with the man acting chiefly as understander.

The program is not followed, but a singer, possibly Victor Poso, renders the "Toreador" song to good results with Kilda, contortionist, doing frog stuff. After a band number the Eight Dancing Flames dressed in orange clown suits with pumpkin faces, dance, succeeded by a quintet, Magda Dahl, Rafael Cavalier, Bertha Garver, Victor Poso, and E. Palazzi, who sing the sextet from "Lucia." For the finale Ben Hamid's Six Arabs (one girl and five men) do wild tumbling and risley work flanked by the pumpkin girls as decoration. The one hand and no hand somersaults wowed them. Twenty-five minutes of good entertainment.

MARK STRAND (BROOKLYN)

Brooklyn, N. Y., Oct. 30. A novelty presentation program surrounds the F. N. feature "Rose of the Golden West" (Mary Astor-Gilbert Roland) which misses as the flicker attraction.

Beside the Happiness Boys (Billy Jones and Ernest Hare) Edward L. Hyman has two novelty stage interludes. As part of the overture, in conjunction with the James Fitzpatrick Music Master film dealing with Charles Gounod, the reel is twice broken, once for a ballet corps interlude to Gounod music, and for the finale, an excerpt from "Faust" (prison scene) featuring Kitty McLaughlin, soprano, Amund Sjoivik, basso, and Everett Clark, tenor. In the ballet number, Mlle. Rudolph is the premiere ballerina. She is programmed as formerly of the Metropolitan Opera.

The news reel is preceded by a corking Grantland Rice-Chick Meahan sports short, a Pathe series on "Football Sense" with the N. Y. U's coach introducing a patent applied for process of play demonstration. The theory is to watch the running players, clad in white to distinguish their maneuvers from the linemen in dark uniform.

The "Lullabies of the World" presentation, a Hyman production, is worthy of adoption by exhibitors for Mother's Day week program and kindred seasons. A variation of the "Mothers of the World" scenes as done in Broadway revue in the past is the Oriental, Russian, Irish, Italian and Southern, and concluding "Ave Maria" lullabies sung by Everett Clark and Amund Sjoivik. Miss Eldora Stanford is featured in the concluding two. Appropriate flashes through the scrim of suitably garbed "mothers" accompany each rendition.

The Happiness Boys of radio rep are repeats at this house. The boys sell their pop songs successfully if not sensationally. Abel.

VITA-TEMPLE (TOLEDO)

Toledo, Oct. 23. Movietone and Vitaphone offerings run away with the performance. Movietone's newsreel the feature of an evening of good entertainment with the Notre Dame-Navy game and Ruth Elder's take-off on her Atlantic flight furnishing the highlights.

Rockne's grid warriors are shown sinking the Navy and Movietone puts the customers or the sidelines. Signals are heard plainly; the thud of body against body; cheers of the spectators and the referee's whistle all furnish real accompaniment. Ruth Elder and her co-pilot, George Haldeman, make a speech and then are shown hopping off. Army maneuvers at Maryland are also realistic, with the tat-tat-tat of the machine guns and the more loud bark of the artillery providing the background. Ben Bernie and orchestra and John Charles Thomas offer acceptable entertainment on Movietone and Vitaphone, while a quartet of Russian Cossacks are also included.

Feature picture, "Silk Stockings" (U.), accompanied by the Vita Temple orchestra.

STANLEY (BALTIMORE)

Baltimore, Oct. 26. When the new Stanley's orchestral elevator came up from the basement last week it was to afford Philola and the boys an opportunity to do what they could with Gershwin's "Oh, Kay." They did very well and it was a welcome relief from von Suppe overtures.

Following this came the news reel and then the first stage act, Lee Morse with a grand piano and

accompanist centered against silk drop in two. Miss Morse delivered her blue songs working on and around the piano that was spotted against a darkened stage. The act was pleasing but not big with the local audiences.

This was followed by an animal human interest reel that scored, getting a nice hand from the house. Following this came Clyde Doerr and his Davis Saxophone Octette. The stage was dressed down with a squared black inner proscenium with a back drop of the same dark, iridescent texture. Low lights played on this drop created the proper color moods for the numbers. A scrim in one with grotesque snow-fall effect featured the fifth number of the turn. The act went over well. "Life of Riley," screen feature.

LONDON

(Continued from page 2)

"The Dark River," by John Knipe. The theatre has formed a Sunday society on a subscription basis to produce shows on Sundays.

London, Oct. 26. The new Noel Coward play, "Home Chat," is being presented at the Duke of York's Oct. 25, with a cast including Madge Titheradge and Dion Boucicault.

Amner Hall is producing another work by the Spanish author of "The Cradle Song" at the Strand Oct. 28. Granville Barker has translated the piece under the title "The Kingdom of God."

The new Wodehouse play, which is to bring Ernest Truex back to the West End, will be based on a Hungarian piece and titled "Good Morning, Bill." It will first have a try-out at Eastbourne Nov. 7. Supporting Truex will be Dorothy Minto and Vera Lennox.

Zena Dare, who recently made a successful comeback after many years' absence from the stage, is to play opposite Noel Coward in S. N. Behrman's comedy, "The Second Man." Basil Dean will produce the piece.

The first real West-End theatre to reduce its prices will shortly be the Strand, owned by Beryl Belver, wife of the late Arthur Boucher. When Amner Hall produces "The Kingdom of God," in which Gillian Scaife will be lead. Stalls will be around 3s.

Strindberg's "The Father" looks like lasting for several more months, and, therefore, will delay the revival of Rostand's "Cyrano de Bergerac."

Arnold Ridley, a bootmaker, who came into prominence as a writer by his mystery play, "The Ghost Train," has written a new one, entitled "The Wrecker," which will also have as its big scene a railway station. In the cast are Mollie Kerr, Edna Davies, Kenneth Kent and George Elton.

Lord Lathom has written the first play since his marriage, which will be tried out by the Play Actors' Society this month. It is titled "Fear."

The musical version of J. Hartley Manners' "Peg o' My Heart," which Norman J. Norman is presenting, will star Peggy O'Neill. In her support will be Neta Underwood, Ardath de Sales (American), Evan Thomas and Dennis Cowles, who played "Alaric" in the original in London.

AMERICAN ROOF

(Continued from page 27)

the opening and hit more speed into the feature feats.

Salt was second. This young chap with his uke models his routine somewhat after Cliff Edwards' stuff that no longer is a novelty since like was responsible for countless copyists. Salt works hard, sings fairly well and got across fairly well.

Watson and Woods, comedy, songs and dance, pleased in a way. The act is of the familiar type that depends on familiar gags. Then the Carr orchestra.

After intermission the show got a running start with Marty White. This boy has been at the American before, but the surprise finish with his "double" was a wow again. Marty gags and sings and he works as he does both and it was a push-over for him when he pulled his "twin."

Ulla and Clark scored. This act has improved in the past year or so; Miss Clark gets more out of her comedy and they work far more advantageously in their crossfire and songs. Jimmy Pinto and Co. (New Act) were the outstanding comedy hit and were followed by the Santiago Trio. The last two tricks where the woman is the understander proved the feature. The dancing seemed out of place in an act of this type.

The screen feature, "College," (Easter Keaton-U. A.) Mark.

K-A BOOSTING HOUSE GROSS BY STAGE DOORMAN'S LAUNDRY TIPS

House Mgr. Getting and Listing Door Keeper's Side Money in Theatre's Profit Column—Can Keep Actors' Tips Without Telling or Splitting

Boston, Nov. 1.

Latest deviation in the game of increasing profits is breaking in as a new act at Keith's here. Being a chance for Keith-Albee to save, or make, it is likely to serve as a revolutionary precedent in show business. But lo! the poor stage doorman.

The new K-A idea is that the laundryman will hereafter pay the doorman's traditional fee to the house manager, and that the manager will presumably enter the payment on the weekly statement under the heading of profit to the theatre.

In the annals of the profession, the defender of the stage entrance has collected weekly commission from the laundryman catering to his particular theatre. That commissary stipend has been and is a relied upon income and, though slight, has purchased many a vegetable for the guardsman. But now, while he still has the difficult job of separating the night shirts from the unmentionables, the stage door king at Keith's has had his wash-day commish weaned away.

Allowed Tips

The doorman retains his right to check dirty clothing, incoming and outgoing, and is consoled by being able to keep tips offered by performers, without having to tell the circuit the gross for a percentage split.

It is likely that if this laundry kick back is successful, and it no doubt will be, it will probably be installed in the rest of the K-A houses.

The next step in a similar line is reported as that of putting the official house tailor through the same routine. From the activities of this personage, also, the doorman has been accustomed to derive an income.

Oldest Doorman

Los Angeles, Nov. 1.

After actors and others had started a collection to provide burial expenses for Tom King, veteran stage doorman, it was found that he had left some money and the donations were returned.

King was probably the oldest stage doorman in the country, starting his career at a Boston theatre in 1869. He later was employed at the Chestnut Street Opera House, Philadelphia, and various theatres in New York.

Several years ago, King came to the Coast, and was doorman at the Mason and Belasco theatres, Los Angeles. At the time of his death he was at the Vine Street, Hollywood.

Will Wyatt, local representative of the Actors Fund of America, took charge of the remains.

"RADIO MURDER" PAID

Allen Rich, who sponsored a vaude production of "The Radio Murder," denies the act closed with him owing cast salaries as reported. Rich says the act worked 10 days prior to his withdrawal and that the actors were paid half salary as agreed for the first week and the additional three days money was distributed pro rata as also agreed. "The Radio Murder" is again being groomed for another vaude try but under other auspices.

XXX

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ERNE CARR DIES OF APOPLEXY IN L. A. HOME

Succumbs at 67—Was Actor and Soldier, Mostly Fighting O'Hay

Ernie Carr, 67, died Saturday morning, Oct. 29, at his home in Los Angeles of apoplexy. Born at Titusville, Pa., in 1860, Ernest Boardman Carr was one of the most picturesque characters show business has ever known.

Carr was always a wanderer, which came naturally, as he was a descendant of George Carr, who actually landed at Plymouth Rock. In 1895 Ernie, sitting on a dock in Seattle, noticed a strange boy and slipped him one of his two sandwiches, and the friendship started between Ernie and the boy now known as Capt. Irving O'Hay.

These two men ultimately sailed the seas together as coal trimmers, as fishermen and actually participated in a half dozen wars, sometimes fighting side by side and at other times on opposite sides. Ernie had been through one war before he picked up O'Hay, and introduced O'Hay to the age old pastime.

They fought together in '97 and then again in '98. But in the Boer War, Ernie became a general in the Boer Army, was captured by O'Hay, then a captain in the British cavalry, and Ernie made his getaway on O'Hay's horse.

A couple of funny revolutions, one which lasted 20 minutes, in which Ernie and O'Hay were generals beside Johnny Poe, Lee Christmas and the famous little fighting Jew, Sam Dreben, were also on the list. Before the same summer was over they were in another revolution, which lasted four days. Both times Carr and O'Hay were on the losing side.

Joined the Wrong Side

In 1910 Ernie was playing his sketch, "The Grafters," in vaudeville, but quit in reply to a wire from O'Hay to come to Mexico. Ernie got there, but joined the wrong army. The late war found Ernie too old.

Trying to pay Ernie back for the sandwich of 33 years ago O'Hay sent Carr to California, where he had a home and where Carr died.

At O'Hay's request the Masons took charge of Ernie's body and burial was in California. Carr's family is gone, and Ernie always expressed a desire in his own picturesque language, "Plant me where I flop."

Vincent Westbound

Frank Vincent, California representative of the Orpheum Circuit, in New York on a four weeks business trip, started back to the Coast last week.

Vincent will make several stop offs and will attend the opening of the new Orpheum house in Vancouver Nov. 7.

JACK SMITH'S ARRANGEMENT

Jack "Whispering" Smith is opening an Orpheum Circuit route on the same contingency basis that Gene Austin, also a Victor recording artist, played for Orpheum. Austin opened at \$750 a week with the understanding he would be routed at \$1,750 if he proved his drawing powers.

Smith has been booked by T. D. Kemp, Jr., at \$1,000 a week for the first two weeks and at \$2,000 thereafter.

PIERMONT WITH W. E.

Benny Piermont, who left Warner Brothers in the recent revision of the Vitaphone unit, is now with the Western Electric Co.'s installation branch. Piermont's duties are in an advisory capacity as regards theatres.

He has returned from a trip to report theatre conditions.

Couldn't Be Good

Two actors attended a Broadway musical last week. One was a vaudeville monologist, known to borrow material from time to time.

After the show the other actor stated: "I knew it wasn't a good show. He didn't take out his pencil once."

CHORISTER, FAILURE, SUICIDE BY POISON

Des Moines, Ia., Nov. 1.

Helen M. Smith, known professionally as Cecil Gold, 20, was found in her room at the Brown Hotel here, a suicide by chloroform.

The only clue to friends authorities were able to find was a packet of affectionate letters exchanged between Miss Moore and Jack D. Mead, juvenile lead with the Ralph Bellamy Players at the Princess here.

Mead said Miss Moore, who was a member of the "Canadian Capers" chorus, which played at the Capitol, the local Public house, a few weeks ago, came to Des Moines when the company disbanded in Kansas City, and that he had been with Miss Moore frequently two days before her suicide.

Through some Kansas City high school report cards bearing the name "Zesala Allison-Smith," authorities communicated with J. W. Smith of Kansas City, who identified the body as that of his daughter, whom he had not seen in two years. The girl, he said, joined a theatrical troupe in Chicago four years ago. She had been a dancing teacher and lived with her mother, Mrs. Lizzie Smith, in Chicago.

The father has exonerated Jack Mead of any blame in his daughter's act.

Vaude Time Vanishing Throughout Middle West

Chicago, Nov. 1.

The speed with which available vaudeville time is vanishing in the middle west has become a source of profound worry for Chicago act producers. It has consequently caused out of town producers, too, to be wary of sending their formations into this part of the country.

A flash act recently produced out of Chicago at the cost of \$3,000, and with a salary demand of \$750 weekly, has unwillingly accepted a route of nine weeks after being informed there is no more vaudeville left to play.

That same act was produced and transported with 20 weeks at least in mind, but it did not consider the number of vaude houses that have adopted stage bands.

Flash acts are particularly hard hit by the stage band rage as they are in no way adaptable for that type of show. Sketches and other light stage acts are finding it equally tough in the way of vaudeville dates out here, as are "one" turns using many props and acts that rely principally on talk material.

The percentage of acts produced in Chicago in the last six months is meagre against the average of past seasons.

Loew Bookings

Jimmy Hussey, Beth Berri and Lieut. Gitz-Rice, have been given Loew routes.

The Primrose Minstrels (30) have also been booked for Loew, southern route, opening Nov. 21 in Norfolk, Va. Kirby and Duvall on the same bill with the minstrels.

MABEL TALLAFERRO'S ACT

Mabel Tallaferro returns to vaudeville next week after some months' absence, during which she had been filling guest star engagements in stock.

For her vaude return Miss Tallaferro will be equipped with an Edgar Allan Woolf act. Three others support.

Wanda Hawley Replaces

Houston, Tex., Nov. 1. Weaver Brothers have been replaced by Wanda Hawley on the Interstate Circuit's vaude bill which opened in New Orleans yesterday (Monday).

The Weaver boys were called to Springfield, Mo., where their father is reported seriously ill.

WESTERN ACTS FACE FULL CIRCUIT BOOKS

Chains Around New York Tied Up in Midseason Booking Jam

Midseason booking jam on all circuits around New York and few spots available are working unusual hardship on acts coming in from the west.

Some of the acts have tossed up the idea of sticking around for showing dates and are going back to western territory, although some are still sticking around playing for the independents while awaiting a circuit showing date.

Aside from scarcity of spots the western acts are also finding it difficult to obtain agent representation here, at least from the active boys who are too busy handling their sure material to take on new stuff until the current booking jam all around subsides.

De Costa's Acts

Juanita Hansen, former film actress, will shortly enter vaude under direction of Leon De Costa in a satire on the mystery play vogue. De Costa formerly confined himself to legit.

In addition to Miss Hansen's act, De Costa will project condensed versions of "Kosher Kitty Kelly" and "The Blond Sinner," both of which he authored and produced as full length legit attractions.

Pan's Rochester

Rochester, N. Y., Nov. 1.

Opening of the new Rochester theatre Nov. 7 is pushing work on the new Keith-Albee house. Charles H. Goulding is general manager of the Rochester.

This house, the first for Pantages in the state east of Buffalo, scales 30-50 cents afternoon and 50-75 cents at night for the entire house. Seating capacity, 4,000.

Philadelphia, Nov. 1.

Work has begun on the Stanley Co.'s new Sedgwick, at Germantown and Mt. Airy avenues, and it will open May 1.

The house is to seat 2,000 and will be suitable for vaudeville or other productions.

Enforce Okla. Child Law

Tulsa, Okla., Nov. 1.

An Oklahoma State law stopped Jay Ward, 6-year-old son of Mr. and Mrs. Walter Ward (Ward and Dooley), from doing his stuff at the Orpheum in Tulsa and the Orpheum in Oklahoma City, Interstate houses.

Jay, who collected plenty of publicity when he went to Paris as mascot of the Secord A. E. F., opened with his father and mother in Wichita, Kan., before entering Oklahoma. The youngster sings, wise-cracks, spins a rope and dances.

RODNEY PANTAGES IN N. Y.

Los Angeles, Nov. 1.

Rodney Pantages, son of Alexander Pantages, left for New York, accompanied by his mother, brother and sister.

Young Pantages will remain east for three or four months to close deals for attractions and consummate booking arrangements with new theatres for the circuit.

BANKOFF FOR HONOLULU

Los Angeles, Nov. 1.

Ivan Bankoff, Russian dancer, sailed for Honolulu, where he opens Nov. 7 at the Hawaii.

Bankoff, with Beth Cannon, his partner, is taking over a company of 11 people.

ROGERS-GOLDBERG IN N. Y.

Harry Rogers and Lew Goldberg, Chicago agents, are in New York. They will be here two weeks looking over material for the west, and also trying to set some of the western acts in the east.

Jennie Moscovitz In Act

Jennie Moscovitz, from legit, is entering vaude in a comedy skit. Edward O'Connor is staging and producing.

Three others comprise the support cast.

INDE AGENTS' BOOKINGS GROW

Additions Spread Over List, Markus' 83 Houses

Not much change in the relative standing of the independent vaudeville booking agencies in New York this season. Some additional houses have been added, but have either generally distributed among the leaders.

Tabulated from last week's records, Fally Markus maintains the lead with 83 houses, including split week, last halves and shorter stands. This is a slight gain for Markus over last season but still keeps him in the first position. Jack Linder, claiming 70, with houses under similar classification, comes next, while A. & B. Dow Agency and Arthur Fisher are a toss-up for next place, each with 28 houses. The number is a gain for both. Had Fisher not lost several of his cream stands through sales of houses and mergers effected, which demanded the bookings taken elsewhere, Fisher would have topped A. & B. Dow.

Another comer to the front this season is Walter J. Plimmer, who, through association with the Consolidated Booking Agency, has run up his chain to 18 houses a considerable gain over last season, with the merger helping.

John Robbins and John Coutts also made material advances over last season's holdings, which managed to bring them up, but not sufficiently to challenge the topnotchers.

Several of the newcomers to the booking field, including Unity Exchange, passed out of the picture last season, with a few indifferent stragglers holding on for picture house bookings of small consequence.

Despite activities and standings, collections have been slow all around through the bad early season and with some of the financially weaker agents feeling the pinch.

Some of the houses on all lists have not as yet resumed their vaude shows for the season, but a check up even on this angle would not materially affect the standings as given, but would perk up the tail-enders.

More Film Names

More film celebs are due within the next few weeks for vaudeville in K-A houses.

Charles Ray, now in New York with his wife, will offer a sketch. This is not Ray's first vaude entry as he did a skit several seasons ago. Eugene O'Brien, in an act written by Connolly Keeney, a coast writer, opens the last half this week in a New Jersey house prior to a K-A tour.

Others from film circles scheduled for vaude debuts either west or east, are George Walsh, Priscilla Dean and Belle Bennett.

Harry Weber arranged the bookings.

Loew's 60th

Loew's Plaza, Corona, L. I., opens Nov. 17.

The Plaza will give the Loew circuit its 20th house in the Brooklyn and Long Island division, and the 60th house in Greater New York.

DELBRIDGE OUT

Chicago, Nov. 1.

Del Debridge, stage band conductor at Cooney Bros' Capitol, has received his notice, effective immediately. No one has yet been engaged to succeed.

Debridge advanced from concert master, under Al Short, to conductor when Short quit the house over a year ago.

DUNCANS AT PALACE

Duncan Sisters will divert from their picture house bookings for a K-A route, opening at the Palace, New York, Nov. 14.

After several eastern dates the girls will divert west for additional Orpheum time.

\$35,000,000 VAUDE STOCK

K-A-ORPHEUM'S COMMON AND PFD.

Million Shares at \$25 — Bankers Hold \$10,000,000 Preferred Issue—Stanley Combo in New England, But Not Likely Elsewhere Right Now—Old Holders Swamped

ALBEE'S \$5,000,000 BIT

With the exception of a few details, the Keith-Albee-Orpheum amalgamation has been clinched, and from reliable and exclusive sources a number of the outstanding facts of this combine can be reported.

The refinancing of this project contemplates, according to definite terms already signed between the financiers and the heads of the new Coast-to-Coast vaudeville chain, a first issue of \$25,000,000 common stock, being 1,000,000 shares at a par value of \$25. There will be a \$10,000,000 issue of preferred, presumably 100,000 shares at \$100 opening.

The common will be divided in three lots—to take up outstanding stocks, to be thrown on the market for additional capital, and to be distributed among the insiders. E. F. Albee is reliably reported as drawing 20 per cent. of the common—in round figures, \$5,000,000 worth. The heaviest stockholder in the former Orpheum group is Mrs. Charles E. Kohl, whose "bit" is estimated at about half that melon, or \$2,500,000. The Orpheum majority holders will become minority holders now.

The preferred stock will, for the present, remain in the custody of the bankers, for promotion and as a reserve toward the purchase of entire circuits or buy-ins on other circuits to enlarge, strengthen and strategically reinforce the K-A-Orpheum syndicate.

The Stanley Angle

It is announced that, by arrangement with and in partnership with the Stanley interests, vaudeville picture houses will be erected through New England in direct competition with the former Poll string, which slipped out of Albee's hands. There is a tentative deal on to buy about \$4,000,000 worth of Stanley interests with a view to getting in on the more southerly Stanley houses, but this appears unlikely of success.

A short time before Jules Mastbaum, then head of Stanley, died, he and Albee were on the point of closing such a deal, and of greater magnitude. They split on the rock of booking control. Albee insisted on taking over the Stanley bookings and to get a deep "in" for his picture producing interests then in the forming. But Mastbaum held out against that, demanding that he supervise the selection and ratings of acts. The Acme Booking Office, the Stanley agency, was formed immediately afterward.

The bankers are reported strong for a buy-in on West Coast, also, and the offer of investing from \$3,000,000 up in that string is still "hot." All these angles have to do with attempting to close a circle which will force vaudeville acts to take combined vaudeville and picture-house routes, at a salary set mutually by both industries. In any event, there will still be the Loew and Pantages on the vaudeville end, and Public and its allies on the other, so no immediate prospect of a closed field is likely.

Stanley heads realize that any extensive juncture would burden their interests, including their ownership of First National (pictures) with P. D. C. (Albee's picture production).

(Continued on page 35)

KENNEDY'S BROTHER SHOT, DEAD IN RIVER

Suicide or Bootlegger Victim Counter Theories

Edward Kennedy, 25, brother of Jack Kennedy, restaurateur, well known around Times Square, among theatrical folks, was found dead in the Hudson River, opposite 83d street, yesterday (Tuesday) with a bullet hole in his head.

Two theories were advanced. Mrs. Kennedy stated her belief that her husband was a victim of a bootlegger's gun, while the police believe it was suicide. Kennedy had \$200 in his pocket at the time.

60-DAY BOOKING IDEA SUNK AMID RIVALRIES

After much agitation of a plan for placing the independent booking field on a sounder basis this season through the better class bookers demanding contracts incorporating a 60-day notice clause, the idea seems to have gone up in smoke through the bad early season business.

The morale of the bookers has been somewhat shot this fall, and they fear to make the proposed demand upon their clients lest such an ultimatum send them into a rival booker's camp.

The 60-day notice clause contract was thought out during the summer when bookers and house operators were holding a series of better business conferences for coming season with the bookers claiming the uncertainty of holding houses through a season made it next to impossible to study the house's clientele before the owner pulled out and bolted to another booker.

While generally agreed that the 60-day notice would remedy some of the shortcomings of independent vaudeville, contracts are being issued and accepted in the same hit and run manner as before, giving the house privilege to walk out any time from one booker to another.

Conrad's Trial Tomorrow

Trial of the Con Conrad complaint against David on alleged violation of the agency laws, following complaint filed with Inspector Gill of the License Commissioner's Office, has been adjourned until this (Wednesday) morning. Conrad's picture house flash act, "A Night of Follies," starring Beth Berl, was routed by David until Conrad took it into the William Morris office. Conrad alleges David took 10 per cent commission in addition to the five per cent to the Stanley circuit's booking office.

Benjamin David, picture house booker, is still a member of the bar with the privilege of practicing law. He abandoned his profession several years ago for show business, going into the music publishing field and from thence into agenting.

Consolidated-Plimmer Lists 7 Penna. Weeks

The Consolidated-Plimmer Agency now is booking seven weeks in Pennsylvania, all minimum three day stands. Some of the dates formerly booked out of the K-A office family department.

Towns booked include Shamokin, Mt. Carmel, Mahanoy City, Lansford, Tamaqua, Hazleton, Wilkes-Barre, Clearfield, Indiana, Chambersburg, Lock Haven, Altoona and Williamsport in Pennsylvania and Cumberland, Md. All of the Chamberlain houses and several of the smaller houses of the Comerford chain are in the group.

ISA KREMER'S ROUTES

Isa Kremer, former concert artist, has been signed for a complete route of the K-A and Orpheum circuits. She opens in Los Angeles Nov. 6.

A "Natural"

In a forthcoming F. B. O. picture one of the sub-titles reads:

"This is Murdock. He handles everything for me. I don't know what I would do without him."

LONDON AGENCY'S DEAL WITH K-A APPEARS OFF

Reeves, of Reeves-Lampport, Linger to Book Acts on Own

The foreign exchange booking agreement between Keith-Albee and Reeves and Lampport, London Agency, seems temporarily if not permanently cold.

The deal called for an interchange of acts between both agencies which would abrogate the necessity of annually scouting abroad by K-A. or of the foreign agency sending representatives here.

Horace Reeves, member of the London firm, has been here the past two weeks conferring with Eddie Darling. Reeves expected to sail back this week, but when the deal, seemingly collapsed, prolonged his stay to sign acts on his own.

The Reeves-Lampport and Keith-Albee exchange idea would have worked somewhat after the arrangement H. B. Marinelli, deceased, had held with K-A., that of exclusive foreign representation.

Fawn's Added Headlines As Indiana Seeks Hubby

Baltimore, Nov. 1. Fawn Gray, stage dancer, got additional headline publicity last week when her husband, now in jail, was the subject of writs and counter writs as defense attorneys and Indiana authorities dashed between the lock-up and courthouse after the manner of actors in a French farce.

Hamilton Smith, Fawn's husband, declares he is a picture director and the Indiana authorities' interest in his megaphonic career is due to alleged irregularity in stock sales in the mid-western state. It is claimed Smith violated that state's security laws by selling unregistered stock through an unregistered broker. Smith claims he was unaware that he was violating the law.

The Indiana people lost their fight to immediately extradite Smith, whom they claim jumped \$3,000 bail in the mid-west before his matrimonial venture with Miss Gray.

According to Smith's counsel his local detention is due solely to the fact that "he drank too much and got into a little mix-up." There will be a local hearing this week.

WOMAN'S MUSICAL "CRUSH"

Buffalo, Nov. 1.

Clara Olszewski, 33, spinster, was ordered by Judge Keller in City Court to desist from the further annoyance of Harry Wallace, director of Shea's Hippodrome orchestra. Miss Olszewski was arrested on the complaint of Wallace, who alleged she had become a public nuisance by sitting near the orchestra and making remarks to him and the other musicians.

Following mental observation at the Buffalo State Hospital, sentence was suspended on the woman with a warning to stay away from the Hippodrome, and particularly from the orchestra.

EVA'S N. Y. PAN DATES

Eva Tanguay is headed toward New York playing Pantages vaudeville dates.

When reaching here she will play local Pan dates now being lined up for her. On previous visits Miss Tanguay played K-A and Loew time.

ORPH. WANTS MORRIS' STATIONERY FOR SCRAP

L. A. Agency Moves to Loew Bldg. By Request—Then Is Asked for Old Letter Heads

Pacific coast headquarters of the William Morris Agency, under Walter Meyers' direction, is now in Loew's State Building, Los Angeles, having removed from the Orpheum Building at Orpheum's request. The request was promulgated by Marcus Heiman, president of Orpheum, that because of the Morris Agency's business activities with rival circuits it would be judicious for Morris not to be an Orpheum tenant.

Under the circumstances, the Morris Agency refused to concern itself further, and the Orpheum Circuit paid all expenses incurred by Morris moving.

In addition, the Morris west coast office was supplied with a full stationery supply gratis and had its rent paid free for a month at its new quarters.

When Walter Meyers elected to headquarter in the Orpheum Building, Frank Vincent, the Orpheum's western general manager, found no objection, Meyers had his office installed with full telephone lines, carpet, stationery, etc.

Within a short period Vincent notified Meyers that owing to Joe Topitzky, actual owner of the Orpheum structure, being away, there was an er-misunderstanding, etc., and that Marcus Heiman from New York wanted to know why an agency that is so active with rival theatrical circuits should be headquartered in an Orpheum building. In New York Morris conferred with Heiman and told the latter that he wouldn't remain in the Orpheum building gratis but just the same wanted to know what was the idea. Heiman sought to explain it away and agreed that the Orpheum Circuit should defray all expenses attendant to the Morris Agency's removal. Meyers paid \$135 monthly rent to Orpheum and has more desirable space in the State building at \$107 a month.

After Walter Meyers moved his William Morris Agency branch office out of the Orpheum and into Loew's State building, Orpheum sent word to Meyers it would like all of his old stationery, with the Orpheum address, turned over to them. When Meyers wanted to know why, Orpheum advised it wanted the stationery for scrap paper, stating Meyers would have no further use for it in view of his removal and the new stock letter-heads paid for by Orpheum.

Tucker Too High

Los Angeles, Nov. 1.

Sophie Tucker is reported to have lost herself a couple of days of easy work when she asked what is said to have been a fabulous price to appear as a night club hostess in a scene of "The Big City." Lon Chaney's present picture for M-G-M.

Tod Browning sent a representative to see the synopsing songstress and he came back with the answer that \$5,000 would be okay.

The studio got a character woman from the Central Casting Office to play the role.

Sophie wants to become a Hollywood cafe owner.

She has opened negotiations to take over the Montmartre Club, Hollywood, where she will act as mistress of ceremonies.

LEILA HYAMS—MRS. BERG

Leila Hyams, daughter of Hyams and McIntyre, well known vaudevillians, will be married in New York this Saturday (Nov. 5) at Sherry's to Phil Berg, a Hollywood casting agent.

Miss Hyams is under contract to Warner Brothers with whom she has been for the last year. After a short honeymoon in the east the couple will return to Hollywood.

IND. UNITS FOR FILM HOUSES

Benson Starting in Chi.—With or Without Bands

Chicago, Nov. 1.

A new departure in the presentation field is the independent unit production department to be established by Edgar Benson, head of Benson Orchestras.

The presentments, suitable for both stage band and straight film house purposes, will be formed by the Benson organization and sold or booked intact. The units will resemble the Public outfits, the difference being they will be independently produced and worked.

This would eliminate picture house booking along the line of vaudeville, the presentation bookers now being forced to engage acts singly and also build a new show around the stage band week in and out week out.

On the Benson plan, the presentation would be units before going into a house, necessitating only one rehearsal or so if the house employed a band. Other units will carry their own stage bands, recruited from the regular Benson ranks.

Local showmen see the independent units as the forerunner of a field of show business that is believed due for revival, tabloids. Many hereabouts predict the tab form of presentation is the next step in the cycle of picture house entertainment.

Dave O'Malley is tentative supervisor for Benson.

THAU LEAVES ORPHEUM TO BOOK FOR LOEW

Benny Thau has resigned from the Orpheum Circuit to become affiliated with Loew. Thau severed connections with Orpheum last week and steps into the Loew berth next Monday. Meanwhile, he has gone to Atlantic City.

Thau will act as general assistant to Marvin Schenck in the booking of the Loew vaude theatres, both working under the supervision of J. H. Lubin. The arrangement sets aside the rumor of Lubin's retirement. Lubin, however, will leave for several weeks' vacation abroad about the latter part of next month.

Thau's withdrawal from Orpheum after having been connected there for 12 years and always rated a competent booker, came as a surprise. He had booked most of the Junior Orpheum houses and also routed many of the Orpheum road shows.

Sunday Shows in Wash.

Washington, Nov. 1.

Local Keith's one of the few remaining twice daily K-A houses, will give three shows on Sundays commencing Nov. 6. For the present the two-a-day schedule will remain for week days.

Policy of reserved seats is to be adhered to for the three shows which are to be at 3.15, 6.45 and 9.15.

Two for one bargain now offered for the Sunday shows will apply only for the first show. Other two to go at \$1.65 top, new scale recently inaugurated. This was a drop from the \$2.20 which stood for years.

Dempsey Holds Off

Jack Dempsey has decided not to do any stage work for a couple of months, arriving in New York Saturday. He will take it easy, but will book through William Morris when ready.

Dempsey was spoken of as a \$20,000 a week special feature at the Capitol, New York, but that figure is deemed out of proportion.

A STIRRING SONG MELODRAMA
ANOTHER SERMON BALLAD FROM THE PUBLISHERS
WHO GAVE YOU "JUST A GIRL THAT MEN FORGET"

"The MORNING AFTER THE NIGHT BEFORE"

The Morning After The Night Before

By BILLY ROSE and LEW POLLACK

Value Andante

my the on - met him that
Gamb - ling with her hay - pi -
Poor lit - the day - per, able dare - ing
fel - low who could - a say - round, "no!"
Laugh - ing and to yield - ing the good by - terred clown, Per -
night, some; or right, rose; But for the dawn comes the
got - ting the wrong from the right, rose; ing: meat.
joy of her kiss The heart of out what day - per is break woo - ing
The morn - ing of - ter the night be - fore, The morn - ing
Some - be - dy's sh - ter is say - ing a
The morn - ing of - ter the night be - fore, The morn - ing
play, heart - brok - en a - ver a fool - ish ar - fair; A night of
love leads the - moon Her first night of love and ro -
man, But he went a - way and she had to pay The morn - ing
at - ter the night be - fore. The form -
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Of the Most
Effective
Recitations
You've Ever
Heard!

A NEW HIT
BY
A NEW HIT
WRITER

FASCINATION
by DAVE BERNIE
A LINGERING
MELODY of
Beauty and
Refinement

"A DOUBLE SPIRIT"

IT IS WITH MUCH PRIDE
THAT *The House That*
ENTERS THE FALL SEASON
CATALOG BELOW - THE
HISTORY - WILL

The "DARLING" S
**"I CAN'T BE
THAT YOU
LOVE
WITH**

By CLARENCE GASKILL
The PERFECT
You've Heard It Everywhere

JIMMY M
General Pro

GLORIFYING MODERN

SOLIL

Ruby Bloom's Masterpiece
Ben Bernie, And the C

And - A SURE APPLAUSE NUMBER!

"DIZZY FINGERS"

ZEZ CONFREY'S LATEST and GREATEST PIANODDITY
COMPOSER OF "KITTEN ON THE KEYS"

JACK MILLS

READ OF HITS

AND GRATIFICATION
"Jack Built"
 SON. A GLANCE AT THE
 GREATEST IN OUR
 EXPLAIN WHY.

SONGDOM
BELIEVE
U'RE IN
ME

JIMMY McHUGH
 T SONG
 Are You Singing It?

McHUGH
 of Mgr.

AMERICAN MUSIC

BOQUY

Featured by Paul Whiteman,
 team of the Profession at Large



The Tingling, Twinkling Tune!

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JESSE GREER'S MUSICAL CLASSIC - and we publish it
 "NO WONDER WE'RE PROUD!"

BALTIMORE

Introducing
 A New Rhythm In The
 Type Of "HOT" Song You
 Will Love To Sing!!!!



Lyric by
 DAN HEALY &
 IRVING KAHAL

Moderato

Baltimore

Music by
 JIMMY McHUGH

Down you der in Bal-ti-more, Dese to a brand new tune,
 Oh boy, what a dance I saw,
 In most ev-ry
 ca-ba-ret-
 From Dix-ie to Fris-co Bay, They'll all be do-ing it soon.
 There's a my-f dance got 'em like Black Bot- tom called Bal-ti-more
 step has got a rhy- thm that's hot,
 start away-in like an old sea saw,
 When they start play-in then you
 Now first you count the beat, you double it, then re- post and then you just alide your
 feet right- ver the floor,
 No, sir! That new twist-er called Bal-ti- more.
 There's a dance got 'em like Black Bot- tom never did be fore-
 There's a -more.



The Successor
 "Charleston"
 and "Black Bottom"
 Will Fit
 Any Dance
 Routine.

A Song
 That Reflects
 "CUTENESS"
 and "CHARM"

LOOK IN THE
 MIRROR and
 SEE JUST
 WHO I LOVE

By SAMMY
 STEPT and
 COLEMAN
 GOETZ

"GET IT
 IT WILL
 GET
 YOU"

MUSIC PUBLISHERS
 JACK MILLS B'LD'G.

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 NEW YORK, N.Y.

THEATRES PROPOSED

Buffalo, N. Y.—(Also stores.) \$65,000. 1079 Genessee street. Owner, I. Given, Syracuse. Architect, Herman Kroner. Pictures.

Columbia, Mo.—(Also stores.) \$250,000. 9th and Locust streets. Owner, J. Dozier Stone. Architects, Boller Bros., Kansas City, Mo. Policy not given.

Detroit—(Also stores, offices.) \$125,000. Michigan and Cass avenues. Owner withheld. Architect, C. W. Brandt. Policy not given.

Ferndale, Mich.—(Also stores, apartments.) Woodward and Saratoga streets. Owner withheld. Architect, P. P. Pareira, Detroit. Value and policy not given.

Glencoe, Ill.—\$125,000. Park avenue and Tudor court. Owner, David Nelson, Wilmette, Ill. Architects, Betts & Holcombe, Chicago.

Platteville, Wis.—(Also offices, stores.) \$100,000. Owner, Platteville Theatre Corp. Architect, R. L. Simmons, Elkhart, Ind. Policy not given.

Reading, Pa.—(3,000 seats.) \$400,000. 730 Penn street. Owner, Franklin Amusement Corp., care of Masterpiece Film Attractions, Philadelphia. Architect, William H. Lee, Philadelphia. Policy not given.

Springfield, Ohio—S. Fountain avenue. Owner, Public Amusement Co. Architect withheld. Value not given. Pictures.

Washington, D. C.—(Also dance hall.) \$50,000. Deane avenue and Grant street, N. E. Owner, Deanwood Amusement Co. Architect, J. A. Melby. Pictures.

Seattle—University district. Owner, Washington Theatres Corp. Pictures. Same company also building at Seventh and Olive streets.

Astoria, Wash.—Owner, Washington Theatres Corp. Pictures.

Belair, Md.—(Also stores; 900 seats.) \$50,000. Main street. Owner, Earl R. Burkins. Architect, A. W. Ott, Long Island, N. Y. Pictures.

Berwyn, Ill.—\$200,000. 2709-19 S. Ridgeland avenue. Owner, Anton Fuerst & Co. Architect, Van Gunten & Van Gunten, Chicago. Policy not given.

Chillicothe, O.—\$200,000. E. Second street. Owners, Myers Bros. & Laconey Greenbaum. Private plans. Policy not given.

Chittenango, N. Y.—(Also store.) Location withheld. Owner withheld. Architect, Earl Hallenbeck, Syracuse, N. Y. Value not given. Pictures.

Cincinnati—Site and architect not selected. Owner, Drama League of America. Civic.

Coffeyville, Kans.—(Also stores.) \$75,000. Owner, John Tackett. Architect, C. A. Henderson. Policy not given.

Dayton, O.—(Also office building.) \$1,000,000. S. Main street. Owner, Fox Film Co. Architect, W. W. Ahlschlager, Chicago. Policy not given.

Forty Fort, Pa.—Diley street and Wyoming avenue. Owner, Commerford Amusement Co., Scranton, Pa. Architect not selected. Value and policy not given.

Galion, O.—(Also offices, stores.) Public square. Owner, Gallion Amusement Co. Architect not selected. Pictures.

Geneva, N. Y.—(Alterations.) Smith Opera House, Seneca street. Owner, Schine Chain Theatres Corp., Gloversville, N. Y. Architect, Victor Rigamont, Pittsburgh. Value and policy not given.

Jeannette, Pa.—(Also offices.) \$100,000. Clay street. Owner, J. S. Kirlas. Architect, Chas. H. Sorber, Greensburg, Pa. Pictures and vaude.

Marion, O.—(Also stores, apartment building.) N. W. corner Campbell and Center streets. Owner, Young Amusement Co., Gary, Ind. Architect, J. E. Ebersohn, Chicago. Value and policy not given.

Marshfield, Wis.—\$100,000. Owner, John Adler. Architect, J. E. Nason, Minneapolis. Pictures.

Ocean City, N. J.—\$150,000. Boardwalk between 9th and 10th streets. Owner, Elias Jacobs, Atlantic City. Architect not selected. Policy not given.

Olyphant, Pa.—Location withheld. Owner, Commerford Amusement Co., Scranton, Pa. Architect not selected. Value not given. Pictures.

Parsons, Pa.—\$50,000. George avenue. Owner, Commerford Amusement Co., Scranton, Pa. Architect not given. Pictures.

Philadelphia—(Arcade building, dance hall, bank.) \$500,000. S. E. corner Germantown and Hunting Park avenues. Owner, Alken Realty Co. Architect, Oliver Randolph Parry, Policy not given.

Philadelphia—(1,500 seats.) 2806-20 N. 5th street. Owners, Samuel S. Fineman, Morris Fineman and Jacob M. Seltzer. Architect, Hodgins & Hill. Value not given. Pictures.

Scranton, Pa.—Location withheld. Owner, Commerford Amusement Co. Architect not selected. Value not given. Pictures.

Springfield, Ill.—(Empress, addition.) \$20,000. 1106 E. S. Grande. Owner, Reich Inv. Co. Architect, Carl Myers. Policy not given.

Sullivan, Mo.—Owner, A. C. Crow. Architect not selected. Value not given. Pictures.

Syracuse, N. Y.—\$200,000. Salina street. Owner, Loew Theatrical Enterprises, N. Y. C. Architect, Thos. Lamb, N. Y. C. Policy not given.

Syracuse, N. Y.—520 S. Salina street. Owner, Morris Hurwitz & Sons, N. Y. C. Architect not selected. Value not given. Pictures.

Verona, Pa.—Front street. Owner, Samuel Platis. Architect, J. C. Nichols, New Kensington, Pa. Value and policy not given.

Washington Court House, O.—\$50,000. South Fayette street. Owner, Harry V. Smoots, Mt. Vernon, O. Architect, H. Holbrooks, Columbus, O. Pictures.

Wilkes-Barre, Pa.—Newton Section. Owner, Comerford Amusement Co., Scranton, Pa. Architect not selected. Value not given. Pictures.

Wilkes-Barre, Pa.—(Also stores.) Public square. Owner, Comerford Amusement Co., Scranton, Pa. Architect, Leon Lempert, Rochester, N. Y. Value and policy not given.

Williamsport, Pa.—222 W. 4th street. Owner, Comerford Amusement Co., Scranton, Pa. Architect not selected. Value not given. Pictures.

The Stanley Company of America has started construction on another new theatre, the Wedgwick, in Mt. Airy, a suburb of Philadelphia, it was announced, by John J. McGuirk, president of the company. The new theatre will have a seating capacity of 2,000, and will cost \$500,000. It will be ready for occupancy May 1.

7 Months Solid

What is believed to be a vaudeville booking record in America has been established by the Interstate Circuit, which now has its weekly shows set until June 1. The circuit has 12 weeks until the middle of May, when its "summer policy" becomes effective and the "time" is reduced to 10 weeks.

It is possible that one of the English vaude circuits may have previously surpassed this advance booking, as up until the second year of the War it was not unusual for an act over there to get a full three years' route at one booking.

Charlie Freeman is the Interstate's booker.

ILL AND INJURED

Lillian Akers is recovering from sustained injuries in an overturned Fifth avenue bus last June. She is at her home, 500 West 110th street, New York.

Alfred Hustwick, former Paramount film editor, recovering from a recent operation in Los Angeles.

Mrs. Lynn Parker, wife of the stock playwright, convalescing in Chicago following an operation at Cedar Rapids, Ia.

George C. Roberson (Roberson-Gifford Players) operated upon at the Mayo Brothers Clinic, Rochester, Minn., will remain there several weeks.

Jane Imlay, picture agent, is in Hollywood Hospital, Los Angeles, with a broken leg.

The wife of C. W. Morganstern is reported seriously ill.

Anna Luciano, for years with the Orpheum offices and now private secretary to Walter Kingsley, is recovering in New Rochelle from injuries received when she was struck by an auto.

Jules Herbeveaux, band director, recovering at Ravenswood Hospital, Chicago, following operation.

Jacques Englehardt, five, son of Joseph Englehardt, orchestra leader, McVickers Theatre, Chicago, is seriously ill.

Billy Diamond (Sun-Diamond) ill with neuritis in Chicago.

Mrs. Florence Wise, mother of Dorothy Mackall, film actress, recuperating in Hollywood Hospital following operation for appendicitis.

J. Fred Coots, composer, convalescing at his home in Brooklyn following an appendicitis operation.

Ruth Wheeler operated upon in Mt. Sinai Hospital, New York, by Dr. Rashbaum. Miss Wheeler has been appearing in Jack Wilson's act in vaudeville.

Sam Haler, president, West Coast Showmen League, recovering from an operation in the California Lutheran Hospital, Los Angeles.

Betty Blythe recuperating from a minor operation at her home in Beverly Hills, L. A.

Herbert Lubin (film man) in Lenox Hill hospital, N. Y., operated upon for hemorrhoids.

NEW ACTS

Harold Raymond, manager of the Gayety, Brooklyn, has several flashes in preparation.

Clark Sisters for Loew.

Ollie Thomas Saxymphony (5).

Jack Richards and Billy Church.

Al Bernivici (formerly Bernivici Bros.) with Bebe Marsh.

Jack Inglis and Dolly Davis.

Danny Tobin and Hazel Denny.

Miriam Cordell, Wilbur Braun, George Warrington and Edward Jasper in a Lee Stewart act.

Jack Wilson, with Butler and Parker, Willie Ward, and company of 14; act will hold two spots.

Sager Midgeley (Midgeley and Carlisle).

THEATRE SUES ACT

Chicago, Nov. 1. New Lerner theatre, Elkhart, Ind., has filed suit in Municipal court for liquidation of \$200 damages against Burns and West, two-man vaudeville act.

Charge is violation of a play or pay contract issued to the team for four days at the New Lerner, beginning Oct. 23. They did not work the date.

INSIDE STUFF
ON VAUDE

A wrong diagnosis split up the dance team of La Mae and Josine when what proved to be a serious nervous breakdown was stated to be tuberculosis. Miss Josine underwent a second examination and was pronounced sound and urged to resume her career.

La Mae meantime had teamed with Vellette. They cancelled their engagement short at Castle Farms, Cincinnati, when La Mae was advised his former partner was able to resume.

A vaudevillian wants to head a legit cast.

In lieu of which he has pasted a notice on the Friars' bulletin board offering \$2,500 for a book or play.

At Moss' Broadway, New York, the pass rule is that the presenters must sign their names and give their addresses; also identify themselves at the box office.

When pass holders are foreigners there is a muddled time. Billers and posters working the 8th, 9th and 10th avenues where many of the shopkeepers, store operators and shoemakers are Polish, Slavic, Italian, or any type of nationality have their own tough time trying to convince the "merchants" the passes are any good.

No bill at the Palace, New York in years has created more comment than the one which had three featured repeat turns, all back there within one month. A couple of the repeaters are said to have complained against returning so quickly.

That the palace was obliged to demand the return engagements was looked upon as a confession of weakness by the straight vaude theatre, as against the picture field. More particularly the de luxe film houses now using a superior brand of stage attraction. It seems admitted that the K-A agency is unable to compete in price for acts with the picture theatre. Whereas the K-A salary policy for years has been to beat down the price in the attempt to make the profit back stage, the picture people seem agreeable to pay if they want the turn.

No one will hazard the outcome. All agree on one angle, that it will resolve itself into a condition, if that has not already arrived, where Keith-Albee or the Orpheum Circuit will have to take what is left or what the picture houses do not want.

Current betting odds along Broadway are even money that the Palace cuts its admission scale by Jan. 1.

Several acts dropping into the independent offices were told at one desk that the books were filled for two weeks but to call again. At another an act was informed only turns recognized were being played.

It wasn't so long ago that many of the independent houses were never more than three to four days ahead on bookings; the booker never felt that sure of his houses. And few recognized acts were played. What few of these were used always carried fictitious names on the independent bills.

Something is going to "break" in New Rochelle according to reports from that town, and it'll probably be somebody's theatre. Loew's house is directly opposite Proctor's new theatre, and the patronage battle is on. The new Loew house is playing pictures, that circuit's older emporium retaining the combination policy.

Besides this congestion is the body blow dealt Mt. Vernon, about two miles away, which also houses the Loew and Proctor policies. The New Rochelle theatres are drawing from Mt. Vernon.

A beefsteak for Paul and Lloyd Waner, the Pittsburgh ball players, was given Monday night by Terry Turner and Harry Reiners, of the Loew offices. The brothers are at Loew's State, New York, this week. Entertainment was broadcast via WHN.

About one hundred or more gathered, including newspaper men and agents.

AUTHORS PROTEST

(Continued from page 5)
covered that a feature called "The Barker" had been screened years ago.

Guild Roster 978

At the annual meeting of the Dramatists Guild last week the membership was reported at 978, an increase of 422 members during the year. This growth is attributed to the accomplishment of the basic minimum agreement with the managers.

George Middleton was elected president, succeeding Arthur Richman; J. Hartley Manners, vice-president; George S. Kaufman, chairman of the board; Percival Wilde, secretary; Harry Erskine Smith, treasurer.

The council for the coming year will be George Abbott, Maxwell Anderson, Tom Barry, Eugene Buck, Edward Childs Carpenter, LeRoy Clemens, Marc Connelly, Rachel Crothers, Owen Davis, Dorothy Donnelly, William Cary Duncan, John Emerson, Anne Crawford Flexner, James Forbes, Jules Eckert Goodman, Cosmo Hamilton, Otto Harbach, Brian Hooker, Sidney Howard, George Kelly, Jerome Kern, Adelaide Matthews, Channing Pollock, Arthur Richman, Robert E. Sherwood, A. E. Thomas, Augustus Thomas, Fred Thompson, Bayard Veiller and Rita Weiman.

P. H. ACTS FOR SHOWS

Chicago, Nov. 1. Milton Watson, tenor, replaces William O'Neil in "Desert Song." Mrs. Watson (Peggy Bernier) also joins the company of "Good News," being formed for Chicago.

Both are picture house artists.

HOUSES OPENING

Webster, Rochester, N. Y., seating 1,500. Max Fogel and William Tishkoff, managers; Tom Grierson, organizer.

Opening of Fred L. Oberg's new picture house, Burlington, Wis., is scheduled for Thanksgiving Day. The theatre will be managed by Dan Kellher, of the Kellher Picture Co., which has leased the house for 10 years.

The Palace Theatre Co., Canton, Ohio, will reopen the Vaneline theatre with pictures.

Poll's, Waterbury, Conn., formerly used for stock and legit, opened with movies.

Palace (films) Torrington, Conn., opened Oct. 24.

Keith-Albee's White Plains, White Plains, N. Y., opens Nov. 7. A split-week grind policy of pictures and vaudeville, six acts on each half.

Capitol theatre, Madison, Wis., will open some time between Nov. 20 and Dec. 1. The house is partly owned by Saxe interests.

H. C. Castler, 600-seat theatre, Lovelock, Nev., Oct. 29.

Beacon, Port Washington, L. I., added vaude to its picture bills Oct. 15, playing three acts booked by Pantages New York office.

The Amphion, Brooklyn, dark several months, reopened with a vaude and picture policy. Five acts on a split.

Princess, Atkinson, Ill., reopens Nov. 5, pictures.

Colony theatre, pictures, Schenectady, N. Y., opened Oct. 28. Abe Dwore, owner.

Apollo theatre, Hollywood, Cal., neighborhood, has reopened after being closed since spring. Owned by Hollywood Theatres, Inc., a West Coast Theatres affiliation.

Frances-Orpheum theatre, Sioux City, Ia., will be opened Thanksgiving Day, according to construction company's schedule.

PATENTS

Washington, Oct. 25. By forwarding 10 cents, along with the name and number, to the Commissioner of Patents, Washington, D. C., full information may be obtained on any of the following inventions, upon which patents have just been issued:

Pictures
Motion picture projector. Leslie Mann, Springfield, Mass. Filed July 7, 1926. Ser. No. 120,945. Four claims. 1,645,108.

Process for photographic copying by the reflection method. Alfred Miller, Dessau-In-Anhalt, Germany, assignor to I. G. Farbenindustrie Aktiengesellschaft, Frankfurt-on-the-Main, Germany. Filed March 26, 1926. Ser. No. 97,757, and in Germany Nov. 14, 1924. 12 claims. 1,645,112.

Picture (motion) projecting machine. P. A. Nothstine, Dayton, O. Filed June 29, 1923. Ser. No. 648,416. Twenty-seven claims. 1,645,204.

Color photography. H. N. Cox, Glen Ridge, N. J., assignor to Cox Multi-Color Photo Co., a corp. of Delaware. Filed May 24, 1921. Serial No. 472,145. Renewed Nov. 13, 1925. Seventeen claims. 1,645,417.

Apparatus for developing picture films. L. J. Riggie, Monroe, Wis. Filed June 9, 1926. Ser. No. 114,815. Fifteen claims. 1,645,452.

Photographic apparatus (for lighting distinct fields of view). V. C. Ernst, Lakewood, O. Filed June 2, 1923. Ser. No. 643,063. Nineteen claims. 1,645,590.

Film looping device for motion picture processing machines. W. D. Marshall, Rochester, N. Y., assignor to Eastman Kodak Co., Rochester. Filed Jan. 31, 1925. Ser. No. 6,141. Five claims. 1,645,916.

Music

Musical instrument (trombone). W. J. Hebs and J. Hultgreen, Chicago. Filed July 1, 1926. Ser. No. 121,798. Two claims. 1,646,059.

Electrical attachment for musical instruments (foot pedal for drum). A. M. Lifshitz, Brooklyn, N. Y. Filed Aug. 5, 1926. Ser. No. 127,418. Three claims. 1,646,061.

Bow (violin) for stringed musical instrument. J. Stadiniczek, Elizabeth, N. J. Filed Dec. 17, 1926. Ser. No. 155,392. Four claims. 1,646,118.

Support for musical instrument (saxophone). Wm. Naujoks and E. E. McLaughlin, Los Angeles. Filed Dec. 5, 1925. Ser. No. 73,423. Four claims. 1,646,165.

Musical turner. F. Mendelssohn, Elvery, Wimbledon, Surrey, England. Filed Dec. 2, 1922. Ser. No. 604,546. One claim. 1,646,353.

\$35,000,000 IN STOCK

(Continued from page 31)

ducing outfit) and its distributing arm, Pathe. The Stanley people are very close to Paramount and Metro-Goldwyn, also, and are loath to form or help form what might appear as a showing of strength against these entrenched moguls and United Artists.

In truth, Stanley is believed to still nourish a desire for the late Mastbaum's counter proposition to Albee—instead of Albee buying out Stanley, Stanley offered to buy out Albee.

New Haven, Conn., Nov. 1.

Keith-Albee has followed up its previous announcement of invading Poli territory, succeeding the sale of that circuit, by now proclaiming it will take the New England plunge with the help of the Stanley Company.

This follow-up declaration of more opposition for the Poli theatres here appears a serious declaration, yet it may be later embarrassing for K-A if nothing eventuates, albeit it is said E. F. Albee is determined to go through with this New England campaign.

Stanley's connection with the Yankee building program has nothing to do with the proposed amalgamation of that company with K-A, Orpheum, Pathe-DeMille and First National, and possible other interests, a merger that at this time is as far away as ever, with no

chance of an immediate agreement.

It is understood Stanley has been called in because the Philadelphia firm was originally "in" with K-A on the initial project of taking over the Poli houses, when Albee talked that undertaking into a submissive state.

A preparatory K-A-Stanley building program lists Worcester, Hartford, Springfield and New Haven as the first cities in this section to get the proposed Stanley-K-A theatres which, it is said, will all be of the average size now constructed necessary to house pictures and vaudeville, plus the stage-band and presentation policies.

Keith-Albee, on account of the connection with Poli, have not previously come into New England, and this new venture will bring Stanley into New England for the first time.

As a result of competitive bidding for film, arising through these new, jointly constructed houses, picture rentals from the New England states may increase to over \$2,000,000 a year.

Chicago, Nov. 1.

Exact inventory has been taken of all trinkets, such as files and furniture, also the chains and padlocks holding down the files, in the offices of Orpheum circuit and its subsidiaries, Jr. Orpheum and the W. V. M. A., preparatory to the amalgamation of Keith-Albee and Orpheum and the subsequent merging of this combination with the Stanley company.

With this activity, announcement of several important changes in executive personnel and speculation as to the status of the circuits when amalgamated, besides rumors and whatnot, there is much ado in the State-Lake building.

Kahl vs. "Tink"

That Sam Kahl will go to New York in a managerial booking capacity is practically a certainty, that C. S. "Tink" Humphrey will remain in the west as general manager of all things created by the merger is another, and that Nat Kalchheim will not go east to book Jr. Orpheum is yet another. While this trio of switchings is a surety, there are others now in who will be out when the amalgamation is complete, and vice versa.

Kahl's transfer is by suggestion of others rather than self-seeking. It is an aftermath of relations strained between Kahl and "Tink" Humphrey some few years back, when Kahl broke a gentleman's agreement with Humphrey to outwit the Keith-Western office and continuing that practice from then on telling agents that he would let them get more from the Keith circuit if they played his time at

cuts. It is said that as a result Kahl now has the chance of going east or the alternate of going out. Humphrey is reported to have voiced a dislike to work in conjunction with Kahl.

The purported understanding in Kahl's trip east is that he will supervise Jr. Orpheum bookings out of New York. A possibility is that he will eventually become general booking manager of the Orpheum portion of the combine, succeeding Max Gordon.

Kalchheim has either to accept the Jr. Orpheum job in New York or go over to an independent circuit as head of the vaudeville booking department.

Notwithstanding any material gain on the eastern side of the merger, Orpheum is destined to suffer greatly in this direction. When Great States Theatres, Inc., proprietary circuit of Balaban & Katz (Public) severs its connections with the W. V. M. A. upon consummation of the amalgamation, the loss to Orpheum and its subsidiary will be grave.

Great States, controlling a presentable string of vaudeville and picture houses throughout the state of Illinois, now booked through the Association, would automatically withdraw at the first sign of Orpheum's merging with Stanley. This would place Sammy Tishman, now booking the Great States chain for the Association, in a somewhat embarrassing position—out on a limb. It is possible, though, that Tishman has a chance to go with Orpheum in the combine as he is known to be seeking a spot with the amalgamating factions. It is also possible that Kahl might engage him as head booker of the W. V. M. A., if that subsidiary is permitted to retain its individual classification.

Great States to B. & K.

In the event of Great States dropping out, that circuit would swing directly under the influence of B. & K., by whom it is now controlled, and be booked by Morris Silver, head of the B. & K. booking forces, and one of the shrewdest bookers of picture houses in the country. Silver is credited with being the first man in this section to realize the possibilities of vaudeville attractions in film houses.

When going over to the three major circuits, the association and Jr. Orpheum outfits will carry with them the prevalent unsettled conditions resulting from the process of reformation they are now undergoing. It is yet difficult to determine whether the two will remain in their current divided state or go entirely stage-band.

The present trend is toward the latter, with over two-thirds of the combined circuits of the association and Jr. Orpheum already using the band policy, and a large part of the remaining third portion of houses contemplating its installation.

Of the 30 weeks of playing dates now split and booked jointly by the Orpheum subsidiaries, are in conjunction with a stage-band policy. Though so-called vaudeville circuits, the association and Jr. Orpheum are capable at the present time of affording a vaudeville act only 9 weeks of work, while playing picture house acts for 21.

Of the nine remaining vaudeville weeks, two and a half are in Chicago alone. And of the six and a half remaining weeks on the road, none of them are vitally located, most of them splitting territory with Orpheum's "big-time" houses and most of them cut stands.

K-A gain little territory west of Chicago by securing the junior circuit, as well as Orpheum itself. Since the decay of the association's "death trail," that territory has held Orpheum's regular theatres as the sole remaining representation of the "big-time" going west; until now there are only seven Orpheum theatres on the other side of the Mississippi.

Orpheum Can't Lose

The deal in its entirety, at least from the Orpheum Circuit angle, was smart—individually and collectively. The figurehead directors of the Orpheum will probably remain with good positions, while such directors and office holders as Joe Finn, Marc Helman and Albert Pick have outside interests that have netted them individual for-

tunes, like the Elevator Co. of America, the Ozite Clinton Carpet Co. and the Albert Pick Co.; Mort H. Singer, the sole real showman of the clique that has been running Orpheum, who really knows show business, is independently wealthy and can at any time head a well-known bank here. Ben Kahane, who has been "running" the Orpheum Circuit from here, is just a lawyer with a lawyer's idea of the business, and will probably go back with the firm of Trude & Kahane.

Taking the Orpheum, Jr., houses, the only ones making real money, is the Grand theatre, St. Louis, the Palace, in South Bend; the State-Lake, although falling from \$28,000 to \$18,000 a week, is still making money; the Golden Gate in Frisco, and the Hill Street, in Los Angeles.

The rest of the Orpheum houses are negligible profit makers as proven by the Orpheum's last statement. The W. V. M. A. has cost the Orpheum money since C. E. Bray relinquished its head. The coast tour has been a total loss in the last year, besides driving acts to revolt. The Fair department in the last year has probably cost the association another \$60,000, while the Diversey, Norshore, Englewood and Riviera have been since their inception in the red. Even the W. V. M. A. press department, which has shown a small profit, is now showing a loss.

It is understood that the executive offices, bookkeeping and press departments of the Orpheum Circuit will be taken East. There is no question that there will be a 25 per cent. cutting in employment in the W. V. M. A. and Orpheum bookers and help.

5TH AVE.'S 8 ACTS

Eight-act bills, instead of six, will go in at Proctor's Fifth Avenue, New York, next week. The films will also remain.

Increase of vaudeville is reported being done to resuscitate business at the house.

VAN AND SCHENCK'S SPLITS

Van and Schenck have eight weeks booked by Edgar Allen in the New York Fox houses, but not one is a full week. Even the Academy date is on a split.

Illness Forces Cancellation

Morin and Gale last week cancelled all immediate time when Miss Gale received a wire announcing the death of her father, George W. Heffner, in Denver, Colo.

Miss Gale's trip home was doubly distressing as her brother, F. E. Heffner, is alarmingly ill in the Colorado General Hospital.

'HERB' WILLIAMS

"BIG TIME"

Reminiscences

This Week Twelve Years Ago
KEITH'S, PROVIDENCE
(Two-a-Day)

1. STERLING HIGHLANDERS
2. WM. SISTO
3. MORAN and WISER
4. FRED ALLEN
5. BEATRICE HERFORD
6. BANKOFF and LOLO GIRLIN
7. "HERB" WILLIAMS and WOLFUS
8. LOVE and WILBUR

This Week Nine Years Ago
RIVERSIDE, NEW YORK

1. ROYAL GARCOIGNE
2. ED. MORTON
3. AL and FANNIE STEADMAN
4. VALERIE BERGERE and CO.
5. TRIXIE FRIGANZA
6. "HERB" WILLIAMS and WOLFUS
7. BESSIE CLAYTON and CO.

This Week Seven Years Ago
POLI'S, WATERBURY

1. SANTORA
2. ARTHUR TORELLI
3. BEN MERHOFF
4. "HERB" WILLIAMS and WOLFUS
5. JULIAN HALL and DEXTER (in Snapshots)

MARRIAGES

Doris Hill, picture actress, to Jean Josten, actor, in Hollywood, Oct. 17.

Cleora Miller (Cleora Miller Trio) to Dr. O. A. Helmar, Chicago, Oct. 29.

Eddie Hill and Eva Thornton, picture house artists, married Oct. 25 on stage at Oriental, Chicago.

John Miljan (pictures) to Mrs. Victoire Hale, Oct. 27, at Los Angeles. Bride is the former wife of Creighton Hale.

Sid Spinard to Eve Goldberg (non-professional), at the bride's home, New York, Oct. 30.

BIRTHS

Mr. and Mrs. Sam Jaffe, daughter, at the Good Samaritan Hospital, Los Angeles, Oct. 27. Father is general production manager at Paramount studios.

Mr. and Mrs. William Mayberry, daughter, Oct. 26, at Hollywood Hospital, Hollywood, Cal. Father is assistant casting director, Warner Bros.

THEATRE OPENINGS

Remos, owned by Jake Sohmer, straight pictures and band, opens Nov. 3.

Castle Hill, Unionport, N. Y. (Bronx), opened Oct. 29 as Christmas Circuit link.

Booked Solid

Billy HIBBITT

and

HARTMAN Marie

in "Before and After"



Miss Marie Hartman
World's Champion
Comedienne

A hit every time up.
Batting 1000 per cent in comedy.
No errors in fielding laughs.
The only champion who never autographed a baseball.

THIS WEEK (Oct. 31)

Palace-Orpheum
Milwaukee

TINSEL

METAL CLOTH

FOR DROPS

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

A full line of gold and silver brocades, metal cloths, gold and silver trimmings, rhinestones, spangles, lights, opera hose, etc., etc., for stage costumes. Samples upon request.

J. J. Wyle & Bros., Inc.

(Successors to Slegman & Well)

18-20 East 27th Street
NEW YORK

HARRY ROGERS Presents

CARL FREED
AND HIS ORCHESTRA



Next Week: TEMPLE, DETROIT
HEADLINING KEITH-ALBEE and ORPHEUM CIRCUITS

824 Lafayette Parkway
Chicago, Ill.
October 26, 1927

VINCENT LOPEZ
Casa Lopez
New York, N. Y.

Dear Mr. Lopez:—

Hope everything is going as it should. Bobby Henshaw won't hurt business a bit. He's a regular, too, and what a salesman! We will probably see you soon. I don't think Horace Greeley was right on that "Go West" stuff.

Cordially,

MORT and BETTY
HARVEY

THE PARAMOUNT COMEDIAN
EARL
FABER

WITH
MARGIE MCINTYRE



Atlanta "Constitution" said:
"Earl Faber, assisted by an attractive girl, appears in a funny skit of the 'nut' class. This also is truly a headline act and kept the crowds roaring with laughter Monday."
Featured Attraction—Loew Route
Direction
MYER NORTH, JOE FLAUM

"THE BIG SHOW"

WITH A CONGRESS
OF LIVING FREAKS

as presented by WAGNER BROS. A stellar and sensational vaudeville attraction and box office magnet has been booked solid on the Keith-Albee Circuit. The Act is fully protected by copyrights granted at Washington, D. C., in 1927

WARNING—Anybody playing, booking or in any respect connected with any act or play which in any way infringes on "The Big Show" WILL BE PROSECUTED and HELD FINANCIALLY LIABLE

Week Oct. 31, Yonkers and Prospect.
Direction—GOL TUREK

Week Nov. 7, Hamilton and Regent, N. Y.

Week Nov. 14, Hippodrome, New York
WAGNER BROS., 1560 Broadway, New York

NEW INCORPORATIONS

First Productions, New York, photoplays, manage theatres, 200 shares common no par value; Harry C. Hand, Samuel G. Wood, William M. Stevens. Filed by Gerald Donovan, 54 Wall street.

Perryville Social Club, Perryville, amusements, motion pictures, \$2,000; William Raymond, Daniel J. Ginney, Ernest Loucy. Filed by D. F. Wallace, Canastota.

Baker-Ratoff Productions, New York, general amusement business, motion pictures, \$40,000; Gregory Ratoff, Philip Baker, Sidney Silvers. Filed by Kendler & Goldstein, 1540 B'way.

Machiavelli Corp., New York City, motion pictures, 100 shares common no par value; William A. Brady, Jr., Dwight Deere Wiman.

M. I. Trimble. Filed by Cohen, Cole, Weiss & Wharton, 61 B'way.

Edward P. Mason Studios, New York, musical instruments, 170 shares preferred \$100 each, 30 common no par; Samuel L. Jackson, Walter M. Goldsmith, Edward P. Mason. Filed by Goldsmith & Fraenkel, 37 Wall street.

Hanover Productions, New York City, manage theatres, \$25,000, Ralph Porte, Helen Schechter, Harroett Nebenzahl. Filed by Carl Sherman, 50 Broad street.

Arcadia Dance Corp., Rochester, theatres, 300 shares preferred \$100 each, 300 common no par; Albert F. Hettig, Harry Altman, George E. Gamble. Filed by O'Brien & McSweeney, Rochester.

The King Can Do No Wrong, New York City, theatre proprietors, musical productions, 350 shares preferred \$100 each, 350 common no par; Norma O'Connor, Lillian Longsam, Nan Ross. Filed by Barron, Rice & Rockmore, 220 W. 42d street.

Take My Advice Co., New York City, theatrical enterprises, 100 shares common no par value; Frank O. Miller, Claire Caryl, Sidney M.

Heilmann. Filed by L. Gainsburg, 291 B'way.

Dunbar's Ensemble, New York City, musical shows, motion pictures, \$300; Ralph M. Dunbar, Evor D. and Kathleen M. Shone. Filed by Goldie & Gumm, 1540 B'way.

Leland Theatres, Albany, formed by consolidation of Leland Theatre and Albany Clinton Square Theatre, \$100,000; Christopher H. and Margaret E. Buckley, Robert C. Poskanzer. Filed by Muhlfelder & Illich, Albany.

Mascagni Grand Opera Co., New York City, theatrical enterprises, motion pictures, \$15,000; Alfred and Joseph W. Tomaselli. Filed by Irving J. Tell, 9 E. 38th street.

Buck Productions, New York City, motion pictures, \$20,000; William N. Hechheimer, J. Alan Turner. Filed by Harry S. Hechheimer, 1540 B'way.

Phoe Theatrical Corp., Long Beach, theatres, motion pictures, \$5,000; Abraham Koppel, Marie Economidis, Marie Zanthaky. Filed by C. Carmichael, 2 Lafayette street.

E. S. Brown & M. E. Gusman, New York City, vaudeville acts, motion pictures, \$10,000; Elsie Schlesinger, Albert Schatz. Filed by Alfred S. Perlstein, 291 Broadway.

Labor Amusement Co., New York City, roof gardens, \$10,000; Benjamin Finkel, Leon Seifer, Reta Moss. Filed by Oberman & Buitenkant, 1170 Broadway.

S. W. Operating Corp., New York City, vaudeville, musical and dramatic plays, \$20,000; Mordecai Konowitz, Henry L. Lederman, Annette Selenkow. Filed by Konowitz & Eder, 1440 Broadway.

Sloway, Queens, theatrical, motion pictures, 100 shares common, no par value; Marie L. Burch, Viola Bauer, Fred Reichert. Filed by Henry C. Frey and Michael Hertsoff, 9215 Union Hall street, Jamaica.

Paul Helfer, New York City, musical instruments, \$60,000; Paul and Hannah and Sidney Helfer. Filed by Max Silverstein, 305 Broadway.

Bob Earle Productions, New York City, general theatrical business, motion pictures; \$20,000, Bob Earle, Rose and Ruth Adaire. Filed by J. W. Fuller Thompson, 366 Madison avenue.

Gould Amusement Corp., New York City, theatrical and motion pictures, \$5,000; Alfred L. Sharstn. Rose D. Kaplan, Irene Miller. Filed by Kaplan, Kosman & Streusand, 1540 Broadway.

Interference, Ltd., New York City, plays, motion pictures, 1,000 shares common no par value; Roland Pertwee, Phoebe Feiner, Arthur F. O'Brien. Filed by Stern & Reubens, 149 Broadway.

Carl Feder & Sons, New York City, wigs, \$20,000; Benjamin and Carl and Max Feder. Filed by Alfred Norick, 1440 Broadway.

Arrow Ticket Service, New York City, ticket agency, \$10,000; John H. Loeffler, Isadore Eckstein, Anna R. Davis. Filed by House, Holtzhausen & McCloskey.

Glynn's Greenport Operating Co., Patchogue, vaudeville, motion pictures, \$20,000; Joseph M. Mandel, John J. Slattery, Edith H. Kunen. Filed by Jenks & Rogers, 32 Broadway.

National Theatre Ticket Service, New York City, theatre tickets, 200 shares \$100 each; Sara Goldberg, Lillian Greenberger, Max Chopnick. Filed by Schlesinger & Schlesinger, 17 E. 42d street.

Kodak Peruana, Rochester, motion picture films, \$10,000; Charles F. Ames, Arthur H. Paul, Domingo E. Delgado. Filed by Eastman Kodak Co., Rochester.

Harry Webb Entertainers, New York City, vaudeville, \$5,000; Violet Maye Webb, Irving I. Kremer, Aydelle R. Theler. Filed by David Steinhart, 1501 Broadway.

Hi-Mark Film Sales Co., New York, films, cameras; \$20,000; Nathanson, Winifred Mason, Rudolph Schor. Filed by Saul B. Miners, 152 West 42d st.

Sayvills Amusement Corp., New

York, motion picture films and machines; \$10,000; Henry Lman, Rose Leff, Leslie Lester. Filed by James Rothal, 12 East 41st st.

Miscris Productions, New York, amusements; \$10,000; Irving Aaronson, Frederick E. Ahlert, Frank J. Friedman. Filed by Kendler & Goldstein, 1540 Broadway.

25 Clark Street Services, Brooklyn, tickets; \$20,000; Herman and Louis A. and Frank M. Cohen. McQuisition & Malcolm, 523 5th av., New York City.

Brady & Wiman Productions Corp., New York, pictures, plays; William A. Brady, Jr., Dwight Deere Wiman, M. I. Trimble, Cohen, Cole, Weiss & Wharton, 61 Broadway.

Westchester Arena Corp., New Rochelle, athletic events, 20,000 shares common no par; Dominick Smith, James Callahan, Richard Romeo. Filed by Sol Rubin, New Rochelle.

Vaude Return From Show

Margaret Padula is withdrawing from the Chicago company of "Hit the Deck," to return to vaudeville. Juanita Cheffalo will supplant.

SAMUELS AGENTING

I. R. Samuels, who recently left the Keith-Albee offices as a booker after an affiliation of years, has established himself as an independent agent. Samuels will shortly open a Times Square office.

JUDGMENTS

Texas Guinan; Wynn Holcomb; \$1,080.
Edward Margolies and 41 West 85th St. Corp.; Julius Glaser & Son; \$2,063.
Sanford E. Stanton; A. Lipper, Jr.; \$527.
Sidney R. Lash; Goldsmith Bros.; \$22.
Internat. Broadcasting Corp.; M. J. Effenlein; \$799.

NEW HOTEL ANNAPOLIS



Washington, D. C.
Single, \$17.50
Double, \$28.00
in the Heart of Theatre District
11-12 and H Sts.

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MEGLIN KIDDIES**
Featured by
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ACME BOOKING OFFICES, INC.

Booking All Theatres Controlled by

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A route of 10 weeks within 50 miles of New York
Artists invited to book direct

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1560 Broadway.

New York City

A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES
CONSISTENT, EFFICIENT SERVICE SINCE 1913

The Fally Markus Vaudeville Agency

Astor Theatre Bldg., N. W. Cor. 45th St. and Broadway
Lackawanna 7876 New York City

ANNOUNCING!
THE REMOVAL OF MY OFFICES
TO SUITE 803!!

**JACK
LEWIS**

AGENCY

WOODS BUILDING, CHICAGO

Booking the Best in Vaude and Film Theatres

MANAGERS
and
PRODUCERS

MORRIS B. LANG
Manager

MAX (ACTION) LANDAU

CAN ALWAYS USE GOOD ACTS
WOODS THEATRE BLDG.
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EXECUTIVE OFFICES:
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ELLA HERBERT WESTON, Booking Manager
LOS ANGELES—336 CONSOLIDATED BLDG.

BERT LEVEY CIRCUIT

OF VAUDEVILLE THEATRES

New York 226 W. 47th St.	Main Office: ALCAZAR THEATRE BUILDING SAN FRANCISCO	Chicago Woods Building
Kana. City Chambers Bldg.	Detroit Barium Bldg.	Seattle Empress Bldg.
	L. Angeles Lincoln Bldg.	Denver Taber O.H. Bldg.
		Dallas Metz Bldg.

Keith-Albee PALACE, NEW YORK, This Week (October 31)

JOHN STEEL

CELEBRATED AMERICAN TENOR

JUST RETURNED FROM TWO YEARS OF EUROPEAN TRIUMPHS

At the Piano: **EDDIE FITZGERALD**

Personal Direction: **HARRY WEBER**

NORTH AFRICA

(Continued from page 3)

ments. In fact, several brands of crotch are offered by the five or six featured acts which follow. Apparently no one is offended, and it all goes, especially big with the walk arounds—the boys that pay the minimum gate for the privilege of using the horseshoe promenade on the orchestra floor. Red-nosed comicos predominate, and their smut would not be allowed in a stock burlesque house.

There is one supper show in Algiers, but this apparently went in for novelties more than competing with the variety house. During the three months this writer was in Algiers he saw three magicians and

two mind readers billed for extensive runs at the supper show.

One Act Bill

The only combination picture and vaudeville house was found in Tunis and the program was very entertaining. The feature act was a family affair, father, mother and daughter, with the girl doing some nifty stepping. Father did a "Mr. Pipp" characterization and used the old-timer, "Strike Up the Band," for his introduction. The act was classed as American, but proved to be English, father having been in the States in his youth as a part of a knock-about comedy act.

One attendance at the native or Arabic theatre is quite enough for the average American. It is a long drawn out, monotonous affair. Nine thirty is the usual overture hour, with the program getting under way with a weird piece by a stage band of 30 or 40 pieces. Nearly every member is armed with a mandolin. The exceptions are two violins, a flute, evidently home made, three native drums and a piano. The flute, manipulated by the blackest African to be found, is the hot part of the band; it drowns the other instruments and when he is quiet the band is a flop. To the accompaniment of this band a long program of vocal solos is offered, all sounding the same.

200-Pound Pony

At varied intervals a buxom gal offered a dignified crotch. One weighing about 200 net was the favorite the night the show was viewed. She was the recipient of numerous bouquets from fat and swarthy sheiks sitting in the boxes, but the flowers arrived at her feet in their original paper wrappings, so the cash customers did not have a chance to see the brand.

The second part is a harem scene with a fat Arab tenor doing the sheik. This tenor is a big favorite and has had a number of gramophone recordings. His one song ran for 22 minutes and had every mark of being of operatic origin. The novelty of the second part was an aged blind woman who did very well on a violin which she rested on her knee while playing. This reviewer does not know what was used as a finale, as the second part

intermission was at 2.30, with the third part yet to come. Exit.

While there are no theatres in Biskra, where the Garden of Allah is located, it is the most theatrical spot to be found in North Africa. Hitchen's book ("Garden of Allah") made this place a favorite with the tourists. There is always a big crowd to fall for the crotch dances in a shack up an alleyway and for the fire-eating dervishers. Patronage is solicited through a camel or auto ballyhoo during the day when wind instruments and girls are used to call attention to the dance which carries the name, "The Dance of the Ouled Nail." The local guides also help build up trade, as they get a split on the gate.

There is no cover charge in the crotch place, but the customers are supposed to buy a cup of vile coffee

at five francs (about 20 cents). The place is filled with local shills, all of whom fade out of the picture as the seats are taken by tourists and their guides.

The dancing platform is small and the dancers range from 12 years to 50. The principal dancer is an impersonator who makes a very good dame, and he shakes a mean abdomen. The freak attraction is a swarthy African who "swallows as many coins as can be tossed in his open mouth. It is a good graft and the returns are high.

Some Side Show

In the dervisher shack there are several fire eaters, a branding by fire and the beating of a naked man with blazing t'igs. The thing is well staged, plenty of weird introductions and is good for several

faints among the more tender-hearted tourists.

One feature of North African towns that is impressive is the presence in each town of a government endowed opera house and, in the larger places, a musical comedy house as well.

Many new plays are due for production in the West End, London. Sutton Vane's new play, "Regatta," is one; "Simple Simon," starring Horace Hodges, comes in from the provinces; Jack Hulbert's new revue, "Clowns in Clover," with Cleely Courtneidge and June, and a new piece by Arnold Ridley, author of "The Ghost Train," called "The Wrecker"; a new Marie Tempest production, "The Masque of Venice," which Alban Limpus will produce early next year, and "Hit the Deck," which comes to the Hippodrome Nov. 3.

The Comedy Sensation

SAM

DAYTON

and

OLIVE

RANCY

in

'KALAMBOOR'

By FRANK ORTH

Next to closing on any bill

Keith-Albee Circuit

MY BLACK "BABY"

By Wilton Crawley

Writer of "She's Forty With Me"

Keith-Albee Circuit

Keith-Albee Palace, New York, This Week (Oct. 31)

REYNOLDS-DONEGAN AND CO. OF 5 STARS

in Their New Presentation

"THE DIAMOND BALLET"

At Palace, New York, week of August 8th, this year, the management said:

"A Big, Bouncing, Immensely New Comedian. He Has Left a Trail of Laughter Across the Country."

"A FUNMAKER WHOM WE BANK UPON FOR A SMASH HIT"

Their prediction came true. Here we are again!

Palace, New York, This Week (October 31)

Return Engagement

BILLY HOUSE

and Co. in "RESOLUTIONS"

HARRY ROGERS Presents BILLY HOUSE and Co. Direction HARRY WEBER

A SENSATIONAL COMBINATION

LEW WILSON and GANG

AND

LEW and MADELINE WILSON

HEADLINING LOEW CIRCUIT

THIS WEEK (OCT. 31), LOEW'S STATE, NEWARK

Going South—Thanks to Mr. J. H. LUBIN

CHUCK YATES on the Job

PRESENTATIONS—BILLS.

THIS WEEK (October 31)

NEXT WEEK (November 7)

Shows carrying numerals such as (30) or (31) indicate opening this week on Sunday or Monday, as date may be. For next week (6) or (7) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

GERMANY

Month of November

BERLIN
Scala
F. & C. Willuba
Perkeo
Doros
Gastspiel Co

PORTSMOUTH
Royal
Yellow Sands
SALFORD
Palace
Magical Moments
SHEFFIELD
Empire
Able's Irish Rose

SOUTHSEA
Kings
Lady Luck Rev
SWANSEA
Empire
Splinters Rev
WOOD GREEN
Empire
Yvonne Rev

PARIS

Week of October 31

Apollo
Charles Montel
Germaine Dix
Marguerite Pernay
Kaniul & Lulu
Delmas
Chourinoff & Tedy
Blanche de Pannac
Lyons-Marcotoni
Grey & Grey
Melody
Fortunato
Casino de Paris
Dolly Sis
Hal Sherman
Ratouche Midgels
Gerlys & Lydia
Miss Florence
Pasquall
Zeiga & Rachel
Jed Brady's Dogs
Tiller Girls
Devilder
Collins
Snow Hall
Lilly Scott
Andreas
Meret
Sarah Carith
Charlotte Mariens
Vale-Bacon
Bach
Fanny Haynal
Nina Mary
Trace Clement & D
Paul Gason's Bd
Empire
Laura de Santelmo
Juggling Seals
White & Jerry

ALF. T. WILTON
AND THE FOLLOWING STAFF:
Nat Jerome, Carl McBride,
Geo. W. Barry, Sammy How-
ard, Ed M. Hopcraft, Millie
Leonard, Kathleen O'Reilly
Are booking productions, picture
theatres, vaudeville, night clubs
1560 Broadway Bryant 2027-8

Picture Theatres

NEW YORK CITY
Colony (29)
Art Kahn Band
Frivolity Girls
Amy Weber
Hotsy Totsy
Vale & Stewart
Myrtle Allen
"Angel of B'way"
Capitol (29)
William Robyn
Waldo Mayo
Chester Hale Girls
James Barton
Grace LaRue
Adler Weil & H
Vincent Lott Or
"Tea for Three"
Paramount (29)
Foster Girls
Stella Power
Roy Rogers
Irvin Talbot
Ben Black
Pauline Alpert
"Forbidden Women"
(5)
Moonlit Waters
Mario & Lazarin
Heien York
J. & K Spangler
"Shanghai Bound"
Rialto (29)
Rialto Ens
"Jesse James"
Rivoli (29)
Leonora Carl
Carlo Ferretti
"Arb'n Knights"
Roxy (29)
Douglas Stanbury
Maria Gambarelli
Lewis Richards
Harold Van Duzee
Markert's Rockets
Novell
Frank Moulton
James Melton
Annie Bolognini
Aronson's Band
Red Stanley
Phil Saxe
Young Otto
Willie Harmon
Jimmy Dwyer
"The Main Event"
Strand (29)
Rita & Toke
Pauline Miller
Waring's Penn Bd
"Dress Parade"
(5)
Nath Shikret Rd
"College Widow"
CHICAGO, ILL.
Chicago (31)
H. L. Spitalny Bd
Paul Howard
A. & R. Samuels
Peggy English
Chas Rosella
"Fair Cood"
Harding (31)
Sammy Kahn Bd
Harry Rose
Vittaphone
"Fireman"
Norshore (30)
Al Vale Band
Foxy Fernier
Jack North
Wanner-Sia
"Swim, Girl, Swim"
Oriental (31)
Paul Ash Band
Mark Fisher
Moss & Frye
Anna Chang
Healy & Clifford
"Woman on Trial"
Sensato (31)
Al Belasco Band
Meara & Gresha

Gerlie Stewart
Myrtle Gordon
Dancing Devoes
"Big Parade"
Tivoli (31)
Frankie Mas'ts Bd
Jack Powell
Lang & Voelk
Bert Hanlon
"Shanghai Bound"
Uptown (31)
Bennie Krueger Bd
Bayes & Speck
Brown & Bailey
E. Mascagno Ballet
Charlotte Arren
Joseph Power
Roma Bros
"Shanghai Bound"
ATLANTA, GA.
Howard (29)
Public Unit
Mitzl Mayfair
Gaffrey & Miller
Frank Hamilton
Ginger Rogers
Johnny Dove
Kelley Girls

BALTIMORE, MD.
Century (31)
Don Bestor Orch
B. & A. Roylean
Badger & Mueller
Eddie Gross
"Metropolis"
(7)
Honorable Wu
Adler Weil & H
Reynolds
"Body & Soul"
Garden (31)
Roscoe Aile
Katie Pullman
Dixon Riggs
Post
Gertrude Moody Co
"Cruise of Helion"
Rivoli (31)
Mile Rhea
Santoro
"Love of Mike"
Stanley (31)
Ninety-Eight
"Rough Riders"
BOSTON, MASS.
Metropolitan (30)
Virginia Johnson
Walter Smith
Harry Losee
Arbuckle
Tore & Viviana
3 Glerdsons

LOS ANGELES
Boulevard (28)
Abe Lyman's Bd
Badney & O'Steen
Jellybean Johnson
Frank Sterling
"Alias the Deacon"
Curthay Circle
(Indef)
Carli Blinn Orch
Laughlin's Spain
E. & E. Cassino
Louise Casselott
Gombos
Stephen Ames
Blaine
Don Jose Arnold
Dorita
Kusloff Ballet
Eight Castilians
Frederick Anner
Don Thrallkill
Alma Raymond
"Loves of Carmen"
Chinese (Nov. 4)
Atmosphere Prolog
"Gaucho"

WHEN PLAYING PHILADELPHIA

CRITERION (26)
Jan Rubini Band
"Cat and Canary"
Egyptian (28)
Lynn Cowan's Or
Fanchon & M. Idea
Edna Covey
Alfred Brower
Sunkist Beauties
"Camille"
State (28)
Jack Haley Orch
Manuel & Vida
Jimmy Ray
Elmer Hurley
"Becky"
ST. FRANCIS (29)
M. Drambilla Band
"Les Miserables"
Warfield (29)
Al Lyons Band
Arthur West
Manuel & Vida
Jimmy Ray
Elmer Hurley
"Becky"
ST. LOUIS, MO.
Ambassador (30)
Paul Whiteman Bd
Rhythm Boys
"Lonesome Ladies"

Metropolitan (27)
Frank Devos Band

Bobo Barri's D'ore
Adam Carroll
"Gentlemen of Paris"
(6)
Pat Rooney
Howell & Harger
"Gentlemen of Paris"
Granada (30)
Cy Landry
Rawls & Van K
Yuanos Japs
Paco-Flores Rev
Mates Bros
"Hula"
Park (30)
Virg Moore Bd
Jimmy Hodges
Janton Sis
Hilo 4
Bobbie Tremaine
"Spring Fever"
DETROIT, MICH.
Capitol (30)
Tyler Mason
Breen Bros
Mile Dorcas
13 Diamonds
Lucky 3
Don Miller
"Dress Parade"
Michigan (30)
Lou Konoff
Eugene Wilson
Ruth Stanley
Luella Lee
Morris & Rapp
Edith Griffith
Joe Penner
"Shanghai Bound"
DALLAS, TEX.
Palace (29)
Public Unit
Brook St
Gardner & Douglas
Bee Sarchie
Lucie Bruch
Adelaide Kirkoff
Ted Claire
DEA MOINES
Capitol (29)
Public Unit
Margaret Ball
Morgan & Stone
Thompson Sis
Byron Sis
Eddie Hill
Limerberg & Gwada
HARRISBURG, PA.
Regent (7)
Badger & Mueller
"My Best Girl"
HOUSTON, TEX.
Met (29)
Public Unit
Opportunity Show
Gould Dancers
Gould Dancers
KANS. CITY, MO.
Midland (5)
Jan Garber
B. & A. Roylean
Lyndon & Parnun
"Tell It to Swany"
Newman (30)
Public Unit
Wallace & Cappe
Bill Adams
F. & J. Hubert
Lorain Tummler
Alma Raymond
Dot Meyers
Florence Brady

Missouri (26)
Brooke Johns
Arthur Nealy
Goode Montgomery
"Rough Riders"
State (30)
Jan Garber Bd
"Garden of Allah"
(5)
Friedland Rev
"College"
WASHINGTON, D. C.
Fox (30)
Jans & Whalen
Beatrice Holkin

NEWARK, N. J.
Branford (29)
Eddie Moran
Santry & Morton
Leslie & Pickard
Zimmerman & G
Spotted Elk
Jimmie McDowell
McGee & Moloney
Lawrence Miller
Henry Marshall
Marty Beck Boys
"Shanghai Bound"
Mosque (29)
Ola Santa Orch
LaFayette & Vene
3 Dancing Beauts
Ben Hamid Co
Maida Dahl
Raffael Cavalier
Bertha Garver
Victor Poso
E. Palazzi
Kilda
"Fig's Don't Lie"
NEW ORLEANS
Savoy (29)
Public Unit
Gus Mulvey
Jack Balm
Hazel Kennedy
Sylvia Patterson
Gould Dancers

OMAHA, NEB.
Riviera (29)
Public Unit
Desgo Rector
Dorothy Neville
Eugene Dwyell
Earl & Bell
Toots Novello
PLATYPHIA, PA.
Pay's (30)
Ray Elliott & King
Furness 3
Rosa Gorman Bd
"Loves of Carmen"
Fox (30)
Runaway 4
Benny Rubia
Vivienne Segal
"Publicity Madness"
Stanley (30)
Dolores Cassinelli
Julius Oliver
"Gentlemen of Paris"
PITTSBURGH, PA.
Grand (30)
Pillar & Tapsen
R'd's Buffalo's
H'd BTA Hgg'ty

10—KIKUTAS JAPS—10
Featured in
JACK FARTINGTON'S
PUBLIC UNIT
"Steppin' High"
Direction MARK J. LEDDY
226 West 47th St. Suite 901

LOS ANGELES
Boulevard (28)
Abe Lyman's Bd
Badney & O'Steen
Jellybean Johnson
Frank Sterling
"Alias the Deacon"
Curthay Circle
(Indef)
Carli Blinn Orch
Laughlin's Spain
E. & E. Cassino
Louise Casselott
Gombos
Stephen Ames
Blaine
Don Jose Arnold
Dorita
Kusloff Ballet
Eight Castilians
Frederick Anner
Don Thrallkill
Alma Raymond
"Loves of Carmen"
Chinese (Nov. 4)
Atmosphere Prolog
"Gaucho"

Waner Bros
Ted Weems' Bd
"Becky"
PRINCETON, E. I.
Pay's (31)
4 Aristocrats
Rev. Unusual
Mary Sabbit Co
Fenton & Fields
3 Golfers
READING, PA.
Colonial (7)
Montana
"My Best Girl"
SAN ANTONIO
Texas (29)
Public Unit
Lloyd & Brice
Gypsy Byrne
Cogert & Motte
Madge Rush
Gould Dancers
SAN FRANCISCO
California (28)
Gino Sevel Band
"Arabian Kn'ts"

JACK L. LIPSHUTZ
TAILOR
908 Walnut St.
ORDER MONDAY: FINISH SATURDAY

Wash & Clark
Lionel Ames Co
Ward St
Mossman-Lee Rev
National
1st half (7-9)
Leach LaQuinlan 3
Stanley & Ginger
Murray & Dutton
Monte & Lyons
(One to fill)
Warfield (29)
2d half (10-13)
Lohse & Sterling
Rhoda & Brochelle
Danz & Fuller
Frank Mullane Co
Piller & Douglas
Orpheum
1st half (7-9)
Harrison's Cir
Dorothy & Warden
Mack & Tivoli
Wally Sharpley Co

Echoes of Spain
Meyer Davis Sym
Movietone
"B Side W Side"
(6)
Vivienne Segal
"Loves of Carmen"
Palace (29)
Ross & Gilbert
Honorable Wa Co
"Soft Cushions"
(5)
Gertrude Ederle
"Chang"
State (30)
Hudnut Sis & S
"Tell It Sweeney"

Loew
NEW YORK CITY
American
1st half (7-9)
Paul Nolan Co
Hazel Goff Co
Dunbar & Turner
Barrett & Thomas
Hayden, M'g & H
Gaudschmidt Bros
Robbins 3
(One to fill)
2d half (10-13)
Mates Bros
Norton & Brower
Danz & Fuller
Mack & Cheselick
Chambria & Earl
Bob Nelson Co
La Bernicia Co
2d half (10-13)
C & B Walway
Frank Bradwood
Tolson Gray Co
Wason Sis
Parker Babb Co
State (7)
Larimer & Hudson
Bailey & Barnum
Nat Chick Haines
Henry & Ford
Karyl Norman
(One to fill)

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Harrison's Cir
(Two to fill)
Boulevard
1st half (7-9)
Norris Monkeys
Ergott & Herman
Earl Hampton Co
C'ham C'm'ts Rv
2d half (10-13)
Loach LaQuinlan 3
Stanley & Ginger
Gaudschmidt Bros
Angel & Fuller
Barnett & Thomas
Commodore
1st half (7-9)
3 Blanks
C. & L. Girard
Piller & Douglas
Hall & Dexter
Julian Hall Or
Walden St
5 Maxwell
Meyers & Nolan
Rucker & Perrin
J. & K Lee
Rainbow Revelry
Delaney St.
1st half (7-9)
Baggett & Sheldon
Walsh & Clark
Geo Fredericks Co
Rodero & Maley
Booth & Nina
(One to fill)
2d half (10-13)
Lady Alice's Pets
Murray & Maddox
Sid Lewis Co
Alexander Santos
(One to fill)

Grand
1st half (7-9)
Dell & Gliss
Frank Bradwood
Meehan & Shannon
Walsh St
B'n'dine DeGrave
2d half (10-13)
Norris Monkeys
Mack & Tivoli
Bronson Renee Rv
Rodero & Maley
Paul Specht Or
Greeley Sq.
1st half (7-9)
Hermie Lewis
Lionel Ames Co
Will H Ward Co
Devil's Delight
(Two to fill)
2d half (10-13)
Baggett & Sheldon
Eddie Selwyn
Ulls & Clark
Louise Squires Co
Rucker & Perrin
(One to fill)
Lincoln Sq.
1st half (7-9)
A. & G. Schuller
Kendy & Kraum'r
Walter Kelly Co
Julia Keely
Townsend Bolt Rv
2d half (10-13)
Chas McGoods Co

Palace
1st half (7-9)
Eddie Selwyn
Espe & Dutton
Hall & Esslay Rev
(One to fill)
2d half (10-13)
J. J. Collins
Hazel Goff Co
Harry Hayden Co
Lewis & Ames
LaBernicia Co
(One to fill)
Grand (7)
Marble Clifton Co
Vincent O'Donnell
Olive
Jock McKay
Senorita Alcaniz Co
Bay Ridge, N.Y.
Loew's
1st half (7-9)
Flying Harpors
Hilton & Carroll

Victoria
1st half (7-9)
Edgar Bergen Co
Angel & Fuller
Paul Specht Or
(One to fill)
2d half (10-13)
White's Dogs
Hilton & Carroll
Golden Bird
Swarts & Clifford
Rebellion
BROOKLYN
Bedford
1st half (7-9)
Chas McGoods Co
Tony Gray Co
Bert Walton Co
Alexander Santos
(One to fill)
2d half (10-13)
H'rdy Manning & H
Walmley & K'tg
In China
(Two to fill)
Galles Ave.
1st half (7-9)
Lohse & Sterling
Rhoda & Brochelle
Rucker & Perrin
J. & K Lee
Dance Flashes
2d half (10-13)
6 Girls
Pernaine & Shelly
Edgar Bergen Co
Gorgie Price
(One to fill)
Melba
1st half (7-9)
Takawa Japs
Norton & Brower
Parker Babb Co
(Two to fill)
2d half (10-13)
P. & L. Gillette
Devil's Delight
(Three to fill)
Metropolitan (7)
Aerial Smiths
Seymour & Cunard
Ivory Edwards
Kostis
Fressler & Klans
Bathing Beauties
Oriental
1st half (7-9)
Diaz Sis
Pernaine & Shelly
Iiyama & Evans
Georgie Price
(One to fill)
2d half (10-13)
Healy & Gannella
Zeck & Stewart
Bert Walton Co
Baby Peggy
C'ham & C'm'ts

CHICAGO, ILL.
Avalon (31)
Buddy Fisher Bd
Harry Harris
LaSalle & Mack
Healy & Gannella
Zeck & Stewart
Vittaphone
Capitol (31)
Del Delbridge Bd
Hick Bros
Ned Miller
Jord Marshall & J
Jul Sa Tal
John & Mabley
Vittaphone
Granada (31)
Benny Meroff Bd
Monte & Carmo
Britt Wood
Sophie Tilden
Vittaphone
Marbro (31)
Chas Kaley Band
Miller & Mack
H. & M. Murray
Auricle Craven
Eliz O'Donnell
Vittaphone
Rialto (7)
Hill & Quinell
3 Harmonies
Harry Rappi
Rialto Stock Co
Stratford
2d half (2-5)
M Hillblom Band
Ted Leary
Hill Sis
Legs LaMan
Babe Sheehan
La Pan & Bastedo
Grand (7)
Marble Clifton Co
Vincent O'Donnell
Olive
Jock McKay
Senorita Alcaniz Co
Bay Ridge, N.Y.
Loew's
1st half (7-9)
Flying Harpors
Hilton & Carroll

HOUSTON, TEX.
State (7)
Joe Fanton Co
Hart Wagner & L
Steele & Winslow
Hurt & Rosedale
Bob Brandies Or
Rebellion
2d half (10-13)
Paul Nolan Co
Dorothy Nielson Co
Earle Hampton Co
Julia Keely
Wally Sharpley Co
WOODHAVEN, I.L.
Willard
1st half (7-9)
White's Dogs
Lady Teen Mei
Ulls & Clark
Frank Mullane Co

JAMAICA, L. I.
Hillside
1st half (7-9)
C & B Walway
Marcel & White
Golden Bird
Walmley & K'ting
In China
2d half (10-13)
Diaz Sis
Ergott & Herman
Sarnoff Co
Monte & Lyons
Buxington's Bd
MEMPHIS, TENN.
State (7)
France & LaPel
Francis Rosadur
Smith & Hart
Barrett & Cuneo
Harry Olrad Co
MONTREAL, CAN.
Loew's (7)
Gautier's Dogs
C. & B. Stanback
Arthur Lloyd
Jack Donnelly Rev
Jean Granese Co
Midget Pastimes
NEWARK, N. J.
State (7)
Joe Mandia 3
Miller & Bradford
Jimmy Saxy Co
4 Diamonds
(One to fill)
NORFOLK, VA.
State (7)
4 Hartins
Packard & Dodge
Red Carnation
Herb Williams Co
Nelle Arnat Bros
NEW ORLEANS
State (7)
Little Pippifax Co
T. & A. Waldman
Savoy & Mann
Scott Bros & V'n's
Lester Lane Co
PITTSBURGH
Aldine (7)
Donald Sis
Kramer & Fields
Fein & Tennyson
Kramer & Boyle
Harvard Collegians
PRINCETON, E. I.
Aldine (7)
Billy LaMont 4
Mile Pompadour
Bob Capron Co
Rich & Cherie
Bill Hamilton Or
TORONTO, CAN.
Young St. (7)
Paul Brachard Tr
Mahoney & Cecil
Bachelier J'm'st
Cameron & Willard
5 Harmaniacs
WOODHAVEN, I.L.
Willard
1st half (7-9)
White's Dogs
Lady Teen Mei
Ulls & Clark
Frank Mullane Co

BOSTON, MASS.
Orpheum (7)
Kittare Japs
Frank Jones
Wheeler & Potter
Lillian Shaw
Castle of Dreams
(One to fill)
BUFFALO, N. Y.
State (7)
Tiebor's Seals
Grant & Dalley
Page & Shaw
Larry Semon
Braille Pollo Or
CANTON, O.
Loew's
1st half (7-9)
7 Stylish Steppers
J. & B Morgan
Parlane 3
Burns & Kane
Roccoe Arbuckle
CLEVELAND, O.
State (7)
The Andromeds
Moran & Warner
Geo Shelton Co
Coogan & Casey
Allen & Green
Lieut Gitz Rice Co
COLUMBUS, O.
Broad (7)
4 Karreys
Joe Roberts
Renard & West
Margaret Young
Leonora's Jewels
DETROIT, MICH.
State (7)
Clown Rev
B'rdman & R'w'd
R'ym'd & Caverly
Nielson & Warden
Jimmy Hussey & H
Walter Fehl Or
EVANSVILLE, IND.
Tivoli
1st half (7-9)
Kath Sinclair Co
Tom & Jerry
Bart Mayo & R
Babcock & Dolly
Shaw & Carroll Rv
2d half (10-13)
Olympic 3
Hamlin & Mack
Tommy Levere Co
Spurling & Rose
Fantasy Rev
HOBOKEN, N. J.
State
1st half (7-9)
Sherw'd & Scofield
Back to Waterloo
Dave Thurbay
Girle & Cyrones
(One to fill)
2d half (10-13)
Torano Sis
Going Straight
Montrose & York
(Two to fill)

Loew Western
CHICAGO, ILL.
Avalon (31)
Buddy Fisher Bd
Harry Harris
LaSalle & Mack
Healy & Gannella
Zeck & Stewart
Vittaphone
Capitol (31)
Del Delbridge Bd
Hick Bros
Ned Miller
Jord Marshall & J
Jul Sa Tal
John & Mabley
Vittaphone
Granada (31)
Benny Meroff Bd
Monte & Carmo
Britt Wood
Sophie Tilden
Vittaphone
Marbro (31)
Chas Kaley Band
Miller & Mack
H. & M. Murray
Auricle Craven
Eliz O'Donnell
Vittaphone
Rialto (7)
Hill & Quinell
3 Harmonies
Harry Rappi
Rialto Stock Co
Stratford
2d half (2-5)
M Hillblom Band
Ted Leary
Hill Sis
Legs LaMan
Babe Sheehan
La Pan & Bastedo
Grand (7)
Marble Clifton Co
Vincent O'Donnell
Olive
Jock McKay
Senorita Alcaniz Co
Bay Ridge, N.Y.
Loew's
1st half (7-9)
Flying Harpors
Hilton & Carroll

DETROIT
Cinderella
1st half (6-9)
Chas Hammond
Pitzer & Downey
Gold & Sunshine
Welford & Newton
Eddie Jackson Co
Roosevelt
2d half (10-12)
Chas Hammond
Pitzer & Downey
Gold & Sunshine
Welford & Newton
Eddie Jackson Co
EVANSVILLE, IND.
Victory
2d half (10-12)
Olympic Three
Hamiln & Mack
Tommy Levere Co
Spurling & Rose
Fantasy Rev
GREEN BAY, WIS.
Strand
1st half (6-1)
Betty Quimet
2d half (8-10)
Hiland Sis
JACKSON, MICH.
Capitol
1st half (6-9)
Ella Lavall
Lambert
Big Boy Welford Co
H. Rathburn Co
Janton Sis
JANESVILLE, WIS.
Apollo
2d half (5-6)
Muss & Zylas
Jerry Gould
Stanley & Molen
(Two to fill)

Loew Western
CHICAGO, ILL.
Avalon (31)
Buddy Fisher Bd
Harry Harris
LaSalle & Mack
Healy & Gannella
Zeck & Stewart
Vittaphone
Capitol (31)
Del Delbridge Bd
Hick Bros
Ned Miller
Jord Marshall & J
Jul Sa Tal
John & Mabley
Vittaphone
Granada (31)
Benny Meroff Bd
Monte & Carmo
Britt Wood
Sophie Tilden
Vittaphone
Marbro (31)
Chas Kaley Band
Miller & Mack
H. & M. Murray
Auricle Craven
Eliz O'Donnell
Vittaphone
Rialto (7)
Hill & Quinell
3 Harmonies
Harry Rappi
Rialto Stock Co
Stratford
2d half (2-5)
M Hillblom Band
Ted Leary
Hill Sis
Legs LaMan
Babe Sheehan
La Pan & Bastedo
Grand (7)
Marble Clifton Co
Vincent O'Donnell
Olive
Jock McKay
Senorita Alcaniz Co
Bay Ridge, N.Y.
Loew's
1st half (7-9)
Flying Harpors
Hilton & Carroll

HOUSTON, TEX.
State (7)
Joe Fanton Co
Hart Wagner & L
Steele & Winslow
Hurt & Rosedale
Bob Brandies Or
Rebellion
2d half (10-13)
Paul Nolan Co
Dorothy Nielson Co
Earle Hampton Co
Julia Keely
Wally Sharpley Co
WOODHAVEN, I.L.
Willard
1st half (7-9)
White's Dogs
Lady Teen Mei
Ulls & Clark
Frank Mullane Co

Loew Western
CHICAGO, ILL.
Avalon (31)
Buddy Fisher Bd
Harry Harris
LaSalle & Mack
Healy & Gannella
Zeck & Stewart
Vittaphone
Capitol (31)
Del Delbridge Bd
Hick Bros
Ned Miller
Jord Marshall & J
Jul Sa Tal
John & Mabley
Vittaphone
Granada (31)
Benny Meroff Bd
Monte & Carmo
Britt Wood
Sophie Tilden
Vittaphone
Marbro (31)
Chas Kaley Band
Miller & Mack
H. & M. Murray
Auricle Craven
Eliz O'Donnell
Vittaphone
Rialto (7)
Hill & Quinell
3 Harmonies
Harry Rappi
Rialto Stock Co
Stratford
2d half (2-5)
M Hillblom Band
Ted Leary
Hill Sis
Legs LaMan
Babe Sheehan
La Pan & Bastedo
Grand (7)
Marble Clifton Co
Vincent O'Donnell
Olive
Jock McKay
Senorita Alcaniz Co
Bay Ridge, N.Y.
Loew's
1st half (7-9)
Flying Harpors
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Joe Fanton Co
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WOODHAVEN, I.L.
Willard
1st half (7-9)
White's Dogs
Lady Teen Mei
Ulls & Clark
Frank Mullane Co

Loew Western
CHICAGO, ILL.
Avalon (31)
Buddy Fisher Bd
Harry Harris
LaSalle & Mack
Healy & Gannella
Zeck & Stewart
Vittaphone
Capitol (31)
Del Delbridge Bd
Hick Bros
Ned Miller
Jord Marshall & J
Jul Sa Tal
John & Mabley
Vittaphone
Granada (31)
Benny Meroff Bd
Monte & Carmo
Britt Wood
Sophie Tilden
Vittaphone
Marbro (31)
Chas Kaley Band
Miller & Mack
H. & M. Murray
Auricle Craven
Eliz O'Donnell
Vittaphone
Rialto (7)
Hill & Quinell
3 Harmonies
Harry Rappi
Rialto Stock Co
Stratford
2d half (2-5)
M Hillblom Band
Ted Leary
Hill Sis
Legs LaMan
Babe Sheehan
La Pan & Bastedo
Grand (7)
Marble Clifton Co
Vincent O'Donnell
Olive
Jock McKay
Senorita Alcaniz Co
Bay Ridge, N.Y.
Loew's
1st half (7-9)
Flying Harpors
Hilton & Carroll

Jeffrie
1st half (6-8)
Hill & Quinnell
Law Fitzgibbons
(Three to fill)

KALAMAZOO
Fuller
1st half (6-9)
Marion Drex
Spencer Walters
(One to fill)
2d half (10-12)
Rice & Cady
Jerry Gould
Kosloff Revue

LONDON, CAN.
Lew's
1st half (6-9)
McWinters & Fox
Davis & Nelson
Carl Rosini Co
2d half (10-12)
Jack Wright Co
Spencer & Walters
Nellie Sterling Co

MILWAUKEE
Miller (7)
Marjorie Whitney
Maureen Englin

Passeri Rev
OGDEN, UTAH
Fantasies (7)
Ngair & Tolinton
Dorothea Summers
K & E Green
Empire Comedy 4
Gibson's Nav

OMAHA, NEB.
Fantasies (7)
Janovsky Tr
Rubin Sls
Sedal Bennett
Welch & Norton
Dauntion Shaw

KANSAS CITY
Fantasies (7)
Youngers

Jerry Jarnagan
Jerry Gould
Irene Franklin
Modena Rev

MEMPHIS, TENN.
Fantasies (7)
4 Blerios
Allen Reno
Honeymoon Ltd
Burt & Lehman
Harvey Conlin Rev

ATLANTA, GA.
Fantasies (7)
Parish & Peru
Caterpillars
Aleko
Billy Beard
Elizabeth King Rv

OKLAHOMA CITY
Orpheum (7)
Nathase & Sully
Sim Moore & Pal
Count Berni Vied
Joe D'Arcy
Talent & Merit

SAN ANTONIO
Majestic (7)
Zella Sls
Alice Lawlor

Steele 1
Pat Karwin
Family Album
(One to fill)
2d half (10-13)
Wolgate & Gilrle
Greene & Parker
Oxford 4
Clark & Bracken
(One to fill)

OLEAN, N. Y.
Palace
1st half (7-9)
Levan & Doris
Pat Karwin
A & L Wilson
Arthur Jarrett Co
(One to fill)
2d half (10-13)
Bentell & Mack
Lee Masin & Sunny
Clark & Villani
Garoner's Maniacs
(One to fill)

REVERE, MASS.
Revere
1st half (7-9)
Gordon 3
Russell & Farrell
Sherman & McVey
Collier & Falls
(One to fill)

WARREN, PA.
Liberty
1st half (7-9)
2d half (10-13)
Capt A Bears
Dorand & Soper
Oxford 4
(Two to fill)

P & P Garvin
Gerber's Giggles
Amel Knoff

Palace (31)
Rynolds & D'ne's
Royal Gaacolines
Jerry & B'by Gr'd
Barro & Mann
Boreo
3d half (10-13)
Julian Eltinge
Billy House
John Steel
Kola Sylvia Co
(7)
Mme Calve
Frank Evers
Rofe Ed
(Others to fill)

ST. MARY'S, MASS.
Capital
1st half (7-9)
Bertr'm & Rym'nd
Mimi Rollins
Christie & Nelson
Princess Yvonne
(One to fill)
2d half (10-13)
Gordon 2
Russell & Farrell
Sherman & McVey
Collier & Falls
(One to fill)

WATERBURY, CT.
Regent
1st half (7-9)
Nelson's Katland
Marrone LaCosta
Underworld
(Three to fill)

Riverside (31)
Haabi & Oand
Reynolds & White
Guy Voyer Co
T J Ryan
Al K Hall
Austin Moore
Joan Adair Co
Belle Baker
The Harringtons

Regent
1st half (7-9)
Nelson's Katland
Marrone LaCosta
(Three to fill)

Royal
1st half (7-9)
Haboracorn & D
Besser & Balfour
Red Folies
(Two to fill)

CONEY ISLAND
Tilyon
1st half (7-9)
Francis Hart
Stillwell & F
Joe Marks Co
(Two to fill)

FAB ROCKAWAY
Strand
1st half (7-9)
Reed & Duhaz
Reynolds & Clard
The Lockfords
(Two to fill)

BROOKLYN
Albee (31)
Al Moore Bd
Benger & Fair
Kouss Sls
Lord & Willis
Stan Kavanagh
(One to fill)

Bushwick
1st half (7-9)
Lang & Lee
Tillie Haaga
Jarvis & Harrison
Lumm & White
Tramp Tramp T

Flatbush
1st half (7-9)
Cook & Oatman
2d half (10-13)
Lyle & Virginia

TERRE HAUTE
Indiana
1st half (7-9)
Allison & Fields
Martinet & Vrow
Wendall Hall
Archer & Belford
Prim Wadsworth Co
3d half (10-13)
Jass Boat
(Others to fill)

WINDSOR, ONT.
Capital
1st half (7-9)
Howe & Fay
Gilbert & May
Gertrude Rial Co
Bardell & McNally
(One to fill)
2d half (10-13)
Carroll & Brady
Collins & Reed
Mullen & Francis
Carl Rosini Co
(One to fill)

ALBANY, N. Y.
Proctor's
1st half (7-9)
Wilton & Weber
Jacks & Queens

VAUDEVILLE-COMEDY MATERIAL
AL BOASBERG
3335 West 4th St.
LOS ANGELES, CALIFORNIA
Telephone Danksirk 8811

Raffin's Monks
R & K Morris
Rath Bros

ALTOONA, PA.
Mischler
1st half (7-9)
Ishack's Co
Wilson & Dobson
Winnie & Dolly
Sally Beers
(One to fill)

AMSTERDAM, N.Y.
Rialto
1st half (7-9)
Mme Herman
Edwards & Lynn
(Three to fill)

ASHLEY PARK
Main St.
1st half (7-9)
Kentucky Home
Shamrock & Tulp
(Three to fill)

ASHEVILLE, N.C.
Piazza
1st half (7-9)
All Wrong

Lawlor Sis
Spalding & Wood
Anthony & Rogers
Charles Reilly

ASHTABULA, O.
Palace
1st half (7-9)
Barto & Clark
(Others to fill)

ATLANTA, GA.
Grand
1st half (7-9)
Gus Edwards Rev
(Others to fill)

ATLANTIC CITY
Barlo
1st half (7-9)
Gordon & Duffy
Revue Fantasy
Fisher & Hurst
Maxine & Bobby
(One to fill)

AUBURN, N. Y.
Jefferson
1st half (7-9)
Vaughn Comfort
(Others to fill)

BALTIMORE, MD.
Hippodrome (31)
Yesterthoughts
Hazel Crosby
Fores & M'grew
Shore Les Lee
Kirby & Duval

Maryland (31)
Aerial DeGroffs
Eddie Nelson
Eldridge & Vernon
Dally & Naco
M Montgomery
Wallace & May
Fannie Brice
LeRoy & Rogers
(One to fill)

Barry's Dogs
Zelda Santley
Cromwell Knox
Billy House
C Funesta
Victoria & Frank
Yvette Rugel
(Two to fill)

B'VER FALLS, PA.
Regent
1st half (7-9)
Ollie & Earl
Manikin Cabaret
Col Jack George
(Two to fill)

BINGHAMTON, N.Y.
Binghamton
1st half (7-9)
Al Moore Bd
Benger & Fair
Kouss Sls
Lord & Willis
Stan Kavanagh
(One to fill)

B'N'G'N'N, ALA.
Lorie
1st half (7-9)
DeDior's Circus
Colman O'Connor Co
Burke & Durkin
J Alford Co
Ed Janie Rev

BOSTON, MASS.
Gordon's Olympia
(Scollay Sq.) (31)
Shuffle Along 4
Armond DeVore Co
Mack & Mann
Altrock & Schacht
Francis Reading
3 Davies
Davis & McCoy
Gordon's Olympia
(Wash. St.) (31)
J C Mack
Jimmy Lucas
Cliff Radcliffe
Claude DeCar
Fagulla & Chibbe
Kedth's (31)
Micahua
Abbott & Miller
Teddy Murdoch
Zelda Santley
Dave Vino
Eddie Leonard
Summers & Hunt
The Pickfords
(One to fill)

Shorbert Faye Co
Jack L. Harker
Princess Wabbeha
Joe Young Co
Gene Costello
Stanley & Alroe

BRADFORD, PA.
Bradford
1st half (7-9)
Ewing Eaton

Association

OFFICIAL DENTIST TO THE N. Y. A
DR. JULIAN SIEGEL
1500 Broadway, New York
-Bet. 46th and 47th Sts.
This Week: RAY MYERS, ALINE FOURNIERE

Nat Nazario, Jr
Mildred Andre Bd

Modjeska
1st half (6-7)
Hardgrove Bros
Jack Pennwell
Page Kiddies
2d half (8-10)
Emma O'Neill
Briscos & DeLrto
Paul Kleist Co
1st half (11-12)
Melody Boys Co
Monroe Sls
Jensen & Fulton

Oriental (6)
Corra Walsh
Victoria Masette Co
Mills & Shea
Morley & Anger
(One to fill)

Tower
1st half (6-7)
Monroe Sls

Sallardo 1
2d half (10-12)
Ella LaVall
Lambert
Schepp's Cir

Regent
1st half (6-9)
Janton Sls
Rice & Cady
(One to fill)
2d half (10-13)
Bee Sarchie
Brent Hayes
(One to fill)

NEENAH, WIS.
Neenah (6)
3 Harmonies
(Others to fill)

WAUKESHA, WIS.
Park
1st half (6-7)
Constance Duin

Pantages

NEWARK, N. J.
Fantasies (7)
Hack & Mack
Crouch & Moore
Billie Goldie Rev
Roy La Pearl
(One to fill)

BUFFALO, N. Y.
Fantasies (7)
Ath'n's L'anda Co
Larry Riley
Watson & Cohan
Bartee Sls
(One to fill)

R'CH'STER, N. Y.
Fantasies (7)
Dyeno Japs
Frolic 4
Fred Powers Rev
Sully & Mack
(One to fill)

NIAGARA FALLS
Fantasies
1st half (7-9)
Bentel & Mack
Kelly & Jackson
Nimble Novelties
(Two to fill)
2d half (10-13)
Sharkeys
Edith Adair
Marston & Manley
Mayme Gehrue
(One to fill)

KITCH'N'R, ONT.
Fantasies (7)
Boyd & Wallin
Fields & Cook
Donald & Carson
Bison City 4
Segnam Girls

TORONTO, CAN.
Fantasies (7)
Segnam Girls
Donald & Carson
Billy Reeves
Maxwell Carew
Royal Welch S'gers

HAMILTON, CAN.
Fantasies (7)
Amazon & Nlle
Garl & Baldi
Sunbeam Dancers
Lubin Larry & A
DeAndre & Witters

DETROIT, MICH.
Oriental (7)
Boyd & Wallin
Jolly & Wild
Gilbert & Avery
Hison City 4
Caranas & Barker

TOLEDO, O.
Fantasies (7)
Nagyfy
V & J Hale
Paul Kirkland
Samsons
(Two to fill)

INDIANAPOLIS
Fantasies (7)
DeKoe 3
Winnifred & Mills
Frank Hughes
Elsie Clarke Co
Larry's Ent

MINNEAPOLIS
Fantasies (7)
The Perrye
Rubin & Malone
Harry Ames Co

Russell & A'strong
(One to fill)

BUTTE, MONT.
Temple (7)
The Wheelers
Audi & Fontaine
Ray Huling & Seal
4 Volunteers
Cautsch & Phelps

SPOKANE, WASH.
Fantasies (7)
Ausale & Czek
Lara & Spencer
Lorraine & Minto
Hungarian Tr
(One to fill)

SEATTLE, WASH.
Fantasies (7)
Louise & Mitchell
Marcel Fallet
Fred Morton
Snapshots
Hickman Bros
Romas Tr

VANCOUVER, B. C.
Fantasies (7)
The Texans
Wm Bence
Davey Jamieson
Balbanow 5
Leon & Dawn
Rucker & Bard

TACOMA, WASH.
Fantasies (7)
Nathano Bros
Caledonian 4
3 Cyclones
Ben Smith
Willard Jarvis

PORTLAND, ORE.
Fantasies (7)
Merle's Cockatoos
Farg & Richards
Dave Rafael Co
Baird & Hewitt
Veda Negri Co

SAN FRANCISCO
Fantasies (7)
Emory Manley Co
Muriel Dae
Kajiyama
Al Abbott
Longtin-Kinney Co

LOS ANGELES
Fantasies (7)
Kluting's Animals
Dolores Lopez
Lee & Cranston
Gene Dennis
Ford & Canning'm
Parisian Whirl

SAN DIEGO, CAL.
Fantasies (7)
Fred Henderson
Fid Gordon
Corner Drug Store
Toney & Norman
Tampa

L'O BEACH, CAL.
Fantasies (7)
Knox & Stetson
Allen & Norman
Rigoletto Bros
Sophie Tucker
Young Abraham
SAET LAKE CITY

AMARILLO, TEX.
Fair
1st half (7-9)
(Same bill plays
Wichita Falls
2d half)
Harry Carroll Rev

ATLANTA, GA.
Keith-Albee (7)
De Dios Cir
Calvin O'Con'r & V
Jimmy Alland Co
Burke & Durkin
Ed Janis' New Rev

AUSTIN, TEX.
Hancock O. H.
1st half (7-9)
(Same bill plays
Galveston 3d
half)
Black & Gold
Roy Sucke
Redmond & Wells
Patricia
(One to fill)

B. ROUGE, LA.
Columbus (7)
(Same bill plays
Alexandria, 3;
Monroe, 9; Pine
Bluff, 10; Shreve-
port, 11; Texar-
kana, 12-13)

Prince Tokio
Carlton & Bailey
Wanda Hawley
Elme & Wheeler
M & Mrs Stamm

CHICAGO, ILL.
American
1st half (7-9)
Mark Twain 4
Parker & Mark
Trip to Holland
Stars of Other D'ys
(One to fill)
2d half (10-13)
Duval & Richard 3
Zepellin Co
Ridell & Murray
Schaeffer & B'nice
(One to fill)

Belmont
1st half (7-9)
Alexander & Peggy
Paul Tremaine Bd
Oh Johnnie
Russian Art Co
(One to fill)
2d half (10-13)
Gertrude Rial Co
Moore & Shy
(Three to fill)

Englewood
1st half (7-9)
Robinson & Pierce
Ridell & Murray
(Three to fill)
2d half (10-13)
Stars of Other D'ys
Trip to Holland
(Three to fill)

Majestic (7)
Bert Lewis
Harry Levan Co
Osaka Boys
(Two to fill)

CHICAGO, ILL.
Orpheum
1st half (7-9)
Kelso & Le Monde
Gladson & Scott
(Three to fill)
2d half (10-13)
Michon Bros
(Others to fill)

DAV'NPORT, ILL.
Capitol
1st half (7-9)
Morton & Beck
Reading & Boyce
Mort Stanley Co
Goss & Bayrows
Geo McLeellan
2d half (10-13)
Worden Bros
(Others to fill)

DES MOINES, IA.
Capitol
1st half (7-9)
11 Flappers
O'Neill & Vermont
(Three to fill)
2d half (10-13)
Mort Stanley Co
Weston & Lyons
(Three to fill)

EV'NSVILLE, IND.
Grand
1st half (7-9)
Hyde & Burrill
Wm Bence
Said Marion Co
(Two to fill)
2d half (10-13)
Kelso & De Monde
Gladson & Scott
(Three to fill)

KANSAS CITY
Main St. (7)
Leon Vavara
Geraldine & Joe

MILWAUKEE
Majestic (7)
Sunkist Rev
Zelda Bros
Von Stremmel
Walter & Dyer
(One to fill)

MINNEAPOLIS
7th St. (7)
Eva Mandel Co
Barton & Young
Wilfred Dubois
Butler Santos
(One to fill)

ROCKFORD, ILL.
Palace
1st half (7-9)
Harrison & Dakin
Ferry
Cole & Snyder
Ina Alcova Co
(One to fill)
2d half (10-13)
Sub Deb Co
Liponati
Clayton & Lennie
(Two to fill)

ST. LOUIS, MO.
Grand O. H. (7)
Vernon
Shann'n & Coleman
Harry Van Fossen
McRae & Clegg
(One to fill)

ST. PAUL, MINN.
Palace
1st half (7-9)
N & G Verga
Gladson & Scott
Bert Lytle Co
(Two to fill)
2d half (10-13)
Chilton & Thomas
Envy
Hal Hart
Pearson & And'r'n
(One to fill)

SIoux CITY, IA.
Orpheum
1st half (7-9)
Chilton & Thomas
Envy
Hal Hart
Pearson & And'r'n
(One to fill)

3d half (10-13)
11 Flappers
Morton & Beck
Nixon & Sans
(Two to fill)

SO. BEND, IND.
Palace
1st half (7-9)
Synopation Rev
(One to fill)
2d half (10-13)
Coward & Braden
Cole & Snyder
Veronica & H'fills
(Two to fill)

SPRINGFIELD, ILL.
Orpheum
1st half (7-9)
Hughie Clark Co
(Others to fill)
2d half (10-13)
Jack Janis Co
Hyde & Burrill
Said Marion Co
(Two to fill)

Orpheum

CHICAGO, ILL.
Diversity
1st half (6-8)
Chevalier Bros
(Others to fill)

Palace (30)
Ella Shields
Harris & Dakin
3 Sailors
Nite at the Club
Harry Holmes
The Galenos
Caprice Bal

Riveria (30)
Henry Stanley Bd
Seymours
Estelle Fratus
Art Henry Co
(Two to fill)

State-Lake (30)
Sun Fun Linn Co
Alexander Carr
Ballet Caprice
Nine Debutantes
Shadowgraph
Edith Melior
Hyde & Burrill
Flo Hedges Co
(One to fill)

Tower
1st half (6-8)
Cole & Snyder
Debutante Co
Chevalier Bros
(Two to fill)

KANSAS CITY
Orpheum (30)
Solly Ward Co
Jack Redmond Co
Beatrice Lillie

Keith-Western

CLEVELAND, O.
Read's Hipp
1st half (7-9)
Lucy Brush
Howard 3
(Three to fill)
2d half (10-13)
El Rey Sis
Pauline Gaskine
Alexander Co
Gilbert & May
Low Keene
A & L Walker

DANVILLE, ILL.
Lincoln
1st half (7-9)
E Sanderson Co
2d half (10-13)
Lee Klicke

DETROIT, MICH.
Grand Riviera (7)
Marty Martell
Bernice & Emily
Frank Bernard
D & R Oesman
(One to fill)

La Salle Gardens
1st half (7-9)
Jay Herby
Baxter & France
N & C Selby
(Two to fill)
2d half (10-13)
Estelle Rose
Lucy Brush
Tilyon & Rogers
(Two to fill)

FT. WAYNE, IND.
Palace
1st half (7-9)
Battery to Bronx
(Others to fill)
2d half (10-13)
4 Belfords
(Others to fill)

GREEN BAY
Orpheum
1st half (7-9)
Myra Pearl Co
(Others to fill)

HAMMOND, IND.
New State
1st half (7-9)
Texas Redheads
Klar & Baze
Georgie Hunter
(Two to fill)
2d half (10-13)
Ann & Jean
Lybbie Corem
Georgie Hunter
(Two to fill)

HUNTING'N, VA.
Huntington
1st half (10-13)
Clark & Baze
(Others to fill)

KOKOMO, IND.
Sipe
1st half (7-9)
Pair of Jacks
Levola & Reed
(Three to fill)
2d half (10-13)
Lee Klicke
(Others to fill)

LEXINGTON, KY.
Ben All
1st half (7-9)
Singer Midgets Bd
Wilson Bros
(Three to fill)
2d half (10-13)
Wendall Hall
(Others to fill)

RICHMOND, IND.
Murray
1st half (10-13)
Archer & Belford
Clay Downey Co
Baby Henderson
(Two to fill)

SANDUSKY, O.
Schade
1st half (7-9)
Cook & Oatman
2d half (10-13)
Lyle & Virginia

TERRE HAUTE
Indiana
1st half (7-9)
Allison & Fields
Martinet & Vrow
Wendall Hall
Archer & Belford
Prim Wadsworth Co
3d half (10-13)
Jass Boat
(Others to fill)

WINDSOR, ONT.
Capital
1st half (7-9)
Howe & Fay
Gilbert & May
Gertrude Rial Co
Bardell & McNally
(One to fill)
2d half (10-13)
Carroll & Brady
Collins & Reed
Mullen & Francis
Carl Rosini Co
(One to fill)

Keith-Albee

NEW YORK CITY
Broadway (31)
Leo Carrillo
L'and'n P'ris & NY
Victoria & Frank
Allen & Canfield
Emmett O'Mara
Any Family
(Two to fill)

Coliseum
1st half (3-6)
Claire Vincent
Chas Purcell
Amac
(Two to fill)

51st St.
1st half (3-6)
Primrose & Sam'n
Hamp Co
Hurst & Vogt
E & L Ford Rev
(One to fill)

56th St.
Glean & Jenkins
Lou Hearn
(Three to fill)

5th Ave.
1st half (3-6)
Rome & Gaut
Joe Friscoe
Bert Sheppard
(Two to fill)

58th St.
1st half (3-6)
Galia & Gaut
M & A Clark
Genaro Gira
Francis Conville
(One to fill)

Fordham
1st half (3-6)
Max & Gang
Romax Johnson
Krafs & Lamont

Kitty Doner
Jimmy Lyons

Franklin
1st half (3-6)
Kee Taki & Yohi
Frank Van Hoven
Seymour & How
Fall Mall
(One to fill)

Hamilton
1st half (3-6)
Bert Melrose
J & J McKenna
Hollings & Nich
Helen Mignon Co
(One to fill)

Hippodrome (31)
Lamps
Bentell & Gould
Bud Snyder
Block & Sully
Gaudsmiths
Flashes of Art
Cala Bros
Sandy Lang Co
(7)
Jerome & Ryan
Harold Leonard Bd
John Olms Co
Family Ford
Lillie Fitzgerald
Arthur Corey Co
(Two to fill)

Jefferson
1st half (3-6)
Behind the Wall
Don Lee & Louise
Johnny Marvin
Franklyn Ardell
Lemarie & Van

125th St.
1st half (3-6)
Hewitt & Hall
Bernard & Suzanne
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Winnie & Dolly
Sally Beers
(One to fill)

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Rialto
1st half (3-6)
Mme Herman
Edwards & Lynn
(Three to fill)

ASHLEY PARK
Main St.
1st half (3-6)
Kentucky Home
Shamrock & Tulp
(Three to fill)

ASHEVILLE, N.C.
Piazza
1st half (3-6)
All Wrong

Gerber's Jesters
Connell Leona & S
(Two to fill)

BRIDGEPT, CT.
Palace
1st half (3-6)
W & I Holmes
Broadus Earle
Carl Jones
Hart Art
Hawthorne & Cook
3 Dancing Maniacs

Pol's
1st half (3-6)
Tills & LaRue
Sidd Townes
Royal Sidney
Magic Lantern
Murray & D'gherty

BUFFALO, N. Y.
Hippodrome
1st half (3-6)
Ryan Sis
Marlie Coates
Ar Johnson's Or
Toney Wilson
Noel Lester

Sun-Keeney

NEW YORK CITY
Park Lane (7)
Ader Bros
Dorothy Willis
Jones & Grannon
Royal Dancers
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Maxine Henry Rev
Gene Lawrence
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Which Is Which

Park Plaza
1st half (7-9)
Frank & Deyo 3
Great Maurice
Lomas Co
Mack & Stanton
MacMacQuarrie Ens
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Teak & Dean
Jean Phillips Co
G & E Parks
Memphis Collegians

CANTON, O.
New
1st half (10-13)
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The girls are good looking and can dance. All costumes are without undue exposure, in fact the chorus wore long gloves with white crepe costumes, the petals of the skirt each tipped with a crystal spangle and strands of them hung between. Other black costumes had elaborate headresses of black aigrettes. Allys Dwyer's gowns were distinctive, a black velvet with long train carrying rhinestones like the front of the gown and a stunning green velvet with matching wrap. Another black lace basque with white tulle skirt, that hung in straight folds at the hips, was previously worn with a transparent hat turned up in front to hold black aigrettes.

Pert Kelton and John Louis Bartels supply the comedy the show needs while Shaw and Lee don't seem to belong.

Cohan's "Malones" Tickle

George Cohan's "The Merry Malones" is the merriest of musicals. Sets and costumes are excellent, the tunes tuneful, the dancing is dancing the humor is delicious and it will run—and should.

Polly Walker is refreshing, has a pleasing personality and a sweet voice. She looked charming in a few frocks of simply style. One was a fluffy decollette with a touch of color, another in green was pretty and simply draped to one side. A sports outfit of jersey, two-piece, tan, was becoming, and her feet immaculate.

Quilted outfits, worn by the dancing girls, of flesh pink silk with stitchings of green and jackets bolero effect, were nice while the girls in black and white looked stunning.

The ball room scene is lavish, the guests wearing the last minute suggestions in short decollette frocks, perfectly bobbed heads, nude stockings and slippers blazing with jeweled buckles. The Spanish scene is also a joy, elaborate mantillas of real lace, gorgeous embroidered shawls and heavy silk full skirted Spanish costumes, as well as beautiful fans. Miss Adler and Mr. Bradford, adagio team, are a delight. They wear yellow satin fleshings with a bodice of sequins and a helmet effect cap.

Eva Le Gallienne's Skirts

No one could dispute that "The Good Hope" being done at the Civic Repertory theatre is a true picture of seaman's life in the Dutch country of its period.

Miss Le Gallienne's outfit seemed a bit heavy for her fragile form to carry and compared with today's dressing, her one black full skirt with many under ones of various colors in checked gingham, would dress all the children of a small town. Alma Kruger plays a difficult role and is great, looking the unhappy human she is in her peasant clothes. Her while organdie can complete a perfect picture.

Josephine Hutchinson's refreshing beauty and grace of manner in a cream, colored silk full skirt, tight fitting basque and leghorn hat draped in green ostrich, made her easily the belle of Holland's Avenue A. And she can act.

Borough Beauties

The Bathing Beauty Revue, at Loew's State, gives the girls every opportunity to show what they are and can do. Against a background of red velvet, five thrones held the borough beauties who looked sweet and girlish in white organdy frocks with painted floral sprays down one side and leghorn hats hanging by their blue velvet strings. They got down to essentials soon, their next appearance being in black satin and lace lingerie.

The lead wore one white frock of taffeta and crepe and another with fluffy tulle skirt and beaded bodice. In a pink fringe skirt and little else she confirmed a previous impression of knowing her burlesque. Miss Greater New York wisely did little but pose, first in an attractive two piece silk bathing suit of deep blue with matching cap, again as a dream girl in white and finally with a bead embroidered flag on the white top of her bathing suit.

"Kongo" at Home

"Kongo" has come to the Columbia and seems perfectly at home. Every burlesque comedian swallows the final word when he swears, but this has enough of the plain article to more than make up for the lost words of the season.

Jean Duval wore a gingham dress until she prepared for her journey through the swamps in khaki and rubber boots. "Whippy" told "Lil Min" the girls in Australia didn't wear any more clothes than she did but were naked in different places.

Unless he meant different places in the house, Australia must be one of the reasons England needs such a big navy.

Roxy's Tour

Roxy's gang make quite a tour this week, from a gypsy camp to a hallowe'en party and then to a prize fight. It needed a large forest for this troupe. Gypsy girls, in gold bodices and skirts of varicolored ribbon fringe, closed this visit.

A most natural setting for "Gamby" was a lone rosebud in a patch of garden. The petals opened disclosing her in fluffy white tulle, and as she floated about she used her lovely long hair to advantage. Another treat before the hallowe'en party was the Sixteen American Rockets, who failed to rise on their first appearance in yellow and blue costumes, doing all their mechanics seated. At the party their frocks were of many pleated ruffles in pastel shades.

The bout in "The Main Event" (film) was probably better than many such actual ones. Tunney may be a bachelor forever if he see it, but then it's hard to get a rise out of him. Vera Reynolds did very well as the girl who reverses the famous "Say it ain't true, Joe." Her dancing frocks were both of tulle, one white, the other black. Another black crepe frock had a wide satin girdle. A dark cloth dress had narrow gold braid around the high collar and cuffs, and big satin bows at the neck, waist and on each wrist. Julia Faye displayed a two-skin scarf with a dark crepe frock.

A white wig changed a Schildkraut to a Regan—the power of hemp.

Charming Finale

Paramount makes Florida a very attractive place with its revue. Rolling waves apparently covered the stage but they and the moon disappeared soon because the bathing beauties were coming. Each suit and scarf was prettier and more impractical than the one preceding it, but the girls sang, maybe to prove they were no sirens. Miss Billie Gerber knows what the men should wear even though she isn't one. The Giersdorf Sisters first wore white gowns, entire long bodice of spangles also making a panel front and back though the fluffy net at the sides hung longer. Their other costumes used orchid velvet for the bodice and also for the bows here and there on the white skirt.

When the glistening background gave way to a beautiful blue, the girls being in wide sweeping costumes of white painted with gorgeous

colored flowers, their wide hats trailing light green streamers, a charming finale was achieved.

No facial features would have been more appropriate than Mary Astor's when her veil was removed. The "Two Arabian Knights" were then rewarded for saving her life. Her veils included one of silk lace, another of black crepe with spangled edge and another of beaded net, the rest of her costume being of metallic cloth.

Grace La Rue's Shoulders

The Capitol's eighth birthday cake has pink icing. It towers in the centre of the stage with a petite ballerina on top and the right number of candles top the heads of some of the pieces.

Grace La Rue's new friends will remember her fine voice and the old ones will be glad to hear it again, but they will miss a certain way she carried her shoulders that always identified her when "impressions" were being given. Her gown was a charming one of lace over flesh satin. It was tight-fitting almost to the hem, where it was very full, with just an edge of lace below the satin. The long vestee was outlined with gold spangles, some of which also patterned the skirt with a single row of narrow gold fringe.

The finale had white uniformed girls coming through a mist of silver, while red caped and hatted ones came up to meet them in the middle of the stage-wide staircase.

In "Tea for Three," Alleen Pringle's gowns didn't do anything to help hubby's state of mind. With a light color crepe frock made with a very full blouse and pointed hem, she wore a tulle hat. Pearls on neck, wrist and fingers enriched another costume. Lace over satin for another gown had plain crepe with fur collar for a wrap. A full length sport coat was grey with notched collar of white, which also edged the double pockets. One negligee was of heavy silk, dark but for a single embroidered circle on the back and one on each of the sleeves placed to fall in line with the other effectively. Another very elaborate affair was a feather trimmed satin, one which trailed, as well trained negligees do.

At the Strand

The rounded curtain back of Warings Pennsylvanians had its triple colored stripes swirling effectively. Two collegians, of a size to dwarf the Yale Bowl, separated with the front curtain and stood guard at each side of the stage. Music really deserved the holdover engagement. What are the statistics on the number of audiences who have said "no" when a leader asks if they would like to hear a specified selection?

Dorothy Mackaill, in "The Crystal Cup," looked lovely at a costume ball and later in a chiffon and lace frock over which a short velvet cape was worn. Jane Winton was in soft frocks, one of which had cuffs of fur and a band of it around the apron front of the skirt. Edythe Chapman made a sweet old lady as she lay in a lace robe almost surrounded by tiny lace pillows.

Jolson's Picture

Nobody should miss Al Jolson in "The Jazz Singer" (film). May McAvoy is an eye feast in a much bejeweled elaborate canary satin, long lines with girdle of heavy pearl and ruby embroidery. Unusual green chiffon sleeves are caught at the wrist with pearls and long flowing chiffon ends reach the hem of the skirt. Miss McAvoy's head dress suggests the Kaiser's helmet plus a shower of ostrich in varied colors and seemed to be her greatest burden. She sports a huge feathered fan in greens and yellows.

The dancing girls in fluffy skirts of orchid, with such about neck and arms and garlands of roses fastened to one side are fetching.

Spirituals and Scenery

Dixie Jubilee Singers, at the Colony, have a shack on a hill outlined against a bright blue sky, and huge red moon, to supply the proper atmosphere for their spirituals. Three unnamed close harmony specialists, each with a different colfure, wore frocks of colors that blended but were not alike except for a touch of spangles. Because of Renee Adoree and some beautiful scenery "Back to God's Country" (film), is worth seeing. Renee seemed perfectly at home in her fur tam and suede windbreaker over a plain dress. Even in the north country women must have a variety of hats so she had a knitted cap too, and of course a fur hood with her Eskimo outfit. Her only dressy frock was of dotted silk made with a double skirt.

"Adventures of Baron Munchausen," in color, is an amusing novelty and a welcome addition to any program.

Jane Novak's Smart Clothes

Jane Novak wears smart and attractive clothes while becoming the wife of a jewel collector in "What Price Love." One crepe frock had the diagonal lace edged tiers only on the front of the skirt and a figured one had a cape back and apron front to the skirt. A metallic wrap was sable furred and a heavy plain silk shawl was deeply fringed. It was unusual to see a separate coat shorter than her street dress and the felt hat worn with it had the spotted silk band higher on one side than the other.

Dorothy Dunbar's black georgette frock had the long bodice leaf-patterned in gold thread and her long leather coat had collar and sleeve trimming of fur. Whoever played the Italian wife looked and played the part well enough to scare even a director.

Fight Film With Clothes

"The Swell Head" was raised and pricked during Ralph Graves' fighting career when his knock-out served the double purpose of putting him where he belonged, back on his truck, and his invalid mother on her long unused feet.

Eugenia Gilbert, as the sweet curly-haired heroine, dressed simply. She wore a dark suit, whose coat fastened at the neck only and showed a figured collar and vestee that was attractive, as was also a taffeta and organdy frock. Mildred Harris dressed her part traditionally with leopard skin trimming on one coat, chinchilla on a velvet wrap and badger fur on another sport coat. Mary Carr looked as sweet as always in grey satin.

Above and Below Decks

There's nothing like an ocean steamer for a comedy, it has so many doors and portholes. "Ocean Blues" gives Ann Christie a chance to wear a smart crepe ensemble of light color with only the coat sleeves embroidered a darker shade and a trailing negligee of chiffon velvet and metallic lace. An unnamed girl wore a black satin frock with the returning princess lines, and later a three-quarter length coat with an all over figure but the frock plain.

Golf Frocks

"Spring Fever" must have affected Joan Crawford some way. She is rarely the Joan in it, so admirable other times. Her frocks were sport ones most of the time. A basque effect vest of a darker shade than her frock was tightened in the back with a small belt like a man's. Another simply made frock had a darker edge to the square neck as well as to the skirt hem.

A chiffon using plain and figured material had a cape that started in front of one shoulder and continued its regular way in the back. Her pajamas were a dark silk with a black net and lace cape for a negligee.

One Realistic Title

"Woman's Law" must be a re-issue in spite of modern clothes and an ultra modern swimming pool. Irene Rich could have been a complete stranger both in appearance and ability. "The months passed" was the most realistic title ever written, in this case.

Irene wore a rolled brim felt hat with her first riding costume, the breeches of which were lighter than the coat. After several of the months passed and many harrowing events, the same hat appeared with an all white riding habit. She wore a man's sailor suit and a trousered hunting outfit, not forgetting a bathing suit of white upper and loose trunks. Although Irene had her moments in negligees and frocks, most of the time she wore men's clothes. A waste of time.

RITZY

(Continued from page 2)

Waldron Kintzing Post of 290 Park avenue, Langdon has been on the staff of the "Evening World" for several years, and has gained popularity as a movie critic. He graduated from Harvard in 1925, and has two younger brothers, Waldron and Robert, as well as an older brother, Charles K. Post, who was divorced by Caroline Knapp. He also has two sisters, Mrs. Kliaen M. Van Rensselaer of New York and Viscountess Lynnington of England. The viscount is son and heir of the Earl and Countess of Portsmouth, his mother having been Marguerite Walker, daughter of the late Judge S. J. Walker of Chicago. The Postmouthis have a ranch in Wyoming.

Langdon Post of the "Evening World" is of a most distinguished family, being a grandson of the late Mrs. Charles A. Post, once a leader of society in New York. She was Marie de Trobriand, and her father, Count de Trobriand of France, became a general in the Union forces during the Civil War. Marie first married A. Kintzing Post and, after his death, married his cousin, Charles A. Post, having children by both marriages, the fashionable aunts of Langdon thus including Mrs. Duncan Candler, Mrs. Goelet Gallatin and Mrs. Hamilton Fish Webster. A great-aunt who lives in France is the Countess de Rodelles du Porzic.

Langdon Post has left the "World" to run for assemblyman on the Democratic ticket in the Times Square district.

Dexter and Blackwell

Elliott Dexter, well known in stage and screen production, now appearing in vaudeville, has just been divorced by his second wife, he having been her second husband. He was first divorced by Marie Doro, some years ago a star.

Marie's name was originally Stuart, and she made her debut in 1901. She gained notice in such musical comedies as "The Billionaire" and "The Girl from Kay's," in the former giving an imitation of Anna Held. Later she became leading lady with William Gillette, and it was rumored they might wed. Dexter then married Nina Chisolm, daughter of the rich and fashionable Mr. and Mrs. B. Ogden Chisolm, of New York and Ridgefield, Conn. She had divorced Alvin Untermyer, son of the famous lawyer, Samuel Untermyer, by his first wife. Her sisters, socially prominent, are Margaret Chisolm, Mrs. Robert Ogden Du Bois, Mrs. Curtis N. Browne, and Mrs. R. Neville Davis, of whom more anon.

Mrs. Nina Chisolm-Untermyer-Dexter is a first-cousin of the enormously rich Louis Gordon Hamersley and his sister, Catherine, who divorced Samuel Nielson Hinkley and then married Henry Coleman Drayton, cousin of Vincent Astor.

The Mrs. R. Neville Davis referred to above as a sister-in-law of Elliott Dexter, is married to a son of John H. Davis, who died a few years ago, after having spent a long lifetime in a mansion in Washington Square, surviving four wives, and being survived in turn by a fifth. This fifth wife, who was Therese Slevright, of New Zealand, is the mother of R. Neville and Basil Davis. The second wife of the late Mr. Davis was a Miss Chapman, of Cleveland, and was the mother of Flora Davis, who became the wife and widow of the Marquis of Dufferin and Ava, and passed away as the wife of Earl Howe, another British nobleman.

By the Marquis Flora Davis had two daughters, the Ladies Ursula and Patricia Blackwood, who are now Mrs. Newton Horne and Mrs. Henry Russell. Lad., Patricia is now in New York, to fill a theatrical engagement, she having acted in England and Australia under the name of Pamela Dartrey. Somewhat over a year ago she married Henry Russell, who had been director of the Boston Opera Company, he having been divorced by two previous wives. Mrs. Russell is a first-cousin of Lord Plunkett, who married the daughter of Fanny Ward after that daughter by the late Joe Lewis had been the wife and widow of Barney Barnato's son, and had inherited great wealth.

Barney's daughter, Leah, became the second wife of Carlyle Blackwell, the American movie actor, he being her second husband. Barney Barnato was a London cabdriver and dealer in second-hand clothes before he acquired diamond mines in South Africa. After piling up millions he committed suicide, jumping from a ship at sea.

MINN. BURLESQUE GOES ON DESPITE REFORMERS

Gayety Reopens Stock on Promise to Keep Performances Decorous

Minneapolis, Nov. 1.

Burlesque in Minneapolis henceforth must be "of a high grade character from a clean and moral standpoint," and free of "obscene or suggestive parts, either as to dialogue, songs, acts or dancing."

As a consideration for the city council's action in granting the Gayety theatre a new license to enable it to resume stock burlesque, Charles Fox, one of the proprietors, and Harry Hirsch, the manager, signed a written agreement with the aldermen to have their future shows, how strictly to these lines.

Alderman Victor Johnson, chairman of the license committee, and Alderman John Swanson, one of the four other members, who began their fight to have the theatre closed two weeks ago, also tried to get the theatre officials to sign a statement admitting their previous guilt "in giving a performance highly detrimental to the public morals and safety."

A number of the aldermen declared they would vote against the license on the council floor if Fox and Hirsch signed such a statement which, they said, would have rendered the theatrical men liable to indictment by the grand jury. Aldermen Johnson and Swanson, on the other hand, said they would not join in a committee report recommending the license unless the signed admission was incorporated therein.

Aldermen Johnson and Swanson voted against the recommendation for a new license which, nevertheless, carried 3 to 2. They also voted against the new license on the council floor, but it went out easily.

The Gayety reopened last Friday. The management voluntarily had kept it dark an entire week, dropping its court action for a permanent injunction, and thereby sacrificing its temporary restraining order.

INJUNCTION TO CLOSE K. C. GAYETY DENIED

Kansas City, Nov. 1.

Judge, Ralph S. Latschaw, of the circuit court, denied the application for an injunction to close the Gayety on complaint that indecent shows were being presented there.

The court advised the prosecuting attorney that the proper method of procedure in the case is to arrest the actors, when they present an indecent performance.

Defendants in the action were the Columbia Amusement company, Sam Reider, manager of the theatre, and Cyrena D. Parker, owner of the building.

SYRACUSE STOCK QUILTS

Fame Burlesque Falls—May Become Tab For Schine Circuit

Syracuse, N. Y., Nov. 1.

Once more a financial flop, stock burlesque closed at the Savoy theatre Saturday night. The "Savoy Follies" Company, headed by Date Curtis, producer, disbanded, although there is some possibility they may re-organize and play over the Schine circuit as a repertoire outfit.

The Date Curtis company opened at the Savoy in late August, replacing another troupe which was headed by Cress Hillary. Close police supervision of the theatre, the result of trouble with Jack Singer's stock a year ago and later with Mutual shows, made the stock productions unusually tame, and this tameness proved fatal to business.

Thatcher's Show Out

James Thatcher will close his Columbia wheel show, "Around the World," at the Columbia, New York, Nov. 12.

"Around the World," although rated as regulation burlesque, is withdrawn because Thatcher says he cannot play it as booked up when the new Mutual-Columbia agreement is effected and Columbia shows go upon \$2,500 guarantee.

MUTUAL STAND OUT?

Two Weeks' Notice Up for Corinthian, Rochester, on Herk's Order

Rochester, Nov. 1.

Manager Cliff Smith, of the Corinthian, last week posted a two weeks' closing notice for union hands and musicians.

The action was taken on telegraphic orders from President Herk, of the Mutual Circuit, and is seen as the first step in the new Columbia-Mutual working agreement. If burlesque performances are played henceforth at the Corinthian, they will be booked on a week-to-week basis, it is expected. Smith was manager of the Gayety before taking over the Corinthian.

TABLOID TROUPE FLOP RESCUED BY WHEEL CO.

Claiming he and eight others of "Kitty Romer and Her Girls," musical tab, were left stranded in Gerardsville, Pa., Edward V. Kelly, juvenile, told how three of the girls journeyed to the Mutual burlesque house in Mahanoy City, and canvassed the customers there for money to get home.

"Kitty Romer and Her Girls" is owned by Robert Romanelli and his wife, who played the lead. Kelly charges they blew Gerardsville after three days with Tom Shelly, producing manager, and his wife, owing the company one and a half weeks' salary.

Left flat, according to Kelly, and in the red for board and room, three of the chorines went to the Hippodrome theatre, in Mahanoy City, Pa., where "Step Along" (Mutual) was playing. At their appeal for assistance, Raymond Knox, manager of the house, permitted a plea for money to be made from the stage. The girls collected \$35, with which they settled some accounts.

People in the Kitty Romer outfit went on the road unprotected by contracts.

Twice Weekly Stock?

Buffalo, Nov. 1.

A stock burlesque policy has gone in at the Palace.

Company includes Lefty Levine, Cal Vance, Mildred Cecil, Tom Phillips, Dorothy Hayes, Ethel Frey, Bob Wolf and 15 choristers.

Weekly changes are the current policy, with the stock going to semi-weekly changes later if necessary.

Stock in Paterson

Charles F. Edwards and Murray Marcus have taken over Dave Kraus' lease on the Majestic, Paterson, N. J., and have installed stock burlesque.

The company, getting under way this week, includes Sam Micala, Hugh Mack, Al Martin, Frank Hilderbrand, Dolores Delrio, Irene Samuels, Edith Gehroe, Peggy Gilligan and 16 choristers.

TRENT STOCK ENDS

The Le Roy musical stock folded up at the Trent, Trenton, N. J., after two weeks of bad business. Enterprise was backed by Charles Le Roy and Ike Weber, burlesque casting agent.

Though operating as musical stock, the shows were practically stock burlesque and with many burlesquers among the principals.

Travers in Cincinnati

Mike Joyce, general manager, Columbia Circuit, left for Cincinnati with Bob Travers, who has been assigned to the management of the Olympic there.

Travers, who succeeds Arthur Phillips, has been ahead and back of road shows for 15 years.

"Kongo" Booking

When Phil de Angellis withdraws his "Kongo" from the Columbia wheel it will pick up road time independently, its first new stand being Cleveland.

Cast Changes

Bob Jones signed last week to replace Bud Brewer in "Burlesque a la Carte."

50 SEIZED IN COAST CRUSADE ON NUDITY

Los Angeles, Nov. 1.

Following complaints made to the City Council against alleged "dirt" shows operating on South Main street, City Prosecutor Lickley took action by opening a campaign to clean out the joints.

After witnessing a performance of "Hot Mama" at the Follies, 317 South Main street, a squad of police arrested 27 women and 11 men in the show, as well as T. O. Dalton, owner, and Grover Webb, manager.

A second raid was conducted within 24 hours by Deputy City Prosecutor Grove Vail, who swooped down on a stock burlesque show, at 539 South Main street, arresting five women and the two proprietors. Those arrested were brought before Municipal Judge George Bullock and entered pleas of "not guilty," demanding a jury trial. The case was transferred to Municipal Judge Samuel Blake's court, for trial, Oct. 31.

Bail was fixed at \$50 each, with the culprits booked for violation of ordinance 11937; improper shows. Among the evidence seized by police were girls' costumes, weighing a bare few ounces, and posters showing scantily clad women in anything but conventional attitudes.

City Prosecutor Lickley's statement in the matter came after personal visits to a number of the Main street "sights." Lickley declared himself strong on a complete clean-up.

Cooper Splitting Revue Into 2 Vaude Acts

Jimmie Cooper's "Black and White Revue" closes on the Columbia Circuit this week and will be divided into two vaude acts. The white performers will be projected in regular vaudeville while the colored half will tour the colored houses.

If the vaude arrangements go through, Cooper will remain out of burlesque. If not, he may whip the white section of the show into shape to return to Columbia.

OLYMPIC STOCK (NEW YORK)

The second stock bill down here since discontinuing Mutual traveling shows. A good outfit for stock and a good, fast show, with plenty of dancing, fair share of comedy and heavy or sex appeal stuff in the numbers.

Perhaps for the benefit of patrons they are captioning the shows. This one is called "Happiness Girls," which is sufficiently nondescript to cover most everything, except the girls. And believe it or not, they don't.

Shorty McAllister and Johnny Weber are the present brace of comics. Both handle the comedy adequately, McAllister doing his familiar nondescript book and Weber doing Dutch without the mutton-chop fungus. They work well together and handle all of the comedy scenes of the show. The latter are the usual burlesque familiar that have been twisted inside out for years in both stock and wheel shows but manage to be old stand-bys for laughs, despite being worn to a ragged edge.

Nothing particularly outstanding in the comedy scenes themselves but plenty of laughs due to the hard-working methods of McAllister and Weber. Those in embraced the "No Touch" model bit which McAllister and Weber hoked up for returns beyond expectation. The clock bit was also well handled.

Aside from the comics the stock has a corking contingent of female principals, who work hard and reveal much. The chorus is also more uniform and better looking than generally found in this class of outfit.

Anita Rose and Tillie Ward alternate as sousa, also in the runway grinders. Both contribute all that could be asked in torso twisting and work the "teaser" stuff overtime to good return. Fay Tunis, prima, is also there three ways with looks, symmetry and voice. Flo Knox is an attractive ingenue who also knows her burlesque vegetables.

James X. Francis makes a personable straight and contributes a good baritone to some of the numbers. Ed Bruce is an acceptable dancing juvenile, with Leon Devore spotted in the general utility assignment and holding up.

The numbers, staged by Billy Koud, give the girls plenty of work and pack more ideas in routine than the average burlesque. As long as the girls can be kept in their present ginger tempo the chorus will help lots.

BURLESQUE ROUTES

COLUMBIA

Weeks of Oct. 31 and Nov. 7

A Perfect 36—Casino, Philadelphia; 7, Palace, Baltimore.

Around the World—Casino, Boston; 7, Columbia, New York.

Bare Facts—Gayety, Washington; 7, Gayety, Pittsburgh.

Bright Eyes—7, Gayety, Toronto.

Bringing Up Father—Olympic, Cincinnati; 7, Empire, Toledo.

Burlesque a la Carte—Gayety, Pittsburgh; 7, Olympic, Cincinnati.

Cock-a-Doodle-Do—7, Casino, Brooklyn.

Cooper, Jimmy—Gayety, Detroit.

Darktown Scandals—Gayety, Boston.

Flying Dutchman—Gayety, Toronto; 7, Gayety, Buffalo.

Gaeties of 1928—Miner's Bronx, New York; 7, Empire, Providence.

Here We Are—Empire, Providence; 7, Casino, Boston.

Kongo—Empire, Brooklyn; 7, Empire, Newark.

Let's Go—31-2, Colonial, Utica; 3-5, Capitol, Albany; 7, Gayety, Boston.

Nothing But Girls—Palace, Baltimore; 7, Gayety, Washington.

Snyder, Bozo—Columbia, New York; 7, Empire, Brooklyn.

White Cargo—Gayety, Buffalo; 7, Gayety, Rochester.

Wine, Women and Song—Gayety, Rochester; 7-9, Colonial, Utica; 10-12, Capitol, Albany.

MUTUAL

Weeks of Nov. 7 and 14

Band Box Revue—L. O.; 14, Empress, Chicago.

Banner Burlesquers—7-8, Geneva; 9-10, Oswego; 11-12, Schenectady; 14, Gayety, Montreal.

Bathing Beauties—Corinthian, Rochester; 14-15, Geneva; 16-17, Oswego; 18-19, Schenectady.

Big Review—Grand, Akron; 14, Garden, Buffalo.

Bowery Burlesquers—Lyric, Newark; 14, Hudson, Union City.

Finnell, Carrie—Howard, Boston; 14, State, Springfield.

Follies of Pleasure—Lyric, Dayton; 14, Empress, Cincinnati.

French Models—State, Springfield; 14, 125th St., New York.

Frivolities of 1928—Gayety, Brooklyn; 14, Lyric, Newark.

Ginger Girls—Gayety, Kansas City; 14, Gayety, Omaha.

Girls of the Follies—Olympic, New York; 14, Orpheum, Paterson.

Girls from Happyland—Hudson, Union City; 14, Olympic, New York.

Girls of the U. S. A.—Star, Brooklyn; 14, Trocadero, Philadelphia.

Happy Hours—Gayety, Omaha; 14, Garrick, Des Moines.

Hello Paree—Garrick, Des Moines; 14, Gayety, Milwaukee.

High Flyers—Gayety, Baltimore; 14, York, Pa.; 16, Altoona; 17, Cumberland, Md.; 18, Uniontown, Pa.; 19, Beaver Falls, Pa.

High Life—Garrick, St. Louis; 14, Gayety, Kansas City.

Hollywood Scandals—7, Allentown, Pa.; 8, Lebanon; 9, Williamsport; 10, Mahanoy City; 11-12, Reading, Pa.; 14, L. O.

Kandy Kids—Empress, Chicago; 14, Cadillac, Detroit.

Jazztime Revue—Gayety, Milwaukee; 14, L. O.

Laffin' Thru—125th St., New York; 14, Gayety, Brooklyn.

Moonlight Maids—7, York, Pa.; 8, L. O.; 9, Altoona; 10, Cumberland, Md.; 11, Uniontown, Pa.; 12, Beaver Falls, Pa.; 14, Academy, Pittsburgh.

Naughty Nitties—Academy, Pittsburgh; 14, Lyric, Dayton.

Night Hawks—Gayety, Louisville; 14, Mutual, Indianapolis.

Nite in Paris—Empire, Toledo; 14, Empire, Cleveland.

Parisian Flappers—Strand, Washington; 14, Gayety, Baltimore.

Pretty Babies—Gayety, Montreal; 14, Howard, Boston.

Record Breakers—Orpheum, Paterson; 14, Gayety, Scranton.

Social Maids—Mutual, Indianapolis; 14, Garrick, St. Louis.

Speed Girls—Garden, Buffalo; 14, Corinthian, Rochester.

Step Along—Trocadero, Philadelphia; 14, Strand, Washington.

Step Lively Girls—Empress, Cincinnati; 14, Gayety, Louisville.

Stolen Sweets—Gayety, Scranton; 14, Gayety, Wilkes-Barre.

Sugar Babies—L. O.; 14, Star, Brooklyn.

Tempters—Empire, Cleveland; 14, Grand, Akron.

WANTS GAIETY, ST. L.

Topeka, Kan., Nov. 1.

L. M. Crawford, veteran showman, has disposed of his interests in Wichita bill posting plant. It is understood he signed contracts which will bring him \$100,000 for his share of the business, \$10,000 in cash.

Crawford is now dickering for a 99 year lease on the Gayety theatre, St. Louis. It is said the prospective lessee does not intend to use the property for amusement purposes.

WHEEL COMBINE IRONS OUT SCHEDULE REVISION

Following a conference of Columbia and Mutual burlesque heads, two Mutual shows swing over to the Columbia, each being renamed.

"Bright Eyes," renamed "Tip Top Revue," plays the Gayety, Toronto, under its Mutual title, but at the Gayety, Buffalo, Nov. 13 (Sunday), will use its new cognomen.

The closing dates for the last of the dramatics and mixed shows on the Columbia have been set. Phil de Angellis' "Kongo," which was at the Columbia last week and is at the Columbia Newark house this week, closes its circuit tour in Detroit next week.

Lou Talbot's "White Cargo" winds up its Columbia travels Nov. 12 at Rochester.

Jack Goldberg's "Darktown Scandals" closes its Columbia touring at the Gayety, Boston, Nov. 5.

The Columbia has consented to Talbot organizing a new straight burlesque show to step in and take up the wheel time laid out for his "White Cargo" show.

A similar privilege has been granted Morris Cain, who is putting a show together in New York to play out the route designated to "Kongo."

It is Cain's plan to have his new burlesque ready to open at Miner's in the Bronx, Nov. 14.

Both Cain and Talbot are old hands at burlesque organizing, one of Talbot's money-makers being his old "Wine, Woman and Song" show.

Cain produced "Dancing Around," and he and Davenport had the Harry Stepp show, "O. K.," on the Columbia, which was also produced at the Columbia several summers ago as the summer attraction. Cain also produced "Hello, America," with Primrose Seamon and Lewis and Dody several seasons ago.

BROKERS CHANGE NAME

(Continued from page 1)

money through the limitation set by Tuttle and was forced to suspend business or dissolve. The latter procedure was followed after careful legal advice it is said; but whether it will come under the scrutiny of the prosecutor was not definite early this week.

Gransky New Head

The agency is located in the same store, having a slightly changed name, that of the Arrow Theatre Ticket Service, Inc.

The original corporation had William Deutch as president. As the titular head he was indicted and is subject to sentence pending the outcome of the Alexander case, upon which rests the sentences of the other brokers. Deutch has retired from the Arrow and Joseph Gransky, an equal stockholder in the original corporation, is now head of the new firm.

Last Friday the newly incorporated Arrow agency started openly selling tickets at whatever prices they would bring. It is known that some shows are commanding double the box office prices, that is a \$5.50 ticket may go for as high as \$11 for the musicals, and for non-musicals as high as \$3.80 each.

The Tuttle agreement calls for the payment to the government of one-half of all premiums above 50 cents on box office prices. The Arrow, along with other agencies not signatory to the Tuttle plan, will file a return with the collector but the actual payment of one-half of the excess premiums will not be made at this time. This money will be deposited in escrow, to be paid the collector should the law be upheld. The Alexander test case will be argued before the U. S. Circuit Court Nov. 14.

Other agencies have been advised legally that they could similarly dissolve as corporations, change trade names and thereby evade the Tuttle agreement. Several have held back fearing the loss of grand opera subscriptions, a considerable revenue. Others have chosen to await the outcome of the Alexander case.

A point in relation to the dissolution of the Arrow agency pertains to the government's assessment on the 50 per cent. share on excess premiums on tickets sold in the past. There was something in excess of \$80,000 chalked up against Arrow, but with the corporation dissolved it isn't clear from whom the government can collect.

GREENWICH VILLAGE AS IT

By Lew Ney

(Self-Designated Mayor of G. V.)

Things and people and events and homes and hovels are different in the Village. Rut runners, time-clock punchers and girls who go to business come here hopefully and habitually to recreate in restaurants where most of the electric light bill is paid for a flashing, intermittent street sign. One of these artificial joy producers, a place where buyers from department stores and the bourgeoisie from the Bronx breathe smoky air and shake noise-producing apparatus, spends a few dollars a day to tell the world that passes along Sixth Avenue near Fourth Street that in its spacious quarters the "real Village atmosphere is found."

A similar place of business eager for sucker and slummer patronage, a tavern that has an average of 10 couples a night on its dance floor, advertises itself as the "most popular rendezvous for artists." And then there is another joint that has a cover charge sufficiently large to pay my rent for a day. An old and battered sandwich man parades around our streets to urge strollers to come on over. At the doors of most of these pseudo-atmospheric day-and-night clubs you may meet a slick card artist who gives you a ticket to let you into some private-party place in the Fifties.

Poetry the Pastime

Nevertheless, poetry has become the absorbing pastime of our Village's Villagers. John Rose Glidea, of Boston and points west, conducts a free and easy solree every Monday night at the Blue Tavern. Eli Siegel fills the Troubadour every Tuesday. And at the studio of Lise Fulga and Helen Langdon, the Thursday poets meet. If you are not a poet or a lover of poetry you are not at home in the Village these coolish nights.

Moreover, the Greenwich Village Historical Society has resumed its season's weekly meetings at Clivette's studio. Catherine Parker Clivette is its eight-years-ago founder and promoter. There on Tuesday evenings gather scores of youthful people from Brooklyn, folks from Jersey, professional men from the Bronx and chiropractors making social contacts from everywhere.

There one finds the reincarnation of Sappho herself and the mysterious man in black. There goes Dreyfus, the sculptor, for a free-from-care evenings and Hildegrade Hamilton, the scenic painter, for atmosphere. There one hears much good gossip, little history and spellbinding.

It is, at least, one historical society that is delightfully different, operated by people with theatrical backgrounds, who believe much in the present but mostly in the fu-

ture. They are content to let the past rest.

Continental 2d Avenue

By a quarter-mile stretch of the imagination our Village includes that bustling and all-but-bubbling-over part of 2d avenue that bounds northward from Doc Minkelsin's office on East Houston street to the new and lofty Labor Temple on East 14th street. For my own part, I like parts of this spacious avenue better than our own 7th avenue cellar shows, our Macdougall street slummeries and our disappearing Washington square studios. Frank Colbert, a full-blooded American Indian artist, just back from Paris, tells me that 2d avenue has a kind, Continental atmosphere. It has.

Intellectuals who have been rendezvousing at the Russian Bear and Cafe Royal for the past 10 or 15 years have encouraged a growth of theatres and night clubs beyond the push-cart reservation. And I am going to pick on one of these because Doc Newman of Aeolian Hall led me to it—the Russian Art Restaurant, somewhere in a basement near 12th street.

Dinners, on account of competition, which is keen in that neighborhood, are less than \$1, and diners should be plentiful. But I don't enjoy 2d avenue until long after sunset. It's the night life there that beckons me.

Balalaika orchestras play, Russian-garbed dancers solo, and a clownish person, variously dialected and decorated, does monologs that make even Brooklynites jar themselves loose with laughter from their soft seats.

It's a long ways from home, 2d avenue, but it's near enough to Sheridan square or Patchen place to get there for 30 cents in a taxi.

SIDEWALK SHEIKS SUNK

But None of 8 Arrested on Broadway Had \$2 to Pay Fine

Magistrate Brodsky in West Side Court imposed fines of \$2 each on eight men arraigned on charges of disorderly conduct for annoying pedestrians at Broadway and 43rd street. Policeman Sheehan, West 47th street station, said he observed the eight men whistling and trying to attract passersby.

Sheehan said that numerous complaints had been received regarding the actions of these men and he arrested them. The men said they were just hailing acquaintances. None of them had the \$2 fine and went to jail for one day.

City Court Hearing All Suits Up to \$3,000

Of note to the profession on breach of contract suits is a new ruling in the New York courts which defines that amounts up to \$3,000 can now be tried in the City Court. Above that, as before, in the Supreme Court.

Heretofore there was a \$2,000 financial stop limit for the City Court which has its calendar not so crowded as the Supreme Court and can quickly expedite such litigations.

The Supreme Court's calendar conditions now makes it impossible for a suit to reach trial in less than two and a half years, hence the advantage of the \$3,000 limit in the City Court.

CONVERT HOTEL INTO ELECTRIC SIGN SPACE

Lowenstein Takes Over Gren-court, 50th St. and 7th Ave.—U. S. Cigar Store's \$1 Rental

Purchasing a Times Square hotel and closing it up as a hostelry, in order to utilize the exterior space for electrical advertising signs, is a more lucrative business move, according to William Lowenstein, president of the St. Regis Restaurant Co., chain eatery operators. Lowenstein has acquired the Gren-court Hotel, 50th street and Seventh avenue, and closes it as a theatrical hotel, excepting for the first floor which has been leased to Sid Spinnrad, for the large beauty parlor in New York.

The upper floors are useless for occupation because of the windows being entirely covered by electrical signs which go down to just above the first floor, the only occupiable space.

The Camel cigarette sign alone, Seventh avenue side, is fetching \$1,000 a month rental. The 50th street side is split up among a number of national advertisers employing outdoor display space.

The St. Regis Restaurant Corp., like the United Cigar Stores Co., are extensive realty operators.

The United Cigar store on 47th street and Seventh avenue, adjoining the Palace theatre, operates on a \$1 gross rental per year. Originally they owned the property and leased it to the St. Regis Restaurant Co. to build thereon with the understanding the choice corner would be a United Cigar store at the \$1 rental.

Frisked in Movie House Rush for Empty Seats

Louis Herbert, 34, poultry dealer, 991 Montgomery street, Brooklyn, was dismissed from a charge of attempted robbery preferred against him by John Grosberg, wealthy builder, St. Regis Hotel, who later said he was not positive Herbert was the man who assaulted him and tried to take his watch in the Capitol theatre.

It was about 9.30 and the evening show was breaking up. There was a scramble for seats down front and among those who crowded down the aisle was Grosberg.

Just as he reached a row where there was some empty seats and was about to be seated, he said, someone pinned his arms behind him and an attempt was made to take his watch. Grosberg got to his feet and began to resist when someone struck him.

The builder held Herbert until Policeman Werthelmer, Health squad, who was in the theatre, took charge of Grosberg's prisoner. Herbert was fingerprinted and his record indicated he had been arrested several times previously on various charges.

In court when the case was called Grosberg, who had seen a brother of Herbert seated in the courtroom, thought it was the same man. When he was told he was mistaken he said there was some doubt in his mind that Herbert was the man who had assaulted him in the theatre and for that reason he did not want to press the charge.

"VARIETY'S" B'WAY GUIDE

(Change Weekly)

For show people, as well as laymen, this Guide to general amusements in New York will be published weekly in response to repeated requests. It may serve the out-of-towner as a time-saver in selection.

Variety lends the judgment of its expert guidance in the various entertainment denoted.

No slight or blight is intended for those unmentioned. The lists are of Variety's compilation only as a handy reference.

PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the heading: "Shows and Comments."

In that department, both in the comment and the actual amount of the gross receipts of each show will be found the necessary information as to the most successful plays, also the scale of admission charged.

NEW SPECIAL FEATURES WORTH SEEING

"Sunrise" "Patent Leather Kid" "Wings" "Jazz Singer" (At Jolson)

NEW FEATURE PICTURES OF WEEK

Capitol—"Ten For Three" (Cody-Fringle), weak feature, with strong surrounding stage show, including James Barton, Grace LaRue, Vincent Lopez and Adler, Well and Herman.

Paramount—"Forbidden Woman" (Goudal) with "Shadowland" revue. Rialto—"Jesse James" final week of flop western.

Rivoli—"Two Arabian Knights" (Wolheim-Boyd), shifted into house for run; strong comedy feature.

Roxy—"Main Event," fair picture, sustained by elaborate stage show of usual Roxy pattern; Halloween revue featured.

NIGHT LIFE

Night club season is back in full swing again. The Parody is open, with the inimitable Clayton, Jackson and Durante as the features. Parody also has a girlie show to augment "those three boys."

Helen Morgan at her Chez Morgan (nee Anatole) is a draw, and the Jay C. Flippen Club (nee Deauville) ditto.

Vincent Lopez, with an excellent show at the Casa Lopez, must be "made," if only for the Lopez dance music, and for a change of pace and a Bohemian atmosphere, don't miss the Club Barney, in Greenwich Village.

The hotels like the Roosevelt (Ben Bernie), Waldorf (Harold Leonard), Pennsylvania (Johnny Johnson), and Biltmore (Bernie Cummins) should not be overlooked for relief purposes for straight dining and dancing purposes, before or after theatre.

The Mirador sams its stiffness to a \$3 convert reopened with the Revellers and Rosita and Ramon, American dancers, just returned from abroad. Both are great.

Of the other class spots, the Montmartre is very worth-while, and the Lido has the unique Moss and Fontana, dancers, as the new feature.

Van and Schenck are big draws at the Silver Slipper, with an excellent supporting show. The Everglades has a new show; the Frivolity is continuing its usual healthy trade, and Hilda Ferguson and Benny Davis now heads the 54th St. Club. Texas Guinan is also open in the Century theatre basement.

For a touch of Montmartre on Broadway, the unique Tommy Lyman, warbling his ballads at the Salon Royal, is very worth-while.

RECOMMENDED DISK RECORDS

Victor No. 20978—Strong waltz couplet in "Are You Lonesome Tonight?" by Jacques Renard and "Molly Malone" from the Cohan musical, "Merry Malones," by Nat Shilkret's orchestra.

Edison No. 52090—Interesting instrumental couplet of a waltz and tango, "Paradise Isle" and "Fate" by Murray Kellner's ensemble, done in symphonic style.

Columbia No. 1133—The "Sidewalks of New York" couplet, "Play-Ground In The Sky" and "Wherever You Are," are skillfully handled by Ben Selvin and his jazzists. Tip-top vocal interludes are insured by Lewis James, Franklin Baur and Elliott Shaw.

Harmony No. 485—For the pop priced disk fans, a snappy vocal couplet by Jane Grey is offered in "Dawning" and "There Ain't No Land Like Dixieland," a new Walter Donaldson tune.

Okah No. 40879—For snappy dancipation get a load of Frankie Trumbauer's organization with "Blue River" and "A Gracie In Caroline," both semi-hot tunes, with Seger Ellis warbling the choruses.

Victor No. 20972—Don't miss this Whiteman version of the unique "Dancing Tambourine" and Walter Donaldson's new waltz, "A Shady Tree."

RECOMMENDED SHEET MUSIC

"Molly Malone" and "Like the Wandering Minstrel" from "Merry Malones."

"Playground In The Sky" and "Wherever You Are" from "Sidewalks of New York."

"Manhattan Mary" and "Broadway" from "Manhattan Mary."

"Thinking Of You" and "Up In The Clouds" from "5 O'Clock Girl."

"Silver Moon" and "Mother" from "My Maryland."

Phonograph Muffled

A phonograph, with amplifier, in the doorway of the Roxy Music Shop, 1715 Broadway, so annoyed guests in the nearby Woodward Hotel that the management summoned Harry Squires, a clerk, before Magistrate Brodsky in West Side Court.

Thomas E. Code, manager of the hotel, said that numerous guests had complained about the incessant operation of the phonograph with the result that the hotel was compelled to change the rooms of many guests and they felt they were losing business.

Magistrate Brodsky ruled that the shop had a right to advertise its wares if they did not interfere with others. Squires assured the court that his concern would co-operate with the hotel people and continue to tone down the music. The proceedings were dismissed.

Acid Victim In Court

Norma Terry Worth, former toe dancer, 25 years old, living at the Remington Hotel, appeared in West Side Court as complainant against her husband, George Worth, 35 years old, of 899 Eighth avenue, for years a drug clerk on Broadway, on the charge of throwing acid in her face. Case was continued to Nov. 2. Worth was unable to get \$2,500 bail.

ELK RAIDER TRANSFERRED

But Not Because of Padlock on Clubhouse—Other Shifts

Police Sergeant George Smith, who is known throughout the department as "hardboiled," and who gained notoriety when he raided the Elk's Club, West 43rd street, for possession of beer, was transferred from West 47th street station to duty in Astoria, Queens.

The sergeant accompanied a policeman and together they compelled the driver of a truck to return the beer and brought it to the station house. As a result of this arrest the Elks received a padlock for a year. Rumors spread thick and fast that the energetic policeman would not be on Broadway very long.

He remained for almost two years. His transfer is not due to his connection with this case but for other departmental reasons.

Another transfer was that of Detective Charles Stapleton. He was sent to duty in the Greenwich street station. Detective John Coleman, who for years was attached to West 47th street station, has returned, having done duty with the Industrial Squad, of which Johnny Broderick is head.

ROUND THE SQUARE

W. U. as Business Persuader

Western Union uses the show windows of its office at 41st street and Broadway for advertising purposes. A recent stunt, however, is more of a business getter. A changeable sign lists the Broadway premieres carded for each evening. Under the list is a suggestion that "congratulatory messages are in order."

Penny Machine Titles

Picture producers interested in finding titles with come-on power should study the picture machines in penny arcades. Some selections gleaned from an arcade on Sixth avenue: "What Girls Do Before Bed-time," "What Girls Do When Alone," "The Bride's Celebration," "The Naughty French Girl," and "Fooling the White Slavers."

Iceland's Steady Business

One of the Square's most consistent business getters is the Iceland skating place on 52d street. At a 75c top week days and a lift Saturday and Sunday, the place opens about one o'clock and plays to all sorts of people, young and old, until late at night.

So many people use the place that near 8th avenue on 52d street a club called the Winter Sports Club has been formed by one large group interested in ice skating.

Opposition has recently opened in the building in front of Madison Square Garden.

Widening 45th Street

The block between Broadway and Eighth avenue on 45th street will be widened six feet. Three feet will be chopped off the pavements on either side. The reason for widening the thoroughfare is to provide more motor car space, needed because of the number of theatres on the block. The theatres, however, will be put to the expense of rebuilding their marquees to conform to the new curb line. Only one house will not require a marquee change, that being the Music Box. The city has ordered the widening process to be completed by Dec. 31.

The Wandering Cheesers

So little has been heard of the Cheese Club lately there was a belief that the "pay your own lunch" bunch had passed out of existence. This is not exactly the case although the boys have moved once again, this time to Sardi's.

Some time after election the Cheesers will return to the Fliers for a once a week session, lunching there on Fridays only.

FOOTBALL

Almost according to Hoyle last week. That is outside of Penn State running wild against an injury weakened Lafayette team and Columbia holding Cornell scoreless. Harvard outguessed a good many by making Indiana take it.

N. Y. U. figured to be in for a rough and tough afternoon as soon as Colgate was penciled on the slate. It turned out that way, and the Bronx outfit had something else to worry about other than who was going to make the next touchdown for the first time this season. Meekhan's squad juggles some more dynamite the coming weekend in Carnegie Tech, but has an even chance to win. Carnegie appears to be very much like Colgate with, perhaps, more of a scoring punch, if not so strong defensively as the Maroon. Both teams should score.

The defeat of Indiana can give Harvard enough of a start for Horween to keep the boys keyed up until they slip by Pennsylvania

being able to keep their feet. The teams will face each other with each possessing dangerous running and overhead attacks. Princeton seems to be stronger defensively, and if a Yale line stopped Dartmouth's speed boys, Old Nassau may duplicate that achievement, this time across the Hudson.

For high grade and technical football no game in the country this week is going to top the afternoon Pittsburgh and W. & J. will spend. Here are two well proportioned squads going into battle for what will probably be the hardest game of the year for both teams. Amos for W. & J. and Welch behind the Pitt line and on the same field are going to give everybody a thrill. Two great backs, one a plunger and the other a "there he goes" offensive demon. If either team comes off with a decided advantage it can go down as an upset, for if ever there were a possibility of a tie game this is it. There's so much raw strength on each side that a

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Probable Football Winners and Proper Odds

November 5

By Sid Silverman

GAMES	WINNERS	ODDS
Princeton-Ohio State	Princeton	10/9
Pittsburgh-W. & J.	Pittsburgh	Even
Harvard-Pennsylvania	Harvard	Even
Carnegie Tech.-N. Y. U.	Carnegie Tech.	Even
Notre Dame-Minnesota	Notre Dame	6/5
Michigan-Chicago	Michigan	6/5
Georgetown-Lafayette	Georgetown	6/5
Purdue-Northwestern	Purdue	5/6

(Predictions based on fair weather)

Too many bruises on the Penn squad with substitutions coming and going. Last week may possibly have been the means of this Cambridge eleven finding itself. Both squads look to be a standoff, with the psychology of Harvard advancing and Penn slipping giving the choice a Crimson tinge.

Princeton's Tough Job

Princeton will have had two weeks since Cornell to ready for Ohio State, a squad that in writing has the fastest and shiftest backfield in the country. Ohio should have been winning since the start of the season, but internal strife doesn't win games Saturday afternoons. Potentially powerful, the westerners will beard the Tiger in his den and the Orange and Black cat will be playing with no ball of yarn.

Roper's outfit will have an edge in the line and if Ohio doesn't complete its tackles the redshirted Buckeyes aren't going to bring down these Jersey backs. Princeton ball carriers have a habit of

pre-game agreement of whoever gets inside a 10-yard line the most times wins wouldn't be a bad idea

Flip a Coin

Notre Dame is potent enough to overcome Minnesota, but there's nothing certain about it. Go west, young man and try and pick a winner. Go west, young man and convince 'em the east plays better football would be easier, and that's impossible.

The same question holds true of Purdue and Northwestern. Both have been defeated twice, Northwestern by stronger teams, but that may not mean anything.

Purdue may rise to the occasion and redeem itself for losing the Chicago game.

Michigan, with Gilbert back in harness, hints at being a bit too powerful for Stag's aggregation, while Georgetown may catch a tartar in a Lafayette team that was crippled last week but is invariably a trouble maker. However, the Georgetown contingent can be said to have an edge.

INSIDE STUFF

ON SPORTS

Minnesota's Football Prices

The ticket scalping evil from which this city has been free, probably for the reason that the showhouses do not afford a field for it, is now annoying the local populace in connection with the University of Minnesota's football games.

Because of the wholesale sale of tickets to the Minnesota-Wisconsin gridiron clash last Saturday in loop hotels and stores at prices \$2 and \$3 above their \$2.50 face value, the grand jury last week undertook a probe into the situation and examined records of the university ticket office.

Fully 12,000 people will pay over \$30 each in railroad fares alone to make the long trip to Ann Arbor for the Minnesota-Michigan contest. The Milwaukee railroad, one of a half dozen running special trains, announces that 2,400 round trip tickets to Ann Arbor already have been sold, although the game does not occur until Nov. 19. This one line will run 14 special trains with 140 sleeping cars.

\$25 On Cameramen's Heads

Another sidelight of the Tunney-Dempsey battle is the fact that the ushers at the stadium were offered a bounty of \$25 for every newsreel cameraman they found and ejected. As a result, several of the boys were given "the bum's rush."

One cameraman thought he was sitting pretty. He walked through with his paraphernalia in a suitcase. A cop, thinking he was a bootlegger, made him open the grip. When they got through with him, the newsreeler wished his suitcase had been loaded with booze.

MO. ATTY-GEN'L AFTER ST. LOUIS DOG TRACKS

St. Louis, Nov. 1.

The first concrete move against greyhound race tracks in the vicinity of St. Louis has been made by the attorney-general of Missouri, North T. Gentry, who, inspired mostly by the "reformers," has filed in Jefferson City, state capital, a petition demanding the Supreme Court of Missouri order the dog tracks to close, disband the strings of leaping leas and hide the little white rabbit and his third-rail forever.

The tracks named in the St. Louis district in the ouster suits are the ovals used by the Wellston Kennel Club and the Ramona Kennel Club, both in St. Louis County and just a short ride as the Ford flies from western city limits. Two other tracks also included in the proceedings are in close proximity to Kansas City.

Owners and managers of the Wellston track, the only greyhound oval in operation near here at this time, Ramona track having closed several weeks ago, are smiling at the move, citing that last Saturday, with typical summer weather, 28,000 packed the grounds. The current meet at the Wellston track is one of the most profitable ever held in this section of the country.

Supreme Court of Missouri recently upheld the "certificate" form of gambling on horses and dogs or what have you, as not gambling, and therefore legal. A motion for a rehearing on that ruling is now pending. Gentry's suit is based on the contention that the dog tracks are violating the charters under which they operate because these require the conduct of educational fairs, livestock exhibitions, country fairs and similar enterprises.

Boxing Ban Upheld

Washington, Nov. 1.

U. S. Supreme Court has upheld the local anti-boxing law in refusing to review the case of Frank Dane, convicted and sentenced to serve three years for promoting such contests.

Five indictments were reported against Dane with but one going to trial. The boxers, John Cody and Phillip Raymond, were acquitted, but the jury held Dane.

SCHOOLMANS ON FIGHT FILMS

Los Angeles, Nov. 1.

City Teachers' Club, representing more than 3,000 local public school teachers, are vigorously opposed to the public exhibition of fight films. The resolution adopted states that as a result of the offering of large purses and intensive promotion, prize fighting is merely a form of highly commercialized brutality, detrimental in its effects upon the moral qualities of the nation, and particularly upon youth.

The Teachers' Club also places itself on record against the legal continuance of prize fighting and urges protests against laws which permit prize fighting in California.

BETTING SET BACK

San Francisco, Nov. 1.

"Certificate plan" betting on horse races received another setback when the California Appellate Court ruled this type of wagering is a violation of the penal code that prohibits pool selling or book-making. The case came before the court on habeas corpus proceedings on behalf of James S. McDonald as a test case.

It is understood the California Jockey club, sponsoring the test case, will carry an appeal to the State Supreme Court.

\$800 FOR CANNEFAX

Over \$800 was realized for the Bob Cannefax fund at the benefit in the Strand billiard parlor recently. Fred Block auctioned off a pet Cannefax cue which swelled the total. The Elks' Club has agreed to contribute \$10 a week indefinitely to the Cannefax fund for the rest of the ailing billiard champion's life.

Cannefax is resting at Phoenix, Ariz.

Gaby Looking 'Em Over Again

Los Angeles, Nov. 1.

Gaby Cravath, former major league ball player, is passing the winter functioning as Justice of the Peace at Laguna Beach.

The spot is an artists' colony 50 miles from here.

NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and the Pacific Coast. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

A flop and a hit show broke into the dailies, many of them on the front page, in connection with complaints, legal and otherwise, which might be great press stuff. Guido Ciccolini, Chicago Opera Company tenor, complained of "My Princess" and its star and her producer-husband, Hope Hampton and Jules Brulatour, that a character in the operetta is labeled Ciccolini and addressed by Miss Hampton in the musical as "you big wop." The singer threatened a \$100,000 damage suit, but upon the show people's promise to eliminate the character Ciccolini agreed to drop his suit.

Bayard Veiller got a flock of publicity for his "Trial of Mary Dugan" at the National, New York, by announcing he had returned \$1,000 in advance royalties for his dramatization of Sinclair Lewis' "Elmer Gantry" following complaint from the Church and Drama Association and particularly Bishop Manning that they would "go after" the stage version of the novel, as well as Veiller's current melodramatic success. The C. & D. Association denied this, as well as any plans regarding "Mary Dugan," since it was only concerned with recommending or endorsing meritorious stage productions, but not with aggressive condemnation or attack.

Puzzle: If Wilda Bennett, actress, buys a horse in 1923 for \$500 and sells the nag over a year later for \$150 without ever having ridden it, how much did it set her back and why did she buy it?

Answer: The Supreme Court ordered that Combs & Combs, prominent hostlers, who took care of the horse during that period, are perfectly legitimate in presenting a bill for \$1,279 for caring for the horse, including \$5 for filling one of its teeth. Therefore the setback on the nag Miss Bennett didn't ride is \$1,629.

Willard Mack is working on a play, "Michael of the Mounted," in which he will play the title role.

Fortune Gallo opens the new Gallo theatre Nov. 7 with the San Carlo Opera Co. in for two weeks.

Among the offers said to have been received by Ruth Elder, girl filer, is one from a Detroit chain of tea rooms soliciting personal appearances at \$12,000 per week. Another stretch of the imagination is from the American Control Corp., planning a series of greyhound races in Chicago. This outfit says it's willing to part with \$50,000 if the girl and her co-pilot, George Haldeeman, will appear at the races twice a day for 10 days dressed as King Arthur and Queen Guinevere. A picture producing company also offers Miss Elder \$75,000 for work in one feature.

Edward Hayden O'Connor, vaudeville and legit author, has taken over the dramatic ed. post of the Yonkers "Herald."

With the Capitol theatre aisles filled with outgoing and incoming customers, three men attempted unsuccessfully to rob John Grosberg, retired banker. One pinioned his arms in the crowded aisle, another tried to grab his watch and the third struck him over the eye. Louis Herbert, who claims he is in the poultry business, was charged with assault and attempted robbery. Police say he has a long record. Grosberg's watch later was found on the theatre floor.

When John Emerson, president of Equity, left the hospital in Vienna following a throat operation, Anita Loos, his wife, entered to undergo an operation for frontal sinus.

Roger Wolfe Kahn's aviator togs were stolen from his automobile, parked on 46th street. Asking detectives to help him recover the togs was an indication, the musician-aviator had closed his other career as an amateur detective.

Deems Taylor, Robert Edmond Jones and Robert A. Simon have joined the producing staff of the American Opera Co.

Vera Fokina and Michael Fokine (dancers), together with Solomon Hurok (manager) and Herman Fuchs, manager Century theatre, were discharged in West Side court after being arraigned for presenting a Sunday performance. It was explained the performance was given as a charity benefit.

Oscar Mouvet, father of the late Maurice, the dancer, was arrested, with his chauffeur, by federal agents in connection with the smuggling of \$250,000 worth of opium

into the United States from Canada. After becoming interested in the smuggling venture, Mouvet is said to have come to New York for buyers, with the federal agents, their identity unknown to Mouvet, agreeing to pay him \$50 a pound for the opium. Mouvet said he went into smuggling to recoup his lost fortune. He owns a hotel in Paris.

Walter Gluck, head of Wally Gluck Productions, stated he has no legal claims against Richard J. Reynolds, the young millionaire, in connection with the closing of "Half a Widow," in which Reynolds was financially interested. The millionaire has been reported heavily backing numerous Broadway ventures, which reports have been overestimated, according to his personal attorney.

Reynolds is now in seclusion. It has been revealed he is to receive \$2 for every \$1 he earns in business enterprises, by the terms of his father's will.

The Artists' Guild of New York awarded its annual blue ribbon for the finest motion picture of the year to "Sunrise" (Fox).

Ethel Shutta, actress and wife of George Olsen, has written a comedy called "Ta Ra!" concerning the life of an acrobat. George Olsen intends to produce it with an associate.

The Radio Corporation of America announces the surplus profit for the quarter ended Sept. 30 was \$3,583,989.13. This brings the surplus profit of the company for the nine months of this year to \$4,141,355.32.

Bayard Veiller told the press he had destroyed his dramatization of Sinclair Lewis' "Elmer Gantry" and had turned back \$1,000 advance royalties paid him by Robert Milton, producer. He did this, said Veiller, to avoid having his present play, "Trial of Mary Dugan," called immoral. The Church and Drama association already had denounced "Trial," according to the playwright. That organization, however, didn't know it had banned the play and stated it had no objection to the production of "Elmer Gantry."

Veiller drew plenty of newspaper space because of his self-inflicted martyrdom.

Booth Tarkington was reported threatened with total blindness, which reports his wife denied. The author has had trouble with his eyes but only the right is impaired.

A City Court jury returned a verdict for \$1,000 against Texas Gulman in favor of Wynn Holcomb, who said he had decorated the 48th Street Club with caricatures of 40 stage and screen celebrities and hadn't been paid. Holcomb wanted \$1,450 for the drawings and \$250 for a skit he had written called "The Shooting Gallery." Texas said she liked the pictures but didn't own the club, so why should she pay?

Mrs. George A. Burtis, 80, blind, penniless, and living in a dingy back room, was informed she is the long-lost sister of the late Clara Morris, American tragedienne, from whom she inherits an estate and properties valued at \$15,000. The missing heir was found by George MacAdam, who is writing a biography of Clara Morris.

Mary M. Kelen has filed suit for separation, alimony and counsel fees against her husband, Erwin Nyhregzhai, concert pianist.

A monument to Harry Houdini was unveiled at his grave in Cypress Hills, Brooklyn. The monument is 35 feet long and 12 feet high, surmounted by a bronze bust of the magician.

Charles Cayten, 43, electrician at the Criterion theatre, fell from a ladder suspended beside the large sign above the marquee, breaking both legs and suffering internal injuries. Cayten was replacing electric bulbs in the sign Sunday morning when the ladder slipped from its moorings and hung suspended by a rope. The electrician, dislodged, hung from the bottom rung as long as he could, then dropped. Passers-by, considering Cayten's actions a publicity stunt, laughed at his efforts to save himself.

Feodor Challaipin (singer) has filed suit for divorce in Moscow against Mme. Challaipin, once a famous ballet dancer. His wife has filed protest to the suit, claiming another woman is wooing him for his money.

On a chance that Valeska Surraff might win her \$1,000,000 plagiarism suit against Cecil De Mille, attorney (Continued on page 53)

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40 YEARS AGO

(From Clipper)

George W. Schuyler, surviving member of the family which held the America's cup, presented the trophy to the New York Yacht Club with a deed of gift which specified that possession should always be open to competition by any other nation under certain conditions of challenge. (It is under this deed that international yacht races for the cup have always been conducted).

John L. Sullivan sailed from Boston for a tour of England, breathing defiance against Charley Mitchell and Jake Kilrain, both of whom talked of a desire to fight. Richard K. Fox of New York, acting for Kilrain, deposited at the same time a purse of \$500 as a binder on his man to meet the "Boston Strong Boy." Sullivan's manager had hired Agricultural Hall in London for a month for exhibitions.

A Cleveland newspaper cited a case of a baseball match between the Forrest City team of that town and Ithaca in which the Clevelanders scored 90 runs in the first inning with none out when the game was called on account of darkness. The Clipper corrects the record, quoting from its files, the game in which Cleveland scored 135 runs in five innings against Ithaca's 1. Score at the end of the first inning was 54-0.

Mrs. James Brown Potter made her American debut at the Fifth Avenue, New York, in "Faustine de Brasser." The "Clipper" reviewer tries to be kind to the society actress, but finds she "shows no promise of greatness."

Dramatic criticism in 1887—Lewis & Otter's Co. offering in Wyandotte, Mich., the "New York success, 'Beginning of the End,' was mobbed by the audience before the end of the first act and driven to the street in stage clothes."

Film Notes

U has purchased screen rights to Rupert Hughes' "The Girl on the Barge."

"Silk Legs," title of Madge Bellamy picture for Fox instead of "Free and Easy."

Conrad Veidt's next for U an original by Sven Gade. Titled "Grease Paint."

Raymond Cannon adapting "Devil May Care" for Par and Clara Bow.

Tenen Holtz, signed to a new contract by M-G-M.

Frank Borzage will direct "Mother Knows Best," by Edna Ferber, Fox.

Albert S. LeVine has been appointed head of Tiffany's scenario department.

Boris de Fast, French screen actor, has been brought over for John Barrymore's picture, "Tempest," U. A.

Arthur Lubin, stage and screen player, is en route to New York for a short season on the stage under the management of Lewis & Gordon.

Harry Simpson, motion picture actor, found that he was being confused by directors with his brothers Reginald and Allen who are also picture actors and changed his name to John Darrow.

Tom Mix's next Fox picture will be "A Horseman of the Plains" by Harry Sinclair Drago. Ben Stolori will direct.

Universal exercised a 60-day option on Charles Logue, scenarist, when his contract expired Oct. 1. He will complete the script of "Fallen Angels" for U, which Edward Laemmle will direct.

Passing It Up—Again

Monday the Ways and Means Committee which is framing the new revenue act, began hearings pertaining to tax revision. Reports of reducing taxes have been authentic and it is presumed the committee is receptive to suggestions for reductions in many ways. There were no known showmen assigned to Washington on behalf of the theatres, none to argue for removal of admissions taxes except two individuals acting independently. Nor have the ticket brokers chosen anyone to try to remove the admissions levy and get them out of a hole.

Show business is again passing up its right for recognition for participation in the revenue tax reductions.

Mostly concerned are the legitimate managers, producers and theatre owners. But they evidently can't or won't see. They never have. There appears to be no real managerial association to properly handle matters of collective interest.

The managers do not seem to be worrying about the admission taxes. Such levies are not paid out of the managerial pockets. It was understood that such taxes would be removed anyhow, but latest reports are that the committee will merely raise the non-taxable ticket limit from 75 cents to \$2. Secretary Mellon favors retention of the admissions taxes on the grounds of one item, the \$252,000 tax secured at the Tunney-Dempsey fight. Anyhow the managers appear to feel the public is used to high prices.

But there are other matters whereby an immense saving in business and income taxes might be secured. One in particular concerns equal recognition in the matter of obsolescence as pertaining to theatrical productions, which counselor Joseph P. Bickerton, Jr., has fought for almost single handed. He tried to win for A. L. Erlanger and now aims to do so for another manager.

Bickerton's contention is so simple and logical that it should have chased not one but all the managers to Washington Monday morning. The argument is a grant of the same recognition for depletion as given to operators of oil wells and mines. The revenue law permits a deduction of 27 per cent of the gross before the tax is computed.

It is reasoned that the depletion in value of a theatrical production be based on the discovery value. Bickerton claims the discovery value of a play cannot be determined until the opening night, because regardless of a manager's acumen it is the public which decides a hit or a flop. Sometimes it is a few weeks before that value may be determined. But never more than 30 days, and that is the time permitted under Section 204 of the Revenue Act of 1926 in the matter of boring for oil wells or the digging of mines.

Government officials did not deprecate the strength of this argument, but they said: "Well, Mr. Bickerton, if show business is so much interested, why didn't somebody come down and talk to the committee? The oil men were on hand, so were the mining interests. The claims were recognized and as you see were taken care of in the law."

And so the managers, going their own separate ways, are again passing up an opportunity to make a tax saving that would run into hundreds of thousands of dollars annually.

Statistics show that a successful play loses 25 percent in value, equally as much the second and third year, 15 percent the fourth year and 10 percent the fifth year. That is a powerful argument to present to the law makers. Will the managers pass up the opportunity for consideration again? Looks like they don't care if the parade goes by.

INSIDE STUFF ON PICTURES

Sid Grauman in designing his Chinese theatre, Hollywood, adopted a revolutionary innovation that may or may not be followed by theatre constructors. His 2,100 seats are all on one floor, although apparently the house holds a balcony. The balcony frame is there, but it's a blind, built skeletonized and merely holding the projection booth, down front. To either side is a decorative panel. It makes the "throw" about 70 feet. While this may aid the projection, it was not Grauman's object. His sole purpose was to have his audience massed on the lower floor. Through the capacity and the lines of the theatre the result is a theater not unlike the Strand, New York, in adaptability to a musical comedy policy, if ever decided to change the Chinese's present \$1.50 picture presentation show.

A considerable saving was effected, of course, in construction through having the balcony space uninhabitable. It meant merely placing a frame work without the usual construction for human occupancy. The balcony frame is there to offset the hall-like appearance the auditorium would otherwise present in a class theatre. The Chinese is unique enough in appearance and build, inside and outside, and for the theatre operator Sid's inside idea of a balcony will probably appeal upon sighting it.

Another noticeable departure in the Chinese is the spring given by the carpets. Extraordinary expensive carpeting is made spring-board like through slight padding, with the walker almost bouncing when walking down the aisle. It gives the underfoot impression of lavishness.

In the past all studios have used salt to get snow effects. Paramount, in experimenting, has found that crushed marble is much better, and this is being used in the Jannings picture, "The General."

Stories have been current in the east that Paramount did not want to make "Underworld," the story written by Ben Hecht, after he had completed his work on the coast last winter. However, Paramount liked the idea from the day that Hecht came to the coast early in December.

When Hecht arrived at Paramount he submitted the idea for "Underworld" to B. P. Schulberg, who immediately told him it was great and to go ahead. Before the continuity of the picture had been completed, which was two weeks after Hecht arrived, Paramount made a contract with him to write four pictures for which he was to receive \$300 a week and a bonus of \$7,500 on each picture. The total amount of this contract was to have been \$45,000.

When Hecht went east he sent three stories back to the coast, which seemed not to the liking of the studio officials. The latter negotiated with him for the cancellation of the contract and this was done by paying the author \$15,000.

Robert Edson grew a six weeks growth of beard on his face for the purpose of playing a role in "The Blue Danube." But production failed to start on schedule with the result that Edson was cast for "Chicago." This role required a smooth face, he is now playing it and he will be unable to raise another mat on his face in time to work in "The Blue Danube." Another actor has been given that job.

When the Imperial, San Francisco de luxe picture house, was operated by West Coast Theatres circuit as a 15c grind, business was rock bottom, as was that of its nearby neighbors, also run at a 15c top. Since the Imperial became a first run house a little over a month ago and raised its admission to 50c, not only its grosses have been materially

boosted but the 15c houses adjoining have also been playing to near capacity business. San Francisco showmen are trying to figure out the psychology of the increased intakes.

In the reports of new theatre plans filed, two appear for the same street in Washington Court House, O. One is proposed by a native, Robert McLean, to cost \$150,000, and the other is by an outsider, Harry Smoots, costing \$50,000.

Metro-Goldwyn-Mayer has a quintet of future stars to put on the map through unusual methods of exploitation in addition to the regular routine of publicity sent out for all players. This quintet is being used for all featured and freak stunts, photographically as well as for layouts in fan magazines. They are Joan Crawford, Dorothy Sebastian, Marceline Day, Ralph Forbes and James Murray.

There are eight picture producing companies whose pictures get first run around Los Angeles which spend extra money to exploit them, in addition to the regular advertising appropriation of the theatres, they claim.

It is said that between \$250,000 and \$300,000 a year is appropriated by the producers for this purpose with the theatres not giving them any say as to how it shall be spent.

A number of publicity heads from the studios have gotten together. It is said they have the backing of their organizations to call upon theatre managements and lay out the plan as to how their money is to be dispersed in the future, irrespective of what the campaign may be so far as the theatre expenditure for the picture is concerned.

Carlos Amor appearing in "Romona" is a cousin of Dolores Del Rio. It is his first cinema effort since leaving Mexico.

The Fortway, a 2,000-seat picture house at Fort Hamilton Parkway and 68th street, which opened Oct. 21, is owned by H. R. Nusselbaum who used to be a school teacher in Brooklyn.

Some years ago Nusselbaum bought in on a pool to buy a small movie house and prospered so well he went into show business.

The manager of a Providence theatre, who conceived of having tags, similar to the Police Department "tickets" for traffic infractions, tied to steering wheels of autos, found that the advertising scheme struck a snag when he was notified by the Police Commission to abandon the practice.

The tags, of same size and color as the official tickets, began in the same form: "You are hereby notified to—" but concluded with an invitation to the theatre instead of the police court.

It happened during the Trade Conference. One of the producers most prominent in the debates, sent out an urgent call to his friends late one afternoon. Believing him to be in serious trouble, the gang rushed to his hotel. On reaching his room, they were greeted with:

"Well, boys, did you like my speech today?"

Some of the out-of-town dailies are sending printed rejection postcards in answer to the carloads of publicity film offices are in the habit of sending out. The following was received by one of the local picture press agent departments:

"The publicity material you are sending us is being thrown in the waste basket unread. We ask that our name be taken off your mailing list."

In Universal's New York offices is the branch including those men who cover New Jersey, Long Island, Brooklyn, the Bronx and all local points. Morton Van Praag, general manager, conceived the idea of personality donating four cups to be given to salesmen in a "playdate contest," Nov. 7 to Dec. 24.

Under Van Praag's direction are Ben Price, Joe Weinberg, Sig Kusiell, Harry Furst, J. Liggett, Joe Friedman, Phil Winnick, Leslie Sherwood, Lou Levy and Nat Liebaskind. Some are vets and some are not so long in the U service. Price and Winnick have been selling U films for 10 years.

Two of the cups go to the winning bookers of dates, designated on percentage. The other cups will be for the winning division sales managers.

Universal's Colony, N. Y., is trying a new gag. In each program is a small space devoted to an announcement by O. Yarkin, "official house necromancer."

It tells the program holder to save the coupon designated and dip it in water; that one in every 10 becomes a pass to the house.

The Wampas boys were going to move their headquarters from the Elks Club to the new Roosevelt hotel. Instead of employing a Wampas member to handle publicity for the hotel's opening, this job was given to an advertising agency by the Roosevelt. Wampas considered this a slap and have declined to settle at the hotel. The gang is moving into the Breakfast Club on the outskirts of Griffith Park, lonely part of the city.

Los Angeles has a night club located outside the township of Sherman and close to the Los Angeles city line, but inside of Los Angeles County. So situated, this establishment has the privilege of conducting dancing and permitting its entertainers to perform after midnight. They can also hop around Sunday nights and entertain, something that cannot be done in L. A. on the Sabbath, or after the midnight hour.

An election will shortly take place for Los Angeles to annex the territory in which this cafe, known as the Pom Pom, stands. If such is the case, the curfew will sound sharp at 12 p. m. every night and for Sunday also.

The cafe management is distributing petitions it wants signed requesting votes against annexation. The voters, it is understood, do not care to have the film people foist an all night resort on them.

Howard Hughes 28, oil millionaire, is behind Caddo Productions which produced "Two Arabian Knights" for United Artists. Hughes went into the movies as a pastime and enjoyed it so much he contemplates sticking and making further pictures.

The name Caddo is derived from the oil which gave Hughes his wealth.

Louella Parsons, who writes for the Hearst syndicate newspapers, is very much peeved at Arthur Wenzel, a Los Angeles press agent, because he invited her to see the opening of "Meet the Wife" at the Hollywood Playhouse and neglected to leave tickets at the box office.

When Miss Parsons arrived at the theatre and found there were no seats, she let loose a tirade that could be heard all over the theatre. Wenzel tried to quiet her explaining he would get seats right away, but Louella still burned. Finally Wenzel found a former dramatic critic who had seats in the front row. He managed to get these and gave them to Miss Parsons. The former scribe, now out of the newspaper business, took seats further back in the house.

Victor Berger, Fox director, recently imported from Europe, has a vocal range of five octaves. He was once a concert singer.

Berger was a concert cellist at 15, a German artist at 16, and art director for a legitimate theatre a few years later. Following that he took a job staging shows for Max Reinhardt in Berlin. He spent about 10 years with Reinhardt.

Berger has had six books published in German, some of this output being verse. At the age of 15 the family physician ordered Berger to put away his music on account of overwrought nerves. Later he was ordered to stop painting for the same reason.

Berger's family name is Bamberger. His father was mayor of Mains, Germany. Bamberger, Sr., forbade Berger's connection with the stage, so Berger changed his name.

FRISCO'S CHINESE THEATRE PAYS ACTORS ACCORDING TO APPLAUSE

Above Regular Salary and Includes Everyone on Stage at Time—48 in Co. Do 6½-Hour Performances—Mandarin Can Get Around \$10,000 W'kly

San Francisco, Nov. 1.

Would any American producer pay a tribute of 25 cents every time an actor received applause? And not only to the actor who actually draws the applause, but to each member of the cast who happens to be on stage at that particular moment? That's what happens at the Mandarin, local Chinese legit house. The same applies to the houses affiliated with the Mandarin circuit. These are in Los Angeles, Chicago, New York and a few other cities on this coast.

It's a Chinese custom to reward actors over and above their salary, the basis of extra computation figured on the applause. Chinese audiences, as a rule, do not indicate their pleasure of stage acting by vociferous hand clapping. But there are times when they do let go, and it is then that the Celestial thespians profit. At the Mandarin there have been nights when the applause tribute has run as high as \$35 to \$40.

The Mandarin is probably the largest Chinese theatre in this country, and by the same token it is one of the best. Its actors are imported, brought in under heavy bond put up with the United States government, and are held in virtual slavery with their whole-hearted consent. Entire companies are imported, including principals, extras, stage hands, orchestra, chorus, etc. Likewise, hundreds of thousands of dollars worth of Oriental wardrobe and scenic effects are annually brought to this country. San Francisco is the clearing house for all Chinese entertainment in this country. Not a single member of the current cast speaks a word of English.

Located in the very heart of San Francisco's Chinatown, the Mandarin is operated by the Mandarin Real Estate Co., of which Chin Lian is president. Another member of the company is B. K. Chin, sole owner of the Asia Commerce Co. and a son of Chin Lian. Maurice H. Choy, brother-in-law of Chin Lian, is house manager.

Six Hour Performances

Nightly performances start at around 8:45 and end anywhere between 12:30 and one a. m., a different performance every night. Salaries of actors, stage hands, orchestra, etc., invariably include meals and lodgings. Some of the principals draw down fancy dough, one popular leading lady being paid around \$18,000 yearly. Historical dramas predominate with the orchestra practically playing constantly from the first to final curtain.

The six-piece orchestra sets up a din to accentuate spoken lines. Soft music is played for dramatic situations and a terrific noise accompanies all comedy lines. The Chinese theatregoer could not enjoy his comic situations without the racket. Meals are served at intervals, the players alternating in their eating; as the play progresses and the house warms up, off come the players' coats; they smoke incessantly, and seemingly get as much fun and entertainment out of the play as the customers.

All performers dress in one or two large rooms back stage, adjoining which is a make-up room. Two property rooms close by contain silken garments and robes worth at least \$100,000. One room is filled to the ceiling with various types of headgear. A visit back stage revealed every member of the present company, 48, has short hair, men and women alike. Wigs are used on stage.

A peculiar feature is that when singing the actors use the so-called Mandarin dialect, and while talking the Cantonese dialect. Pantomime plays an important part in every performance. If an actor is supposed to arrive in a row-boat he simulates the action of rowing. Individual scenes sometimes last as long as an hour.

Hot Dogs and Coffee

Out front the atmosphere is unusual. Immediately inside the outer lobby is a refreshment stand. San Francisco Chinese have adopted cer-

tain Americanisms, and hot dogs and coffee are bartered throughout the auditorium, likewise soft drinks, candy, cigars, etc.

The Mandarin seats 984 and complete sellouts are not infrequent. Admission ranges from 50 cents to \$1.75, the top scale applying to persons entering between opening time and 8:30. From that hour to 9:30 a slightly lower scale is in effect and from 9:30 to closing, still another. At capacity the Mandarin can easily gross between \$9,000 and \$10,000, with an average business about 70 per cent capacity. About 75 per cent of the patrons are so-called "regulars," many coming seven nights a week, even though they may only remain 30 minutes to an hour.

Chinese women patrons come, bedecked in their finest silks. When a mother wishes to feed her baby she sends a bottle of milk by usher to the refreshment stand where it is warmed. Nursing babies in the boxes is quite common. Little slant-eyed youngsters run up and down the aisles. Frequently long speeches are read while the actor is facing back stage. To one unversed in the art or technique of the Chinese stage, the actors, especially the principals, impress as being finished artists. The female members are especially graceful, their use of the hands having reached the art of perfection.

San Francisco, with the largest Chinese colony outside of China, likes its Mandarin theatre. The response at the boxoffice is ample indication.

Public Memorial Services For John Drew Nov. 13

Memorial services for the late John Drew will be held Nov. 13 at the Church of the Transfiguration, popularly known as the Little Church Around the Corner.

When the veteran star, rated the dean of the profession, died in San Francisco July 9 through untoward circumstances a host of friends and professional admirers were denied the privilege of paying their respects at the funeral. Anticipating attendance far beyond the capacity of the church, admission will be by card only.

The remains were cremated on the Coast, the ashes being brought east by Jack Devereau, a son-in-law, and the latter's wife, Bee Drew. Ethel Barrymore, appearing in New York in "The Constant Wife," cancelled a performance and joined the tiny burial party in Philadelphia, the birthplace of the Drews and the Barrymores. It appears the family desired to avoid publicity. The Devereaus arrived from the Coast a day ahead of time and delegations from New York were not aware of the funeral until it was over.

Since then a way to hold some fit public service has been sought. The memorial services will actually commemorate the day of his birth in 1854.

The Players Club, which Drew long was head of; the Lambs, Actors' Equity, Friars and Green Room Clubs will be represented. It is understood that certain civic leaders will also be present, as will, of course, the managers and authors.

Flo Lewis Heads East

Los Angeles, Nov. 1.

Flo Lewis left the cast of "Twinkle Twinkle" at the Mayan last Saturday and was replaced by Darryl Lane, a sister of Nancy Welford. Miss Lewis' withdrawal was the sequel of a battle that one of her men friends had with an advertising solicitor of a regional theatrical paper. Miss Lewis' friend was arrested on complaint of the solicitor.

Miss Lewis is to leave for New York immediately. "Twinkle Twinkle" will continue at the Mayan until Nov. 19, and then go on tour through the Western States, opening at San Diego, November 21.

No Skip-Stops

Raymond Wren, juvenile, has acted in three flops within a month.

His list includes "Women Go On Forever," "Skin Deep" and "White Lights."

4 MORE "BLOW"

Another quartet of Broadway attractions passes out. All are of the new season's crop, and all flops.

"The House of Women," presented by Arthur Hopkins at Maxine Elliott's, closes Saturday after playing five weeks. It started out with a pace of \$16,000, fairly good at the scale (\$4.40), but steadily dropped, apparently held up by the

The House of Women

Opened Oct. 2. Reviewers found it an artistic bore. Winchell ("Graphic") wrote: "leaves you with a headache." Hammond ("Herald Tribune") said: "experts gone wrong."

Variety (Lat) thought it should settle down to a steady patronage of the intelligent.

agency buy. Last week the gross slipped under \$10,000. On tour before coming in, business was excellent, star names in the cast figuring.

"Love in the Tropics," presented by Clark Ross at Daly's 63rd street, was taken off last Saturday, play-

Love in the Tropics

Opened Oct. 18. Dale ("American") only first-string critic to catch it; thought show was funny without intending to be. Variety (Ibex) said: "might slide along for a time to small money."

ing less than two weeks. The title didn't mean a thing for boxoffice results.

"White Lights," presented by James La Fenna, will close at the Ritz this Saturday, having played four weeks to light trade. The estimated pace was \$6,000 to \$7,500.

White Lights

Opened Oct. 18. Second stringers found it meagre entertainment.

meaning very little for a musical comedy.

"Pickwick" will also close. It was listed to stop at the Empire two weeks ago but was moved to the Selwyn. It will have played nine weeks in all.

Duggan Back to Work

Walter Duggan, former Selwyn representative and manager of the Selwyn theatre in Chicago, will be in Worcester, Mass., the next few days settling the estate of his father, Dr. Duggan, who died recently. Dr. Duggan had been mayor of Worcester four times.

Some time ago Walter Duggan gave up all business activities to take care of his invalid wife, Maretta, who died Oct. 20.

After settling the estate in Worcester Duggan will come to New York to re-enter show business.

MAYER'S NEW PLAY

Los Angeles, Nov. 1.

Edwin Justus Mayer is on his way to New York with a new play called "Children of Darkness." The piece is a tragedy-comedy and is the first Mayer has written since "The Firebrand."

While in New York Mayer will confer with Horace Liveright regarding the musical version of "The Firebrand."

"AMATEUR ANNE" STOPS

"Amateur Anne" closed after trying out in nearby stands for two weeks.

The show was partially rewritten while playing but it seemed a new third act did not fit the first two. It will be revised again by Gertrude Bryan and may be tried once more later in the season.

EDNA HIBBARD'S HOPS

Edna Hibbard hopped from "Gentlemen Prefer Blondes" back to "Tenth Avenue," rejoining the latter at the City, New York, this week. She will remain with it for the road tour.

Miss Hibbard was with "Tenth Avenue" last summer at the Eltinge.

FUTURE PLAYS

"The Amazing Interlude" will be Frank Relly's next production due for rehearsals in a week. It is a dramatization of Mary Roberts Rinehart's "Satevepost" story of same title, dramatized by Cosmo Hamilton.

"Soldiers of Fortune," opéra, book and lyrics by H. B. Smith and music by Jean Gilbert, is next on Shubert musical list. The piece is an adaptation of "Under the Red Robe," and may go into rehearsal in two weeks.

"Spring 3100" is in rehearsal, direction of Argyle Campbell. George (Lefty) Miller figures as producer. "Jubilee," a drama by Robert Cain, will be Philip Goodman's next. It was tried out last season under title of "Crashing the Gate," but withdrew for revision after two weeks out.

"People Don't Do Such Things," in rehearsal, opens out of town in two weeks; A. L. Jones & Morris Green producing. Cast includes Lynn Overman, Florence Johns, Elsie Lawson, Helen Baxter, Stanley Logan, John Troughton, and William Seltzer.

"Brass Buttons" has supplanted "The Imposter" on Lew Cantor's legit schedule. Former show starts rehearsing this week, with "Imposter" to follow.

"On to Paris," by Hutcheson Boyd. Initial production venture of Julia Chandler, set for December. Miss Chandler formerly press representative for Richard Herndon.

"The Woman in the Fog," by Wilson Collison, production early in December by Edwin Maxwell, actor and former director.

"The Night Side," newspaper comedy by Ward Morehouse, has been added to the production list of the Actors Theatre for the current season. Morehouse is the theatrical columnist whose "Broadway After Dark" column appears in New York Sun.

Chamberlain Brown is figuring on producing an all-colored show. Among performers is Evelyn Preer, who appeared in "Lulu Belle" and is now on tour with Miller and Lytle.

"Sweet William" is L. H. Bradshaw's bow to the independent production field. It is a musical by Hutcheson Boyd and R. F. Bunner; lyrics and music by B. C. Hilliam and Adam Carroll. Rita Bell will be starred in the show.

"The Green Peach," new musical comedy by J. Fred Coots and Charles K. Gordon, is to be produced as an independent venture.

"Bluffing It," farce by Fred Isham and Stephen Champlain, has gone into rehearsal with Mary Forrest as producer. Cast includes Neil Pratt, Mary Daniel, Sager Midgley, Ruth Easton, Francis Lenz and Robert Harrigan.

"The Centuries," by Em Jo Bashee, is next on list for the Playwrights Theatre, Inc., at the Cherry Lane, New York. It is due to supplant "The Belt," current, in four weeks, with the latter probably moving uptown.

"The Woman in the Fog," by Wilson Collison, scheduled for production next month by Edwin Maxwell, former legit director.

Lew Cantor is to produce "Brass Buttons," a play by John Hunter Booth. Frank Shannon and Beryl Mercer are to be featured and Victor Morley will do the staging. "Buttons" opens in Mamaroneck Nov. 22, coming to a Broadway house Dec. 5.

"Mom's Boy," rural play, accepted by C. W. Morganstern. It is due this season.

AHEAD AND BACK

James Aschcraft ahead of "Wings" (Par.), Erlanger, Chicago. Chris Keady, back with "10th Avenue"; Campbell Casad, ahead.

Nick Holde is general manager for "The Stairs."

Garret Cup has gone out ahead of "Scandals."

Elliott Foreman, recently with Warner Brothers' publicity department, is now with the Hap Hadley studios.

Leon Friedman left the Ziegfeld office and is reported joining hands with Clarence Hyde in operating an independent publicity agency. Bernard Sobel is again handling all Ziegfeld publicity, including "Rio Rita."

Jack Hayes, ahead of "Yours Truly," replacing Frank Cruickshank.

Lead Changes in "Ink"

Eleanor Woodruff replaced Sue Macnamany in the feminine lead of Charles Wagner's "Ink," for the New York open Tuesday at the Biltmore.

JUDGE TELLS SHOWMAN MUST PLAY "NEW YORK"

Mandatory Injunction Issued After Theatre Tries to Cancel—Claimed "Salacious"

Newark, Nov. 1.

Morris Schlesinger has just had a lesson from the court that he cannot cancel a booking after he has signed a contract. As secretary and treasurer of the Acme Theatre Corp. (Broad and Shubert), he booked "New York" for the Broad this week, and then deciding it was salacious, cancelled the booking.

Merritt Lane, for the Play Protection, Inc., took the matter before Vice Chancellor Church. The Vice Chancellor was stringent in censuring of Schlesinger when he plead he felt it his duty to refuse to admit a salacious play. The court said it was Schlesinger's duty to determine the character before and not after he signed the contract.

In its decision the court granted a mandatory injunction, which it termed an unusual emergency measure, allowed only because this was an emergency and that producers had no redress unless the play was permitted. As the damages could not be ascertainable they could not collect damages.

After the court's decision a conference was held and the producers of "New York" agreed to bring the play in Nov. 7 and let "Coquette," which had already been billed in place of "New York," play this week.

DEMANDS OF ACTORS DETERS MOROSCO DEAL

Oliver Morosco didn't post five weeks' salary security with Equity and it has temporarily abrogated the possibility of the producer taking any members for his forthcoming musical, "Mary's Little Lamb," to Los Angeles.

Morosco left for the Coast three weeks ago after engaging Herbert Corthell, John Cherry and a dancing team. Morosco's departure took place with no money up at Equity for those going out of New York. Both Corthell and Cherry insisted upon a sum equivalent to five weeks' salary be posted before they would entertain making the journey.

Later both were apprised by wire that the Equity bond would be taken care of in Los Angeles.

Corthell has since gone into "Yes, Yes, Yvette," which makes him cold for the Morosco musical. Cherry also is making another connection while the dancing team is still of two minds about calling it off or waiting.

Morosco is reported as having closed with the Erlanger interests for two weeks at the Biltmore, Los Angeles, dating from Nov. 27. In New York his backing at the time of departure was figured adequate.

M. Pelletier, wealthy New York manufacturer who had previously financed a season of opera comique at the Jolson last season, was behind Morosco financially.

NO ROAD FOR "AFFAIRE"

Gustav Blum, lessee of the Bayes where his production, "Her First Affairs" holds forth, denies that the show will take the road soon. Cast changes are indications of a permanent entrenchment at the house according to Blum.

The producer does not believe in "the road." He opens his shows "cold" on Broadway, as proof of his antipathy to the road, either before or after Broadway.

REVIVING "TAVERN"

"The Tavern," with Mr. and Mrs. Coburn co-featured, will be revived and open around Thanksgiving. Casting being done by George M. Cohan personally in New York. Sam Forrest is stage director. John Hope will be back and Arch MacGovern ahead. "Coburn has a piece of the show."

"SWEET LADY" TRYING AGAIN

Thomas W. Ball is planning another try for "Sweet Lady," the musical, which flopped last spring, owing to salaries.

Ball has arranged to lift the Equity indebtedness and will place the new cast in rehearsal within a couple of weeks.

EQUITY WEIGHS OWN CASTING AGENCY AS CURE FOR ABUSES

Ass'n Office Would Open Way for Charges of Favoritism—Alternative Is List of Fair and Unfair Agencies—Aim Is to Correct Overcharging

For some time Equity has been working on a plan to eliminate the abuses charged against casting agents. Several such plans were placed before the Council, but in each case referred back for further consideration. In substance, it has been proposed that Equity form its own casting office. But with a considerable percentage of legitimate actors being unengaged through the season, such an experiment was considered dangerous. It might lay Equity open to charges of favoritism.

The abuses complained of relate principally to the exaction of 10 per cent of the salaries for the run of the play. Under the law a casting agent is permitted to charge five per cent for the first 10 weeks. The agents have been able to ignore this provision by classing themselves as personal representatives and business managers. Several agencies require players to sign slips to that effect. There seems to be no complaint on the part of the higher paid artists, the exactions being a burden on low salaried players.

"Unfair" List Proposed
During the suit of Walter Bachellor against the Locust Sisters, won by the latter, Justus Sheffield, of Equity's counsel, is reputed to have stated that Equity would organize a casting clearance office for its members and thereby wipe out all dramatic agencies. However, Equity is plainly loath to enter a field that would be sure to be accompanied by many controversies and complaints from members.

Not all agents are included in Equity's plan for a clean-up. Several are known to be reasonable and fair in handling players on the basis of personal representatives, securing their important engagements at increased salaries. At least one such agency is guaranteeing his feature players 20 or more weeks per season.

As an alternative to the casting agency, Equity is reported to formulate a list of "good" and "bad" casting agents, instructing as to which ones they must not do business with.

CITY DOES \$14,000

Fox's City, new on the Subway circuit, has done satisfactory business.

The first meller is in this week, "10th Avenue."

"The Student Prince" did \$11,000 on the first week of the new house policy. "The Jazz Singer" (George Jessel) topped "The Prince" and did \$14,000. The third week was "Bye Bye Bonnie," with Fritz Scheff and Frances White, but the 14th streeters couldn't see it and the show did around \$6,000. Thurston, the magician, was in last week, doing fairly.

The City is managed by Milton Harris, formerly attached to different Broadway houses.

"Poor Nut" and Amateur Star Stick on Road

Syracuse, N. Y., Nov. 1.
"The Poor Nut," sent out by the Better Plays Extension Bureau this fall with Horace Michael, young local actor, in the title role, will finish its route of one-nights upstate about the middle of this month and then head south.

The show, outfitted with new scenery, is booked for split week and week stands south of the Mason and Dixon line. So far, the show has played to excellent business, drawing capacity in towns without road attractions for several years.

Clark Rolling His Own
Los Angeles, Nov. 1.
Edward Clark, writer and producer, will take over the Hollywood Vine Street for the production of a series of original plays. The first of these "Relations," American comedy-drama by Clark, will be put on Nov. 12.

MACLOONS RECONCILED; "HIT THE DECK" SOON

Mrs. Mac Ostensible Backer, Louie Being Banned by Equity

San Francisco, Nov. 1.
"Hit the Deck," produced by Lillian Albertson (Mrs. Louis O. Macloon), with a full Equity cast, is announced to follow "The Greater Necker" at the Lurie.

With the Macloons having buried the hatchet as far as their matrimonial affairs are concerned, Macloon under Equity ban and his wife okayed by that organization, and with the certainty among local showmen that Macloon will be the actual producer, the wise ones hereabouts are asking "How does he do it?"

The new musical is slated to come here before it is given in Los Angeles, and will probably have only one or two tryouts nights in advance.

Zieggy-White in Pittsb'gh; George's Shubert Bookings

Pittsburgh, Nov. 1.
Switching by George White from Erlanger bookings to the Shuberts puts his "Scandals" into Thanksgiving week opposition, with Flo Ziegfeld.

When White's "Manhattan Mary" opened here Labor Day in the Nixon (Erlanger) it was expected his "Scandals" would come to that house as usual. The Nixon, however, for years has been the Thanksgiving plum of Ziegfeld "Follies," but that show's Broadway prosperity this season holds it back, so Ziegfeld has arranged to open "Show Boat" here week of Nov. 21.

White's answer to this is "Scandals" at the Alvin.

White's switch in road bookings for "Scandals" from the Erlanger to the Shubert office, is understood to be because of the better terms offered by the Shuberts.

The reputed increase gives White a five per cent. raise in sharing percentage. That White offered to remain with the Erlanger office under the same conditions was intimated, A. L. Erlanger rejecting the proposition. An increase in terms would have necessitated the assent of others interested in out of town Erlanger theatres.

"Scandals" was booked for the season by the Erlanger office, but the contracts call for a two weeks' cancellation clause. "Scandals" switches to the Shubert house in Kansas City next week. A report is that White will also book his current "Manhattan Mary" through the Shuberts next season.

The Shuberts have an agreement for the three Selwyn houses on 42d street which provides for attractions playing those houses to be booked out of town by the Shuberts. White, in leasing the Apollo, however, kept the choice of such bookings to himself. Victor Leighton, who resigned as booking manager for Erlanger last season, is interested in the Apollo lease with White.

"Crime"—"Nymph" Close

Two attractions, "Crime" and "The Constant Nymph," which had successful engagements on Broadway last season, are being called in from the road.

"Crime" closes at the Riviera Saturday. It has played 40 consecutive weeks since last February, averaging from \$12,000 to \$19,000, but lost money, save for part of the New York engagement. "The Constant Nymph," after two bad weeks in Philadelphia and Pittsburgh, has been taken off. The show cancelled a 22 weeks' route.

Shows in Rehearsal

"People Don't Do Such Things" (Jones & Green).
"Sins of the Father" (James Osborne).
"The Banshee" (Banshee, Inc.).
"The Stairs" (Throckmorton, Light & Rockmore).
"Spring 3100" (George L. Miller).
"Tin Soldiers" (Leon Gordon).
"Show Boat" (Florenz Ziegfeld).
"Happy" (Murray Phillips).
"Girl from Childs" (Edward Everett).
"The Studio Girl" (Shuberts).
"The Royal Family" (Jed Harris).
"Bluffing It" (Mary Forrest).
"Tia Juana" (Kliborn Gordon).
"Good News" (Chicago Co.-Schwab & Mandel).

"PAREE" CASHES IN ON CRUSADE

Sell-Out After Church People Protest Revue

San Francisco, Nov. 1.
The church people tried unsuccessfully to stop "Gay Paree" in several valley towns, between here and Los Angeles. At San Jose house transformer was blown out, and it was generally believed it was not an accident.

Church workers went to the American theatre with Bibles for every chorus girl, and several indignation meetings were held. The agitation resulted in a sell-out by 4 o'clock in the afternoon.

Sell-outs were also registered in Sacramento and Stockton following reform agitation against the revue. West Coast Theatres, Inc., bought "Gay Paree" for \$15,000 on the week and grossed \$25,000.

Portland, Ore., Nov. 1.
Daring posters for "Gay Paree" aroused the citizens of Eugene, Ore., and resulted in the Eugene Ministerial Association adopting a resolution opposing the presentation of the revue at the Helig theatre. The matter was referred to Mayor Williamson, who elicited from the house manager assurance that nothing suggestive would be shown upon the stage.

Eugene is the site of the University of Oregon and has a population of 20,000. "Gay Paree" is booked for Nov. 10.

Coast-to-Chi Booking For Frisco "Maryland"

San Francisco, Nov. 1.
"My Maryland," coast-produced by the Shuberts, will be taken into Chicago following a short local engagement. The operetta has been a flop in Los Angeles and San Francisco. In Chicago the troupe will be recast.

The shortened engagement of "My Maryland" brings Mitzel's show, "The Madcap," into the Curran a week earlier for a Nov. 14 opening.

WEBER LEAVES "BONNIE"

L. Lawrence Weber has relinquished his interest in "Bye, Bye, Bonnie," control of the show passing to John R. Armstrong at the end of the week in Cincinnati.

Armstrong, a builder, was a silent partner in the enterprise, being reported similarly interested in other attractions from time to time. With the change in ownership, contracts are being renewed over Armstrong's signature.

L. A. TREAS. BENEFIT

Los Angeles, Nov. 1.
Los Angeles theatre treasurers held their first benefit performance Oct. 29 at the Mayan theatre, netting a little better than \$2,900. Ray Perry, president of the organization, states this amount will be put into a relief fund to aid members. Sid Grauman was director-general of the performance, with about 40 performers appearing.

AMERICAN MUSIC KEYNOTE OF FOREIGN INVASION OF MUSICALS

Berlin Is Last Stronghold to Surrender—Lack of Creative Talent Abroad—Tourists and Bands Educated Continent After London

JUDGE DROPS CHORINE'S COMMON-LAW WIFE PLEA

Mrs. Ann Cowans Wanted Share of Late Alfonse Morgan's Fortune

Cleveland, Nov. 1.
Probate Judge Adams has dismissed the case brought by Mrs. Ann Cowans, former Ziegfeld chorus girl, against the heirs of Alfonse H. Morgan, of the Morgan Lithograph Company, by which she hoped to obtain recognition as Morgan's common-law wife and step into the widow's share of the millionaire's fortune.

Judge Adams, in throwing the case out of court, said he "could not believe a word Mrs. Cowans said." Mrs. Cowans was formerly the wife of "Stubby" Gordon, saxophone player in Phil Spitalny's local jazz band.

Testimony was introduced to show that Mrs. Cowans had lived with Morgan in his summer home in Cleveland, in hotels in Florida, Pittsburgh and Montreal, and that the lithograph man, on occasion, had introduced her as "Mrs. Morgan." The defense made no denial of this testimony.

Hotel registers were exhibited by the Morgan heirs to prove that the former chorus girl had registered at the local Winton hotel under the name of Mrs. Gordon during a period in which she alleged she was Morgan's common-law wife.

Judge Adams rebuked the defense lawyers for "going behind the back" of the girl's attorney and paying \$5,000 to Alfonse Morgan's chauffeur with the implication that the money had been used to buy Mrs. Cowan's signature to a release agreement.

MRS. INSULL'S LINEUP

Will Do Guild Scripts at Studebaker, Starting Nov. 14

Chicago, Nov. 1.
Mrs. Samuel Insull's Repertoire Theatre Company will try a second season at the Studebaker, beginning Nov. 14 and following completion of the Theatre Guild's occupancy of the house. A series of six plays is planned, Shaw's "Heart-break House" leading off.

Though the Guild departs Nov. 12, a suggestion of its presence will remain through an arrangement whereby Guild manuscripts will be used exclusively.

Mrs. Insull's personnel, which has been bonded with Equity for approximately \$10,000, will include a number of legit "names." Robert Warwick, John Carmody, John Kline, Richard Carlyle, William Ingersoll, John Willard, Lester Chambers, Lulu Mae Hubbard, Anne Morrison, Ethlyne Bradford and Helen Strickland are announced as already in. Mrs. Insull, star of her own company last year, will appear from time to time.

Priestly Morrison has been engaged as director.

The rep company's first season was not a successful one. It held on for about three months, to find the expected heavy play from the "Gold Coast" (Michigan Ave.) did not materialize.

'Speakeasy's' Extra Weeks Because of Film Rights

Owing to a clause in the sale of the film rights for "Speakeasy" to Fox, the legit show has to round out another two weeks on Broadway, to make a total of six.

Starting Monday night those members of the company choosing to remain did so on the commonwealth plan, the cast and crew dividing profits.

"Speakeasy" opened at the Mansfield and moved to the Waldorf after two weeks. It is understood Fox paid \$6,000 for the film rights.

Continuous dearth of creative talent has accomplished something American producers have never before been able to do. It is the theatrical invasion of Berlin and other European capitals with American-created musical comedies.

Formerly smug and self-satisfied in its own theatrical accomplishments and its own creative genius among librettists and composers, Berlin would never consider American musical revues and comedies, much less give up an advance royalty to American producers and authors.

The past couple of years with the pressure becoming acute, the continental managers, including those in Germany, Austria, Hungary, Italy, Spain, England, Denmark, etc., but particularly those in the Teutonic territories, opened negotiations for American operetta and musical successes. The hitch lies in the financial security and advance royalty.

Impasse Broken.
After some intensive work by the Dreyfuss brothers of Harms, Inc., international music publishers of musical successes, and Hans Bartsch, the international play broker, the impasse previously existing was broken.

Recognition of America's stage authors is thus made in complimentary fashion considering that for many years the continent deemed its Lehars, Strausses and Kalmanns as the epitome of operetta composition genius. The Shuberts' intensive program of importing and producing foreign farce and musical scripts furthered the foreign managers' theory that America was hungry for creative material.

Mr. Dreyfuss, of Harms, Inc., analyzes it that the war developed a wealth of talent among the Americans so that the Continent may ultimately look to the United States for everything theatrical. Already American music is preferred the world over.

The tourists and the itinerant bands and performers have educated Berlin and Paris, as they did London, to the charms of American music, be it jazz or operetta airs. But American jazz supremacy paved the way for this more important move in the international theatrical producing market.

Fokine Sunday Dancing For Charity Legal

Magistrate Brodsky in West Side Court ruled a Sunday performance is legal if the proceeds are devoted to charity. The ruling was made when Vera Fokina and Michel Fokine, dancers, appeared on summonses.

Policeman Galligan, West 65th street station, testified that he was sent to the Century theatre to witness a performance and served summonses on the dancers and Herman Fuchs, manager, and Solomon Hurok.

The policeman described various parts of the performance, particularly the dances performed in by Mme. Fokina and Fokine. He described a Cleopatra dance. Hurok testified that the performance was given in behalf of the Bensonhurst Community House and the proceeds were to be given to that organization for charitable work.

"Happy's" Equity Bond

Rehearsals of "Happy" Murray Phillips' musical were resumed when security was posted at Equity covering two weeks' salary for the chorus.

The principals, like in other Murray Phillips ventures, are in on a sharing basis, which makes security for them unnecessary.

"Happy" opens in Stamford, Conn., Nov. 11, reaching New York two weeks later.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same goes accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top price of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

"A Connecticut Yankee," Vanderbilt (1st week) (M-771-\$5.50). Presented by Lew Fields and Lyle Andrews; regarded as excellent property out of town; first time for high scale in this house; opens Thursday (Nov. 3).

"Allez Oop," Carroll (14th week) (R-997-\$4.40). Another week to go, with Boston the first stand out; had been averaging \$14,000 but less lately with Broadway's trade considerably off; successor not determined.

"Broadway," Broadhurst (59th week) (CD-1,148-\$3.85). Business somewhat better last week though not up to normal of past two months; takings were around \$13,000 or a bit more.

"Behold This Dreamer," Cort (1st week) (CD-1,043-\$3.30). Another new show well regarded out of town; presented by George Tyler; Hunter starred; opened Monday.

"Burlesque," Plymouth (10th week) (CD-1,042-\$4.40). Easily holds to leadership of the non-musicals with high scale a factor in getting big money; \$27,000.

"Dracula," Fulton (5th week) (D-913-\$3.30). Seems to have taken hold to rather good money and should last through winter; got \$13,000 last week and should equal or better that figure right along.

"Escape," Booth (2d week) (C-708-\$3.30). English drama evoked high praise from critics; status as a box office attraction not yet established; agency demand not exceptional; opened late last week.

"Five O'Clock Girl," 44th St. (4th week) (M-1,326-\$5.50). One of the newest successes; among the leading musicals; virtual capacity all performances with gross over \$40,000; scale is \$6.80 Saturday night.

"Follies," New Amsterdam (12th week) (R-1,702-\$6.60). While several musical heavyweights arrived after this one it still tops the list; somewhat affected last week but \$44,000.

"Four Walls," John Golden (7th week) (CD-700-\$3.30). Looked set for continuance through fall but dropped lately with most of the list; recent trade about \$9,000.

"Good News," Channing's 46th St. (9th week) (M-1,413-\$5.50). A solid musical success with nothing on Broadway bigger in demand; has maintained capacity trade since the start, with grosses around \$40,000 weekly.

"Her First Affair," Bayes (11th week) (C-800-\$3.30). Does not attract attention but has been getting by at modest money by virtue of cut rate support; profitable at \$5,000 to \$6,000.

"Hidden," Lyceum (5th week) (D-957-\$3.85). Gradually improving; matinees very big, especially Thursday afternoons when a sell-out; gross last week around \$11,000 mark; should stick well into winter.

"Hit the Deck," Belasco (28th week) (M-1,000-\$3.85). First musical ever to play this house is making great run of it; has been capacity through summer and business as big as ever against new shows; \$26,500.

"If," (2d week) (C-530-\$3.30). This one can go anytime; audience of handful of people after premiere; booking is reported for four weeks and may last that long because co-operative.

"Immortal Isabella," Bijou (2d week) (C-605-\$3.30). Opened last week with critics generally panicking; with move to Ritz next Monday; "The Stairs" here next week.

"Ink," Biltmore (1st week) (D-951-\$3.30). Presented by Charles L. Wagner; written by Dana Watterson Greeley; good cast for newspaper play variously reported at try-out; opened Tuesday.

"Interference," Empire (3d week) (C-1,099-\$4.40). Scale for first 11 rows raised, with agencies buying those locations; very good trade downstairs with business picking up at \$15,000 last week.

"Jimmie's Women," Frolie (6th week) (C-602-\$3.30). Moved here from Biltmore Monday; business fair at around \$6,000; ought to make a moderately good showing in roof house.

"John," Klaw (1st week) (C-830-\$3.30). Presented by the Actors Theatre; written by Philip Barry; Jacob Ben Ami and Constance Collier featured; opens tonight (Nov. 2).

"Just Fancy," Casino (4th week) (M-1,477-\$5.50). Picked up a bit last week, but needs considerable improvement to place it among the winners; around \$18,000.

"Love in the Tropics," Daly's (CD-1,173-\$3.30). Was taken off last Saturday, playing less than two weeks; "The Wicked Age" booked in; opens this week.

"Manhattan Mary," Apollo (6th week) (M-1,168-\$5.50). Sitting

pretty; agency call somewhat off, however; grosses indicate capacity and show rated among the best of the new musicals; \$42,000.

"Mikado," Royale (8th week) (O-1,117-\$3.30). Started off like a smash; still getting profitable business, with the pace last two weeks around \$16,000.

"My Maryland," Johnson's (8th week) (O-1,777-\$5.50). May be scaled too high; answer is the demand is away, under expectations; brokers have 12 weeks' buy, which protects show; estimated around \$25,000.

"Night in Spain," Winter Garden (28th week) (R-1,493-\$5.50). Another week to go; did very well at 44th Street; when move here new shows had the call; around \$20,000; "Artists and Models" next.

"Out of the Night," Liberty (3d week) (D-1,202-\$3.30). Moved here from Lyric Monday; mystery play liked, but trade has been backward; \$5,000 to \$6,000.

"Pickwick," Selwyn (8th week) (CD-1,067-\$3.85). Final week; too heavy a production for road; may be presented in London; business about \$9,000, not profitable; "Nightstick," first called "One of the Finest," next week.

"Porgy," Guild (4th week) (C-914-\$3.30). Has been selling out since start, and another house will get show when subscription period is over; gross bettering \$16,000; will move to another house soon.

"Rio Rita," Ziegfeld (40th week) (M-1,750-\$5.50). Cinch for a year's run and maybe longer; trade holding up to big money in face of new entrants; over \$40,000.

"Road to Rome," Playhouse (40th week) (CD-1,530-\$3.30). Hold-overs have been socked in recent slump, but this one holding up strongly, with a good chance of going through season; under \$13,000 estimated for first time.

"Sidewalks of New York," Knickerbocker (5th week) (M-1,412-\$3.85). Popular success; like Eddie Dowling's "Honey Moon Lane" in this house, ought to stay the season out; capacity, \$28,000.

"Speakeasy," Waldorf (6th week) (CD-1,111-\$3.30). Another week to go according to plans; sale of picture rights probably reason for playing; "Take the Air," Gene Buck's new musical due Nov. 15.

"Springboard," Mansfield (4th week) (CD-1,097-\$3.30). Picked up through parties last week, when gross went between \$8,000 and \$9,000; while an improvement, not the pace expected at this time of season; "The Marquise" named as next attraction.

"Take My Advice," Belmont (1st week) (C-515-\$3.30). Excellent reports from tryout spots; presented by William Cary; written by Elliot Lester; opened Tuesday.

"The Arabian," Eltinge (1st week) (CD-892-\$3.30). Walker Whiteside is the star, also author; presented by Barbour, Conrad and Bryant; opened Monday night.

"The Baby Cyclone," Henry Miller (8th week) (R-946-\$3.30). Doing fairly well but not up to early expectations; last week about \$10,000; probably profitable.

"The Command to Love," Longacre (7th week) (D-1,019-\$4.40). Capacity demand continues and a season's run indicated; up with the non-musical leaders; gross over \$22,500.

"The Desert Song," Century (49th week) (O-2,890-\$4.40). Moves to the Imperial which has been dark since early summer; had gone to big Century from Casino; recent pace around \$20,000.

"The House of Women," Maxine Elliott (5th week) (D-924-\$4.40). Final week here; after excellent support on road before coming in rated a disappointment; dropped steadily after opening; "The Coquette" next week.

"The Ladder," Lyric (55th week) (D-1,406-\$3.30). Moved here for no reason except that backers want to keep it going; guaranteeing house same as in other spots.

"The Letter," Morosco (6th week) (D-893-\$3.85). Some change may be due to raise in prices but ought to stand up throughout fall; business over \$20,000; agency call lightning.

"The Love Call," Majestic (2d week) (O-1,800-\$3.85). After being touted all right opening here the reverse; more moderate in scale than other new musicals but takings of \$15,000 do not mean much; less than half capacity.

"The Merry Malones," Erlanger's (6th week) (M-1,500-\$4.40). Cohan's music show one of the most popular of the fall's offerings; getting excellent trade, with last week's gross over \$30,000.

"The Mulberry Bush," Republic (2d week) (C-801-\$3.30). Some doubt about this one; opened late last

'NECKER'S' SEMI-FLOP, \$10,500, FRISCO JOLT

San Francisco, Nov. 1. Aside from the two Duffy stocks business was disappointing. Huge business has been done for three weeks by the girl revue, "Gay Paree." Failure of "My Maryland" with its Romborg music and its elaborate scenic investiture did not occasion so much surprise, as its showing in Los Angeles was not anything to brag about, but when "The Great Necker," after an 18 weeks' highly prosperous run in Los Angeles comes here and only does ordinary business on its opening week, showmen shake their heads.

"My Maryland," opening Monday, drew volumes of praise from the newspapers and from everyone else, but business just didn't develop. Getting the jump a day earlier than the musical, "The Great Necker," started off nicely, but failed to build, with the result its initial intake was \$3,000 or \$4,000 below expectation.

Marjorie Rameau also slipped badly on her second week in "The Vortex," and the piece was withdrawn to make way for "Just Life," opening Oct. 30. "Pigs" continues to hold up at the Alcazar, with the other Duffy house, the President, doing satisfactorily with "What Anne Brought Home."

Estimates for Last Week

Curran—"My Maryland." Not a single disparaging notice. Word of mouth advertising ought to have spelled better than \$20,000. First week not better than \$17,000.

Lurie—"The Great Necker." First scheduled for this house way back last summer. Finally reached here with big ballyhoo, so far has failed to hit. First week around \$10,500.

Columbia—"The Vortex." Marjorie Rameau's strong local draw not sufficiently powerful to pull 'em in for second week. Gross of \$3,500 not very profitable.

Alcazar—"Pigs" is rated as one of best productions ever put on by Duffy in this house. Fifth week held up strong for about \$6,900.

President—"What Anne Brought Home." One more week to go. Last week at around \$5,800 showed profit.

week and little call in agencies to date.

"The 19th Hole," Cohan (4th week) (C-1,111-\$3.30). Appears to be a low floor draw because a golf comedy; scale raised to \$3 this week; climbed a bit last week; \$9,000.

"The Shannons of Broadway," Martin Beck (6th week) (C-1,198-\$3.30). Picked up last week when things were generally dull along Broadway; claimed above \$13,000.

"The Spider," Music Box (33d week) (D-1,000-\$3.85). Slipped markedly two weeks ago and last week saw no recovery; about \$9,000; may leave soon.

"The Squall," 48th St. (52d week) (D-969-\$3.30). Will round out a year's run next week though a Thursday opening records that mark this Saturday; will start touring Nov. 14; around \$6,000; but show and house under same management.

"The Trial of Mary Dugan," National (7th week) (D-1,164-\$3.85). One of the strongest tickets on Broadway, indicating a full season's run; business virtual capacity; right along; over \$23,500.

"The Wasp's Nest," Wallack's (2d week) (D-760-\$3.30). New mystery play started off fairly well; in first seven performances over \$6,000, which is best for house in some time.

"The Wicked Age," Daly's 63d Street (1st week) (D-1,173-\$3.30). Added starter to this week's premiere; Mae West the feature; opens Friday (Nov. 4).

"Weather Clear, Track Fast," Hudson (3d week) (C-1,094-\$3.30). Doing nice business; climbed again last week to over \$11,000, a figure quite satisfactory in last week's generally mild going.

"White Lights," Ritz (4th week) (M-945-\$3.85). Final week unless switched to another house at last minute; trade very light for a musical comedy; maybe \$7,500; "Immortal Isabella" moves here from Bijou.

"Women Go On Forever," Forrest (8th week) (CD-1,015-\$3.30). Bettering an even break with nearly \$10,000 last week; would have easily beaten that mark but for week Saturday all along the line.

"Yes, Yes, Yvette," Sam H. Harris (5th week) (M-1,051-\$4.40). Comparatively moderate money musical comedy; weakness appears to be in score; paced around \$15,000.

Outside Times Sq.—Little—Special "Chauve Souris," Cosmopolitan (4th week). Continues to excellent business; more than \$20,900 claimed last week.

"An Enemy of the People," Hampden's (5th week). Attracting attention and good business. Civic Repertory, 14th Street.

Musco Italian repertory, Manhattan O. H. (5th week).

"The Ivory Door" (3d week) Charles Hopkins, playing nine performances weekly; "The Belt," New Playwrights; "In Abraham's Bosom," Provincetown Playhouse; "Bare Facts," Triangle.

Musical 'Bad Man' Does \$4,500 in Minneapolis

Minneapolis, Nov. 1. Capacity business at the weekend, due to the presence of football crowds, helped the legit houses. Estimates for the week include "The Donovan Affair," as presented by the Bainbridge Players (dramatic stock) at the Shubert, which won much favor. Business showed a gain over the previous week at about \$4,700.

Made over into a tab musical, "The Bad Man" brought about \$4,500 into the Palace, McCall-Bridge Players giving a satisfactory performance.

Enforced idleness prevailed at both the Metropolitan and the Gayety, the latter being dark on account of trouble with the authorities and the former because of the theatre strike.

Mitzi's \$13,200 Only Fair Opening in Los Angeles

Los Angeles, Nov. 1. With business off all around town, "Broadway," in its fifth week at the Mason, continued its lead with \$14,000.

The Biltmore ran second, Mitzi in "The Madcap" bringing in \$13,200 in its first week—only fair for this show. Joe Brown and Nancy Welford of "Twinkle Twinkle," the musical drawing \$13,000 for its third week.

Other grosses: "Meet the Wife," first week, Hollywood Playhouse, \$6,700; William Tilden in "They All Want Something," first week, Music Box, \$4,200; "The Patsy," third week, El Capitan, \$5,200; "Sinners," final week, Morosco, \$4,900.

Douglas Fairbanks, Jr., as star of "Young Woodie," drew around \$3,500.

COLLEGE ACTORS "STRIKE"

Syracuse Society Objects to Control By Faculty

Syracuse, N. Y., Nov. 1. "Strike" of Boar's Head dramatic society of Syracuse University against a faculty edict will not end theatrical production at the university.

With Prof. Sawyer Falk, newly appointed director of dramatics, at the helm, a student cast will produce "Mister Pitt" at the Regent theatre Dec. 12-13.

A controversy between Prof. Falk and Boar's Head over faculty control of dramatics precipitated the "strike."

Boar's Head was forced to suspend by faculty order last year as a punishment for the presentation of alleged naughty skits at its initiatory rites.

Behind the scenes there is another battle raging; it dates back more than a year ago when Lew Parmenter, for years coach of the society, was dropped. Parmenter, head of the Royal Lyceum Bureau and a stock impresario, was popular in student circles.

'Abie's' Subway 'Run'

"Abie's Irish Rose" is coming back for another New York engagement close to Broadway, the former 42d street record breaker, in for the City for two weeks.

It will likely be the only show that will get longer than one week's booking at the City. The date will come after New Year's.

Connors Takes Totten

Jack Connors, stager of dances for musical shows, will take over the dilapidated Edith Totten theatre, New York, assuming tenancy Dec. 1.

Connors is taking the house to stage a number of intimate musical shows after the fashion of those staged by Comstock & Gest at the Princess some years back.

Le Maire Agenting Again

Rufus Le Maire is agenting again. He has formed a connection with Lyons and Lyons, Inc. Le Maire will take charge of production placements.

Prior to invading producing ranks, Le Maire operated his own agency with Ed Davidson as partner.

'HEAVEN-HELL' FOLDS

"Heaven and Hell, Inc." stopped at Stamford, Conn., without paying salaries. The show was backed by Ernest Crawford, said to raise polo ponies.

A bond for \$3,000 was posted with Equity, that sum being sufficient to pay the claims for the players for the week and five-eighths due.

'DESERT SONG' & 'QUEEN HIGH' DO \$54,800

Latter Jumps \$6,000—Theatre Parties Help Plenty

Chicago, Nov. 1. "Lulu Belle," "Broadway," "Second Man" and "Desert Song" continued the big babes in the Loop last week. Close behind came "Road to Rome," "The Ramblers" and "Chicago." From that may be surmised the week was about the same as the previous one; also, that the town is down to regulation going.

The Belasco-Ullrich show had its second week of capacity at the Illinois, while "Desert Song" had almost similar going at the Great Northern. The latter is being aided immensely by the Shubert theatre parties. Though "Broadway" is outclassed in comparative gross by "Lulu Belle," agencies claim the big speculative buy is for the former. Both shows are taking up the major portion of the scalpers' time. On the other hand, "Spider" has its notice posted and will be displaced by "Countess Maritza" at completion of its stay at the Olympic.

"Saturday's Children," only new entrant, came in quietly and did hush business all week at the Princess. It is badly handicapped by location.

"The Ramblers" took a slight drop instead of the expected rise. There is still no billing out on this show, which needs plenty of build-up. This one is suffering from office inertia. "The Road to Rome" enjoyed a nice hop in gross at the Adelphi, but still shows no positive sign of being a money show, while "Queen High" carries the same opinion, in spite of a \$6,000 improvement in its second week at the Four Cohans.

"Tommy" and "Hoosiers Abroad," the street's two weeklings as far as real value is concerned, both held up surprisingly. Minimum operating expenses and reliable business are showing this pair a picnic.

"Chicago," though off its terrific pace, though yet selling enough for big profit, continues to vie with "Broadway" for the Dearborn street trade. While prototypes, the two shows are not injuring each other to a great degree. It's see one, see the other.

Theatre Guild changed its bill this week, taking on Shaw's "The Doctor's Dilemma" for two weeks. Two more for a revival of "The Guardsman," and then out. The Repertoire Theatre company enters the Studebaker immediately after.

Estimates for Last Week

"Broadway" (Selwyn, 7th week). Rating with "Lulu Belle" as non-musical smash; \$21,000 again; big agency buy still present.

"Chicago" (Harris, 8th week). Dropped again, though only \$500; \$16,500 and making dough.

"Desert Song" (G. N., 9th week). Another \$33,800; operetta's weekend draw heavy; theatre parties taking care of other four days.

"Hoosiers Abroad" (Blackstone, 6th week). Lightweight farce leaped anew, this time to \$8,500; splits lowdown rep with "Tommy," but both fooling the mob and getting their weekly slice.

"Lulu Belle" (Illinois, 3d week). Traveling along as best in town; racial discussion following opening has been shoved in background; \$32,000.

"Rain" (Central, 7th week). Miltown's legit-stock seeing steady, if moderate, coin; no change of bill announced, so revival must be making money for house.

"Queen High" (Four Cohans, 3d week). Large \$6,000 jump to \$21,000, but musical fails to convince; is type of outfit that can fare on much less than that.

"Road to Rome" (Adelphi, 3d week). Doing better than predicted; \$19,500; over amount granted by wise 'uns.

"Saturday's Children" (Princess, 2d week). Opened under adverse conditions; suffering denoted in gross; \$11,000 on 11 performances.

"The Ramblers" (Garlick, 4th week). No billing hurting Clark-McCullough-Saxon musical; slipped down to get \$21,000; could do more with proper handling.

"The Second Man" (Theatre Guild) (Studebaker, 7th week). Second and last week for this piece; \$20,300, in line with Guild's established figure; "Doctor's Dilemma" current.

"The Spider" (Olympic, 12th week). Could do no more than low figure it fell to week before; notice up and preparing to blow; \$11,000.

"Tommy" (Cort, 10th week). Location and late transients still farce's standby; repeated \$9,000.

B'WAY'S LEGIT SLUMP HANGS ON; FILM HOUSES DEFINITE FACTOR

Absence of New Hits—Big Musicals Slightly Dip—
"Follies," \$44,000—"Mary Dugan," \$24,000—
"Burlesque," \$27,000—27 in Cut Rates

Broadway's unseasonable fall slump, now three weeks old, saw no sign of abatement up to Tuesday. Monday night was as one of those dismal evenings at the box offices, and, according to reports, not one attraction on the entire list played to capacity.

Indian summer weather, the stock market decline, high admission scales are among the reasons ascribed to the drop in legitimate patronage. But the big picture houses, staging revue-like shows at comparatively small prices, constitute a factor, with those houses amassing enormous weekly grosses, more than doubling anything in the legit houses. Also the absence of recent new hits is to be considered.

The current successes arrived early, and there has been a lapse. New hits always invigorate Broadway's list in general. Last week's new entrants saw no substantial fresh fare of a success nature. Nearest to scoring is "Escape," a mid-week opening at the Booth which drew some rave notices, but without starting anything in the agencies. "The Love Call," latest of the operetta tries, opened poorly at the Majestic, getting around \$15,000, which is about 40 per cent of capacity at the reasonable scale. "The Mulberry Bush," which started last Thursday at the Republic, was regarded as having little chance to get in the money. "Immoral Isabella" was similarly regarded at the Bijou, while "If," at the Little, was weakest of the group. "The Wasp's Nest" started with a \$6,000 pace at Wallack's, and that figure apparently was satisfactory in this house.

"Burlesque" was but slightly affected, getting close to \$27,000; "The Trial of Mary Dugan," at \$24,000, and "The Command to Love," at \$23,000, are the next in line among the season's outstanding non-musical successes. "The Letter" showed an off tendency, as expected among the sharpshooters, but got around \$21,000; "Porgy" stood up as well as previously at over \$16,000, the subscriptions counting; "Interference" picked up, getting around \$15,000 with the aid of a lifted scale; "Broadway" picked up a bit to \$13,000, "Dracula" going to the same mark; "Road to Rome" slipped under that mark for the first time; "Shannons of Broadway" claimed over \$13,000; "Weather Clear, Track Fast" climbed over \$11,000, with "Hidden" almost as much; "The Baby Cyclone" and "Women Go On Forever," \$10,000; "The Spider" slipped under \$9,000 for the first time; "Four Walls," around \$9,000; "Springboard" went to \$8,500, with parties aiding; "Jimmie's Women" and "Out of the Night," lower.

"The Follies" was off slightly, but grossed \$44,000; "Manhattan Mary" rated at \$42,000; "Good News" stood up close to \$40,000, as expected, with "Five O'Clock Girl" and "Rio Rita" in the same class; "The Merry Malones," over \$30,000; "Sidewalks of New York," virtually unaffected, \$28,000; "Hit the Deck" held to over \$26,000; "My Maryland" estimated around \$25,000; "Chauve - Souris," over \$20,000; "Desert Song," \$20,000; "Just Fancy" improved slightly, \$18,000; "A Night in Spain," around \$15,000 and leaving next week; "Mikado," \$16,000; "Yvette," about the same.

"The Fanatics" will open at the 49th Street next week; "The Stairs" will come to the Bijou, "Immoral Isabella" moving from there to the Ritz, where "White Lights" will close Saturday; "Nightstick" will succeed "Pickwick" at the Selwyn; "Coquette" will succeed "The House of Women" at the Elliott; "And So to Bed" will relieve the Shubert. "Love in the Tropics" stopped at Daly's last Saturday, the house being due to relight Friday with "The Wicked Age."

Agency Buys

The number of attractions handled in the premium agencies as buys was increased by one early this week. The total of 26 is: "Manhattan Mary" (Apollo); "Hit the Deck" (Belasco); "Escape" (Booth); "Just Fancy" (Casino); "Good News" (Chanin's 46th St.); "Behold the Dreamer" (Cort); "Interference" (Empire); "The Merry Malones" (Erlanger); "The Five O'Clock Girl" (44th St.); "The 19th Hole" (George M. Cohan); "Weather Clear, Track Fast" (Hudson); "My Maryland" (Jolson's); "The Sidewalks of New York" (Knickerbocker); "The Command to Love" (Longacre); "Hidden" (Lyceum); "The Love Call" (Majestic); "The

Union and High School Clash Over Student Plays

Mason City, Ia., Nov. 1.

A six years' feud between school authorities and the musicians and picture operator and stage hands unions, came to a climax when a "call" was posted against the local high school for failure to employ union labor.

James Rae, principal of the school, answered that he was running "an educational institution and not a theatre." The teachers contend that handling the stage scenery is as much a part of instruction as any other work in dramatics.

F. X. Cota, secretary of the stage hands' union, said that organizations, not affiliated with the school, should have been required to employ union crews and that had this been done the union men would have donated their services for student plays.

New Bronx Stadium

An outdoor stadium to seat at least 25,000, perhaps twice that number, will be built within the confines of Starlight Amusement Park in the Bronx. It is to be called the New York Coliseum.

Capt. E. W. Whitwell, principal stockholder in Starlight Park, is sponsoring the project, and will use it for open air opera performances and similar events.

Free opera at the park last summer attracted 145,000 people in 10 performances.

Judge Melody Play

Los Angeles, Nov. 1.

A play jury of 500 representative theatrical men, society leaders and club women attended the performance of "Luna, the Man in the Moon," at the Hollywood Playhouse, with a view of giving an opinion as to the popularity of the return of melody plays on the type that prevailed several years ago.

"Luna" was presented by Robert Leonard on behalf of producers and managers. The book is by Mrs. Alice Barney, society leader of Newport and Washington, with music credited to Sol Cohen.

SAENGER'S MOBILE HOUSE

Mobile, Ala., Nov. 1.

Raleigh Dent, of Dallas, Tex., has been made manager of Saenger's Lyric, recently taken over here from M. A. McDermott and Eddie Walsh. This house is playing all visiting road shows and, during intervals, films. The renovated Lyric opened under direction of Bert Bicker.

Springboard" (Mansfield); "The House of Women" (Maxine Elliott); "The Letter" (Morosco); "The Spider" (Music Box); "The Trial of Mary Dugan" (National); "Ziegfeld Follies" (New Amsterdam); "Burlesque" (Plymouth); "The Mulberry Bush" (Republic); "Yes, Yes, Yvette" (Sam H. Harris); "A Connecticut Yankee" (Vanderbilt); "Rio Rita" (Ziegfeld).

Cut Rates

The bargain marts listed 27 attractions early this week. Three of last week's new shows are in the group, which is: "The Desert Song" (Century); "Allez Oop" (Earl Carroll); "Yes, Yes, Yvette" (Harris); "White Lights" (Ritz); "Just Fancy" (Casino); "The Love Call" (Majestic); "A Night in Spain" (Winter Garden); "Her First Affair" (Bayes); "Baby Cyclone" (Miller); "Jimmie's Women" (Frolic); "Pickwick" (Selwyn); "Weather Clear, Track Fast" (Hudson); "The Shannons" (Martin Beck); "The Ivory Door" (Hopkins); "The 19th Hole" (Cohan); "Immoral Isabella" (Eldon); "The Wasp's Nest" (Wallack); "The Springboard" (Mansfield); "The Squal" (48th St.); "Four Walls" (Golden); "SpeakEasy" (Waldorf); "Women Go On Forever" (Forrest); "Out of the Night" (Liberty); "In Abraham's Bosom" (Provincetown); "The Mulberry Bush" (Republic); "The House of Women" (Maxine Elliott); "The Spider" (Music Box); "Road to Rome" (Madison Square Garden).

ENGAGEMENTS

Bobbe Arnst, recently with Rosalia Stewart's "A La Carte Revue," has been playing at Ralph G. Parnum with Ziegfeld to appear in the next Marilyn Miller-Jack Donahue show, "Roseline." Miss Arnst, a "cutie" comedienne, is slated to work opposite Donahue. Until rehearsals on "Roseline" begin she is appearing at the Helen Morgan Club.

The American Theatrical Agency, Chicago, made the following placements: Mark Haight, Willard Kent, Rose Dean, C. L. Smith, W. S. Hurley, Mary Kelly, Agatha Karlen, Keith Stevenson, Eloise Harvey, Garrick, Madison, Wis.; Walter Wilson, Dorothy Schell, E. D. Harvey, Grace Edwards, Etha Ramsdell, Francis Morrow, Ed Tannehill, Jefferson, Hamilton, Ohio.

Violet Bartelle, Curly Burns Show, Decatur, Ill.; Gloria La Verne, Lyric, Birmingham, Ala.; Jack Sacks, Dewey, Minneapolis, Minn.; Joella Marchante, Orpheum, Gary, Ind.; Olivette Florentine, Skeet Wagner and wife, Phil Young and wife, McCall Bridge Players, Minneapolis, Minn.; Eunice Richards, Lyceum, Columbus, Ohio; Ella Johnston, Jess Phillips, Kate Parsons, Margaret Hall, Midway Hippodrome, Chicago; Ramon King, Majestic, Evansville, Ind.; Clyde Hodges and wife, Johnny Desmond and wife, J. J. Glen Attractions, Cleveland, Ohio.

The American Theatrical Agency, Chicago, made the following placements: Barton Adams, Francis A. Darrow, Walter Wilson, Dorothy Schell, E. D. Harvey, Grace Edwards, Etha Ramsdell, Ed Tannehill, Jefferson, Hamilton, Ohio; Richard Allan, Virgil Pritchard, Mabelle Carle, Chamer Batson, Jack Doty, Ralph Cummings, Loren Grimes, Richmond Kent, Dorothy Simpson, Ann Morgan, Empire, Birmingham, Ala.; Agatha Karlen, Mark Haight, W. S. Hurley, Mary Kelly, Keith Stevenson, Eloise Harvey, Willard Kent, Rose Dean, Al Jackson Players, Madison, Wis.

Harry Dunbar with Maylon Brothers Players, Spokane, through the A. Milo Bennett Dramatic Exchange.

Tom Coyle, Otto Kayne, Alex McIntosh, and Ray Appleby with the Chateau Theatre Stock, Chicago.

Harry Bannister, husband of Ann Harding, joins "Trial of Mary Dugan."

Dorothy Randall, for midwest "Broadway" company, Oct. 31.

Frank Shannon, Beryl Mercer, Muriel Kirkland, Lee Kohlmar, John T. Dwyer, Ada Ayres and Edith Shayne for "Brass Buttons" (Cantor).

The Masons (vaudeville) replacing Beege and Quee in "The Spider" (Music Box).

Clay Hibbard with Guy Bros. Minstrels.

Stock Duo Cause Refund Seeking Marriage License

Des Moines, Ia., Nov. 1.

Several hundred patrons were refunded their money Thursday night after being told that Ralph Bellamy, leading stock man, and Alice Delbridge, in cast, had failed to appear for the performance.

They appeared next day to explain. A romance between the two led them to try to obtain a marriage license and they went out of town to get it. At Winterset, they were unsuccessful, it being after hours for the court clerk. At Knoxville it was the same. They then started for Indianapolis. On the way motor trouble developed and the couple were unable to return here in time for the show.

Neither would announce the time of the prospective wedding.

Auto Tax Changes Girl's Home, Canada to States

Syracuse, N. Y., Nov. 1.

Refusing to pay the heavy duty demanded by the Canadian Government on her auto, Pauline MacLean, who went to Toronto at the close of the Wilcoxian stock season in Syracuse, N. Y., to play with Malcolm Fassett's company, has quit the latter troupe and returned to the States.

Hal Brown, veteran Wilcox character man, also in the Toronto company, solved a similar problem by taking out settler's papers.

SHOWS CLOSING

"Heaven and Hell, Inc." figured for New York next week has been scrapped after its tryout tour. The show sponsored by Earl Crawford, newcomer, drew mixed notices. A quiet pass out was staged in Toronto Saturday night by "A Bargain's a Bargain," melodrama, which grossed \$1,500 in Detroit for a week and \$1,100 for the Toronto engagement. Two weeks was enough for A. C. Bradley, the producer.

FISKE-SKINNER 'MERRY WIVES' TOPS 'TRELAUWY' IN PHILLIE

"This Dreamer" Jumps to \$18,000—Dramas Overshadow Musicals—"Smarty" Off, Below \$20,000—
"Golden Dawn" Opens Well

Philadelphia, Nov. 1. Business jumped sharply in the legit houses here last week. One of the best weeks of autumn.

The Saturday matinee had to buck Penn-Navy football game. Even "Broadway," a definite sell-out, was off.

For once the dramatic shows really featured the situation, although of course, because of house capacity and difference in scale, they did not lead in gross figures. "Behold This Dreamer," with Glenn Hunter, at the Broad, in its second and final week jumped to better than \$18,000.

A surprising feature was that both the North Broad street houses fared well. "Broadway," in its second week at the Lyric, went to \$20,000 and appears set for a long run. Next door, at the Adelphi, "Coquette," although grim tragedy, boosted its gross from not quite \$10,000 to over \$14,000. The fourth non-musical, "Two Girls Wanted," at the Garrick, didn't do as well as the others, but claimed almost \$11,000, which spelled profit.

The only musical that registered a gain was "My Maryland," at the Chestnut Street Opera house, which, announcing final week, drew last-minute crowds. Operetta jumped to around \$16,000.

"Smarty" took another tumble at the Shubert, because word had gotten around that this musical needed lots of fixing. At most of the evening performances up until Friday there were from nine to 12 or 13 rows out. The gross was reported under \$20,000, even with the boosted scale and capacity Saturday night.

"Criss Cross" dropped to around \$26,000 in its fourth week at the Erlanger, which at a \$4.40 top (and lifted scale Saturday) and capacity of 1,700 and more, is not very encouraging. It is being held for two more weeks, but rather because of a mixup in bookings than because of any really heavy demand.

"A Connecticut Yankee" about holds its own at the Walnut in its fourth and last week. The show was running smoothly and looked "set" when it left here Saturday night.

This week saw five openings, three of them new shows, one a musical comedy with a record of a Broadway run, and the other a fourth return engagement of "The Student Prince." The first-string men all went to the Broad to see Mrs. Fiske and Otis Skinner in "The Merry Wives of Windsor," which is in for two weeks only with a \$3.50 top. The advance sale promises to break some house records and the mail-order demand was greater than that for "Trelawny" at the Garrick last season. At the Shubert is the big Hammerstein operetta, "Golden Dawn," also in for two weeks only, on its way to New York from the west. At the Adelphi is "Ain't Love Grand," musical, with Edna Leedom and Donald Brian, which may stay for a month. Down at the Walnut is "Bye, Bye, Bonnie," with Frances White and Fritz Scheff featured, while "The Prince" is at the Chestnut.

Next week has no openings at all, but on the 14th there will be "The Wooden Kimono" at the Broad, probably for four weeks; Earl Carroll's "Vanities" at the Erlanger for three weeks; "The Studio Girl," operetta version of "Tribby," at the Shubert, and a new booking at the Walnut, not yet announced. On the 21st Laurette Taylor's new play, "Delicate Justice," will open at the Garrick.

Estimates of the Week
"Merry Wives of Windsor" (Broad, first week). Mrs. Fiske and Otis Skinner had big opening and boast a remarkable advance sale. "Behold This Dreamer" jumped to better than \$18,000 in last week.

"Golden Dawn"—(Shubert, first week). Big Hammerstein operetta has tough opposition here but should click in two weeks' stay. "Smarty" reported under \$20,000 in last week despite boosted scale Saturday.

"Two Girls Wanted"—(Garrick, 2d week). Golden comedy doing neat business and, moderately hooked up, should make nice profit in four weeks' stay. Last week, with aid of parties and Saturday, claimed \$11,000.

"The Student Prince"—(Chestnut, first week). Fourth return engagement. "My Maryland" jumped amazingly in 49th and last week.

"Bye, Bye, Bonnie"—(Walnut, first week). Musical comedy in for two weeks only. "Connecticut Yankee" claimed around \$16,000 last week with no boosted scale Saturday. Four weeks' engagement here really profitable.

"Criss Cross"—(Erlanger, 5th week). Not held over because of

demand, but because of bookings. Reported down to \$26,000 or less last week.

"Ain't Love Grand"—(Adelphi, 1st week). Musical farce opened with just fair promise. "Coquette" jumped to \$14,000 or better in last week.

"Broadway"—(Lyric, 3d week). In second week this melodrama claimed almost \$20,000 and it is definitely the non-musical smash in town.

'PRINCESS' OFF \$4,000; 'LANE,' \$24,000 IN HUB

Ethel Barrymore Starts With Capacity Plus—Competes With Pauline Lord

Boston, Nov. 1. The box office returns were rather spotty. Some of them went over big, such as Earl Carroll's "Vanities" and the Eddie Dowling show, "Honeymoon Lane," while others showed weakness.

After a couple of big, almost record breaking, weeks the Colonial swung back this week to pictures with "Les Miserables," but this picture is scheduled for only a week, with "Oh Kay" listed for the coming week.

The most important arrival is Ethel Barrymore in "The Constant Wife," at the Wilbur. This show had a strong advance sale, was capacity Monday and sold out generally for the first week. She cut into the possibility of Pauline Lord, who opened at the Hollis in "Spellbound," going over big the first week, at any rate.

For the third time "Rose-Marie" was brought into town at the Boston Opera house. Downtown before, it was a big money-maker.

Last Week's Estimates

"Les Miserables", Colonial (1st week). Last week of "Vanities" was sold out, better than week before by \$500 in standees. Show did \$33,500.

"Honeymoon Lane", Tremont (7th week). Did \$24,000, better by \$1,000 than week before.

"Rose-Marie", Opera house (1st week). San Carlo Opera Co. closed run last week with \$1,000 to good on week previous, \$21,000.

"Spellbound", Hollis (1st week). "Wooden Kimono" departed to tune of \$8,500, up \$500 on week before.

"Circus Princess", Shubert (4th week). Off \$4,000 to \$18,000.

"Broadway", Plymouth (9th week). Stayed even for second week at \$14,000.

"Gentlemen Prefer Blondes" (last week). Majestic. Looped down \$2,500 to \$10,500.

"The Constant Wife", Wilbur (1st week). "Crime" closed, off \$500 to \$12,500.

\$11,000 for Blinn

Washington, Nov. 1.

Holbrook Blinn in "The Play's the Thing" brought joy to the usually empty till of the Belasco with an estimated intake of \$11,000. Excellent notices from all the dailies.

Poll's had advertised "Send No Money," but the show didn't materialize, leaving the house dark. The National had slim pickings with a new one called "Surmise," in which Pauline Lord is starred. Here something like \$5,000 may have been realized.

Currently Belasco offers "The Racket"; National, Walter Huston in "The Barker," and at Poll's is "Funny Face."

Toronto Grosses

Toronto, Nov. 1.

Four musical outfits have taken over \$100,000 in a month. There have been a couple of flops, but the outstanding successes have been "The Vagabond King," around \$30,000 at the Royal; "Rose-Marie," \$27,900 (fifth visit) at the same house; "Hit the Deck," \$26,500 at the Princess, and "The Cocoanuts," about \$22,000, at the same house. All of these were sealed at \$3.50 top, the price showmen said Canada could not or would not pay. The prize flop so far has been near \$1,400 for "A Bargain's a Bargain."

"Every Woman Knows" Closes
"What Every Woman Knows" closed on tour last week after a siege of four weeks of bad business.

INSIDE STUFF ON LEGIT

The Shubert press department went further than it has ever been known to go in attempting to modify a recent newspaper criticism. It pertained to "The Love Call," which the Shuberts opened at the Majestic last week. The notice in question concluded the first paragraph with the opinion that the show was "pretty terrible."

After the first edition of the afternoon paper carrying the review reached the street, C. P. Grenaker telephoned the managing editor making a strong protest. The press agent did not stop there, however, but is reported to have asked the editor to delete the opening paragraph from the later editions. This was refused. The critic was informed of the Grenaker demand by the managing editor, but without instruction of any kind.

This managing editor is not alone in backing up his critic. On the night of the premiere, which concluded at 11:20, the reviewer on a leading morning paper walked out 15 minutes before the final curtain. There is a definite deadline for reviews and it is usual for critics on morning dailies to skip any time after 11 o'clock. While writing his notice the critic looked up and saw Grenaker in the city room. The critic merely mentioned to the editor that he had left before the show was over; no comment there either.

On the opening night of "The Mulberry Bush," at the Republic, a colored lad held a tray of cigarettes in one hand and a lighter in the other. The smokes were gratis.

Free cigarettes at intermissions has been a Theatre Guild stunt for years, without cost to the Guild as the weeds are contributed by Dunhill's who receive program credit in exchange. The Guild prints its own program.

The New York Theatre Programme Co., which supplies most houses, has refused to print the Dunhill credit, because of tobacco advertising. That explains why free cigarettes are not in other Broadway houses.

"The Stairs," scheduled to open at the 49th Street next week, has had the booking switched to the Bijou because the stage of the first named house is built over solid rock. The action of the play requires the players to ascend stairs from below stage level and it was found the 49th Street could not be used unless extensive blasting operations were undertaken. Another show, at the house last season, also required a stage trap door. It opened regardless and flopped.

"Immortal Isabella," which opened at the Bijou last week, moves to the Ritz.

"Looks like Ed Margolles has a nice little theatre on his hands. It is the Mayfair, a 299 seater on 44th street just east of Broadway.

The house operated last season but failure to comply with the building rules as to exits caused a revocation of license. The builder has been unable to figure out a way to date to satisfy the authorities.

Dramatization of a timely news event, and of particular interest to the Jewish ghetto, is doing great trade for the Lipzin Variety theatre on the Bowery and Stanton street where "Schwartzbard's Trial" is one of the dramatic highlights on the bill.

Nina and Jacob Shakowitz have the Lipzin theatre under lease and feature themselves in the dramatic curtain raiser which deals with Solomon Schwartzbard, last week acquitted of the murder of General Petlura, Russian.

George M. Cohan is having the time of his life playing in "The Merry Malones" at the new Erlanger.

One evening it was warm in the theatre. During dialog between Robinson Newbold and Cohan, Newbold as the billionaire in the play was boasting of his influence and power. Cohan remarked that if he (Newbold) had such power maybe use his influence with Mr. Erlanger and have him turn off the heat.

The Actors' Theatre booked "John" at the Klaw through Richard Herndon, who took over the house under lease last spring. Several days after the contract was signed the Actors Theatre was informed that the Klaw has been turned over to the Shuberts for booking.

It is understood the same office will book the Belmont, owned by Herndon.

A new producing firm, which has been under a corporation title, is now using individual names in presentations. Those concerned are E. L. Barbour, Charles Conrad and Lester Bryant, the latter formerly of Chicago.

All three names were used in offering "The Arabian" Monday night at the Eltinge. Their previous try there, "Tenth Avenue," was presented by the Lexington Productions, Inc., in which the same trio is interested.

Among the first nighters these days are the radio broadcasting "reviewers." Only two or three are thus privileged like the WMCA and the WEAF stage commentators whose opinions are honest and not governed by the advertising plugs which the lesser stations go in for as a commercial proposition.

"A Woman on Trial," featuring Pola Negri, was produced on the stage under the title of "The Moreland Case" by Irma de Kaezer. It flopped out of town and never came to New York. This was Ernest Vajda's (Hungarian author) first play to be produced in America. The Moreland Case, under the title of "The Wife Trap," achieved great Continental success. Vajda billed himself only as the translator, at the time, giving a fictitious name, Sidney Garlick, as the American author.

For the American production rights to "The Wife Trap," under the title of "A Woman on Trial," Vajda asked \$50,000. It is understood Paramount paid \$35,000 for the picture rights.

A large police dog owned by Billie Burke, wife of Florenz Ziegfeld, broke from its leash and muzzled and pounced upon a small Pomeranian on the beach in front of the Ritz-Carlton at Atlantic City and broke the "Pom's" back. The crime became known in the West Side Municipal Court when judgment was ordered against the actress for \$87.50.

The "Pom" was owned by Arthur Eltinger. The latter brought action when he testified that he had spent various sums of money, totaling \$87.50. This covered an X-ray examination and various taxicab trips to and from Ventnor.

The plaintiff also said that Miss Burke promised to pay whatever the expenses were, but later ignored his bill. Miss Burke did not appear in court.

Somehow all colored troupes have had a mania for the midnight show idea and have just about played it off the boards as far as Negro companies playing in New York's downtown theatres are concerned. The midnight show gag lost its novelty long ago.

One of the main reasons for the original start of colored midnight shows was the play they got from white professionals. Up in the Harlem midnight shows more or less are still attractive, although not the turnaways the theatres desire. It appears that the Negro patrons believe a midnight show would be different from the usual performance and that there might be added acts by celebs thrown in. But it remains the same old bunk.

When the defunct "Footlights" played the Lyric recently, most of the slender takings came from Joe Leblang's cut rate agency. But for the first time since Leblang started operating, patrons demanded their money

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British Film Field

(Continued from page 12)

salary of \$17,500 a picture and 10 percent of the gross!

Speaking Generally

Producers Distributing Company is still held up on "King of Kings." Only way it can be handled here is to forget about the censor and hire a big theatre for it. But everywhere in London is doing such good business or wants so much rent, P. D. C. can't find a house to house the De Mille film in.

Jack Buchanan came back from Nice, France, this week, to start in on his winter stage season. His stuff in "Confetti" has all been shot, and the company is scheduled to come home end of next week with the picture finished.

The British film "Nelson" is in the Stoll on Kingsway this week, and in Joe Schenck's apartment at the Savoy there's hanging a copy of the Romney portrait of Lady Hamilton. That's a subtle gesture, coming from Joe just now.

Manchester Branch of the Exhibitors' Association has announced theatre men are going into distribution to fight producer-distributor-exhibitor combines if latter do not keep out of the theatre field. It is not only or mainly Famous operating this way. The Gaumont-British group is in deep all ends; Wardour Company, tied up with production through British International, has large theatre interests in the C. D. circuit, and Universal has one or two houses.

1st Nat'l's Statement

Bruce Johnson, foreign manager, First National, breaks through the agitation with a statement. First National "has always observed the very definite policy that it would be a very grave mistake for it to attempt to purchase theatres in the United Kingdom and has always maintained that such a policy was politically wrong." Which, though it is not intended, appears to mean the policy F. N. has observed is politically wrong!

Anyhow—

He continues, "With the full realization that the policy of purchasing theatres would be erroneous, and having due regard to the feelings of the British industry in this respect, First National has not only never attempted to purchase control of any circuits in the United Kingdom, but in addition has no such present policy or intention." All of which is very consoling.

Johnson goes on to state plans for production of British films, first news of which was given in Variety five weeks ago, and tells how these will be distributed throughout the world. This kind of policy, put into practice as it is being by F. N. (Graham Cutts is already well into F. N.'s British film, "Confetti"), does 100 per cent more to safeguard American film trade interests here than all the post-lunch blah and babbly in the world.

Non-Theatrical Field

Moves are afoot all round to put movies into schools here, a teaching method till now frowned on by the Education authorities, save in Birmingham.

This month the London County Council loans Kingsway Hall to British Instructional Film Company every second Saturday till March for a show of educational movies specially tied up with organized parties of children from the London elementary schools.

Much of this is the outcome of the general attitude of exhibitors, who refuse to cater to the kids, and shy at showing "interest" shorts on the ground they are "educational." Equally they object to the use of films in schools, alleging it cuts away some of their business. But they can't have it both ways, and so the non-theatrical field now starts to show signs of birth this side.

Kinematograph Renters Society (Distributors Association) is sending a deputation to Sir Phillip Cunliffe-Lyster objecting, amongst other things, to the re-introduction of the qualification "British controlled" for producing companies under the Film Bill. More and more the bill is becoming "politics."

Two films pre-viewed this week show further development in production here along promising lines. "Somehow Good," from the William de Morgan novel, with Fay Compton and a likely young girl, Dorothy Boyd, is a well directed picture, and

to their desks this fall after the others.

Winchell ("Graphic"), who finished second in the final score last June, steps out as the leader with not a miss in 15 chances. It means that Winchell never failed to peg the "bad boys" while always turning in an opinion on the 15 shows he officially witnessed. A clean percentage of .1000 in the box score has been rare although at this time a year ago Hammond was out front with a like record on a basis of nine shows.

Dale ("American") has guessed wrong but twice out of 16 chances and is in second place at .875. This is believed to be Dale's first score in which he has had not one "no opinion" marked against him. It will be recalled that of the 11 critics listed the majority have evolved the reputation for invariably giving a decision one way or the other. This explains Woolcott trailing the field at .444 because of having declined to rate four shows as either good or bad out of the nine of his reviews considered in this table.

Gabriel in Third Place

Just ahead of Woolcott is Osborn ("Evening World") who gets an even split at .500 on seven "rights" out of 14. Osborn and Anderson ("Post") each have five "wrongs" at this time, Anderson being just 100 points above Osborn. In between is Mantle ("News") who has the highest number of "wrongs," six, for .571.

Gabriel ("Sun"), winner of the box score for the past two years, is in third place at .786 closely pursued by Coleman ("Mirror") and Hammond who are tied at .777. Neither Hammond or Coleman have failed to give an opinion, as is true of Gabriel, the former two some having duplicate scores.

Vreeland is in sixth place at .700 followed by Atkinson ("Times") who is but eight points back with .692. Dale, as usual, is the most prolific reviewer having sat in and written on 16 shows.

Variety and Sidelights

Variety's own score registers at .862, only good enough for third

"The King's Highway," with Matheson Lang as a highwayman (costume stuff, of course) shows how very far production has traveled here since this actor made "Dick Turpin."

After seven weeks' run at the Marble Arch, "The Battle of the Somme" is replaced next week by Norma Talmadge's "Camille."

"Poppies of Flanders"

Produced by British International. Original story by "Sapper." Directed by Arthur Maude. Preview, Astoria Theatre, Oct. 14. Running time, 100 minutes.

Not a super, but a mighty good program picture. Arthur Maude comes here with American experience, and it is visible in his first production this side.

As showing the progress being made technically here, the film is interesting, and makes up in direction, photography and settings what it lacks in story and casting. With the execution of Jameson Thomas, who plays the self-sacrificing heavy, the casting and acting are mediocre.

Story is of a remittance man in South Africa, drinking himself to death. Falls in love and starts to reform; finds the girl loves someone else and is only sorry for him. The war (yes, again!) gives him his opportunity to save the girl's lover and sacrifice himself.

Central role is finely played by Jameson Thomas, who promises to be as good a character actor as we've got. Malcolm Tod as the saved lover is lumpy, and Henry Vibart as the remittance man's titled father looks like a cross between a butler and a bishop. Eve Grey, the girl, gets by, but doesn't register like a world-beater.

The film had a big reception here, both at the pre-view and from the press, and will book well.

Anthony Asquith, son of former Prime Minister Lord Oxford (Margot Asquith's his mother), has been in the movie business quite a year, if not more. He is therefore broadcasting a series of six lectures on 2LO, telling the world all about "The Art of the Cinema." He will deal with directors and their work,

CRITICAL BOX SCORE

(Continued from page 1)

place if rated amongst the newspaper men. However, that's 170 points better than this paper's start last year when the boys muffed seven out of the first 15 plays to open. Variety is currently four up on that start with four "wrongs" out of the complete list of 29 caught." No individuals are listed because but one reviewer has judged more than five shows that have closed to date.

In the matter of "no opinions" the 11 critics of the dailies total eight, an increase of two over a year ago at this date. The indecisive octette is split between four men, the remaining seven scribes going clear on this count.

A sidelight on this fall's reviewing is that the critics are jamming what they think of the shows into their first writings, leaving the thoughts on technique, construction, dramatic significance, etc., to the Sunday editions where they have more space and, perhaps, leisure. This is a more prominent factor than in former years. It is an undoubted advantage to the reading public, and unquestionably to this department which has to keep tabs on what is meeting with the approval or disapproval of the various dramatic desks.

Another habit the daily men have seemingly picked up is the tendency to sacrifice everything for a smart "crack." Some are even British in their fondness for puns, it sometimes happening that these puns appear in several different reviews.

As concerns the box score the legitimate season came in with "Tenth Avenue" which premiered Aug. 15. It marks the beginning of the fifth year Variety has kept a box score on the New York dramatic critics, a series of seasons that in cold figures has shown that two-thirds of the plays fall yearly.

As before, little theatre presentations, special matinee shows and revivals are not included in the list of plays upon which the box score is based. Variety is also keeping a box score on the film critics which, of course, has nothing to do with this table.

acting, scenarios, camera work and sets in future talks.

The difference between being well connected and not apparently is, you get on the air if you are and you get the air if you aren't.

So They Say

Hannen Swaffer addresses the Bumpers (British version of the Ampas) next Wednesday. Bound to be an I-hat affair.

"Chang" is being held in the Plaza for the fourth week, taking an average of \$4,800 a day. That's without looking at the box office receipts through the Magnascope, too.

Board of Control of Lunacy is arguing whether films or canaries provide most entertainment for inmates of the psychopath. 'Bout time the board got the bird.

Frank Ditcham, for some time sales manager for European Films (Universal's British office), has been put on the board of the company.

F. B. O. of this country (no connection with Am. FBO) is to make its second home production in conjunction with Joe Brandt, of Columbia. May be called "The Profligate" and star Owen Nares. F. B. O. releases Columbia product here.

Tom Terriss is coming home to direct two early next year for a distributing company taking its first fling into production on account of the Quota.

Rex Ingram is reported coming here to direct for British International. Lord Beaverbrook tried to get him to make a film here nearly two years ago when the "Express" made a stunt of voting \$200,000 for the making of a real British film which never came through. Ingram was credited-with-refusing-to-work here on the ground he was an Irishman.

Nelson Lee's Monthly

Nelson Lee, who writes vaudeville material, is to get out a humorous monthly. He will call it "Lee's Laughology," with a play made for the profession.

PLAYS ON BROADWAY

Behold This Dreamer

George C. Tyler presents a dramatic comedy by Fulton Oursler and Aubrey Kennedy, after Mr. Oursler's novel of same title. Staged by Frederick Stanhope. Directed by Mr. Tyler. At the Cort theatre Oct. 31. \$3.50 top.

Clara Turner.....Patricia O'Hearn
Charles Turner.....Glenn Hunter
Harry.....William Lorenz
Constance.....Leonora Forsyth
John Stricker.....Doddson Mitchell
Piggle.....J. J. Hayland
Melodie.....Sylvia Field
Dr. Tannaday.....Thomas A. Wise
Blessings.....Edward Donnelly
D. D. D.....James Seely

Not since "Beggars on Horseback" has New York been tickled with so sophisticated, satirical and fantastic a whimsy as this.

In five episodes, the first three are dazzling; the last two are not of the same breed, but cannot undo the great effect established by the main body of the show, the earlier scenes. The title might be colloquialized to "It's Great to Be Crazy," for that is the theme. But it is developed with a philosophy that is smart and keen, still sophomoric in its simplicity. This is no light dessert for morons who have just left their corned beef and cabbage. It demands intelligence, imagination and perception. Yet it is not baffling or thick.

The yarn, in brief, following the novel, is of a poetic youth who, having married the bovine daughter of a stolid and solid brush manufacturer, rebels against the slings and arrows of his circumscribed existence. In his heart are the urges of art, creation, such stuff as dreams are made of—such dreams as caused Joseph's mundane and acquisitive brethren to cast him into the pit. In his mental and spiritual coat of many colors, he frets and froths. No one understands him. He is "a nut."

And what do folks with "common sense" do when they have one of those in the family? They stick him in a lunatic asylum. That is what they do here with the boy. And there he finds his Arcady—among people who aren't normal, whom the world shuts in because they are "different." But not only do the bars shut in the "nuts"—they also shut out the mob.

Here, among the intelligentsia of this semi-madhouse, he meets the girl, the inspiration of intangible and romantic things, the freedom of thought and of impulse. He becomes a great artist. The world acclaims him, not knowing where he bore his masterpiece. The world takes him now into its arms. But more than ever he rebels against its bromide, conventional, money-making, church-going, hypocritical and "common sense" ways. So he goes back to his Arcady, and there finds love, peace and a great understanding.

Glenn Hunter, luminary and hero of "Young Woodley," which bloomed just across the street, is again the mystery-eyed, handsome and fascinating youth, breathing in every gesture and every glance the overtones of a soul. He talks staccato and with nervous syllabic emphasis, like a great artist playing a symphony on the piano with one finger, yet rendering the symphony. His speech is weirdly reminiscent of Mark Hellinger's. He is natural, brisk, virile, while pedantic, and reaffirms the verdict of stardom that was awarded him last season by acclaim.

The acting throughout is indescribably excellent. Mr. Tyler has done a super-job in casting and direction. Dear old Tom Wise is delicious as the head bug; Sylvia Field, a quite individual ingenue of recent triumph in "Broadway," hits resoundingly; Patricia O'Hearn as the witless wife perhaps overplays, but she is a joy at it; Edward Donnelly, with fat lines, graces them; Doddson Mitchell is the brush man, and his usual superfine self.

This is stage caviar and will not live to entice the great mass of New Yorkers. But it will lure and intrigue the appetites of those above the rabble, and of these there are enough to make it box-office goods for months. It should smell the lilacs of May in town, and by a miracle might survive to hang out the Stars and Stripes as a tribute to the "common sense" American for the Fourth of July.

THE MULBERRY BUSH

Farce comedy in three acts by Edward Knoblock presented Oct. 26 at the Republic by Charles Dillingham and A. H. Woods; staged by Clifford Brooke.

Anne Lancaster.....Isobel Elsom
Edgar Worth.....Edwin Nicander
Sylvia Balbridge.....Claudette Colbert
Judge.....Stanley Harrison
Harry Balbridge.....James Rennie
Natalie Dunsmore.....Ruth Lyons

A French farce comedy is "The Mulberry Bush" presented by Dillingham and Woods at the Republic. The first act rather bored the first-nighters, the second act looked up and the third act was good.

It is only late in the second act and in the last one that Edward Knoblock employs terms of a smart nature. When Claudette Colbert, locked in a bedroom with James Rennie, the man she proposed divorcing, referred to her hostess who turned the trick as being the

"daughter of an Alredale," it was the best laugh in the show.

The story has to do with a handsome husband who has strayed afield and a sweet wife who has decided to divorce him. In fact, the conditional decree lacks but three months to become absolute. Sylvia Balbridge charges Harry with infidelity, but one of the unexplained things in the play is that she had not suspected the wealthy widow, Anne Lancaster, whose guest she is at Le Tourquet. Seems that two years previously Anne had adroitly shipped Sylvia off for a month with her aunt and then captured Harry. Later he had been cold and she had dispatched a threatening letter. Natalie Dunsmore, a divorcee, is the center of Harry's present affection, so she thinks. Natalie arrives as an unexpected guest. Harry is in the library and when he comes forth finds himself between a wife and two flames. There are besides those characters the butler and a staid American bachelor who intends to wed Sylvia once her divorce is granted.

There are some presumably sage remarks on the marriage relation and divorce. The butler for instance pardons himself to say that he knows, having dissolved with his frau and believing that divorce really makes for a better understanding between the "exes." That may be a lead to the bedroom scene which finds Sylvia and Harry in embrace upon the downy coverlets as the second act curtain makes a slow descent.

And then there is Natalie who is said to have "invited" because she wires for a room at the hotel, knowing very well that Anne will have the yellow room made ready for her. She is very suspicious of couples about to receive the final divorce decree, knowing of an instance where the wife upon learning her hubby planned wedlock with another just "snatched him back again." She called the turn. In describing persons of leisure who prefer lolling around the continental resorts to their native land as "de-Americanized Americans."

Those are some of the highlights of "The Mulberry Bush." The dialog in the first act seemed stilted, surprisingly so from a man as clever as Knoblock. Maybe the fault rests as much with the players. James Rennie as the husband with three loves had the appearance, but not the manner of such a fellow. Claudette Colbert seemed a much better Sylvia, but the characterization does not measure up to her capabilities.

Edwin Nicander, the bachelor from America, had little to do in the first act, but got his chance in the third. In expressing his views on the merits of diet and in his indignation at the presence of the erring husband in the house he was amusing, but stumbled a bit at the opening performance. Isobel Elsom as the designing widow looked alluring at times, but is perhaps a bit overweight since her last appearance. Stanley Harrison did well as the wise butler, while Ruth Lyons as the suspicious man-angler had a role that could not win sympathy.

The finale line when Sylvia makes Harry promise to be more of a husband and less of a lover sent the curtain down to generous plaudits from a representative Broadway crowd, minus every first line critics who it was known would attend another premiere. The indications are that "The Mulberry Bush" is a big sockless with emphasis on the "sock." *Ibec.*

IF

Comedy in four acts by Lord Dunsany. Presented at the Little Oct. 25 by the Actors-Managers in association with Sidney Ross. Directed by Agnes Morgan.

Bert.....Harry Green
Bill.....Charles Cardon
John Beal.....Walter Kingsford
Mary Beal.....Alice Moffat
Liza.....Doe Doe Green
Ali.....Albert Carroll
Miranda Clement.....Margot Lester
The Man in the Corner.....Vincent Mallory
Daniel.....Harry Green
Archibald Beal.....Otto Hulet
Ben Husain.....Doe Doe Green
Hafiz el Alcolahn.....Marc Loebell
Bazafol.....Walter Crumley
Omar.....George Heller
The Sitarist Player.....Marjette Blitter
The Flute Player.....Beatrice Oliver
The Cheek of the Bisharam.....Otto Hulet
The Flouting One.....Harvey Cripps
The Suspicious One.....John Rynne
The Graven One.....Lestie Mahon
The Leader.....Francis Ward
A Chinese Notable.....Brewster Board
A Lady of Fashion.....Nan Marriott-Watson
A Rajput Prince.....John Ralph Geddis
A Beauty of Burma.....Aimee Hoshford
A Persian Pundit.....Vincent Mallory
A Turkish Embassy.....Charles Cardon
Dancer with Tambals.....J. Blake Leibel
Dancer with Tambals.....Lily Leibel

"If," the Dunsany dream play, has been presented from time to time by little theatre groups throughout the country. The English piece has been mentioned periodically among managerial production schedules, but no New York manager went any farther with it. Really "If" has reached Broadway by a fluke, presented by a rather courageous group of downtown artists formerly identified with the "Grand Street Pol-

lies" and now calling themselves by the latitudinous title of the Actors-Managers for the presentation of "If." Of course, they are co-operative, as they were for the revue, which for the first time played up-town this summer, and at the Little, too.

Two evenings after the premiere the small house was about one-third tenanted. It was to have been supposed that the subscription list of the "Grand Street Follies" would afford some measure of support, but it does not look that way. The attraction is playing percentage, but there will be small pickings for the actors unless some strange wind from the east blows ticket buyers to the box office.

Dunsany's "If" reads much better than it plays. His story of the staid Englishman going back 10 years and doing the things he wanted to do took him from a second-class railway compartment to the lair of a bandit-like ruler of a mountain pass in the mountains of Persia. Under the wiles of the demure but calculating Miralda he kills the big dark man and lolls in splendor, with the girl his mistress. All good things come to an end, and plain John Beal awakens on the couch as Mary, the wife, brings him a snack from the kitchen.

There is much that is very quiet in "If," much that is conversational, little that is humorous, little that is interesting. Besides that, the presentation is far from expert. Where there was a chance of illusion, none was present. But a splash of color came with the banquet scene. A couple of dancers one with body entirely covered in red paint, helped, but it seemed the costumes were more a factor. They were designed by Allen Bernstein. She worked in some fancy shoes, especially the shiny ones sported by Beal when he was boss of the gang.

Albert Carroll, the chap who turned Ziegfeld down when things were looking up on Grand street, "where I am a queen" gave a clever performance first as Ali, which is a bit, then as Daoud, the faithful servant. Walter Kingsford as Beal toted his cockney accent throughout the play, sometimes playing well and others not so good, which may not be his fault. Margot Lester was the petulant Miralda. Otto Hulet, Marc Loebell and George Heller, looked well in native roles. But two colored players—Doe Doe Green and Walter Crumley, as eunuchs—got the only laugh of the performance when they said "we are not men" tenor-like.

"If" isn't a cinch to produce. However, the only chance it had was in elaborate presentation. Even though it is now given in a manner much more pretentious than any of the little theatre showings, it still seemed amateurish and a drowsy evening in the theatre. The booking is for four weeks, but cannot last long.

Taming of the Shrew

The Garrick Players with Basil Sidney and Mary Ellis featured in repertory season at the Garrick theatre, New York. H. K. Aylliff is production director; settings by Watson Barratt.

Induction

A Lord.....Berrenford Lovett
Christopher Sly.....C. H. Croker-King
Hostess.....Engel Sumner
Widow Joad.....Teddy Jones
Huntsman.....Thomas Donnelly
Valet.....Robert Vivian
A Guest.....Edla Frankau

The Play

Lucentio.....Leslie Barrie
Tranio.....Reginald Bach
Bianca Minola.....Fethima Lyons
Gremio.....Maurice Cass
Hortensio.....Gerald Hamer
Katherina Minola.....Mary Ellis
Bianca Minola.....Betty Linley
Blondello.....John McGovern
Petruchio.....Basil Sydney
Gremio.....Junius Matthews
Servant to Baptista.....Mylon Kurlan
Tailor.....Seldon Bennett
Curio.....Maria Ouspenskaya
Nathaniel.....Walter Speakman
Gregory.....Richard Skinner
Pedant.....Robert Vivian
Vincentio.....Thomas Donnelly
Officer.....John Tdrner
Bridemaids.....Edla Frankau, Dorothy Folk

Elizabethan comedy by Shakespeare in Hart, Schaffner & Marx clothes holds forth at the Garrick, the cradle of the now prosperous and gilded Theatre Guild, with Basil Sidney and Mary Ellis prominent among the Garrick Players.

Their version of "The Taming of the Shrew" in modern dress, including such assets as a radio and an Eastman kodak among the properties, but not forgetting the 16th century dialog of the immortal bard, is, to say least, a highly interesting stage presentation.

The Shakespearean philosophy developed in the taming of a willful wife demonstrates amusingly to the contemporary observer that these "sex" relations have undergone little change in 300 years. Much of Katherina's and Petruchio's observation is as vitally true now as it was in Shakespeare's time.

Aside from the 20th century habiliments, "The Taming of the Shrew" is faithfully presented to script, even unto the play-within-the-play idea with Christopher Sly transformed into a pseudo-lord and the observer of the wandering players' comedy.

The performances, from the co-star through the minor bit parts, are consistently high-grade, and that group of theatre patrons who revel in the better things in the theatre will delight in the Garrick Players' production of this Shakespearean

comedy. The run of each offering is necessarily limited because of the rep idea, with no particular period sacrificed for any one play. The period of extension obviously depends on the patronage. Indications are that this first entry will flourish for several good business weeks.

The Repertory is not limited to Shakespeare according to the proposal of producing "a series of fine plays," these to embrace varying sources. *Abcl.*

THE ARABIAN

Drama in three acts. Presented by Barbour, Conrad and Bryant at the Eltinge Oct. 31; written by Gordon Kean; Walter Whiteside starred; staged by Rollo Lloyd.

Walter.....Richard Ranier
Barbour.....Harry Whitehead
Conrad.....Hugh Huntley
Bryant.....Paul McGrath
Major Cromwell.....Ellis Baker
Dane.....Mr. Whiteside
Abd El Rey.....J. Irving White
Sharik.....John J. Burns, Jr.
Ta Ur.....Michael Rale
Yelic.....Edward Colebrook
Hassanen.....Francis Hale
Myrza.....Lorayne Carpenter
Amrah.....Maud Allan
Nimrah.....Camelia Campbell
Bacca.....Carl Voss

Walker Whiteside has not played Broadway for some time, last appearing here in "The Hindu." His newest presentation, "The Arabian," is patently aimed for the road, where he is a successful box office attraction. In addition to starring in the new play, he is credited with having written it under the pen name of Gordon Kean. That is quite likely since he favors the Oriental type of character, true of the "Hindu" and the "Arabian."

The play impressed as rather too even in tempo for a melodrama. But perhaps the author acted wisely for that result as to be in keeping with the accepted suave-ness of the East. It tends so little to comedy that it can hardly be said that such an element was sought for. Not achieving intense dramatics, "The Arabian" seemed too quiet, but it is colorful, if that be enough.

The author takes a slam at the English as reflected through the British military attitude toward such people as the Arabians. The British soldier is scoffed at and made to look foolish. Had "The Arabian" opened in Chicago now, instead of last season, perhaps that feature might have meant something at the box office, what with the mayor and other officials out there raising a racket over alleged British propaganda in schools and libraries.

The locale is Cairo and on the desert. An English regiment is about to leave the city to treat with one Sontra, notorious as a bandit. He once lived in London, married an English girl and there is a daughter. For some business mix-up he was deported. Abd El Rey, polished Arabian, gives the colonel safe conduct through the desert. Distrusting the advice they take another course and the regiment finds itself surrounded and disarmed by Arabs under Rey's command.

He had beaten the English to the spot by airplane and figured they would take their own course and fall into his hands. Rey as the representative of Sontra makes an agreement with the colonel, whereby the native raids are to stop. In exchange the Arabs are to receive land, and Sontra, who is really El Rey, is to be permitted to enter England. There is an attempt at double crossing and it looks like the English are to be slain. A girl, sweetheart of the captain, saves their lives when it is disclosed that she is Rey's long-lost daughter.

Mr. Whiteside's familiar little stage mustache and bronzed countenance a familiar figure. A slight dialect seemed about the proper thing. His use of authority was not over-drawn in a land where a chieftain of the tribe is the whole law. The play is built around and upon that character, the star managing not to be more obtrusive than necessary.

Ellis Baker was liked as the English girl seeking a someone in the desert. Hugh Huntley was typical as the English captain. J. Irving White did well as the Arabian's chief aide.

It is understood "The Arabian" is scheduled for six to eight weeks at the Eltinge, which will be ample for the road is calling. *Ibec.*

THE BELT

New Playwrights Theatre's first production at their own playhouse on Commerce street, Greenwich Village (formerly the Cherry Lane Playhouse), opening Oct. 19. Play in three acts, four scenes, by Paul Irving White. Directed by Edward Massey, with settings designed by John Dos Passos.

Flora Thompson.....Jane Barry
Nancy Thompson.....Gall De Hart
Jun Thompson.....Ross Matthews
Bunner, a secretary.....Branchot Tone
Aranson, a secretary.....Benjamin Odell
The Old Man.....George N. Price
Sam, a fiddler.....Heaton Vorse
Bill Vance.....Lawrence Bolton

"The Belt" inaugurates the regime of the New Playwrights Theatre at their own little playhouse on Commerce street, in Greenwich Village, occupying the auditorium previously known as the Cherry Lane theatre. The New Playwrights group is the same organization that held forth at the 52d St. Theatre

last season, and comprises the following playwright-directors: Ben Jo Baashe, John Dos Passos, Francis Edwards Farago, Michael Gold and John Howard Lawson; associate directors: Aben Kandel, also doing publicity for the group; Edward Massey, stage director, and Philip Wittenberg, who is counsel for the playwrights and a theatrical attorney, now of Boudin & Wittenberg and previously associated with Joseph P. Bickerton, Jr., the lawyer-producer, as of the firm of Bickerton, Wittenberg & Fleisher.

For their initial venture they have chosen an "outside" script by Paul Sifton of the New York "World" (morning), who is a special writer on labor topics and is also concerned with the radio dissemination of the "World."

"The Belt" is a biased labor vs. capital play of considerable force and conviction, not a little novelty and some sound philosophy, but withal strictly limited to the Village for appeal, box office and otherwise. It is a one-sided vitriolic slap at the well-known sliver man from Detroit, who might do well to curb its continued presentation by buying up the play, players and playhouse, and thus suppress it. Of course, nobody is directly mentioned, although The Old Man character, portrayed by George N. Price, is a good likeness of Henry Ford.

"The Belt" refers to the belted moving platform upon which the slivers are assembled, traveling from one mechanic to the next, each to rivet or tighten or fasten on some vehicular appliance within a specified few seconds.

The production schedule of the factory is being tilted almost daily in an inter-city competition for mass production.

Against this background a love affair between a radical factory hand and the daughter of a 10-year factory foreman is projected. Nancy Thompson, portrayed by Gall De Hart, is a sexy, flippant flapper, looking very much John Held, Jr. in stature, and who concurs with her beau, Bill Vance's philosophy of free love, etc.

The girl is a confidential stenographer in the front office, and a form letter to branch factory managers tips off of an impending shutdown of all production activity for a period of nine months. The radical youth capitalizes this in stressing the overproduction was for purposes of advance stock at the expense of the factory labor.

Sifton chides a number of the American boobyery's fetiches, such as the 100 per cent Americanism of a host of ignorant bohunks who don't know what it's all about; the secret clannishness of Vigilantes akin to the Klan, and other conditions afflicting the great American home sapiens.

Sifton is said to have derived his material for "The Belt" while covering a labor survey in Detroit. An enthusiastic audience dragged the bashful newspaperman out for a bend in response to "author."

Among other cynical and satirical barbs hurled is the old-fashioned dance craze the sliver king has fostered. He is shown posing with a faithful employee, drinking in the the glad praises of a supinely contented wife who, while the honored employee is complaining of physical destruction at the factory, finds the latter's earnings adequate to the needs of herself and an anonymous boy friend, the favorite petting mate in the rear seat of the family sedan. The motor manufacturer is shown carrying his own audience, including a troupe of old-fashioned dancers, cameramen and subsidized reporters, who see to it that only the right kind of publicity gets out.

Besides Miss De Hart, excellent performances were accounted for by Lawrence Bolton, Jane Barry, Ross Matthews and Benjamin Odell doing a George Spelvin.

"The Belt" will interest the theatrologizing intelligentsia of bohemian tendencies. As theatrical fare it does not presume to be anything but a limited subscription season offering. *Abcl.*

ESCAPE

Winthrop Ames presents a play in nine episodes by John Galsworthy; at the Booth theatre, Oct. 26; \$3.50 top.

Matt Denant.....Leslie Howard
Girl of the Town.....Henrietta Godwin
Plain Clothes Man.....Edgar B. Kent
Policeman.....A. B. I. Ineson
Other policeman.....F. Cecil Butler
Fellow convict.....Lawrence Hanray
Warder.....A. B. I. Ineson
Other warder.....Edgar B. Kent
Shingled lady.....Frieda Innescott
Maid.....Cyrena Smith
Old gentleman.....Lawrence Hanray
Shopkeeper.....J. P. Wilson
His wife.....Lily Kerr
His sister.....Ruth Vivia
Captain.....St. Clair Hayfield
Man in plus fours.....Alan Trotter
His wife.....Viva Trotter
Dartmoor constable.....Edgar B. Kent
Other laborer.....Et. Clair Hayfield
Farmer.....Lawrence Hanray
Little Girl.....Gerladine Kay
Miss Dora.....Renée Macready
Miss Grace.....Lois Heatherly
Parson.....Austin Trevor
Bellringer.....Alan Trotter

This is an adult and modern bit of writing in the best of British style. When those English playwrights do a job well they do it superbly and when they're off they're awful. Galsworthy is always delightful. This time he is even sentimental, brilliant and melodious. A few of our native play-

plumbers might do well to look in on "Escape" and learn a few slick tricks of their racket. Galsworthy, without oversexing, without retching or shuffling, has done a masterly fragment of life that the gifted and understanding Mr. Ames has vivified into a most amiable and enjoyable show.

Leslie Howard, erstwhile author on his own just across the street at the Bijou, reveals talents for pathos and characterization that were not patent in the two splendid performances he gave here recently in "Her Cardboard Lover" and his own "Murray Hill" (which might have been nicknamed "Merry Hell") where he farced it broadly. No farcing permitted here. Galsworthy has written a serious even if frequently amusing comedy, and Howard has to play to the ritual.

It is the story of an intelligent ne'er-do-well, pursued by the constables, fleeing from the punitive aftermaths of a peccadillo. Here comes the theme and the plot—the whole world is good to him, gives him hospitality and sanctuary. There is no direct hint that people hate their own medium of justice. Nor is it made pointed that perhaps if Mr. Howard were not so handsome and winsome a rascal he might have fared less generously.

However, the episodes show all manner of men as well as women giving the hand of friendly aid and the roof of unstinted shelter to the runaway. Romances are suggested, especially in the contacts with Frieda Innescourt as one of his most enthusiastic hostesses. But he isn't a Don Juan or an Anatole or a Casanova. Neither is he a grim convict-type rebel against society. He keeps his and other folks' spirits up.

With the excellent staging, the bang-up cast, Howard's light but effective work, and the urban, urbane and unctuous script by the skillfully deft Galsworthy, this dramatic comedy should click. Its exact tenacity is not easily estimated. But that it will attain more than an average run seems safe to predict.

Leit.



MARGUERITE AND FRANK GILL
WITH
"JUST FANCY!"
CASINO THEATRE, N. Y.

THE 19TH HOLE

A. L. Erlanger presents Frank Craven in Craven's own comedy in three acts and six scenes, with incidental song fragments by Gita Rice and Hal Ford. Staged by Sam Forrest. At the George M. Cohan, Oct. 15.

George Gill.....Homer Barton
Mrs. Chase.....Mary Kennedy
Vernon Chase.....Frank Craven
Mrs. Everett.....Marion Abbott
Nedda Everett.....Kitty Kelly
The Postman.....Charles MacDonald
Caddy.....Roy Cochran
Tom Everett.....Harold Grau
Tom Everett.....Howard Sidney
Halliday.....Walter Downing
Ben.....Becher Zebbs
Sam Bloomer.....Harry Lewellyn
Col. Hammer.....Robert Wayne
Walter Trumbull.....Harry Walsh
Prof. Albert Brockhoff.....John Harwood
Mrs. Col. Hammer.....Adora Andrews

Frank Craven has made a delightfully human and jolly little play out of golf, a subject that generates more controversy than any other in the world with the possible exception of religious dogma. There are just as many people who regard the game as poison as there are who make it an absorbing pursuit. The commercial possibilities are limited by the fact that it appeals only to a section of the whole theatre-going public.

Experience leads one to believe that such a play is either a dead loss or a quick cleanup. That seems to be the destiny of "The 19th Hole." It probably will prosper mightily for not longer than three months and then find it expedient to seek new fields and a fresh crop of maschie fans.

As a play and an entertainment the piece is an unadulterated delight, written and acted in Craven's best spirit, which is to say that it has a world of naive charm and sentimental grace.

Craven, both as an author and an actor, is unique on the American stage. He can embroider fascinating dramatic effects out of the trivial commonplaces of life as nobody else. There is a sort of breathless suspense in watching this modest, bookish, middle-aged hero wrestle with golf in its social, domestic and human aspect.

The drama, you see, isn't whether Vernon, the simple, wins the important match from the bullying Martinet, Col. Hammer, but whether the timid, non-assertive and kindly old fogey shall establish himself in his community and with himself as a regular he-man, or sink back into a hen-pecked, weak-kneed book worm. That the drama is written and acted in comedy terms only makes it truer. In short Craven has illuminated and humanized golf as he illuminated the human experience of young love in a two-room flat in "The First Year." Not the least of his achievements is that he has written a laughing comedy about golf without a gag.

Some of the character touches are delicious. The startled embarrassment of the absent minded Vernon in the presence of a country club flapper who is pretty free with her knees is a delightful instant. Vernon's introduction to the game is another inspired passage. Still another flash of merriment is the episode when, Vernon having achieved his first sporting triumph, kisses his able minded wife in a manner that awakens her startled, but pleased protest.

The whole affair ends in the wife falling for the game and taking a practice swing, whereupon Vernon takes her in hand on stance, grip and swing, growing into a spirited

family battle as the final curtain falls.

Craven's performance is a gem, entirely surrounded by just fairly good playing from the rest of the cast. Next to Craven the most persuasive role was that of "Mac," the taciturn Scotch pro played by Roy Cochran.

In a note dedicating the play to his golfing companion, Grantland Rice, golfer by choice and reporter when he can spare the time, Craven intimates that the making of the play was a labor of love. He treats the game with affectionate reverence and that ought to recommend it to fans.

Between acts there are slow motion movies of the leading champions illustrating their form, and proving, as your correspondent has always contended, that the whole trick is to hit through the ball and go out after it, the way Jones and Havan do before the camera. It's a play no golfer ought to miss, and Mac Smith hitting an iron shot in the movies is worth watching, too.

Rush.

L'Aria Del Continente

(On the Continent)

The first of a series of plays in... enacted by a repertory company starring Angelo Musco. Sponsored by Ars Dramatica, Inc., at the Manhattan Opera House for an intended season. Opening date October 5. "Continente" is a comedy in three acts.

Nicole Musco.....Angelo Musco
Maria Stella.....Rosina Anselmi
Lucino.....Angelo Campana
Clementina.....Vittoria Arcidiacono
Micheline.....Rosario Arcidiacono
Milla Milori.....Pia Libassi
Il Tenente Galletti.....Lindoro Colombo
(Others)

On authority of Giuseppe Cautela, the writer, it is recorded that the Italian theatre in New York fared well in very few instances. Recently it has declined almost to oblivion, with the exception of Saturday and Sunday showings of the Italian equivalent of American vaudeville. There are over a dozen theatres in Manhattan and Brooklyn playing these holiday variety bills.

The tastes of the average Italian immigrant are simple. Most of the men are hard-working laborers with no time to patronize the arts except on days of rest. Because of this, attempts to import and put on a paying basis the finer departments of Italian drama and opera have been failures. The successful Italians were quick to become Americanized and lose interest in their native arts.

Among the few Italian actors who established a foothold in New York most were comedians. Their humor was plain-spoken, the themes were unpretentious, and the patronage gave a break to something it could digest easily. Angelo Musco, now starring in repertory at the Manhattan Opera House, is in this classification.

"Continente" is by Nino Martoglio. It concerns Nicole, a native of the extremely conservative Sicily, who picks up a girl friend while visiting in Rome and brings her back to his home town.

Explaining that his stay on the worldly continent has broadened him, Nicole tells his shocked relatives and friends he is bringing the girl into his house. It is brought out that in Sicily even the mention of pretty legs and marriage is highly audacious. Thus the bulk of comedy is worked around the effect

(Continued on page 54)

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with Eddie Cantor

Music & Lyrics by IRVING BERLIN

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By FIELDS, ROGERS and HART

JANE COWL

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A Comedy by George Mankow

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Matinees Wed. and Sat.

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A. L. ERLANGER presents

FRANK CRAVEN

in

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By FRANK CRAVEN

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My dear Bill:—

Just a few paid lines to let you know that your latest play "WEATHER CLEAR—TRACK FAST" is settling down for a long run at Mrs. H. B. Harris' beautiful Hudson Theatre. . . I wish to thank you for your wonderful direction and for picking that sterling actor, Mr. William Courtleigh, as my co-feature and for giving us a perfect cast. . . May your new play, "THE SCARLET FOX," in which you are going to star, be the best thing you have ever done. . . and everyone knows that you have given the theatre some of its best things. . . SEZ

JOE

WILLARD MACK,
LARCHMONT, N. Y.

PLAYS OUT OF TOWN

THE FANATICS

Atlantic City, Nov. 1.

"Live what you believe and not what others want you to believe" is the basic theme of "The Fanatics," which opened at the Apollo theatre last evening. Although billed as a "comedy" in three acts, it proved to be a serious discussion of free love and companionate marriage.

It might be a comedy to an Englishman's sense of humor, dealing as it does with the overthrowing of all conventions.

The play depends upon its rhetorical structure for its points, dealing as it does with widely talked and written about theories of the modern generation. The interim between the second and third acts finds the audience buzzing in debate of the theories suggested by the characters.

The story itself concerns principally John Freeman, who has become somewhat of a fanatic on the idea of companionate marriage as the solution to the problem of unhappy marriages. Returning after five days in the trenches, he is embittered with the conventionalities of the day and strives to set them at naught.

The time spent in the war changed him from an innocent youth to an experienced man in the matters of love and, finding no real emotional response from his fiancée on his return, John makes a liaison with Toby, whom he met during the war. At one of her visits to his own rooms he is surprised while in a compromising situation by his father, Gwen, his sister, and Frances, his bride to be. Knowing the futility of arguing with his father, John enters into an earnest discussion of trial marriage with Gwen, Frances, Colin MacKenzie and Margaret Heal, the latter two personal friends of his.

The greater part of the second act is taken up with this animated debate. Gwen, who has been half starved for love and whose interest is quickened by the confessions of Margaret, an unmarried woman of the world, becomes a staunch supporter and agrees with John's theories. Frances, however, cannot see his point and their engagement is broken off.

With the new line of thought opened to her, Gwen steps out of her character as the dutiful, stay-at-home daughter and strikes up a warm friendship with Colin, a wealthy playwright. This feeling soon ripens into love, but at Colin's proposal of marriage she remains steadfast to her new principles and insists upon the companionate marriage before its actuality. As far as Gwen and John, the "two fanatics," are concerned, their desires have been achieved, the one to her principle and the other to his announced intention of spreading this propaganda through literary channels.

The play, by Miles Malleon, is very well written and presented by a fine cast. Richard Bird as John Freeman scored a distinct success. His sincerity and forcefulness of character added to the natural and easy manner in which he handled his part made his role an outstanding one. Gwen, as the daughter, was finely characterized by Joan MacLean. George Barraud does Colin MacKenzie in splendid fashion and the same is true of Ann Andrews in the part of Margaret Heal. Paul Gill as the peppery old

English father, who clung to established ideas, acquitted himself in a manner. Eileen Beldon handled the role of Frances in commendable style, while Anita Kerry as Toby was a delight both to the eye and ear.

Despite the fact that it carries no "names" "The Fanatics" is a decidedly interesting play and one that is to be reckoned with.

AMONG THE MARRIED

Baltimore, Nov. 1.

"Among the Married," a new comedy by Vincent Lawrence, with settings by Yelenti. Produced by Sam H. Harris and presented at the Auditorium theatre, Baltimore, Monday evening, October 24.

Ethel Mills.....Katharine Alexander
Helen Robinson.....Shirley Warde
William Minot.....Louis Calhern
Brandi, a servant.....Fred McQuinn
Joseph Robinson.....Richard Sterling
Jack Mills.....Warren Williams

Lawrence's latest didn't deserve the unfavorable reception (both critical and lay) that it received in this town last week. A comedy of sacred and profane love among the golf set it is a realistic and interesting observation of a stratum of American society in the gin age.

Not since Somerset Maugham's "Our Betters" have we had such a sincere, if unpleasant, treatment of amour. That is, Anglo-Saxon amour. This comedy, memory serving, is a rewrite of a golf play by Lawrence some seasons back. At that time the Casanova of the country club was a rather heavy golf pro, played by Rockcliffe Fellowes. Now the hero of the local links is a suave fellow, meeting the gin gentry on their own social grass plot.

Lawrence's play concerns this one's amorous maneuvers against Ethel Mills who successfully checkmates his every move until near the close of the second act when she discovers her husband and a fair neighbor "cheating."

Then she hastily grabs her chapeau and lipstick and departs for the golf shark's rooms at the club. Here we discover her an act later, but, as the movies put it, it's the dawn of another day. She now realizes that while she has gone through with it she can't go on with it, consequently, when her husband comes to take her home she, figuratively speaking, has her hat on and is waiting. As they are about to leave he discovers that she is no longer a good girl, and tells her in the argot of Captain Flagg, what he thinks of her. She retaliates by telling him just what she thinks of him, and his vituperation is an eulogy by comparison. She adds that she wouldn't go back to him if he were the last man on earth, and then... he is in her arms sobbing like a child and she is maternally stroking his hair at the final curtain.

The love of the man and the woman Lawrence has created conceivably would be like that. The trouble with his hero and heroine is that he has made them do unnecessarily violent and extreme things. When the wife in the first act discovers an affair of the husband's, the husband is put into a situation where he has to perjure himself unmercifully. When the wife flees her unfaithful husband's hearth an act later, she is made to go the limit with the other man although the woman, as Lawrence has written her, would not have gone that far.

The casting is excellent, Katharine Alexander being a revelation as the wife. Louis Calhern's lover is done with the casualness the part demands. Warren Williams, hitherto a heavy, gives a sincere portrayal of the husband. It is a sturdy and ingratiating interpretation. Shirley Warde, as the vamping neighbor, is rather brittle. Richard Sterling is good as the comic relief. The direction is splendid. Tall.

SEND NO MONEY

Worcester, Mass., Oct. 27.

Comedy in three acts by Owen Winter and Arthur Kainer. Presented at the Worcester by William Street. In the cast are Tony Hughes, Mary Carroll, Charlotte Gerould, Gertrude Kearney, Arleen Ault, Vincent Sardi, Jr., Jerome Jordan, Dorothy Day, Robert Malodin, Frank De Wiese, Harry Bliven, Louis Ancker, Juan Ayala, George Rish, George Cleveland, George Reynolds, Charles Day and Gerald Johnson.

Some critics liked "Send No Money" and some didn't. The views varied to such extent it was hard to tell whether they were honest or afraid it might affect the business office if they slammed something written by two advertising men.

But "Send No Money" has its virtues. It isn't half as bad as one might be led to believe by the foregoing. It has the germ of an idea that would inoculate many a metropolitan audience with laughter, and it is fortunate in being exceptionally well cast. But before it reaches New York it will need much revision and there will be need of a play doctor who has a big bag of tricks.

It isn't a difficult story to follow and it has a lot of those breezy lines that attract your attention when you read the advertisements. It isn't hard to guess that it was written by advertising men. There is a young copywriter for the hero. A book on how to be successful falls into his hands, and immediately he determines that it will be better to be his own boss, and he starts out to work out his own salvation with his own ideas.

The love-interest is a woman who

tries to steer him on a successful course with the school teacher bearing and attitude. The usual complications of business drama follow.

Mary Carroll does well with a role that is difficult in its present form, but which will improve much with rewriting. She is ably supported by Tony Hughes, who labors under the same handicaps. Louis Ancker has a lot of bright lines which he knows how to deliver, and J. Ormsby Power, in the role of the high-powered advertising man, has a part which shines and which he puts over.

Guilfoyle.

A Bargain's a Bargain

Toronto, Oct. 28.

A. C. Bradley presents a three-act comedy drama of the Royal North West Mounted Police by Larry E. Johnson in three acts at the Princess, Toronto, Oct. 26.

Colonel Randolph.....Louis B. Ramsdell
Captain O'Rourke.....W. Omer Brisbane
Mrs. Sheldon.....Maria Wood Powers
Pomona.....Dorothea Barlow
"Gaby".....Lon Peters
Dan Marlowe.....Nat Goodwin Burns
Dan Marlowe.....Leslie B. O'Brien
Jo Grosdon.....Alexander C. Patterson
Lieutenant J. Benson.....Ted Thompson
Annie Crowfoot.....Virginia Gamble
Vera Randolph.....Gertrude Bondhill
Sergeant W. McCullum.....George O'Brien

Larry Johnson, the author of this

one, is from Regina and appropriately weaves his play around the mounted police. This one is like hundreds that have gone before.

Eliminate one or two characters from the first act, cut the wording in half, tell the cast to quit over acting and you have a reasonably

attractive one-act play for vaudeville.

It is based on formula number nine in the play writers manual. By a will Vera Randolph must marry by her 24th birthday to inherit a fortune. If she does not the money goes to Jeffery Benson. She picks Benson as the probable bridegroom so he wins either way. However, Jeff has a squaw wife. His plan is to make the Randolph girl think he will marry her until the last minute and then give her the air and claim the cash. With seven minutes to go the bride-to-be is wised up and promptly proposes to Dan Marlowe, a broncho buster.

They are married in time to save the shekels and when the young wife starts divorce proceedings Dan backs. For two more acts there is government booze illicitly sold to redskins, rebellion threats, midnight murders and all that. For a quick western this might make a picture. As a stage attraction it is not to be taken seriously.

Producer proposes to try Chicago for what is hoped to be a run.

General John Regan

Pittsburgh, Pa., Oct. 31.

Not in his long years of eminent acting has E. H. Sothern figured in quite such feeble offering as last night's presentation of "General John Regan." Maybe it was pleasing enough in London 15 years ago with Sir Charles Hawtrey; and, again, Arnold Daly's brief flourish with it on Broadway might have

I. MILLER

INSTITUTION INTERNATIONALE

RECEIVES

AN APPRECIATIVE LETTER

GEORGE WHITE'S SCANDALS

EXECUTIVE OFFICES
GEORGE WHITE'S APOLLO THEATRE
NEW YORK CITY

AL LEE, Manager

October 24, 1927.

Dear Mr. Miller:

Thanks to your footwear among other things, my first musical comedy, "Manhattan Mary" is well on its "feet." The shoes with which you outfitted my cast are just as great as I expected. Which is saying a great deal...because your past cooperation with me in "Scandals" has taught me to expect a great deal from you.

Those new numbers in dancing shoes are wonderful. How do you get such wear in such dainty looking shoes? "Manhattan Mary" will simply have to have a long run...to wear them out!

Cordially,

George White

BEN HOLMES

Featured in "Gay Paree"

SECOND YEAR

Nov. 2-6—SEATTLE, WASH.

Direction Mr. J. J. Shubert



PASADENA COMMUNITY PLAYHOUSE ASSOCIATION

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School of the Theatre

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I. MILLER
INSTITUTION INTERNATIONALE
A VAST INTERNATIONAL STYLE
ORGANIZATION PRESENTING
NEW FASHIONS IN FOOTWEAR
AND ACCESSORIES
MILLER DELUXE SHOES
BEAUTIFUL SHOES
GRENADA MODELS
MILLER TAILORES
MILLER KIMES
TRUWALK
MILLER
BAGS

Showfolk's Shoeshop

BROADWAY at 46th STREET

OPEN UNTIL 9 P. M.

When in Los Angeles, visit the shop of I. Miller at 525 West Seventh Street

ended suddenly for other reasons than temperamental fussing with the management. Various reasons were apparent in the flat attempt in the Nixon to retrieve the piece.

Rev. James Owen Hannay, signing himself George A. Birmingham as author, wrote in the manner of a clergyman trying to be playful when he fashioned this joke on Irish villagers erecting a statue to a general that never was. If he intended to poke fun at gentry having an eye to filling their pockets by promoting a crowd-gathering ceremony of monument unveiling, he has written vaguely, with neither the humorous polish of Lonsdale nor the brilliance of Shaw.

For Sothern the part of the doctor, active in fostering the fake, presents an easy-going role of leasurably appeal to the player, though not inspiring admiration. There is the twisting of mustache and his fedora sweeping off to ladies, with occasional chucking of a maid under the chin—all the little superficialities but naught of substance in line or character to go deeper than mere surface.

The most to be said for "General John Regan" is the sketching of the mercurial Irish temperament George

Tawde is sure in his strokes in hitting of the bantam crusader of an editor. Nellie Neil is the vacuous, grinning hotel maid designated as the mythical general's only survivor. Others in the cast are George Fitzgerald, Ethelbert Hales, George Howell, Henri Learock, Robert Rendel, Bell Sylvia and Florence Martin.

PLAYS ON BROADWAY

L'Aria Del Continente

(Continued from page 52)

of Nicolo's antics on his brother Sicilians.

Nicolo' finally persuades the town's gentry his new attitude toward women is the berries, only to have them make hot love to his mistress while he is excluded. Then he realizes his continental pose is only affected and he is a true Sicilian at heart. Parting from his sweetheart and the resuming of native customs comes for Nicolo' when a detective informs him his supposed continental girl friend is a native of Sicily and a forgery suspect.

Angelo Musco, playing the principal part, plainly put, over his meaning with more reliance on gestures and exaggerated pantomime than on the humor of the script itself. It was what his audience wanted. The play was delivered swiftly in Sicilian vernacular, somewhat difficult for the Continental Italian to follow. Another outstanding character was that of the pious but steely-tongued sister of Nicolo', as played by Rosina Anselmi. The wild mistress from Rome, Pia Libassi, seemed much more domestic in appearance than her American counterpart, but apparently satisfied the Italian audience.

The customers were most enthused over a pantomime bit by Musco demonstrating how he was operated on for appendicitis while in Rome. His actions indicated the docs had split him open, pulled out all his inner works, laid them on the floor while they cut out his appendix, put back all that would fit and threw the rest away. The uproarious reception of this bit tells a story.

Musco and his supporting players intend to put in a season at the Opera House. Seats are selling four weeks in advance. Considering the vacant seats opening night, it is improbable the players will be there longer than four weeks. Daily changes, with repeats, are announced, and subscriptions are solicited.

They might head toward a smaller theatre in the foreign section, as have most of the Italian companies which first ventured uptown.

THE WASP'S NEST

Clarke Painter, Inc. presents this three act mystery comedy by Adelaide Matthews and Martia Stanley, staged by Frank McCormack, opening Oct. 25 at the Wallack's, New York.

Reid Carson Richard Gordon
Hank Frank McCormack
Mrs. Neely McDowell Gertrude Fowler
Ben Hickman James Boshell
Lillie Gertrude Clemens
Lafe Curtis Albert Hyde
Henry Ellfield Albert Phillips
Myrtle Rose Mary King
Nancy McDowell Dorothea Chard
Roger McDowell Frank Beaton
Steve Nelson Victor Shipley
Mrs. Emmeline Jessup Louise Sydmet

If one will check one's credulity at the gate and lay one's mind open to the reception of elementary mystery situations, he or she may be edified by "The Wasp's Nest" enough to call it an evening well spent. Indications are that there aren't sufficient such accommodating patrons, to keep the attraction going at Wallack's long.

Labeled a mystery comedy, the Matthews-Stanley hocus-pocus is kindergarten stuff for elementary school mentalities which may be impressed by the whoops, screeches, mechanical spooks and other devices that constitute a formula haunted house mystery play.

The Misses Matthews and Stanley are not novices at the farce thing, having clicked with a bedroom farce, before and with something else, but "The Wasp's Nest" doesn't figure as a contender.

A seasonal touch for the hokum was the Hallowe'en eve time in a secluded Virginia backwoods mansion. The old McDowell family house is for sale at \$10,000 and a prospective purchaser is expected. But preceding the buyer's arrival a couple of train robbers, a crook lawyer and his henchmen, and other unexpected and unwelcome characters drift onto the scene.

There is nothing distinguished about the production excepting Dorothea Chard's work which bespeaks the charming Miss Chard's promising future as an ingenue. Doing a Stanwyck in graduating from musicals to line reading, this alumna of "The Manhattaners" (intimate revue) is an eye-ful, earful and a "cute" trick among ingenues.

Frank Beaton, Richard Gordon, Frank McCormack (in a corking comedy relief characterization), Albert Hyde and Louise Sydmet also sustained their assignments in more than ordinary fashion.

"The Wasp's Nest" despite the short cast and single set, or the attractive house terms at a theatre like Wallack's, will not linger long. If it does, Leblang is the Miracle Man of Broadway. Abel.

Werba's Brooklyn Stock

Louis Werba has taken over the Rivera, Brooklyn, from the K-A interests on lease and will install dramatic stock to supplant current vaude policy November 7.

Acquisition of the Rivera gives Werba his second house in Brooklyn, the other being Werba's Brooklyn, on the "subway circuit."

INSIDE STUFF ON LEGIT

(Continued from page 50)

back on bargain tickets sold for "Footlights." It was figured that by having plants out front agreeing with cracks from the stage that the show was terrible would create laughter. Instead the audience took it seriously and meant it.

Philip Dunning, co-author of "Broadway," has a playwright-brother, Caesar Dunn, who wrote "What the Doctor Ordered," a racy comedy which was an early entrant at the Ritz, New York, this season.

The usual cry of the lesser play brokerages anent the dearth of play scripts is even more acute this season than ever and extends to the larger brokers as well. Unusually prolific production activity by the established managers, coupled with the many new independent producing firms and combinations which have come into existence on the strength of accidental sensations like "Broadway," has increased the demand for manuscripts.

The small producers all want those inexpensive productions of a single set and few characters.

"Dracula," Horace Liveright's mystery play, is adapted from a newspaper serial which ran 20 years ago. Oldtime newspaper men remember it as the most sensational newspaper serial ever printed. The story caused editions to be entirely sold out, and train boys always ran short. When hawking their papers, instead of mentioning the news of the day, boys shouted that the next installment of "Dracula" was out.

Since he aspired to the production managerial field, John Tuerk, formerly connected with the W. A. Brady office, is in the money for the first time. He has a one-third interest in "The Command to Love" presented at the Longacre by Brady, Jr., and Dwight Deere Wiman, in association with Tuerk. The latter had the script of the Hungarian drama for some time and sought its production by a number of managers. Having gotten a start, Tuerk plans to produce on his own later in the season.

The Detroit backers of Gene Buck are multi-millionaire officials of the Fisher Body Company, auto Croesuses.

The connection is said to have come about simply through the fact that they met and liked Gene, personally—they don't care how much he loses or how much if anything they get back.

PLAYERS IN LEGITIMATE DIRECTORY

FAY TED ADLER and BRADFORD

Featured Dancers with
"THE MERRY MALONES"

Erlanger, New York

SARAH EDWARDS

Character Contralto Comedienne

"THE MERRY MALONES"

Erlanger, New York

FLO BROOKS

as
FRITZIE DEVERE

in
MANHATTAN MARY
APOLLO, NEW YORK

PEGGY ROSS CHAMBERLIN and HIMES

Featured Comedy Dancers

"ZIEGFELD FOLLIES OF 1927"
NEW AMSTERDAM, NEW YORK

DESIREE

ELLINGER

PHONE
ENDICOTT 6467

JEANETTE MacDONALD

FEATURED WITH

"YES, YES, YVETTE"
HARRIS, NEW YORK

CLEO PERGAIN

PREMIER DANSEUSE

with
GEORGE M. COHAN'S
"MERRY MALONES"

SHIRLEY VERNON

INGENUE PRIMA DONNA
"GOOD NEWS"
CHANIN'S 46th STREET, N. Y.
Direction LOUIS SHURR

DOROTHY WHITMORE

Prima Donna Comedienne

"THE MERRY MALONES"

Erlanger, New York

POLLY WALKER

as
MOLLY MALONE

in
"THE MERRY MALONES"

Erlanger's, New York

NANCY WELFORD

Starring in

"TWINKLE, TWINKLE"
LOS ANGELES
MAYAN THEATRE

JACK WHITING

featured with

"YES, YES, YVETTE"
HARRIS, NEW YORK

MARIE CALLAHAN

announces her return from
California, where she was
the titular lead with the
Coast Company of
"Peggy-Ann," and extends
her greetings to her
friends, who may reach
her care of her

Personal Representative

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BLOSSOM SEELEY

and

BENNY FIELDS

Announce a Vacation from Vaudeville in Musical Comedy

as Co-Stars with

HARRY DELMAR'S 'REVELS'

Opening November 7 at the Parsons, Hartford, Conn.

Many Thanks to Our Personal Representative

LOU IRWIN - - 1560 Broadway, New York City

Bryant 1626

OLSEN AT RICHMAN FOR \$4,000 WITH NINE MEN

Giving Up Own Club—Show and Cafe Give Band Leader \$7,500 Weekly

A record night club booking for a cafe band is the George Olsen orchestra placement at the Club Richman, New York, at \$4,000 net for nine men. This will afford Olsen the largest net margin of profit for any band leader in the business.

In addition to the Richman engagement, Olsen's \$3,500 in "Good News," where he is featured in the musical comedy, places Olsen among the topnotchers in bandmen earnings.

Olsen's contract for the Richman limits him to doubling into any other night club. This means the elimination of the Olsen Club, which he operated with Peter Anselmo. Olsen is otherwise not limited to doubling anywhere into a theatre, radio, etc. It is also provided that the surrounding Club Richman show be satisfactory to the bandman.

Louis Schwartz, of the Richman, has deposited \$16,000 to cover the last four weeks' salary of the contract in addition to \$20,000 posted to insure any additional damages.

The Richman reopened recently and failed to click. Harry Richman is on tour with "Scandals" and Schwartz was faced with the problem of a strong attraction to match Richman's draw.

FLO HART'S CLUB

Flo Hart is going into her own nite club. A spot is being selected. The former "Follies" beaut was in professional retirement for a while pending the settlement of her second husband's (Fred Belcher) estate.



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156-8 WEST 48TH STREET

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Fox-Trot (also for Band)

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Waltz

"Wake Up With a Smile"
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All Special Arrangements

JOHN E. HAYES, Inc.

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Ask Any Ace Orchestra Leader

REAL BOX OFFICE ATTRACTION
The Great Sir Joseph Ginzburg

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World's Greatest International Star
Now playing high-class engagements—clubs, society, concert, vaudeville, motion picture theatre and musical comedy productions. Featuring Comic and Grand Opera Selections.

Personal direction and management.

The Great Willie & The Great Eugene Howard

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Headliners for George White's New "Scandals"

Permanent Address: 239 W. 93rd St., N. Y.

Phone Riverside 10181

Dance Arranger Wanted Immediately

Attractive proposition. Preference given to those able to play an instrument in band.

HARRY RESER, 148 West 46th St., New York City

LITTLE CLUB (NEW YORK)

The success of the Little Club seems assured in more than passing fashion. Its premiere impression is above the usual passiveness of spontaneous and friendly first nights in that it inspires a desire for repeat trade. And as Phil Baker, one of the three-star special features, said, after all is said and done a cafe owner is assured of an opening night; the problem is to get 'em coming again.

Reverting to its original appellation, the Club Alabam of recent black-and-tan vintage, is again the Little Club under Sam J. Weiss' direction, with the Shuberts in on the usual percentage to cover the rental for the room underneath their 44th Street theatre. Sam Salvin was reported in with Weiss on the Little Club, a misimpression resulting from Salvin's known affiliation with Lyons & Lyons, Inc., the booking agency that spotted all of the talent at the cafe.

Marion Harris, Phil Baker and Jack Benny are the co-stars. Baker, Benny and Sid Silvers, plant with Baker, are the co-masters of ceremonies and not a little comedy is derived from the ensuing competition and interference.

Weiss has an expensive show in this trio, in addition to Jean Myrio, Desha and Barte, dancers; Lydia Johnson, senorita songstress despite her label; Mildred Melrose; a couple of other specialists (unidentified), and the Joey Chance orchestra. But Weiss can and should do business at \$3 a head. His show insures a draw if talent means anything these days, getting to be the case more and more with night club patrons.

Weiss seems to be getting the breaks if the affirmation of the "observation" enforcement decision becomes a serious thing in the metropolitan district. The natural evolution will be that the night club will become more and more a dignified, conservative and respectfully law-abiding institution for after-theatre diversissement, dining and dancing, with the punch of the evening necessarily burdened on the talent and its comedians.

The Benny-Silvers-Baker triumvirate pack quite a few wallops with their comedy that more than satisfied as a substitute for the "poison."

As seems to be the vogue on professional courtesy this season, a who's who of contemporary night club and other professional talent turned out to extend the usual felicitations, but Baker wisely refrained from calling on them in view of Weiss' well publicized statements of obeying the curfew laws and the national prohibition act. As it was, the show got under way at 1:15 and it was almost three when it concluded, with but a few dance sessions preceding the floor entertainment.

Miss Harris, with J. Russel Robinson at the ivories, sang pop ditties in her usual finished and distinctive manner. Baker cut up with his accordion and Silvers, at a table, did the plant stuff. Silvers is a natural funster and responsible for much of the Baker comedy routine, including the songs.

Benny is a suave conferencier and a great bet for a class night club as an m. c., with or without his violin, and providing, of course, if he would abandon his native vaudeville (now doubling with Loew's).

Myrio, Desha and Barte are an unusual trio among adagio combinations. Myrio is recalled as Natacha Nattova's first partner. With another man and a girl, their "Rhapsodie in Blue" creation is a classic, and the ensuing love dance-war an artistic interpretation that wowed a blasé first night audience. The trio is perfect picture house, having been held over twice at the Mark Strand, New York, just preceding the Little Club opening.

Mildred Melrose, an American girl in London cafes the past season, returned in time to re-establish herself on this side. Miss Melrose was but little more than averagely satisfactory on her first appearance, but it was Johnny Hudeles impression, an uncannily faithful take-off in blackface on the colored comedian (who was a Club Alabam favorite two seasons ago) that stamped her above par.

Lydia Johnson, doing a senorita number, was a personality song saleswoman.

Joey Chance's orchestra is a snappy dance combination enhanced by the intermittent baton wielding by Silvers, Benny and Baker.

The Little Club is one of the few really bright spots in night clubland that should lure the patrons back again for entertainment only.

Abel

INSIDE STUFF

ON MUSIC

Sinclair Oil Leases From Selvin

Sinclair Oil Co. found a site on Queens Boulevard, Long Island, that was necessary for a business location, and also found Ben Selvin, orchestra leader and radio program manager for the Columbia Phonograph Co., was its owner. Selvin leased his property to Sinclair for 10 years.

Selvin is an extensive realty operator on Long Island.

Columbia Not Retailing

W. C. Fuhri, general sales manager and vice-president of the Columbia Phonograph Co., in a form letter to branch managers denies Variety's report that the Columbia intends entering the retail merchandizing field for Columbia products. Columbia's fixed policy as a corporation is not to sell anything at retail according to Mr. Fuhri's letter, a copy of which was forwarded to Variety.

It is a common belief in New York that the Associated Music Publishers' music merchandise store on west 42d street, east of Broadway, is being backed somehow by Columbia. The recently opened store features nothing but Columbia, Okeh and Harmony records, all Columbia Phonograph Co., Inc., products. The Fuhri statement, however, refutes such belief in the trade.

Bobby Crawford's Hit

In Variety's last week's survey of the best pop song sellers, DeSylva, Brown & Henderson's "Broken-Hearted" was omitted. That ballad, published by their own firm, is among the first six ballad hits. The Crawford firm has acquired from Horatio Nicholls, British songwriter, "Among My Souvenirs."

Tommy Guinan's Chez Florence

Tommy Guinan who brought Florence (Jones) back from Paris to open the room at 117 W. 48th street, formerly Texas Guinan's 48th St. Club, has renamed it the Chez Florence. Florence, a Parisian nite life sensation, having her own Florence's on the Rue Pigalle, was formerly Anna Chandler's maid. She went over with the vaudeville and stayed there, acquiring a cabaret rep. The Chez Florence also has (Kid) Sneese and Palmer (Jones) with their original Florence's orchestra.

Ethel Waters, who heads the 300 Club, now has an all-colored show surrounding her, instead of the former black-and-tan show idea. Mike Speciale and his orchestra have switched from the 300 Club to the Jay C. Flippen Club succeeding Vincent Rose-Jackie Taylor's band which has gone to Hollywood.

Minn. "Trib" On Free Publicity

Minneapolis "Tribune," daily and Sunday publication, referred in its radio columns to free air publicity and picked Variety on its Graham McNamee story in a recent issue. The newspaper quoted from Variety telling how McNamee slipped the names of friends into the "mike."

The "Tribune" wound up by stating "the article also gives the names of people mentioned, but we won't quote that part of it because that would be free publicity."

Yacht Club Boys' \$1,600 At Strand; Sue Garlasco

Yacht Club Boys, now under Billy Mann's direction, open at \$1,600 a week for Stanley next Saturday at the New York Strand. In view of Stanley's recent affiliation with the Victor Co., for the booking of Victor recording stars, the Yacht Club Boys' booking is a departure since the trio is an exclusive Brunswick subject.

The quartet has retained Julian T. Abeles to sue Frank Garlasco of the Club Lido for \$13,000 for breach of contract because of their closing there last week. The boys played at the Lido until Moss and Fontana came in, whence they switched into the Jungle Room, formerly Tommy Guinan's Playground, also a Garlasco enterprise. The Jungle Room was a quick flop, closing within a week of its opening. The boys' contract does not expire until January next. They were in at a \$1,200 weekly guarantee plus a percentage, and were not paid off for one week.

Jones for "News"?

Chicago, Nov. 1.

Producers of "Good News" are looking for a local band to fill George Olsen's role in the Chicago engagement. The local classification is made by union regulations.

One bandman mentioned is Isham Jones, who is handled here by Phil Tyrell (William Morris Agency).

The second "News" company opens here on or about Nov. 15 at a theatre not yet selected.

Rolfe's \$35,000

B. A. Rolfe is guaranteed a minimum of \$35,000 by Thomas A. Edison, Inc., for his new Edison recordings the next 18 months.

Rolfe is an exclusive artist with Edison and is contracted for a minimum of two recordings a month. An extensive Satepost adv. campaign starting in December will feature Rolfe.

CHARLES AT CAPITOL!

Milton Charles, organist, for many years with Balaban and Katz at the Tivoli and Chicago, in Chicago, is now headquartered in New York, negotiating for an opening at the Capitol—in organ opposition to Jesse Crawford, another B. & K. alumnus, at the Paramount.

Charles meantime is opening an organ studio and writing several books on the organ for Robbins Music Corporation.

HITCHCOCK IN CLUB

Raymond Hitchcock becomes a night club star at the Club Hitchcock, the former 300 Club, this Friday. Hitchcock is in on covert arrangement.

Harold Stern's orchestra, out of the Club Richman because of the Olsen booking there, will be at the Hitchcock room as will Evelyn Carney, Mary Lucas, Betty Veronica, Dotty Casey, Estelle La Velle and May Judeles.

William Norins continues in charge of the 300 Club.

WHITE OUT—HILDA IN

Al B. White's 54th St. Club is now the Hilda Ferguson Club, with the latter installed as the prime attraction. White broke away from Louis Schwartz, of the 54th St. Club, on the allegation the room was permitted to deteriorate during his (White's) convalescence from an operation on his nose.

During the summer, with limited nite life competition, White's Chateau Madrid (atop the 54th St. Club) was the biggest money maker in New York.

Rube Wolf Disciplined By Coast Music Union

Los Angeles, Nov. 1.

Local No. 47, the Musicians' Union has fined Rube Wolf, master of ceremonies at the Metropolitan, \$1,000, and Carl Elinor, director at the Carthay Circle, \$500 for alleged interference with the men employed by them in observing the six-day week. Following the fining of Wolf, the entire orchestra at the Metropolitan were given their two weeks' notice. Wolf is at present on a four-week vacation and upon his return a new orchestra will be at the Metropolitan.

It is understood the fine against Wolf will be suspended on the condition that no further complaint is made against him to the union.

Brunswick Must Defend Ray Miller Suit in N. Y.

The Appellate Division has sustained the New York Supreme Court that the Brunswick-Balke-Collender Co. must defend Arnold Rothstein's \$12,000 contract suit in the New York courts. Brunswick sought to have it tried in Chicago on the ground the B-B-C Co. is an Illinois corporation.

Rothstein is suing on a Ray Miller recording contract with the Brunswick calling for a total of \$20,000, of which there is \$12,000 still due. Miller assigned his earnings to Rothstein. Julian T. Abeles is attorney for Rothstein.

BANJOS

"Silver Bell"

MONTANA
ROY SNECK
JOE ROBERTS
FRANK REINO
EDDIE ROSS
SCHEIDTMEIER
ROTHMEL
SLEEPY HALL

And Many Other

The Bacon Banjo Co.

GROTON, CONN.

EVERY "Name" Orchestra

Is Featuring

"BLUE BABY"
"DOWN THE LANE"
"SMILE"
"I'M COMING VIRGINIA"
"I'LL ALWAYS REMEMBER YOU"

Get these in your books

ROBBINS MUSIC CORPORATION
Publishers

ANNOUNCING ENGAGEMENT

OF

DON LANNING

MASTER OF CEREMONIES

AT

MOSQUE TEMPLE

RICHMOND, VA.

The South's Largest and Most Beautiful Cinema Palace
Thanks to LOUIS SCHWARTZ for Releasing Me from
My Contract at His Wonderful

CLUB RICHMAN, NEW YORK

"SOCK" RHYTHM GREAT HOKUM COMEDY PLUS

THE BOX-OFFICE SENSATION OF BALLROOM SENSATIONS

MAL HALLETT

AND HIS

VERSATILE ENTERTAINING DANCE ORCHESTRA

**The Acknowledged Greatest Ballroom Dance Band of New England Is Now on Tour
Through Pennsylvania and Available for Dance Hall Bookings**

DANCE PROMOTERS

Read What Arthur Cohen, Managing Director of the Town Hall, Scranton, Pa., Has to Say:

TOWN HALL SCRANTON, PA.

November 1, 1927.

My dear Taps:

Please accept my most sincere thanks for putting me on to Mal Hallett and his Columbia Recording Orchestra, absolutely one of the greatest attractions, in my mind, in the country.

I want at this time to say that of all the bands that I have ever had the pleasure of presenting or have played in my hall, including Jan Garber, George Olsen, Paul Whiteman, Vincent Lopez, Ted Lewis and practically every name band in the country, none has so readily and quickly endeared himself to my people as has Hallett and his orchestra.

I, at this time, also want to remind you that I am most insistent that our contract for the two return dates on Hallett, viz., Nov. 26 and Dec. 3, be absolutely adhered to, as I feel this is, without question, going to be the band that will pack them in for me.

With best wishes, I am,

Sincerely yours,

ARTHUR COHEN.

**MAL HALLETT and His COLUMBIA RECORDING ORCHESTRA
A POSITIVE ATTRACTION OF SENSATIONAL POTENTIALITIES**

**FALL and WINTER BOOKINGS
for BALLROOMS, PICTURE HOUSES and EVERYTHING**

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CHICKERING 2151

Mal Hallett's Personal Representative: CHARLES SHRIBMAN, Salem, Mass.

NIGHT CLUB REVIEWS

POM POM CLUB (HOLLYWOOD)

Los Angeles, Oct. 27.
Will Morrissey's latest hangout and the single all night joint in this Pacific branch of the picture business. Morrissey has tried about everything else in a musical show way out here, and now he's back to the sawdust—and wrong again.
Despite his failures in musical revue-ing, most of which were brought about by his backers rather than himself, Bill still has his nerve but has lost his perspective. He's the master of ceremonies in a nite joint, whereas he's a perfect master of ceremonies for the de luxe picture houses where he would get big time coin. He'll probably land there.
It's almost silly to think of a quick wit such as Will Morrissey who has been the main noise at the opening of nearly all of the big Loew theatres of recent years, and doing it so successfully he almost became a mascot for a Loew premiere, to be out here on Santa Monica boulevard, running a nite place with a capacity of 125, to hear his fly and flip stuff, wisecracks and personal mention.
This is the town, or the coast, rather, where the personal mention thing started—at Coffee Dan's, San Francisco. It was in that downstairs egg-and—after theatre hour that they greeted you by name when walking or staggering downstairs, to the acclaim of noisy clappers, much hurrahing, and all for a top check of 40c...with no cover. From that idea of Dan's, now duplicated in Los Angeles and also down-cellar, came the personal mention, as greatly capitalized by Tex Guinan in New York, with her own sang froid and Grant Clark's material.
Morrissey is another pioneer, in that he can do it about a little better than anyone else in a cabaret, but unfortunately Will doesn't wear skirts. He's drawing to the Pom Pom, a place that was dying before Bill stepped in. When the proprietor was informed Will Mor-

rissey would be worth \$2,000 to a picture house if properly handled, the prop turned sky green, thereby probably saying that Bill was in on a small guarantee and a big percentage of the gross covers.
It's funny that in this eat 'em tourist town, not another place goes for the all night racket. But it's so, and unless it's the Pom Pom or some hideaway dump run under cover, there's no place but the hay after hours.
Pom Pom has a pretty good little cabaret bill, figuring the nut Bill and his wife, Middle Miller, created by themselves. Miss Miller was at home the night the show was caught. She's the skirt end of the combo and some, for Middle is a bright, flashy performer, and another who has never gotten her proper stage opportunity.
Besides Bill and Middle, the program as laid out by the prop is as follows, take it or leave it, for there didn't seem to be enough dressing rooms back stage for one half:
Harry Downing, Dan Downing, Edith Vaneau, Will Van, Eleanor Carpenter, Sol Slesinger, Varem's Models, Parisian Revue.
The show people will probably make the Pom Pom. They'll like Bill's kidding and they'll like Bill. But they'd better go soon, for Will Morrissey is too valuable as an entertainer nowadays to be killing himself off working in a side street joint out here.
But if Bill insists on doing that, some nite club manager in New York should import him. As a nite club entertainer his place and only place is Broadway.

HOTEL ROOSEVELT (NEW YORK)

Maestro, Ben Bernie, The Roosevelt, N. Y.
This being open season for open letters, we're gonna make you the umpchay for two bits to read this. That's a percentage for you! And after you get a load of this you'll be a chump in spades—double.
Not so long ago we gave you a

figurative kick for falling for that "Manhattans" offer regardless of the oughday—that's pig Latin for sugar, if you're not well up on your Nick-the-Greek this season.

Tonight we got another load of you at Mister United Hotels' flop joint on Madison and 46th. Despite the nice things our Mayor said about you, despite the tributes paid you by the blue book of the show business and the flattering representation of the fashionable east side that parked its Park avenue chassis in your grill room, despite these and many other nice things—not counting the prop but always sure-fire M.P.P.A. turnout for a sure-fire "plug"—we again felt like administering another of our unwelcome, unsolicited, mayhap uncalled for, and to you unnecessary, routines about dragging your burning Bernietes out into the wide open stages of the picture houses and letting Mister United States Hotels keep the growling covert charges from the grill without you.

Maybe that Roosevelt is an ace-in-the-hole. It's also a behemoth bushel behind which one can hide his light with great success. Supposing Mr. Edwin Clinton Fogg is a great guy and a great hotel manager. It's possible you might get to like Mr. Zukor, Lasky, Katz, Schenck, McGuirk, Sablosky, Balaban et al. with equal affection. Tell you something about bucking a Fogg against a Katz: the chosen people of the show business are gonna give you a better break on payday.

You didn't know we were in the room along with many others who were rightfully eclipsed by the suave and debonaire Jimmy Walker, yeckle the Mayor of the greatest city in the world, Jimmy, for once, was rather punctual, as night club punctuality goes, and gave Texas Guinan's joint the air just to stick around plenty long to chuck some verbal bouquets at you that you'll never forget for the rest of your natural life. And it wasn't a prop visit, either, Ben. The Mayor stuck it out as long as a strict 3 a. m. curfew enforcement advocate could respectfully stick.

And Al Jolson and the many numerous theatrical celebs and "names"—not just names, and would-be and almost—but tungsten-adorned, box-office catching stars, who made it a point to pay homage to you at your new season's opening, made the mere proletarian stick to his corner and debate whether or not to save the poison ivy for now or after.

Anyway, the vote for "after" won. But what we started out to mention in connection with Phil Baker's crack about chucking out the mailing list and wig-wagging the Music Publishers' Association to insure a healthy quorum, these boys, and contemporary maestros in the room that night, seemed unanimous in our opinion about you burying yourself at the T. R. hostelry.

Can't suspect the tin pan alley boys of percentage. It's a clinch you're more of a song pluggers' delight via radio than before a comparatively limited audience in a theatre. Furthermore, the brother baton wielders don't, as a rule, invite competition in the open field unless it's a genuine and well earned tribute, and it might surprise you how many of the boys whom you may or may not have lamped in that dense (in numbers, not mentally) crowd were 101 per cent. for you on the picture house m.c. idea. The m.c., you know, is master of ceremonies.

Don't mind our mentioning the wallflowers who just sat by and looked on and didn't even drag their bodies around the floor. Also, those tinted cheaters you're featuring as a result of your self-explained klieg eyes might have had something to do with it also.

Well, that's that. You know better than anybody how you stand with the cash and crash crashers, although even the usual crashers cashed in tonight, which means more than it implies.

Just a word also about those music publishing boys, your old pal Phil notwithstanding. Baker's gonna have an opening pretty soon at the Little Club. He made no secret about it, and his crack about chucking the mailing list and round-robbing the M.P.P.A. won't do him any good as far as tin pan alley is concerned. The music executives present—and there were several, not just pluggers and orchestra men—didn't go strong for Phil's crack, which, local and inside as it was, was the more uncalled for. The grill looks great otherwise. Ben. The band sounds like it might be Ben Bernie's. It was strongly rumored so. The bandstand idea on the floor is swell. More intimate and chatty; that balcony effect formerly reminded too much of the old days when they hid the musical help behind potted palms.

The Mayor made a crack about you that kinda fits professionally also. Jimmy can spiel like a spell-binder, as even I.O.U. know, and he almost pulled a tear jerker with the inside stuff on your charity act in entertaining at hospitals, benefits, etc. There's a Joe Miller in the A-Sop's Feebles about the tee-off spot for charity. If your nibble doesn't connect on that one, it means drag yourself forth into the

cold (cash) cinema world and give those cathedral fans a flash of the Bernie personality and Bernie jazzique.

(Since this was written, Mr. Bernie played one week as guest conductor and master of ceremonies at the Capitol, New York, "doubling" from the Roosevelt.)

CLUB MIMIC (NEW YORK)

New York, Oct. 26.
James Barton, the Ziegfeld comedian, now filling in between productions, is the stellar attraction at the Club Mimic, on West 53d street (nee the Chantee), as well as doubling at the Capitol, New York.
As a floor show comic Barton is surprisingly good. He has a legitimate style of working and is a pleasant surprise sans the cork in the intimacy of a night club. He is somewhat different also among cafe mimes. For instance, he goes in for condensed skits, such as the wager between Eddie Davis and Arthur Franklin, the masters of ceremonies, who have a bet one can out-mug the other in a "funny face" contest. Barton is an innocent onlooker and wins the prize without trying—an old story, but naive bit to fit Barton.

The rest of the show comprises Mabel Wynn, with an excellent mili-

OAKLAND'S 2D CLUB
Will Oakland opens his second night club, Oakland's Terrace, Sunday night. It is on the site of the old Monte Carlo, Broadway and 51st street.
Oakland will be the only cafe doubling star in the field, relaying between the Terrace and his Chateau on upper Broadway.

AARONSON IN BROOKLYN

Irving Aaronson and his Commanders open for Stanley at the Brooklyn Strand Nov. 21 for three weeks at that house.
Stanley and Loew bid for Aaronson following his conclusion of run at the Roxy week after next.

tary tap routine; Ethel Bryant, Wells and Gannon, Davis and Franklin in regulation specialties, an octet of girls, with Teddy King's snappy orchestra rounding out the bill.

The affable Frank Nolan, the host and general greeter, is possessed of a good attraction in Barton, who also attracted a number of professional luminaries, who contributed gratis and expressed their intentions of continued support in that direction. Abel.

CABARET BILLS

NEW YORK

Beaux Arts Mrs. Pirk Benjamin Angelo Zotos Clothel Bellamy Prado & Fallaise Beaux Arts Ser Joe De Nat Or	Case Lopez Vincent Lopez Or Brown & Sedano Grace Hayes Bobby Henshaw Joie Griffith Ormonde Sis	Club Florence Florence Sneeze & Palmer Florence's Orch	Club Helen Morgan Helen Morgan Bobbe Arnst Arthur Gordon Jans & Whalen P & H Irlwin Lee Stevens Or	Club Lido Moss & Fontana Meyer Davis Orch	Club Mimic James Barton Eddie Davis Eddie Bryant Teddy Franklin Teddy King Orch	Connie's Inn Leonard Harper R Allie Rose Rd	Club Ebony Colored Show Ebony Bd	Club Monterey Jack Edwards Connie Almy	Madelyn White Martha Vaughn Nina Navarre Eileen Dee Cee Montereynians Billy Lustig Or	Castilian Gardens Al Shayne Marcia White Club Richman Allan Fryer Evelyn Lay Lyons & Lorraine 3 Embassy Boys Maxine Lewis Arthur Brown Donald Lanning Harold Stern Or	Castilian Royal Earl Rickard Frankie Meadows Bee Jackson "Sleepy" Hall Bd	Cotton Club Healy & McHugh R Ethel Waters' 300 Club Ethel Waters' Col- ored Show Everglades Bunny Weldon Rev Calvert Shayne & M Rhona Lloyd Mary Titus Ruth Hamilton G & C Worth George Taps Charlotte Ayers Eleanor Terry Irving Bloom Or	54th St. Club Hilda Ferguson Benny Davis Alice Lee Colamas H'w'ne Dave Bernie Or	Frivolity N T G Rev Molly Doherty	Vee Carroll Hotay-Totay Pete Woolery Jack White Harriet Marned Jean Murray Tom Timothy Bd	Hoffrau Floor Show Frank Cornwell Or	Hotel Ambassador Grace Hill Geo Marshall Van der Zanden Or	Hotel Actor Freddie Rich Hotel Biltmore Mad'ine Northway Geo Chiles B Cummins Or	Hotel Mangers Irwin Abrams Or Jay C Flippen Club Jay C Flippen Rev Mike Speciale Orch	Klickerbocker Grill Mike Landau Bd	Little Club Phil Baker Marion Harris Jack Benny Jean Myro Dezha & Barte Mildred Melrose Joey Chance Or	Mirador The Revellers Routa & Ramon Ernie Holts Or	Montmartre Chas Sabin Edwin St Claire Emil Coleman Bd	McAlpin Hotel Ernie Golden Orch	Palais D'Or B A Rolfe Bd Rolfe's Rev Park Center Hotel Ralph Wonders Grace Kay White Cass Hagan Or	Parody Club Jimble Durante Lou Clayton Eddie Jackson Parody Rev Durante's Orch	Telham Heath Inn Lou Gold Or	Pennsylvania Hotel Johnny Johnson Or	Salon Royal Tommy Lyman Geo Whiting Jacques Gipper Or	Silver Slipper Van & Schenck Dan Healy Rev Dolores Faris Beth Challa Don & Max Vercelli Sis Tom Gott Or	Strand Roof Jack Connor's Rev Warner Gault	Ten East 60th Margaret Zolnay David Gerry Larry Stry Or	Texas Guinan's Century Club Texas Guinan Victor Hyde Rev Carlo & Norma Texas Strollers	Waldorf-Astoria Harold Leonard Or
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CHICAGO

Alabama Dale Dyer Lew King Beatrice Harpato Bernice Adler Eddie-Bough Bd	Alamo H & L Swan L & P Lowell Gordon Lester & Clarke Henri Gendron Bd	Ansonia George McQueen Hazel Verges Grace Johnston Betty Abbott Bill Kranz Bd	Bagdad Eddie Clifford Sebastian Mezza Irene George Nan Blackstone Walter Ford Bd	Ches-Pierre Pierre Nuyten Rv Earl Hoffman's Or	Colosimos Malonoff & Grey Jerry Blanchard Eddie Burton Mary Stone	Inez Gamble Pete de Quarto Bd	Davis Hotel Frank Libuse Gypsy Lenore Lisacheron & H Al Handler Bd	Deauville Mable Walzer Lincoln & Fedora Lowell Gordon McQualla Sis Billy Kolla Mildred Bollne Louis Salammie Bd	Friscos Jack Waldron Enrice & Theodore Novelle Bros Mirth Mack Julia Gerity Geraldine Karma Madeline McKennie Ralph Williams Bd	Golden Pumpkin Banks Sisters Russell & Durkin Gene Gill Jean Gage Henrie Gendron Bd	Jack Waldron Enrice & Theodore Novelle Bros Mirth Mack Julia Gerity Geraldine Karma Madeline McKennie Ralph Williams Bd	Adelle Walker Collette Sisters Sol Wagner Bd	Lido Sammy Lisban Violet Hansen Nick Hall Dolores Sherman Edna Norman Charley Schultz Harry Clay Bd	Lindo Inn Babe Archer Mile Simone Rose Taylor Flo Kennedy Eleanor Hayes Grace LaFrance Phil Friedlander Fred Burke Band	Mirador Harry Glynn Rose & Jean Virginia Jones Cole Sis Eleanor Bundell Frank Quartell Bd	Parody Club Margie Ryan Frances Allise Phil Murphy Harry Harris Al Gault Jules Novit Bd	Revuevons Joe Lewis Aurilio Craven McCune Sisters Mabel Hollis Malenoff & Grey Chas Straight Bd	Rubio Gardens Tripp Lee Evans Ernestine Caru Sam Haase Bd	Samovar Olive O'Neil Camoli & Gorman	Terrace Garden Gertrude Claus Eddie Willie Edmund Gailreth W Wadsworth Bd	Valentine Dolores Sherman Salerno Bros Margaret Williams Clay Orch	Vanity Fair Vierra Hawaiians Ralph Bart Silver Dallas Edna Erling Leo Wolf Bd
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WASHINGTON

Better 'Ole McWilliams' Orch	Club St. Marks Schultz-Rosey Or	Club Lido Manny King Eileen Lally E Dougherty Or	Al Kamons Meyer Davis Orch
Carlton Meyer Davis Orch	Club Marlboro Phoebe Orch	Mayflower Sidney's Orch	Villa Roma Drenoff Sis Alice Lupman Villa Roma Orch
Chautecier Paul Fidelman Bert Bernard Meyer Davis Orch	Club Mirador M Harmon Orch	Spanish Village J O'Donnell Orch	Wardman Park Thelma Yvonne Harry Albert Meyer Davis Orch
	Le Paradis Milton Davis Meyer Davis Orch	Swanee Roland Young	

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BARKERS MAY NO LONGER BARK ON WISCONSIN FAIR GROUNDS

Fair Ass'n Proposes Barring All Chance Games, Peep Shows, Etc.—Directors Unanimous—Final Action at Milwaukee Meeting

Madison, Wis., Nov. 1.

Barkers will be banished from fairs held in Wisconsin, according to the unanimous expression of the directors of the Wisconsin Association of Fairs at a meeting.

The ban will extend to chance games of all kinds, including blankets, dishes or any kind of prizes awarded for the throwing of darts, rolling of balls, throwing of balls, lotto games, or any similar games.

It may also eliminate all cheap jewelry booths and fake sales of any character. With them also will go the dancing girls and the peep shows.

The proposed ban will come up for definite action Jan. 4-5-6 at the annual convention of the association in Milwaukee.

Gillette Quits "Billboard"

Don Carle Gillette, managing editor of the "Billboard," resigned Saturday in Cincinnati. He will leave the outdoor publication next week.

Gillette was formerly dramatic critic for that paper being in the New York office. Gillette was a protégé of Isotta McHenry, general manager of the "Billboard," and succeeded J. S. Hartman in the Cincinnati editorial berth.

Hartman resigned shortly after the death of W. S. Donaldson, founder and publisher.

Buying Ringling Home

Baraboo, Wis., Nov. 1.

The Baraboo Chamber of Commerce may purchase the Al Ringling home here to be used as a joint home for the Sauk County Historical Society and the American Legion. If the Baraboo civic groups take it over for community purposes, the Ringling family will donate \$10,000 toward the purchase price of \$30,000.

Bosco Dies in Pen

Ft. Madison, Iowa, Nov. 1.

Bosco, the "Snake Eater" (Will Steamboat Davis), long a famous sideshow freak with the old Barnum & Bailey shows, died in an Iowa prison last week.

Bosco had served 21 years of his sentence, having been sent up for life.

A native of Williamstown, South Africa, he claimed he was 46 years old.

CARNIVAL FOUR FINED

Lawrence, Mass., Nov. 1.

Rose Thompson, South Manchester; Chester F. Shannahan, West Lynn; Louis Presta and Henry Davis, Hartford, Conn., carnival employees, said to have come here seeking work, were arrested by police in a local apartment house.

The woman was sent to the Woman's Reformatory, Framingham, while the men were each fined \$25.

KEIRNANS LOSE HOME

Ft. Worth, Tex., Nov. 1.

The home of Tommy and Bee Keirnan, prominent rodeo contestants, was destroyed by fire. The couple are at present competing in New York at Madison Square Garden.

The house was but recently completed, defective wiring being the cause given for the fire.

Loss is estimated at \$25,000.

Haller in Hospital

Los Angeles, Nov. 1.

Sam Haller, veteran circus man and representative for Ringling Brothers out here, is ill at German Lutheran Hospital with a carbuncle on the back of his neck.

Haller was the first president of the Pacific Coast Showman's Association.

Charity Rodeo Okay Nights—Light Matinees

Good night business, cut somewhat by weak matinees was reported for Fred Beebe's annual rodeo at Madison Square Garden. It opened Oct. 25 and closes tonight (Wednesday). The event is for the benefit of Broad Street Hospital, and contrary to most charity affairs showed judgment in scaling plenty of 50-cent seats. Top was \$3.

Ten events were on Sunday's matinee. Besides paying their own expenses, contestants forked over entrance fees as usual. Some \$40,000 in cash prize and trophies were announced.

The audience found plenty of entertainment in the western competition. The best event Sunday afternoon was the wild horse race. Nine hands straddled as many frolicsome cayotes and attempted to reach the opposite end of the stadium in an upright position. One boy got that far. In the bareback bronc riding Smoky Snyder, of Canada, displayed the class.

For the steer wrestling necking parties, Rube Roberts, of Oklahoma, downed his opponent in a little over nine seconds. Others worked for two minutes and then had to be pried from under. Billy Kingham, Wyoming, roped and tied a calf in 21 3-5 seconds, a neat job. Chester Byers, Oklahoma City, had some trouble with his animal. After Byers had worked for quite a while one of the huskies nearby lifted the calf as though it were some small change and dropped it on Byers' stomach.

The girl entrants had an inning with the broncs. Florence Hughes was first at the matinee and none of the girls were thrown.

Among the entertainment features was the Kansas City Chamber of Commerce Pinto Pony Band. The musicians range from nine to 16 years of age, and claim to be the youngest mounted band in the world.

Picture companies were represented with trophies. Ken Maynard, First National, presented an annual award to the world's champion cowboy, and Metro-Goldwyn had one for the champion cowgirl.

Final winners are to be announced tonight.

Barnes-Sun Deal Off

Chicago, Nov. 1.

The pending deal by which Fred Barnes and Gus Sun were to have affiliated in an outdoor booking agency is now definitely off.

There may be a conference on Nov. 14 at which Barnes and Ed Carruthers, both with the World Amusement Service, will discuss a successor to the World agency which disbands Jan. 1.

CARNIVAL ROUTES

(Date is for current week unless otherwise noted.)

Alabama Am. Co., Cochran, Ga.
Benton Am. Co., Macon, Miss.
Bernard Greater, Clinton, N. C.
Bernard Expo, Calexico, Cal.; 17, Phoenix, Ariz.
Bruce Greater, Whiteville, N. C.
Central States, Madison, Fla.
Checker Shows, Dublin, Ga.
Coe Bros., Fitzgerald, Ga.
Delmar Quality, Fefurlo, Tex.
Dodson's World's Fair, Greenville, Miss.

John Francis, Houston, Tex.
Gear-Wade, Little Rock, Ark.
Greater Sheelies, Eastman, Ga.
Greenburg Am. Co., Hayden, Ariz.
Gloth Greater, Walterboro, S. C.
L. J. Heth, Lyons, Ga.
Johnny J. Jones, Anderson, S. C.
Krause Greater, Millen, Ga.
C. R. Leggett, Conroe, Tex.
Glenn Miller, Camden, S. C.
Miller Bros., Warrenton, Ga.
Morris & Castle, Shreveport, La.
D. D. Murphy, New Orleans, La.
Page & Wilson, Newberry, S. C.
Nat Reiss, Sanford, N. C.
Rice-Dorman, Nixon, Tex.
Rubin & Cherry, Augusta, Ga.
W. T. Stone, Newbern, N. C.
West's World's Wonder, Florence, S. C.
Zeldman & Pollie, Mobile, Ala.

NEWS OF THE DAILIES

(Continued from page 44)

neys for Black, Starr & Frost, jewelers, have applied to the city court for a receiver for her. The jewelers last March got a judgment against Miss Surratt for \$279, but have been unable to collect because the actress hasn't anything. Her charge that De Mille stole the idea for "King of Kings" may not come to trial for three years.

District Attorney Banton's office has ordered revivals in seven plays within three weeks. "The Matrimonial Bed" stopped before it could be revised. Banton said two of the others have reported revisions made and two have agreed to make changes. He stated any show failing to comply with his command to clean up would be closed.

CHICAGO

Jole Ray, holder of numerous records for distance running, was arrested on complaint of his wife on charges of abandonment.

Chicago Civic Opera Co. will broadcast one act of an opera each week under the sponsorship of the Fansteel Products Co.

A network of radio stations will handle the air traffic.

South Park Commissioners announce that \$2,000,000 will be spent in finishing the Soldier's Field stadium.

Chicago Film Guild, working to promote better films here, has announced as its governors Mrs. Edith Rockefeller McCormick, Jane Addams, Llewellyn Jones, Carl Sandberg, Lorado Taft, Harriett Monroe and Michael Mifflin.

Wallace Berry and Raymond Hatton flew into Chicago for a five-day visit on their way to Detroit to see Henry Ford.

Police are seeking to locate Robert Carliart DeVernell (pictures), brother of Baron DeVernell of San Francisco, at the request of Mrs. D. Freeman, an old friend of the titled family, who stated that the man's mother in France was near death and wished to communicate with her son.

LOS ANGELES

The overruling by Judge B. Rey Shauer of a demurrer brought by Millard Webb, film director, against the cross-complaint brought by his wife, Dorothy Webb, brought to an end all legal tangles in the hotly contested divorce suit between the couple.

Among the allegations by Webb stated his wife went to parties where liquor was served, dissipated his earnings, slapped him and associated with persons of whom he disapproved.

In the cross-complaint Mrs. Webb alleges her husband beat her until she was forced to call the police; that he entertained other women in his home, once hugged and kissed Helen Klump, scenario writer, in a cafe.

While Webb's demurrer to his wife's cross-complaint was being overruled by Judge Schauer, Mrs. Webb was awarded \$300 a month temporary alimony and \$1,500 attorney fees in another department of the court.

A monster benefit for the widow and children of the late Hugh Mack, who was found dead in bed Oct. 13, will take place in the Santa Monica Municipal Auditorium in Ocean Park Nov. 15.

Ray J. Folks, Andrew Andrieu and Jack Curtis are in charge.

Laurence Gray, picture actor, reported to the Hollywood police the loss of a Jules Jergenson chronometer, one of two such timepieces in the United States, valued at \$1,000.

Diana Kane, picture actress, confirms the report she will wed George Fitzmaurice. The latter was formerly married to Ouida Bergere, but divorced in 1924. Miss Kane is a sister of Lois Wilson.

Hollywood police were unable to estimate the loss sustained by Eugene O'Brien, whose home, 691 Whitley Terrace, was broken into by thieves who took several thousand dollars' worth of rugs, pictures and furniture. O'Brien is now in New York.

State industrial accident commission postponed for 30 days the claims of Marion Mack, widow of Charles Emmett Mack for the death benefit award of \$5,000 and \$150 funeral expenses. Mack was killed last spring in an auto collision.

The action will be directed against Warner Brothers, and an insurance company on the grounds that Mack was killed in the course of employment.

Wally J. Jones, picture actor, was given a suspended sentence by Municipal Judge Turney on a charge of liquor possession.

In discharging Jones, the court made the remark following: "You look so much like Lincoln, I feel

OBITUARY

FLORENCE MILLS

Florence Mills, 29, died in the Hospital for Joint Diseases, 124th street and Madison avenue, New York, at 4:10 a. m. yesterday (Tuesday), where she had been operated upon for appendicitis Oct. 31.

Miss Mills appeared to be recovering but her condition took a turn for the worse Monday. A transfusion of blood from her husband, U. S. Thompson, failed as a last resort.

Miss Mills made her first appearance as an entertainer at private affairs when a little girl. She later entered vaudeville and ap-

peared in T. O. B. A. theatres. When Dunbar's "Tennessee Ten" was produced for vaudeville Miss Mills was with the act. Also with the turn was a dancing trap drummer, U. S. Thompson. The couple married.

Miss Mills' first big stage success was with "Shuffle Along" after which she went into the Plantation Room in the Winter Garden. With "From Dixie to Broadway" Miss Mills went abroad, heading an all-colored company, "The Blackbirds."

Miss Mills was the daughter of Mrs. Nellie Winfrey, who survives with two sisters, Maude Mills, appearing in vaudeville, and Mrs. O'Lida Wiltshire (non professional), Asbury Park, N. J.

Owing to Thompson being forced to bed following the transfusion, Earl Dancer, Dewey Wineglass and intimate friends of the family took charge of the funeral arrangements.

The body lies in state at Howell's Chapel, 137th street and Seventh avenue, until Sunday when interment will take place.

Marcus Loew

Jerome Kelt (Jerome H. Remick Co.), died in New York, Oct. 28.

Charles Summers, 65, for years stage carpenter with Lew Fields' shows, was found dead in Bed, Oct. 26, at his camp, Songo Lock, Maine.

Summers was known to have had a weak heart and had been at his

WE HAVE LOST OUR PAL

"ERNE" CARR

OCT. 29, 1927

PAT WALSH
IRVING O'HAY

camp since last May. He is survived by three sisters.

Body was shipped to Philadelphia, Pa., for interment.

Tom King, 78, died Oct. 23 of cancer in Hollywood, Cal. King was doorman at the Vine Street Playhouse, Hollywood.

Interment in Forest Lawn Cemetery, Glendale, Cal.

Phil Brice, 40, brother of Fannie and Lew Brice, died at his home, 203 W. 98th street, New York, October 30, of tuberculosis.

Fred A. Shear, 74, died in the Danbury (Conn.) hospital Oct. 24, following a fall several weeks ago.

Mr. Shear operated the first picture house in Danbury.

Lotus Giersdorf, wife of Paul Giersdorf of the Brown Derby Band (vaudeville), died in New York Oct. 26.

The mother of George E. Kann, assistant to Louis B. Mayer (M-G-M studios), Culver City, Calif., died in New York Oct. 25.

you must have some of his traditional honesty."

John Hearst, third son of W. R. Hearst, is engaged to marry Dorothy Hart, a local girl.

The bridegroom is a student at Oglethorpe University outside Atlanta, Ga.

Barbara Gordon, secretary to Marie Prevost, took an \$800 fur coat to a local furrier to have some alterations made. When she returned for the coat, it was missing. Local police are looking for it.

Madeline de Presse, 32, former actress, entertained two men in her apartment. While drinks were being served and after they were there for a short time, the woman was hit on the head, which resulted in a fractured skull. She is at the Receiving Hospital in a critical condition. About \$150 was missing when the men left.

Carl Westcott, sentenced last March to life for the murder of his father, Charles Grant Westcott, was granted a new trial by the appellate court.

Joyce Cooper Gardner, stage and screen actress, filed divorce proceedings against Myron E. Gardner. The couple were married July 16 and separated a few weeks later. Miss Gardner is a member of the coast "Hilt the Deck" Company.

Municipal Court Judge Ballard has under advisement a suit brought against Owen Moore by Reliable Collection Agency for \$515. This firm took over a claim that Watson & Son, fashionable tailors, held against the actor. Moore's defense is that the garments were not finished in time for him to use in a

picture, so he refused to accept them.

Mrs. Genevieve M. Paddelford (Grace Potter) former wife of Ben Teal, theatrical producer, was arrested in Salinas, Cal., on a grand larceny charge, according to an A. P. dispatch. It was alleged Mrs. Paddelford, divorced wife of Dr. George E. Paddelford, Los Angeles millionaire, is wanted in a dozen cities in this country on various charges. Her incarceration in Salinas followed a charge preferred by a Carmel shopkeeper, growing out of a fur coat deal. Mrs. Paddelford's escapades have been in the limelight for a number of years both here and abroad. In 1909 she was mixed up in the divorce suit of Frank J. Gould and Helen K. Gould in New York, later convicted of subornation of perjury for inducing women to testify falsely in the divorce case. After a spectacular trial she was sentenced and served nine months on Blackwells Island.

Mary R. Carter was granted a divorce from Fred Carter, Hollywood business man, when the latter failed to appear before Superior Judge Fletcher Bowron. Grounds, cruelty. Carter charged his wife with association with Jack Shepherd, film actor. Shepherd and Carter recently fought it out on the street over Mrs. Carter.

Alleging that she fled from an automobile crash in which her car is said to have struck a car driven by Mrs. Hattie Freeman, Miss Belle Resnikoff, 20-year-old Pasadena musician, was arrested on a hit-and-run charge.

Lita Grey Chaplin returned home yesterday from New York.

VARIETY'S CHICAGO OFFICE

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CHICAGO

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The Majestic is not finding an attempt at combination policy so sweet. The Majestic as a picture house is little improved over the Majestic of old. While pictures were counted on to eliminate three of ten small time acts and thereby hasten the bills, the pictures have done nothing of the kind. To the contrary, the type of film booked so far has been incapable of battling for three acts, no matter how good or bad. That the acts replaced were invariably bad gave the Majestic's pictures quite an edge in comparison, but that they have not been equal to the situation accentuates their inferiority.

The Majestic, in accentuating pic-

tures whether results are favorable or not, has created a morale of dissatisfaction among the acts, if not slashing their value to a minimum.

Few of the seven turns in the current bill are suitable for Loop patrons. Even the film, "No Man's Law" (Pathe) seemed out of place here.

The stage opener is a take-off from the "frog" contortionistic school, being that it has a girl sing a starting selection. Bill Ferry is no youngster in the line of bone bending and mimics his frog appropriately, but Bill can't pick a song. He labels his girl "A Co." and lets her go as that, with the song and a final bow to support the billing. She seems so unnecessary.

LaPan and Bastedo, mixed team, man in big pants and woman straightening, were deservedly in the deuce. Mostly sluggish gab, though intermittent singing isn't bad. The better vocal stuff is buried amidst the talk.

Jubilee Four (colored) are better suited for act production or the smaller film houses. Gordon and Groff, another mixed team, did little better than duplicate LaPan and Bastedo's impression. They talk and sing.

Forsythe and Kelly, two-man singing, recently let slip a barrel of picture house engagements when forwarned they would be playing

a nice appearance, all five members rating equally well. Evans and Pearl, man and woman comedy team, followed. Chatter on chiropractics got some good laughs and a couple pop songs went over nicely. Thelma De Onzo and Co. (4), three girls and a man, with an acrobatic candlestick balancing act, closed to good results.

Bert Searles has closed in stock at Evansville, Ind., to play leads at Clynes' theatre, Moline, Ill.

H. L. Morgan, manager, "Uncle Tom's Cabin," has returned from England where he settled an estate.

Courtney Campbell has rejoined Horace Sistaire's stock, National, Chicago.

"Do Me a Favor" company after four weeks rehearsal under Evans Lloyd opens on Nov. 6 at the Davidson, Milwaukee, Wis.

Chas. Horn, comedian, was in Chicago last week and engaged Vivian Marlowe and Joseph G. Glasgow for Harry Holman's "Hard Boiled Hampton."

Douglas Hope has been engaged as stage director for Horace Sistaire's National Chicago house.

M. E. Bybee is reorganizing his

DENVER

Aladdin—"Slightly Used."
America—"Cheating Cheaters."
Colorado—"The Life of Riley."
Denham—"The Old Soak" (Inde. stock).
Empress—"Lena Rivers" (Bridge musical stock) and "Easy Pickings."
Orpheum—Vaude.
Rialto—"Jesse James."
Victory—"Now We're in the Air."

Mary Katherine McIntosh, 4, who has been playing in Alexander advertising pictures, has left for Hollywood under contract to the Standard Picture Corp., makers of educational reels.

Bertha Brown, local girl who appeared recently at the Pine Grove cabaret, has been booked for a tour of the Public Circuit.

All lower floor boxes have been removed at Orpheum, replaced by orchestra chairs. Grind policy starts this month.

PORTLAND, ORE.

By SAM H. COHEN
Broadway—"The Rose of the Golden West."
Liberty—"Lonesome Ladies" with vaude.
Columbia—"Thirteenth Juror."
Pantages—"The Gay Retreat."
Blue Mouse—"The First Auto."
Rivoli—"Rough Riders."
Orpheum—"Easy Pickings."

Herschel Stuart, West Coast Theatres division manager, came here from Seattle to look over the territory. Stuart will acquire all houses in this territory as a result of J. J. Franklin being shifted to Los Angeles. S. T. McDonald, formerly with Public Theatres in Texas, will make his headquarters as city manager in Portland, under Herschel Stuart.

Allan Cushman, former assistant manager of the West Coast Broadway, has been assigned as temporary manager of the firm's Hollywood (suburban). George Christoffers, regular manager, is at Pendleton, Ore., in charge of two newly acquired West Coast theatres.

Salvatore Santella and his orchestra are at the Rivoli theatre.

SEATTLE

By DAVE TREPP
President—"Hell's Bells" (stock).
Metropolitan—"Gay Paree" (road show).
Pantages—"East Side, West Side" vaude.
Orpheum—"Girl in Pullman" vaude.
Fifth Avenue—"Breakfast at Sunrise."
United Artists—"The Magic Flame" (2d week).
Blue Mouse—"Sally in Our Alley" vaude.
Strand—"Hula."
Liberty—"Two Arabian Knights."
Columbia—"Way of All Flesh" (2d week).

John Hamrick, manager Blue Mouse, has gone to New York for a month.

Herschel Stuart, manager of the Washington and Montana strings West Coast Theatres, is back from Portland, where he will also be in charge hereafter. J. J. Franklin, former Portland district manager, has returned to Los Angeles, being promoted to an important post at the home office.

Jascha Heifetz, violinist, appears at the Met Nov. 8. He has just re-

turned from Honolulu, where he played the last concert of his two-year world tour.

Building operations continue on the "mystery" theatre built by company headed by Casper Fischer. This will be one of finest houses in northwest, seating 3,000. Location at Seventh and Olive. Same company will build big suburban house in university district.

Olympic theatre has reopened with three vaude acts and feature, charging 15c.

SYRACUSE, N. Y.

BY CHESTER B. BAHN
Wieting.—Dark until Nov. 5 when "His Holiness, Pope Pius XI" (film).
B. F. Keith's.—Vaude-films.
Temple.—Pop Vaude-films.
Crescent.—Vaude-films.
Strand.—"Ben-Hur."
Empire—"The Fourth Commandment."
Eckel—"Children of Divorce."
Regent—"The Heart of Maryland."
Syracuse—"Monte Cristo."
Rivoli—"A Hero on Horseback."
Palace—"Ankles Preferred."
Swan—"Man Power."

Art students, Syracuse University, are competing in a "Seventh Heaven" poster contest, staged by the Eckel theatre and "The Herald." The tie-up was effected by Al Kaufman (Schine). Cash prizes are offered.

"Jack" White, former Newing & Wilcox stock manager in Albany and Scranton, is here ahead of "Fog" at the Wieting Nov. 14-16.

Buddy Hooton, press representative, Schine circuit, is in Ogdensburg making a local picture. Hooton is also directing the Strand and Star in Ogdensburg.

Discovery that Frederick C. Bowers had played Keith's here several weeks ago brought an eleventh hour cancellation of his engagement at the Temple where he was to headline the first half of the week. Shaw's Hawaiians were substituted but all Sunday copy announced the Bowers turn.

Mrs. Pauline Hundshamer (Marie Goodwin) of this city, had her vaudeville tryout last week, splitting between Rochester and Syracuse. A soprano, she was "discovered" by Mme. Emma Calve singing in a local choir during the summer.

The U. S. Marine Band is here Nov. 13 at the State Armory.

Box office prices are moving up. Keith's has eliminated its 20 cent seats, the scale now fixed at 30 and 50 cents. The Temple is now minus its 10 cent seats on a 10-20-30 list. Both houses have vaudeville and pictures.

The Regent has advanced its scale a nickel to 25 cents.

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CORRESPONDENCE

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"opposition." On this vaudeville stage they flopped and badly. There's no stage band at the Majestic. Henry Catalano and Co., four girls and the man, make a half-hearted stab at production. Nothing to this act but the set and the looks of one or two of the girls.

Scarlet Mask Band (11), all men, appears as a new act and is likely "showing" here. The music has yet to round into shape, but indicates future rhythm. Included is a tap dance team, just about acceptable.

The Maj needed customers Sunday.

Things have changed little in the physical features of the little theatre around the corner from Madison street on Ashland boulevard, known as the American. But, other things have veered, and among these are the lines of people waiting out front to get in and the screen trailers that announce the house as the "Family Theatre."

The five vaudeville acts, being good, accounted for the crowd. Marcou, shadowgraph artist, opened and held the lead throughout. He's clever with his hands, and entertains wholesomely. Wilson and Ardell, mixed duo, deuced. Comedy dialog about golf, saxophone and accordion numbers by man and pop song by the girl got fair returns. Rita Pantzer and Co. (5), including a mixed dance team, girl singer and mixed duo piano and violin, treyed with a class turn of society dancing and two pop songs. The act makes

"Shepherd of the Hills" company as a repertoire.

Ben Bentley, Chicago, is booking presentation acts at the State, Racine, Wis.

Harry Foster, advertising manager, Garrick, is running for the office of business agent of the local billposters' union. He is opposing Jack Jilson, present officerholder, also president of the national body. Election Nov. 30.

SCRANTON, PA.

Academy—"Little Nellie Kelly" (musical stock).
Gaiety—"Bright Eyes" (Mutual).
Strand—"Camille."
Poli—"Spring Fever."
Capitol—"Adam and Evil" (1st half).
Lonesome Ladies" (2d half) vaude.
State—"Swim, Girl, Swim."
Regent—"One Round Hogan."

Lou Powers is featured with the musical stock, under Eviston-Napier direction, at the Academy. The company plans to stay until after the holidays. Evelyn Napier is feminine lead.

Clark Fiers, organist, Comerford's West Side theatre, has gone on the air for WGBI with concerts from the organ in the new Chamber of Commerce building.

For the first time in local history the Comerford offices have booked the same film in two of their houses here simultaneously. "What Price Glory" and "The Big Parade" are the pictures, with Poli getting a week's run and the West Side showing them for two and four days.

The Gaiety, Comerford controlled, play Mutual, has begun to openly advertise the dancer who provides the special attraction each week. The house went easy on the dance racket early in the season.

BRONX, N. Y. C.

Leslie Spiller resigned as press agent for John Cort's Windsor to manage the Riviera (Brooklyn), where Pitou & Taylor will install dramatic stock.

Testimonial performance to Abe Cogut, manager Prospect (Yiddish legit), will be given Nov. 14.

Chester, B. S. Moss' house in West Farms square, opens late in November. Seating capacity of 3,000, with K-A vaude and picture policy.

VARIETY'S LOS ANGELES OFFICE

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LOS ANGELES

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Sunday night, Orpheum's ace "day" of the week, is on the tobgan. The Show fare handed out week after week has a lot to do with this. Attendance has been diminishing slowly but surely on Sundays, and now it threatens to take the count. Last week, for example, the house was little better than half filled.

Not a real comedy act on the bill, and the layout had as usual. Two singing acts following each other parted the curtains. Pepita Granados and Harry Holbrook, Spanish song-and-dance miss and baritone warbler, respectively, started it off, with Holbrook serenading senorita Pepita to the tune of some lusty but meaningless notes. The gal is clever and can do things. Jue Pong, Chinese tenor, came on in "one" with an array of native wardrobe, and sang himself in and out. He handed 'em a list of "whys and wherefores" before vocalizing and displayed versatility by doing an Irish ballad in brogue and an operatic aria in Italian. Fast worker.

Trey spot held Hugh Herbert, yid comic, in a 12-minute sketch called "Realization." Herbert did the same thing as a blackout in the Morrissey Revue in Hollywood recently. The skit is his own. Herbert is standard with his dialect. Always good for a laugh. Vivian Ingram is easy for the optics as his foil.

Carlton Emmy came next with his dog kennel. Emmy knows his canines and has no trouble making them do tricks.

"Dear Little Rebel," with Nancy Gibbs, followed, closing the section and giving the folks a chance to get out and get some air. Miss Gibbs looks pretty while surrounded by a circle of boy friends. Voice is average. The boys have little to do. Ray and Dot Dean called 'em back with hilarious humor. Dean's mug alone was enough to start a riot. After what preceded, he was a relief. Adele Rowland, headlining and following, was accepted with open arms after that. Miss Rowland was her usual self in songs, old and new. "Amateur Nite in London" closed. Hoke, but good. Delivered in standard style, the turn held 'em in for the finish.

Pantages held over Sophie Tucker and starting off on the second week the blues shouting mama was hit by a bad cold making it tough on the pipes, but that didn't stop her from walking on for the last show Monday night and stopping it cold. It was a treat.

Handing 'em a new bill of fare of numbers without a repeat and selling them each in style, it was a pushover. After clowning around with the risqué and double entendres, Soph settled down for a few minutes of seriousness and delivered "Baby Your Mother" in a way that made it hard for herself to follow. She came back with an old pop number singing a chorus in Yiddish and tied everything up again. After that and by the way of sentiment Sophie brought on her son Bert and the kid did both of them proud by singing a number written specially for him, "Following My Mother Around," and giving the reasons. Bert hops a nifty buck and is no slouch with taps. Ted Shapiro at the piano was rubbing the spots off the ivories.

Just three other acts on the bill. Rigoletto Brothers got over with a band and deserved it. The boys do

everything from magic to tumbling and are assisted by two comely blondes, the Swanson Sisters, who get by with some warbling.

Allan and Norma, two men comedy team, got a few laughs and took advantage of it. Norman works in the audience at first, crossfiring with his partner and putting it over.

Stetson and Knox in their hat throwing turn opened with their usual brand of stuff and had no trouble.

On the screen, "East Side, West Side" (Fox).

Business brisk, with main floor capacity.

The Norman Sproul Players, running summer stock, Mission Playhouse, San Gabriel, have taken a lease on the Figueroa Street Playhouse.

Charlotte Treadway and Harland Tucker head the players and Ferdinand Munier is director. The opening is Nov. 7.

William Middleton (Commodore Billy Worth), theatrical promoter, was held for trial in the Superior Court on two felony charges, by Municipal Court Judge Westover. He is accused of obtaining \$500 from Fred W. Spellman of Hollywood by false representations, offering to take the latter on a cruise around the world to make pictures and accepting the money as a binder of good faith. The trip was never taken and the money not returned.

SAN FRANCISCO

Edith Meiser is back at the Palace this week doing exactly the same routine she did at the house six weeks ago. It must be a pain in the neck to the steady vaude patron to get the same thing over again so soon. She scored with her "misfit" bit, and clicked with her tricky changes of costume.

Alexander Carr shared bill topping honors with Miss Meiser. Carr is a master showman, and by far the best of the film luminaries seen at the Palace in a long while. His act was mostly character recitations, with two songs. The Six Galenos, tumbling and risley work, gave the bill a marvelous sendoff. The boys cram many breath-taking tricks into the time allotted.

Charles Harrison and Sylvia Dakin were dueling. Harrison wrote the material they're using, and it's clever. The old "Puritan" act has been discarded and the change is for the better. "A Night at the Club" (14) followed. Hollis Devany, tenor, and Francis J. Tyler, baritone, aided by a male chorus (12). The tenor and baritone scored individually. Ensemble singing by the chorus, with the "Massachusetts" number for an encore, wowed in nice order. The act is different, music classic and the act has class.

West and Stanton were fourth. A blackout has been inserted into the hobo dancing thing and the Charleston bit are still in. Edith Meiser closed the first half, and Alex Carr opened after intermission. "A Chameleon Caprice" (9), six-piece band, male single tap dancer, and mixed dancing team, were next to closing. The act sells heaviest on the clever color changes. The band dressed in white suits. They start to play the "Prisoner's Song," lighting scheme changes and the boys are seen as prisoners with black stripes. Drops and settings change with different color effects. Three Sailors, closing, were not caught. One could have picked his own seat at the Sunday matinee, that's how business was. Even the 50c seats, which are a giveaway proposition, were deserted.

Wigwam, combination picture and musical tab house, went dark Oct. 30 after 60 consecutive weeks. It reopens Nov. 6 with a policy of dramatic stock, topped at 75 cents. Dudley Ayres will head the cast.

Winners in community singing contests throughout northern California will compete here Nov. 7 when they sing over radio station KPO in a state contest. This leads up to the national radio audition

sponsored by the Atwater Kent Foundation.

William Cullom, in San Quentin prison for burglary, will stand trial in Stockton this week for alleged complicity in the robbery of the safe of the National theatre there March 20, 1925.

Padlock proceedings were filed in Federal Court by Act. J. U. S. Attorney Eugene Bennett against the Cafe Del Giglio and a restaurant and saloon two doors away. Both are alleged to have sold intoxicants.

Architect's plans for a proposed \$6,000,000 opera house and war memorial have been received by the trustees for final approval. Construction work is expected to start within 60 days. Of the total cost approximately \$5,250,000 is available at this time.

The plans call for a central memorial court with the opera house on one side and a veterans' building on the other.

A dearth of legitimate attractions has necessitated Manager Cullen booking in "The Street of Forgotten Women" for a limited run at the Capitol. This is a screen version of the old Barbary Coast.

Lack of funds has brought about a decision not to broadcast the Sunday concert of the San Francisco Symphony Orchestra; \$50,000 was the sum necessary to make broadcasting possible.

After a week's collection of subscriptions amounting to only \$5,700 the project was abandoned.

With the departure of Georgie Stoll, band master, to the T. & D. Oakland, the Imperial has abandoned, temporarily, its stage band policy, and will operate with orchestra in pit only.

After six weeks at the Granada Lydia Roberty, comedienne, has been transferred to the T. and D. Oakland.

Embassy (formerly Rivoli) taken over on a long term lease by William Wagoner opens Nov. 3 as a first run de luxe house, marking the advent of Vitaphone to Market street. Warner Bros. features will predominate.

Sophie Breslau, contralto, will appear in concert at the Civic Auditorium Nov. 9. This is her first local appearance in years.

Chicago Federation of Musicians' nomination of officers will be held Nov. 8, with the annual election Dec. 8. James C. Petrillo, president, is favored for re-election.

Paul Demos, H. Edsall Olson and Nick Karafotas, all of Evanston, have formed a corporation with capital of \$16,000 to operate straight film houses.

Dolly Joy, former treasurer Playhouse (Mrs. Henry B. Harris), acting as general western manager for Mrs. Harris.

Art Schwartz, formerly with Remick, Los Angeles, has been appointed local manager for Irving Berlin, replacing Bobby Gross, recently made Pacific coast manager for Remick. Gross has designated Al Meyers to represent him in the local office.

Henry Duffy has purchased coast rights for "Tommy" and will present it in stock this winter.

Alhambra, new Sacramento picture house, opening a few weeks ago, has changed its policy from straight pictures and Vitaphone to a combination picture-vaudeville bill. Uzie "Fiddler" Berman's 24-piece symphony orchestra remains at the house.

Hother Wismer, concert violinist, San Francisco Symphony Orchestra, was thrown by a giant comb while wading at the ocean beach and his left hand so severely hurt he will be unable to play for three or four weeks.

Relatives of Venus Kennedy, 18, Oakland, who disappeared from home a week ago, have requested police to search the Hollywood picture studios for her.

Howard McBride, Universal exploiter in Los Angeles, came here to do the exploitation for "Les Misérables," which opened Oct. 29 at the St. Francis.

PITTSBURGH

By W. J. BAHMER

Nixon—"General John Regan" (E. H. Sothern).
Alvin—"My Maryland" (2d week).
Pitt—San Carlo Grand Opera.
Gayety—"Burlesque a la Carte."

Penn—"College," Buster Keaton in person.

Grand—"Hard Boiled Haggerty," Sheridan Square—Vaudeville.
Academy—"Follies of Pleasure."
East End—"Jack in the Pulpit" (Al Smith stock).

Lottie Howell, the original Barbara Frietche in the Philadelphia opening of "My Maryland," replaced Olga Cook in the Pittsburgh performance.

A price reduction by the Davis continuous offers seven Keith turns and pictures at 50c. top matinees.

Starting with "Bare Facts" (Lena Daley) the Gayety's Columbia shows will open with Sunday mid-night show.

Thomas Coffin Cooke, director of "The Constant Nymph," which closed with its Nixon week, will be with "Out of the Sea," the Don Marquis piece for December opening in New York.

Jimmy Savo, headlining Loew vaudeville, is going to Canada shortly to appear in a picture under direction of the Canadian government. It is by Bruce Bairnsfather, author of "The Better 'Ole."

BALTIMORE

By BRAWBROOK

Auditorium—"My Maryland."
Guild—"Fashion" (fourth week).
Maryland—K-A vaude.
Hippodrome—K-A vaude and picture.

Garden—Vaude and pictures.
Palace—"Nothing But Girls."
Gayety—"Moonlight Maids."
Ford's—"One of the Finest."

Manager Leonard B. McLaughlin (Auditorium) reports a record advance for "My Maryland," now at that house. Last Saturday showed about \$20,000 in the box office with the week's capacity at \$3.35 top not being over \$29,000.

"The Jazz Singer" was the subject of a sermon by Dr. Edward L. Israel at Har Sinai Synagogue in this city last week, who declared his doubt that jazz is more sensual than classical music.

Colby Harriman, former stage manager, Loew Century, has left and is filling a similar position for Stanley-Crandall, being assigned the Earl in Washington and the new Stanley, Baltimore.

Leon Victor (Fox) has been in town for the past week advancing "What Price Glory" at the New.

At the local premiere of "My Maryland" at the Auditorium theatre, Eleanor D. Abbott of Frederick, great grand-niece of the original Barbara, was introduced by Governor Ritchie.

NEW ORLEANS

By O. M. SAMUEL

Tulane—"Kid Boots."
St. Charles—"New Brooms" (Saenger Players).
Saenger—"When a Man Loves."
Crescent—Lander Brothers' Revue.

Lyric—Mamie Smith and Gang (colored).
Strand—"Spring Fever."
Liberty—"The Poor Nut."

Al G. Fields Minstrels played to light business at the Tulane last week. Ed Conrad, owner, stated, returns in the one-nighters very good, but in the larger cities meager.

The St. Charles has not been doing well with stock.

The Little Club did not open as announced. At the eleventh hour the city authorities pronounced the sumptuous cabaret a fire hazard. Tony Denapolis has spent a fortune on the place and would suffer heavy financial loss if his night club was closed. It is thought he will be able to patch up the differences now existing.

For one performance only in advance the Saenger Company presented "Underworld" at a mid-night matinee at the Strand. The hot billing said the picture would be shown in "its unabridged entirety."

BROOKLYN, N. Y.

By JO ABRAMSON

Werba's—Earl Carroll "Vanities," Majestic—"Peggy-Ann."
Teller's Shubert—Thurston.
Cort (Jamaica)—"What Do We Know?"
Strand—"Rose of the Golden West."
E. F. Albee—"Surrender"; vaude.
Loew's Metropolitan—"College"; vaude.
Montmartre—"Cabinet of Dr. Caligari."
Fulton—"The Last Warning" (stock).
DeKalb—"White Cargo" (stock).

All the Loew houses are getting even breaks in the Brooklyn dailies since Terry Turner's office has been sending out publicity telling of the major acts and movies of this borough. Along with this story can be noticed in the ad columns the advertising of 18 Loew houses grouped together with their respective offerings for the day. Another Loew house will open in Corona on Nov. 17. Called Loew's Plaza, it will be the sixth theatre belonging to the chain in Queens.

The new B. S. Moss Madison theatre, Ridgewood section, opens some time this month.

Werba's Rivera, which Werba has leased, opens Nov. 7 with "Yellow." The main gag will be "guest stars."

Mel Craig and his orchestra opened at Leverich Tower hotel Spanish grill on Saturday night.

BOSTON

By LEN LIBBY

The much debated question whether the Dempsey-Tunney fight may be shown in this state, legally that is, may still be hanging high, but one thing is absolutely certain, they are not to be shown in the Commonwealth on Sunday, no matter what the Federal Government may decide about the other six days in the week. The films of the battle are on hundreds of screens throughout Massachusetts; but the bars are down for good on Sabbath day showings, according to Sidney W. Clift, Sunday show censor.

Louis M. Boas, pioneer movie man in New England and at present the owner of 14 houses in this section, at the Hotel Statler last week was tendered a silver anniversary dinner in recognition of 25 years of endeavor in the interest of pictures.

E. M. Wooley, former dramatic coach at Yale, has accepted the invitation of the Harvard Dramatic Club to act in advisory capacity this year.

The new Renard Coconut Grove Cafe opened here last week, with an air quite different from anything in Boston. Jaques Renard and his orchestra are the musical feature. Mickey Alpert is master of ceremonies.

The circus widow, Mrs. Gladys M. Wood of Malden, who was awarded a decree nisi of divorce from her husband whom she declares made a practice of leaving her at least once every two months to dash off and pursue his duties as advance agent for a traveling circus. She told the court that she was married seven years ago and has been broke and alone most of the time since while hubby has been off cruising. He left her the last time in April, 1923, and is still gone she said.

For the first time in several seasons John Craig appeared in a public performance in the Leland Powers theatre presentation of "The Famous Mrs. Fair." Mr. Craig has turned a deaf ear to flattering offers by New York producers to star him this season, preferring to devote his time to Leland Powers School of the Spoken Word.



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JACKSONVILLE, FLA.

By H. SCHAEFER

Grand opera in Jacksonville appears to be due for the same sort of struggle it experienced last season. The American Legion sponsored the La Scala Opera Co., directed or managed by Vincent Cianci, for a week at the Auditorium. Following, Maurice Frank brought the New York Civic Opera to the Temple theatre. Frank had with him Carmella Ponselle and Dreda Aves. The American Legion signed up this season with Frank, who in the meantime had changed the name of the New York Civic to New York Grand Opera and had tied up with his former competitor, Vincent Cianci. This week the American Legion announced that they were cancelling their contract with the New York Civic and were negotiating with Fortune Gallo for the San Carlos.

Vitaphone continues to hold a steady interest for movie patrons in Jacksonville. The Vitaphone was introduced here by E. J. Sparks, Sparks Enterprises, at the new Riverside theatre, a neighborhood theatre. It was later removed down town to the Imperial, the latter slumping at the time. The Imperial immediately began to make money. The Imperial is now managed by Jess Clark, who for years managed the Palace, Keith house, next door.

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Clark went over to the Imperial when the Palace closed for the summer after the Coleman "Honey Bunch" Co. flopped in the Palace. The Palace reopens Nov. 13, and Clark will return to the management. John Crovo, Metropolitan theatre, Atlanta, succeeds Mr. Clark at the Imperial. The Vitaphone proved disappointing in the Metropolitan in Atlanta and was removed.

Ringling Bros. & B-B circus played Jacksonville Oct. 31.

The Republic here is closed for repairs. High-class pictures will show in one-week stands after it reopens about Nov. 15.

MILWAUKEE By HERB ISRAEL

Davidson—"The Barker" (Richard Bennett).
Pabst—German stock.
Gayety—Band Box Revue (Musical).
Alhambra—"Les Miserables."
Garden—"Magic Flame"—Vita (2d week).
Majestic—"High School Hero"—vaude.
Merrill—"Big Parade" (2d week).
Miller—"Stark Love."
Palace—"Pajamas"—vaude.
Strand—"No Place to Go."
Wisconsin—"Breakfast at Sunrise."

George Mack succeeds Mildred Andre as master of ceremonies at the Miller.

Oscar Jepson has been appointed musical director at the Garden.

All conjecture as to whether the Palace or Majestic would occupy the new theatre being erected in the Rialto has been settled by signs on the site to the effect the Majestic will get the place for W. V. A.

"The Magic Flame" snapped the Garden house records when in one day the house played to 6,600 people in six shows. The house holds 1,100 at a crack, making it packed from opening to closing. In one hour 1,300 tickets were sold.

The New Majestic, an 800-seater, has been opened in Cudahy, five miles south of here.

Ed Bean, superintendent, Washington park zoo, who resigned six months ago to take a job with Edith Rockefeller McCormick in Chicago, is returning here.

NEWARK, N. J.

By C. R. AUSTIN

Shubert—"The Studio Girl."
Broad—"Coquette."
Proctor's—"Vaudeville"—"Surrender."
Loew's State—"Vaudeville"—"The Fair Co-Ed."
Newark—"Vaudeville"—"Sally in Our Alley."
Rialto—"Vaudeville"—"Convoy."
Mosque—"Figures Don't Lie."
Bradford—"Shanghai Bound," vaudeville.
Fox Terminal—"Seventh Heaven" (3d week).
Capitol—"Stranded," "The Crystal Cup."
Goodwin—"The Big Parade" (2d week).
Mutual-Lyric—"Girls from Happy Land."
Miner's Empire—"Foolin' Around."
Orpheum—"Black Pepper," pictures.
Hill—"Clancy's Kosher Wedding" (Corse Payton Company).

The fight pictures didn't mean much here. After a week at odd times at Miner's Empire, they played the Capitol for two weeks. This first week was good, but not sensational and after that they faded out. Only one or two of the neighborhoods are using them. On the other hand, the Dempsey-Carpentier pictures ran some five weeks in one house.
The Newark has cut this week to four acts with the picture.

Martin Beck has purchased a plot of land on Park place from Maurice Strunsky and associates. The plot is between the present Fox Terminal and the proposed new Fox theatre. Schlesinger is also looking for a new house in place of or in addition to the Broad.

Richard W. Kirschbaum has been made manager of the Lincoln (Bratter & Pollock) Kearny. Kirschbaum is a native of Newark and was at one time cartoonist and critic on local papers.

The Lyceum, East Orange, Colonial and Palace, Orange, have been purchased from the H. R. Amusement Co. by the George Cohen Circuit. Samuel Evenson is resident manager.

Coincidentally with the announcement by Bennett, Converse & Schwab of the offering of stock in the concern published in New York and locally, The Newark Garden Corporation announces it has signed a

contract with E. M. Waldon, Inc., for the construction of its sports arena at Odgen and Rector streets. Work will begin around Dec. 1. It will seat 11,000.

TORONTO

By G. A. S.

Royal Alexandra—"The Jazz Singer."
Princess—Robert B. Mantell (Shakespeare rep.).
Gayety—Billy Watson (Columbia).
Empire—"The Mystery Ship" (Kepple stock).
Victoria—"The Butter and Egg Man" (Facet stock).
Pantages—"The College Widow," vaude.
Loew's—"A Gentleman of Paris," vaude.
Tivoli—"American Beauty," Romanelli band.
Uptown—"Mockery," stage show.
Massey Hall—Geraldine Farrar.

All Canadian radio chains were linked up for the first time this week. Two hook-ups, one was through a newspaper chain sponsored by the T. Eaton Company, a department store, and the other through the Canadian National Railways. French and English are being used for announcements in Quebec.

Hart House theatre, an amateur group endowed by the University of Toronto, has cut down the number of productions from 12 to six. Two other little theatre groups have taken the air. Mrs. Carol Aiken, wife of the Hart House director, told women here no Canadian or American little theatre group had produced either a great playwright or actor.

Next week the 10 per cent. amusement tax charged on all theatre admissions will be dropped on admissions of 25c. or less. The maximum tax has been placed at a quarter.

Government reports on Ontario race tracks, just issued, shows both attendance and betting fell off heavily this fall. No tracks closed, however. The record is held by Woodbine, Toronto.

B. E. Norrish, managing director of Associated Screen News, Ltd., has taken exception to reports circulated here that too little Canadian stuff is shown in news reels. He says his company exports between one and two million feet of Canadian news stuff annually.

KANSAS CITY

By WILL R. HUGHES

Shubert—"Countess Maritza."
Loew's—Midland—"Road to Romance"—"Club Anatole Revue."
Orpheum—"Vaudeville-pictures."
Mainstreet—"Vaudeville-pictures."
Pantages—"Vaudeville-pictures."
Newman—"My Best Gal."
Royal—"The Satin Woman."
Liberty—"Captain Salvation."
Globe—Vitaphone.
Wonder—"Pictures—vaudeville."

The National Players Stock closed at the Shubert-Missouri Saturday night as a result of the demands of the theatrical unions that an orchestra be employed. Business has been unprofitable, and the management considered music was of little consequence for dramatic performances. The musicians, however, demanded an orchestra. The house, it is claimed, offered to use a three-piece band, but the union wanted a full unit.

The matter was finally checked by Forrest P. Tralles, St. Louis, president National Players, who was advised that the International Alliance would call out the stage hands unless the demands of the union were met.

Norma Mannerling, organist, Royal was married recently to John Wilson.

Jay Means, operator of the Murray, Oak Park and Prospect, all picture houses in the residential sections, has just taken over the lease on the new Bagdad, Troost and 27th.

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CLEVELAND

Hanna.—"The Play's the Thing." (film).
Ohio.—"Old Ironsides" (film).
Alhambra.—"The Gorilla" (McLaughlin stock).
Colonial.—"Able's Irish Rose" (9th week).
Play House.—"Beggars on Horseback."
Palace.—(K-A vaude-pictures).
State.—(Loew vaude-pictures).
Keith's 105th.—(K-A vaude-pictures).
Hippodrome.—(Vaude-pictures).
Empire.—Henry Dixon's Revue (Mutual).
Oriental.—Stock burlesque.
Columbia.—Stock burlesque.

The new "Artists and Models" looks good. Business was capacity from the first night at the Hanna. This is not a good Sunday night town for high-scaled shows, but the Shubert girl circus had them standing on that and following evenings. Ted Lewis has always been a draw here, but there was some uncertainty this time about his pulling power in a \$3.50 revue because he had played the State (Loew vaude) only a short time ago at 65 cents. They liked his Circleville plug. Lewis was born in that Ohio horse-and-buggy and he never lets them forget it.

The Ohio has been steadily turning a profit for Erlanger attractions.

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Business this season, even for shows not counted on as draws, has been exceptionally good. Yet the theatre has difficulty in getting shows.

"Old Ironsides" (film) will probably be held a second week, though booked for only one, because of the scarcity of legitimate attractions.

At six o'clock Saturday evening smoke was pouring from every window and door of the Colonial theatre, where "Able's Irish Rose" was playing, and firemen were drenching the house. Several hundred onlookers concluded that "Able" was done for a time. At 8:15 the theatre was open and playing to its usual near-capacity business.

The fire started behind the balcony and badly damaged one stairway. Loss about \$5,000. Edna Hopton, assistant treasurer, got some attention from the newspapers for her bravery in transferring \$1,500 from the cash drawer to the steel safe during the blaze.

ATLANTIC CITY

By VINCE McKNIGHT
Apollo.—"The Fanatics."
Stanley.—"Honor First."
Virginia.—"Jesse James."
East.—"No Control" and vaude.
Colonial.—"Metropolis."
Strand.—"Alias the Lone Wolf."
Capitol.—"Spring Fever."
City Square.—"Soft Cushions."
Savoy.—"Tell Me Why."

"The Gay Retreat" (Fox) is another booking that has been switched from the Stanley to the Virginia for the latter's week run policy, opening Saturday. "Jesse James" at the Virginia, was also previously booked at the Stanley.

Million Dollar Pier, closed since the summer season, reopened Saturday for its annual masquerade ball. Charlie Fry's band returned for the one night stand.

Savoy, which regularly houses musical road shows, is once more deviating from its policy this week to exhibit another sex film, "Tell Me Why."

Folies Bergere, closed for the past few weeks for alterations, is again open with Evelyn Nesbit doing her stuff. Nesbit's own cabaret shut down immediately after the recent pageant.

DALLAS

By RUDOLPH DONAT
Majestic.—"The Blood Ship"; stage band.
Palace.—"The Magic Flame"; "A Trip to Mars"; band.
Old Mill.—"Metropolis"; George Wint's "Pirates" (split week).
Maiba.—"Big Parade" (2d week).
Capitol.—"The Harvester."
Circle.—"White Collars" (Circle Players).
Pantages.—Buddy Morgan and Revue (tab).

Try-outs for the southwestern division of the national Atwater Kent foundation are being held at Station WFAA (Dallas News) preparatory to the selection of the contestant who goes east for the final tourney. Final selection Nov. 15.

This week is one of the best shows this year in Dallas. All attractions have been playing to full houses. The closing of the 41st annual State Fair increased business immensely.

"Old Ironsides," the first movie road show in Dallas this season, was more or less of a flop at the Old Mill. The \$1.65 top, with a \$1.10, didn't agree with Dallas film patrons.

It seems that Melklejohn and Dunn will make the first success of stock in Dallas at the Circle, featuring Arthur Lovejoy, youthful comedian. Blanchard McKee is manager.

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By HARDIE MEAKIN
Belasco.—"The Racket" (Alexander McKaig) next, "Tia Juana" (Kilbourn Gordon).
Auditorium.—Shakespeare rep. Nov. 7 (Fritz Leiber).
National.—"The Barker" next, "The Marquis" (Billie Burke).
President.—"Black Hussar" (Nov. 7).
Earle.—(Stanley-Crandall) K-A vaude-pictures.
Keith's.—K-A vaudeville.
Gayety.—"Bare Facts" (Columbia).
Strand.—"High Flyers" (Mutual).
Pictures
Columbia.—"Magic Flame" (2d week) next, "Ben-Hur."
Fox.—"East Side, West Side" next, "Loves of Carmen."
Little.—"Blind Husbands."
Metropolitan.—"Swim, Girl, Swim" next, "Camille."
Palace.—"Soft Cushions" next, "Chang."
Rialto.—"Tell It to Sweeney" next, "Les Miserables."

Frank Seltzer is dividing his time between here and Philadelphia doing publicity for the Fox theatres in the two cities.

When the 35-piece Meyer Davis orchestra goes in as a stage attraction at the Roxy, New York, Tex Brewster will make all the special arrangements. Brewster is now doing that job for Davis' Swanee Synchronizers here. He is a trumpet player.

Harry Borjas is directing the Palace (Loew pictures) orchestra taking the place of Tom Gannon who has gone to Richmond, Va. Claude Burroughs has followed Borgas at the Columbia.

Odd twist on the Mutual burlesque season: When first opening at the Strand, following the abandonment of the Cosmos, the fact that it was Mutual burlesque was covered up, the house doing three shows daily consisting of a condensed version of the regular show plus a feature picture. This cost close to a thousand grand extra. Cutting that all out and announcing the shows for what they were and going back to the two-a-day policy has jumped business and cut costs.

Saul Levitan is now violinist in Meyer Davis' Le Paradis orchestra. Levitan comes from Boston. Dick Himber has been placed in Boston by Davis.

After the summer as advertising agent for the Walter Reed houses in Asbury Park, N. J., Joseph Ennis, Sr., is back here on a like assignment at the President, opening Nov. 7 with light opera.

The Stanley-Crandall Tivoli has a new assistant manager, James Landers succeeding Stewart A. Pike.

ALBANY, N. Y.

By HENRY RETONDA
Strand.—"The Magic Flame."
Capitol.—"Let's Go," burlesque (last half).
Ritz.—"The College Widow."
Leland.—"The Gay Retreat."
Clinton Square.—"Convoy."
Grand.—Pictures; vaude.

Albany is without a legit this week. The next show will be "What Do We Know," Olga Petrova's new play, opening at the Capitol for three days.

The Paramount, new neighborhood house, opens Friday night. The house seats 1,000, and is owned by Harry Hellman, proprietor of the Royal.

Hudson theatre here, a second-run house, has been sold to J. Feltman and son, operators of the Lincoln theatre, Schenectady.

The Dempsey Tunney picture was held over for the week at Proctor's Grand last week. It will be shown the first four days of this week at Proctor's Harmanus Blecker hall. The Majestic (Inde.) was showing the picture at the same time as Proctor's.

OMAHA, NEB.

By ARCHIE J. BAILEY
Sophie Tucker is billed for the World (Pantages) Friday. Irene Franklin headlined the past week. The World is playing the biggest headliners obtainable in its battle with the Orpheum.

Nate Frudenberg, publicity director, filled the Riviera (Publix) on the week Tuesday night and put over the picture at the start of the run. It was "The Drop Kick" and a football autographed by Richard

Bartholmess was used for the kick-off in the Marquette-Creighton game here Saturday. It was announced to the homecoming crowd that the most valuable Creighton player would receive the Bartholmess pigskin as a reward at a university night show Tuesday. About 2,800 of the 10,000, all the house would hold, were present.

Harry Watts, formerly of the Rialto here, is now manager of the Capitol, Des Moines.

Joe Marion and his Moon Company have started their 100th week in Omaha. Over forty consecutive weeks at the Moon were preceded by almost sixty at the Empress, now closed.

Frank North Players are going into a state circuit controlled by the World Realty Company of Omaha. The loop will include McCook, Fremont, Columbus and Kearney. A new 1,100-seat house has just been opened at Kearney.

LETTERS

When sending for Mail to VARIETY, address Mail Club. POSTAGE, ADVERTISING or CIRCULAR LETTERS WILL NOT BE ADVERTISED. LETTERS ADVERTISED IN ONE ISSUE ONLY.

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Gillette Bob
Goodall Wm

Harer Pauline
Harkins Jack
Harte Dolores
Hayes Alice

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Johnston J A

Keith Jack
Kelley Phil

LaRoane Eva
LaRiviere Lucien
LaRue Ethel
LeBlanc Cecile

Lee Sam
Long John Arthur

Mack Marvin
Margaret & Jean
Marie Leo
Marshall George
McCabe Florence
Meadows Dorothy
Monahan Jack
Muldron Miss
Murdoch Lew

Naniasa Mrs E A
Newhouse Wm

Oliver Dorothy
Potter Donald
Powers Peggie

Rankin Doris
Riety W A

Sanger Hazel
Sawyer Mary Ann
Schwartz A
Somper Otto
Sheldon, Arthur
Smyth Mrs L
Steel Lillian
Sugden R S
Sullivan Grace

Terry Frank
Thelion F
Tyson Arthur

Vine Dave
Warren Trisix
Weekly Wm
Wilber Addie
Wilson Mabel
Wilton Belle

McEliga Aubrey
Mack & Earl
Mack Neal
Malley Jack
Marshall Geo
Miller Fred
Mills Tom
Morton Dorothy
Munk Otto

Nauke Charles
Norman Karyl
Norton Lottie

Osterman Jack
Page Anna B
Pagliarini Seg
Pappas Tom
Payne H J
Powers Ollie
Prosper H
Pym F & P

Randall Geo
Reed & Lucy
Regent H
Rhos Mlle
Riley Joe
Rinaldo J
Robinson Charlie
Rogers & King
Rosemont's Troub
Rome & Dunn
Ross Katharine
Rosenberg Edward
Rothchild Irving
Russo Mabel

Santos Pete
Scholly Wm
Shannon Helen
Shurtiff Ernest
Sherman Tex
Sherry Edith
Siggie
Smeck Roy
Smith Frank
Steinbeck Bruno
Stewart Rev
Sylvester & Vance

Taechetta Laura
Tip Tops
Tishman Irving
Vega R
Vitchell Billy
Vitchell Jean

Waites Australian
Walker Dewey
Wallace Alan
Wayne Clifford
Wetsman Frank
White Pierre
Wilson George
Wright George
Wynn Ray

Frank (Dad) Lawrence, formerly connected with the Albert Lewis productions, has joined the Jackson-Kraft Agency as field man.

BILLS NEXT WEEK

(Continued from page 39)

BUTLER, PA.
Majestic
3d half (3-6)
Daniels & Eames
(Others to fill)
CAMDEN, N. J.
Lyceum
3d half (3-6)
Bob Hall
Leroy
Shields & Delany
Guy Harick
(One to fill)
CANTON, O.
Lyceum
3d half (3-6)
Frankson
Skelly & Helt Rev
Miller & Corbett
Cosmopolitan 4
Young Tr Tr
CH'LSTN, W. VA.
Kearse
3d half (3-6)
Fits & M'Phy Br's
Newton & Parker
Dollie & T
Helen Higgins
Oen Flano
CH'LSTN, N. C.
Broadway
3d half (3-6)
Winnie Baldwin
Myers & Rowe
Howard Nichols
Jack Russell Co
Palmer & Huston
CINCINNATI, O.
Keith's (31)
Winnie & Dolly
Marion Weeks
Labelle Pola
Ernest Hiait
Jane Green Co
Mitty & Tilio
Johnny Berkes
Rams & Co
(One to fill)
(7)
Crawf'd & Brod'k
White & Tierney
Rehman Bey
CINCINNATI, O.
Keith's (31)
Winnie & Dolly
Marion Weeks
Labelle Pola
Ernest Hiait
Jane Green Co
Mitty & Tilio
Johnny Berkes
Rams & Co
(One to fill)
(7)
Crawf'd & Brod'k
White & Tierney
Rehman Bey
COLUMBUS, O.
Keith's
3d half (3-6)
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Jack Smith
Willie Maass
DAYTON, O.
Keith's
2d half (3-6)
Melville & Stet
Langford & Myra
Zermaline & F
White & Tierney
Hardeen
DETROIT, MICH.
Hollywood
2d half (3-6)
Kaye & Sayre
Prince Wong
(Three to fill)
Temple (31)
Homer Romaine
Boudin & Bernard
Elliott Dexter
Trixie Friganza
Taylor Whitley & H
Sylvester & Vance
Carl Freed Co
Medley & Dupree
Act Beautiful
(One to fill)
1st half (7-9)
Casey & Warren
4 O'Connors
Miller & Corbett
Lady Margaret
Hayes & Cody
(One to fill)
2d half (10-13)
Melville & Stetson
Hardeen
Derck's & Brown
John Barton Co
(Two to fill)
H'CK'NS'CK, N. J.
Keith's
2d half (3-6)
Peggy Morris
Convey Sis Co
Dave Ferguson
(Two to fill)
HARRISBURG, PA.
Majestic
2d half (3-6)
Day Dreams
Moore & Powell
Bert Gordon
Sinclair & Ford
(One to fill)
HARTFORD, CT.
Capitol
2d half (3-6)
Gruber's Oddities
Olyn Landick
Marion Sunshine
John & B'ldwin Sis
Peter VanLane
Palace
2d half (3-6)
Geo Yeoman
Brown Derby Or
Oliver & Crangle
Robbins & Jewett
Lis Jards
HORNELL, N. Y.
Shattuck
2d half (3-6)
Renie & Calvert
McRae & Mott
(Three to fill)
HT'INGTN', W.VA.
Orpheum
2d half (3-6)
Cecil & Van
Hite & Reflow
Cooper & Clifton
Cecil Byrd
Briscoe & Rauh
INDIANA, PA.
Indiana
2d half (3-6)
Lucas & Lillian
Blue Grams 4
Jack Fairbanks
(Two to fill)
INDIANAPOLIS
Keith's (31)
Foster & Peggy
Margo Both Co
C'w'd & B'r'drick
Healy & Cross
Gus Fowler
ERNEST HILL
Johnny Berkes
Yong Wong Co
Sig Friscoe Bd
(One to fill)
ITHACA, N. Y.
Strand
2d half (3-6)
Elkins Fay & E
Rever & Wells
Dorothy Byton
Steel 3
(One to fill)
J'M'STOWN, N. Y.
Shea's
2d half (3-6)
Rolan's A'ab'm's
Nibo & Spencer
DeTriggo
LeeMason & Sunny
(One to fill)
JERSEY CITY
State
2d half (3-6)
Jean LaCroix
Eddie Foy Co
Col Lindsay Co
(Two to fill)
JOHNSTOWN, PA.
Majestic
2d half (3-6)
Bobby Adams
Fitch's Minstrels
(Three to fill)
LANCASTER, PA.
Colonial
2d half (3-6)
Unusual 2

Eddie Lambert
Torrell's Circus
(Two to fill)
L'W'NCE, MASS.
Empire
2d half (3-6)
Al Tucker
(Others to fill)
LOCKPORT, N. Y.
Palace
2d half (3-6)
Fred V Bowers
Sothern Girls
3 Good Nights
(Two to fill)
L'G BR'NCH, N.J.
Broadway
2d half (3-6)
Welks & Campbell
Marsh & H'm
Mabel Tallifero
Elizabeth Sotti
(One to fill)
LOUISVILLE, KY.
National
2d half (3-6)
Loos Bros
Conlin & Glass
Elida Dancers
(Two to fill)
LOWELL, MASS.
Keith's
2d half (3-6)
Rubin Beckwith
Hollings & Craw
Texas 4
J & B Lester
Abbott & Bislard
Jack Hughes 2
1st half (7-9)
Jack Lee
Stillwell & Frazer
Dave Ferguson
Mack Rositter
Jack Conway
Viola May Co
2d half (10-13)
Jack Merlin Co
T & R Romaine
4 Gregg Girls
Wheeler & Wheeler
(One to fill)
M'NCIST'R, N.H.
Palace
2d half (3-6)
Laddie & Garden
John Irving Fisher
Tan Arakis Japs
(Two to fill)
NEW ROCHELLE
Proctor's
2d half (3-6)
Midget Follies
Lang & Hale
Wm Sully
(Two to fill)
NIAGARA FALLS
Bellevue
2d half (3-6)
Town Topics
Gardner's Champs
Hall & Synonds
Margaret & Lord
(One to fill)
OTTAWA, CAN.
Keith's
2d half (3-6)
Hayes Marsh & H
Taylor & Hobbe
Permanne & Shelly
Strains & Strings
Lottie Atherton
P'K'RS'G, W.VA.
Smoot
2d half (3-6)
J & B Page
Sheldon Hett & L
Neil McKinley
3 Red Caps
(One to fill)
PITTSBURGH, PA.
Davis (31)
Ferry Corvey

Togo
Plunkett & Maison
(Two to fill)
MT. VERN', N.Y.
Proctor's
2d half (3-6)
Billy Hallen
Howell & Collegian
Murry Tarlton
Jerome & Evelyn
(One to fill)
N'SH'VE, TENN.
Princess
2d half (3-6)
Howard's Ponies
Roger Imhoff
Nan Halperin
Michel
Margaret Severn
NEWARK, N. J.
Proctor's (31)
Evers & Greta
Emondone & Grant
Jimmy Lyons Co
Norton & Haley
Wayburn's Prom
NEWY'RGH, N. Y.
Proctor's
2d half (3-6)
Kemper Bayard & J
Seebacks
Helen Josephine
Chisholm & Breen
(One to fill)
N. BR'N'W', N.J.
State
2d half (3-6)
Joyner & Foster
Otto & Oretto & O
(Three to fill)
NEW HAVEN, CT.
Palace
2d half (3-6)
As We Were
Cardiff & Wales
B & R Gorman
Violet & Fiaz
Oliver Everett & A
NEW LOND'N, CT.
Capitol
2d half (3-6)
Laddie & Garden
John Irving Fisher
Tan Arakis Japs
(Two to fill)
NEW ROCHELLE
Proctor's
2d half (3-6)
Midget Follies
Lang & Hale
Wm Sully
(Two to fill)
NIAGARA FALLS
Bellevue
2d half (3-6)
Town Topics
Gardner's Champs
Hall & Synonds
Margaret & Lord
(One to fill)
OTTAWA, CAN.
Keith's
2d half (3-6)
Hayes Marsh & H
Taylor & Hobbe
Permanne & Shelly
Strains & Strings
Lottie Atherton
P'K'RS'G, W.VA.
Smoot
2d half (3-6)
J & B Page
Sheldon Hett & L
Neil McKinley
3 Red Caps
(One to fill)
PITTSBURGH, PA.
Davis (31)
Ferry Corvey

PASSAIC, N. J.
New Montank
2d half (3-6)
Scanlon Dubois & S
Paper Creations
(Three to fill)
PATERSON, N. J.
Majestic
2d half (3-6)
Foy Family
Jerome & Ryan
Venita Gold
(Two to fill)
PTH AMBY, N. J.
Majestic
2d half (3-6)
Dave Roma
Macon & Hogue
(Three to fill)
PHILADELPHIA
Broadway
2d half (3-6)
Reed & Lucy
Kerr & Weston
Saul Brilliant
McDanna
(One to fill)
PLAINFIELD, N. J.
Strand
2d half (3-6)
Hal Neilman
Maud Earl
Inez & Eddy
McCarthy & Moore
(One to fill)
PLTTSBURG, N.Y.
Strand
2d half (3-6)
Delvey Sis
Mack & Lee
(Three to fill)
PORTLAND, ME.
Keith's
2d half (3-6)
Cecil Alexander
Hama & Yama
Jolly Juniors
Delhi Sis & McDon
Wass & Hawley
Dolton & Finney
1st half (7-9)
Jack Merlin Co
T & R Romaine
4 Gregg Girls
Wheeler & Wheeler
(Two to fill)
2d half (10-13)
Jack Lee
Stillwell & Frazer
Dave Ferguson
Mack Rositter
Jack Conway
Viola May Co
P'RTSMTH, N. H.
Lecoy
2d half (3-6)
Dance Etchings
Elliot & LaTure
Keeler Sis
Janet Childs
(One to fill)
P'KEEPSIE, N. Y.
Avon
2d half (3-6)
Newmans
Tabor & Green
Keller Marks Co
Irene & Ricardo
(One to fill)
PR'VD'NCE, R. I.
Albee (31)
Anderson Bros
Vox & Walters

Fleurette Jeffrie
Seed & Austin
Wright Dancers
READING, PA.
Rajah
2d half (3-6)
Doran & Rives
Ruiz & Bonita
Suite 16
Berrins & Pif
Johnson & Johnson
RICHMOND, VA.
Lyrie (31)
Wayburn's Rev
ROCH'STR, N. Y.
Temple
2d half (3-6)
A & G Falls
Fog Wynne
Janet of France
Glorifying Jazz
SARATOGA SP'GS
Congress
2d half (3-6)
Geo Heather
Enos Frazer
(Three to fill)
SPRINGFIELD, O.
Palace
2d half (3-6)
Fisher & Oltmore
Rev DeParis
Ervel & Dell
Gaynor & Pyron
Mazzetti Lewis
STEBENV'LE, O.
Capitol
2d half (3-6)
Gene Greene
Sydell & Spotty
Stewart & Olive
Chita & Pals
(One to fill)
SYRACUSE, N. Y.
Keith's
2d half (3-6)
Janet Adler
Chas Wilson
2 Blossoms
Chapelle & Carlton
(One to fill)
WASHINGTON, D. C.
Earle (30)
Carr Bros & Hatty
McCool & Davin
Andy & Douglas
Frank & Barton
I M Chadwick Co
(6)
Wayburn Ritz Rev
Keith's (36)
Law Cody
Mr & Mrs Barry
Hector Hilly & Co

(Two to fill)
2d half (10-13)
Casey & Warren
Four O'Connors
Miller & Corbett
Lady Margaret
Hayes & Cody
(One to fill)
TORONTO, CAN.
Hippodrome (31)
Stacey & Fay
Peggy McKechnie
Viola May
Eddie Nelson
(One to fill)
Mayo & Lynn
A & G Falls
Janet of France
(Two to fill)
TRENTON, N. J.
Capitol
2d half (3-6)
Baby Peggy
Ora
Griffin & Lee Co
Victor Groff
(One to fill)
TROY, N. Y.
Proctor's
2d half (3-6)
Al Weber
Adams & Rash
May & Beasley
Shea's Hawaiians
(One to fill)
UNION CITY, N.J.
Capitol
2d half (3-6)
J & M Harkins
Family Ford
(Three to fill)
UTICA, N. Y.
Gaiety
2d half (3-6)
Marty Dupree
(Others to fill)
WARREN, O.
Robbins
2d half (3-6)
Janet Adler
Chas Wilson
2 Blossoms
Chapelle & Carlton
(One to fill)
WASHINGTON, D. C.
Earle (30)
Carr Bros & Hatty
McCool & Davin
Andy & Douglas
Frank & Barton
I M Chadwick Co
(6)
Wayburn Ritz Rev
Keith's (36)
Law Cody
Mr & Mrs Barry
Hector Hilly & Co

Vivian Hart
Renie Riano
K T Kuma Co
Agemom
Bobbie Johnstone
(6)
Brown & Le Hart
Ruiz & Bonita Co
Billy Hallen
George Wood
Farwell & Florence
Fanny Brice
Pallenberg's Bears
(One to fill)
WASHINGTON, PA.
State
2d half (3-6)
Tom Lano
Senna & Weber
Hartins
(Two to fill)
WATBURG, PA.
Palace
2d half (3-6)
Cuckoo
Felovis
Russell & Donegan
Burto & Cun'gham
(One to fill)
WATERTON, PA.
Avon
2d half (3-6)
Foley & LaTour
Madlock's Mascots
(Three to fill)
WHEEL'G W. VA.
Victoria
2d half (3-6)
Pace & Cortez
Accord Bros
East & Dumke
Jatro
Companee Attention
WREN-B'RG, PA.
Keith's
2d half (3-6)
A & L Harlow
(Others to fill)

WILM'NG', DEL.
Garick
2d half (3-6)
Billy Champ
Rives & Arnold
Great Johnson
O & M Moore
(One to fill)
WOONSOOT, R. I.
Hijon
2d half (3-6)
Jack Merlin
Aerial DeGroffs
Three Rubes
Burton & Shea
(One to fill)
WOR'TR, MASS.
Palace
2d half (3-6)
Rose Wyne
Dave Appolon
Tracey & Elwood
Gladiators
Violet Singer
YONKERS, N. Y.
Proctor's
2d half (3-6)
Little Min
Juliet
Ben Hamid
J & H Hoy
Waners & Palmer
YORK, PA.
York O. H. (31)
Jack R Clifford
Carr & Dowling
Kay's Kutups
F'rance Powers
(One to fill)
YOUNGSTOWN, O.
Keith-Albee
2d half (3-6)
Jannies
Byker & McDougal
Cuskey & Warren
Dickson & Brown
Max Usher
Arthur Corey Co

AGAIN - F. RAY COMSTOCK & MORRIS GEST
Pick A European Song **HIT!**

AGAIN - BALIEFF, in his
"Chauve Souris"—gives
America another
"O! Katharina!"

WHERE IS MY MEYER
(Where's Himalaya?)

AGAIN - L. Wolfe Gilbert wrote a
corking lyric—to Anton Profes
smashing Tune—losing none
of the original humor of
Fritz Rotter & Otto Stransky!

AGAIN - LEO. FEIST, INC. is the
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BOSTON 181 Tremont St. 0
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SCREEN

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VOL. LXXXIX. No. 4

NEW YORK CITY, WEDNESDAY, NOVEMBER 9, 1927

64 PAGES

PARAMOUNT'S PROPOSAL

ARMY AND NAVY QUIT FILMS; NO OFFICIAL CO-OPERATION

Stock Phrased—Refusal for All Picture Applicants—
 "Haggerty" and "Convoy" Turns Soldiers and
 Sailors Even Against Hays

Washington, Nov. 8.

The Army and the Navy are out of the picture business. All requests from the producers are being turned down, with each informed his proposed picture contains "nothing of a military, naval, educational, historical or patriotic value to the Government."

Several companies have received that stock refusal recently.

General tightening up is traced to several films reaching the screen bearing on the armed forces without submitted for approval. Among these the most recent offender is "Hard-Boiled Haggerty." This

(Continued on page 2)

NEW GOLD BRICK PLANE STOCK PROMOTERS

The old gold brick is being dusted off and presented in the form of shares or partnerships in airplane manufacturing enterprises. A group of plane "promoters" is now infesting the wilds of New York State.

One of the wild-catters was located through sending a press notice to newsreel to the effect that he had completed a plane with 16 engines with a capacity for 100 passengers.

(Continued on page 2)

De Mille's 2 Supers

Los Angeles, Nov. 8.

Cecil B. De Mille will produce two road show pictures for the 28-29 season, with each rated to cost around one million dollars. The titles are "Silk" and "The Cup," with each to be personally directed by De Mille.

"Silk," which will be made first, has been under consideration by the producer for the past two years and Jeanie MacPherson has already written the screen story. It is a spectacle of China and the silk industry with wide latitude for the usual De Mille color and effects.

K-A's Ballyhooing

The old ballyhoo is back as a theatre proposition. K-A. houses are using it. Even the Palace went for it when the theatre lobby was occupied by an electric piano.

K-A. also permitted another sidewalk demonstration with Princess Peggy in an illusion within a few feet of the Hippodrome. It was so arranged that pedestrians saw the head of the princess reposing on a sword, the illusion being that she was headless while carrying on an animated conversation with the attendant.

NITE LIFE "SHOT"

Night club business is "shot," unusually early in the season. Evidencing that the racket has burned itself out and cannot accommodate more than a few choice money makers.

The Olsen band booking at the Club Richman at \$4,000 a week, and Harry Richman's personal return within the month, according to expectations with "Scandals" closing its road season, is expected to do much to renew night life interest.

For the main, the night life is going in strong for the straight saloons and speak-easies chiefly, with but a chosen few places with revues and floor shows on the well-patronized list.

Some clubs have come and gone and many are hanging on in hopes.

A lone rift in the cloud is the Helen Morgan club. It is reported doing a gross business of \$18,000 weekly, topping all nite club records to date.

Some of the night clubs are scouting about for means to encourage trade. One of the newer stunts is an order to doormen not to encourage gyp taxis and favor the 15-and-5s as an economical attraction for patrons.

OFFERS TO DEAL WITH F. T. COMM.

Asks Federal Regulator to 'Forget' Cease and Desist Order—Picture Distributor Agrees to Comply with 7 Provisions Adopted by Trade Conference in New York—Suggestion Jams Federal Trade Commission but Likely Rejected—Commissioner Myers' Report Delayed

ENFORCING ORDER

Washington, Nov. 8.

Famous Players-Lasky in addition to informing the Federal Trade Commission its name is now Paramount, has asked that commission to forget about the "cease and desist" order issued against it on July 9 last.

In return for this Paramount offers to abide by the seven provisions of the block booking agreement reached during the trade practice conference of a month ago in New York city.

That, in substance, is the certificate of compliance filed here yesterday (Monday) as required under the 60-day extension granted Paramount, Adolph Zukor and Jesse

(Continued on page 62)

ATHEISTS ASK TO KEEP GOD OUT OF FILM

Will Hays' Reply "God Everywhere"—Dailies Suspect Press Work

Will H. Hays has turned down the petition of the American Association for the Advancement of Atheism to help keep God out of pictures with an elaborate thesis including, in part, the statement:

"We could not do it even if we wanted to. God is in every art, in every laudable ambition, in every

(Continued on page 43)

G. B. SHAW BUT 'MENTAL PUGILIST' WITH HIS PLAY, 'JOAN OF ARC'

David Sturgis, American Actor, in Paris, Appears to Have Suffered From Shaw's Play Direction—Calls "Cunning Celt" "Fraudulent Writer"

Violet Ray Camouflage

The use of the ultra violet ray for the cure of colds and the attendant imparting of a healthy tan color is getting to be a midtown fad by the night lifers.

The dice addicts and night club people who seldom see the sun excepting at its rising or setting, are going in for the violet ray thing as a physical asset.

For quite a spell wealthy dope addicts have used the ray as a camouflage for the tell-tale pallor.

Editor Variety:

Paris, Nov. 1.

I have finished—in exhaustion—a play by Bernard Shaw. I have struggled through his wearying directions to the players. I note his intellectual hypothesis:

The actor has no imagination. I am marvelously endowed with the gifts of the gods. I must image for him.

The play is "Joan of Arc." It is the worst play I have ever read. It is not a play at all. It is intellect hurling smoke at intellect. It is a magical theme treated by a mental

(Continued on page 42)

MRS. COOLIDGE AS 'EXCLUSIVE' NEWSREEL

Washington, Nov. 8.

President Coolidge was called upon last week by Will H. Hays to act as arbitrator in a newsreel dispute over an exclusive concern.

(Continued on page 36)

Old Style Wagon Show Ends 2,500 Mile Tour

Ortonville, Ia., Nov. 8.

Hiram Orton's circus, which originally took to the road 74 years ago with horse drawn wagons, pulled into winter quarters here last week after a 2,500-mile route through Nebraska, Minnesota, the two Dakotas and Iowa.

The show is still traveling overland with horse traction power. The members of the Orton family comprise most of the show roster.

A Dry Hero

Westerly, R. I., Nov. 8.

For three afternoons and evenings, the pianist at the Central (pictures) pounded out music for the theatre patrons while his feet were dangling in water.

The devastating flood caused by Thursday's cloudburst left the Pawcatuck river swollen beyond memory of 41 years. The pianist's pit in the Central, on the bank of the river, was filled with water, but with the aid of rubber boots, the musician kept dry.

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AUSTRALIA

By ERIC H. GORRICK

Sydney, Oct. 8.

Williamson-Tait have been rather unfortunate with several of their recent productions. "Ruddigore," at Her Majesty's, was withdrawn after two weeks. Gilbert and Sullivan revivals at present at this house are doing but ordinary business. Brief revival of "The Chocolate Soldier" will follow.

"The Road to Rome" was another that failed to draw paying business, and also quickly withdrawn. In "The Ringler," however, they have one of the biggest dramatic successes for a long time. Maurice Moscovitch is the star, playing at the Royal.

Business has dropped off a little at the Empire for "The Student Prince." Rufe Naylor will present "Tweeple" ("Gingham Girl" in New York). It will open in three weeks.

"Lady Be Good" to capacity at the St. James for the Fullers. Only musical comedy in the city at the present time.

Nellie Bramley in "A Little Bit of Fluff" to nice business at the Opera house. Under direction William Russell.

"Outward-Bound" produced at the Palace by Williamson-Tait. By Sutton Vane, it is rather a dreary creepy affair, not likely to have a long stay here. "Outward-Bound" is billed as a comedy, but it savors more of a chapel mortuary. Splendid acting by Zilla Ratemann, Ronald Ward, Peter Gawthorne and B. N. Lewin. Good mounting.

"Our Wife" (renamed from "The Divorçons"), brilliantly acted at the Criterion by Margaret Lawrence and Louis Bennisson.

At the moment it is hanging in the balance.

Business at the Tivoli nothing startling with straight vaudeville. George Carney, English comedian practically dancing the same numbers as on his first visit some years ago, Bill ruined by too many peat acts, and a little speeding up backstage would be an advantage in cutting down noticeable waits between acts. A rather lackadaisical atmosphere at this house late.

Stella Lamond, songs, opened and failed to score. Kings and Benson, songs and talk, found the going rather hard until near the finish. One of the orchestra boys came onto the stage and proved rather a neat exponent of the sax.

Rich and Adair cleaned up with very clever sketch repeated from last visit. The Brants closed intermission with their corking novelty act. Brown and Willa, rag pictures, liked. Carney, next to closing, and went across big. Sheila, Gwen and Charlie, rather clever kiddie act, closed the show to nice applause.

Pictures

"Ben-Hur" is still big at Prince Edward. No new attraction announced as yet.

"Night of Love" playing indefinitely at Crystal Palace under the direction of Union Theatres.

"Camille" may be classed as an outstanding hit at the Piccadilly.

Eddie Cantor in "Special Delivery" drawing corking business to the Haymarket. Supported by "Road to Broadway," Ghezzy Bros. on stage. Uptown, at the Lyceum, Cantor is also pulling big business in "Special Delivery," with "Too Many Crooks" in support. Leonora de Vere on stage.

Hoyt's pulling with "The Sunset Derby" and "Heaven on Earth." These two are playing at the uptown and downtown houses controlled by this company.

Melbourne

"Madame Pompadour" is successful at His Majesty's for Williamson-Tait.

"Sunny" quite a big hit at the Princess for the Fullers. "Tip-Toes" to profitable business at the Royal for W.-T. "Abie's Irish Rose" will play six nights at the Palace for the Fullers. Jack Trainor is the only original member of the old company left. Show has been playing the small towns. Carrolls presenting "The Last Warning" at the Athenaeum.

Tivoli has Hetty King, Edith Clifford, Cornall and Eddie, and Brightie and Carlyon (vaude).

Bijou playing Four Kells, Bert Chadwick, Alexander and Partner, MacKinnon Boys, George Ward Revue (vaude).

"Ben-Hur" finishing splendid run at Capitol. "Golden Road" in indec at Playhouse. Thea Caragati and Aida Gambino on stage twice daily. Attraction under the independent direction of Reuben Baker. Majestic is offering "Barbara Worth" and "That Model from Paris."

Hoyt's presenting "Heaven on Earth" and "Substitute Wife."

From All States

Olsen and Johnson with their revue unit have been sent across the Australian continent to play a two weeks' season in Perth. Company will be main attraction at the Tivoli, Sydney, next month.

Edith Clifford, American single, has scored in Melbourne. Several records were made by her and will be sold through the Columbia agency.

"Rose-Marie" ran up a record in Adelaide of five weeks at the one theatre.

Artists booked by Rufe Naylor to play in "Tweeple" include Bobby Jarvis, Loring Smith, Edna Dare, Aileen Poe and the Carltons (dancers).

Williamson-Tait have purchased "The Student Prince" from Rufe Naylor. It will open in Melbourne Oct. 28, with James Liddy and Bepie de Vries featured. Others of the original cast will probably return to America, now that their contract with Naylor has expired.

Naylor sold the rights of "Sunny" when that show finished in Sydney, to the Fullers.

"Rio Rita" will follow "Lady Be Good" into the St. James, Sydney, under the Fuller management. It looks as though the new production will be the Christmas attraction at this house.

It is reported that when "Cradle Snatchers" moves to Adelaide, South Australia, many women's organizations in that city will make a concerted movement to have the play banned. The American comedy has been securing an enormous amount of free publicity from various religious sources. Williamson-Tait handling it.

"The Desert Song" will be presented in Sydney toward the end of this year by the same company now playing in "Rose-Marie." W.-T. will produce. A special company will also be imported to play "The Whole Town's Talking."

"The King of Kings" has reached Sydney and will go into one of the long-run houses in the near future, possibly the Prince Edward.

Norman Dawn, producer of "For Term of Natural Life" and "Con of Coral Seas," returning to America, having concluded contract with Australian Films, Ltd.

Guild's Afternoon Meet

Sunday afternoon, Nov. 13, at 3, the Jewish Theatrical Guild will hold a meeting for members and friends at the Bijou theatre on West 45th street.

Sunday night, Jan. 8, the Guild will have its annual dinner at the Hotel Commodore, for the benefit of its charity fund. Price per plate will be \$10.

Hurry Moulin Revue

Paris, Oct. 31. Rehearsals are being hastened at the Moulin Rouge where Johnny Hudgins, Dollie and Billie, Jane Aubert and Albertina Rasch girls are to be featured.

Hal Sherman Doubling

Paris, Oct. 31. Besides being featured in the Dolly Sisters revue still at the Casino de Paris Hal Sherman, humorist dancer, is doubling at the Perroquet night club.

Americans Abroad

Paris, October 29. Charles Christy (picture distributor), Jane McConnell, singer; Carlyle Blackwell, picture actor; Theodore Dreiser; Albert Parker, theatre director, Maurice S. Revnus.

SAILINGS

Reported through Paul Tausig & Son, 585 7th avenue:

Nov. 16 (New York to London), Horace Reeves (Aquitania).

Nov. 12 (London to New York), Colvin W. Brown (Berenzaria).

Nov. 10 (New York to Berlin), Anna Cree, Kurt Schneider, Frieda Schneider, Hilda and Tiny Schneider (Earle's Midgets) (Albert Ballin).

Nov. 9 (New York to Southampton), Mr. and Mrs. Paul Ash (Mauretania).

Nov. 5 (London to New York), Joseph M. Schenck (Aquitania).

Nov. 4 (London to Africa) Mr. and Mrs. Fred Day (Carnarvon Castle).

EX-KAISER EXCITED

Protests Characterization in Proposed Rasputin Play

Frankfurt, Nov. 1.

The Piscator-stage in Berlin is planning to produce a play called "Rasputin," by Alexander Tolstol. With the permission of the author the play was rewritten to include Francis Joseph and William the II. Fred Bonn was to have played William.

When the former German Kaiser heard of it he had his attorney in Berlin send a letter to Piscator. Forbidden to reproduce pictures without permission, the ex-Kaiser claims the use of his "character-picture" is illegal. Knowing nothing at all about the piece, Piscator, having a few copies for production purposes, the attorney goes on to say that he is certain the piece will hurt the character of William Hohenzollern and threatens any production with prosecution.

Piscator, who is one of the growing wizards in the German theatre, undaunted in his determination to put the piece on and has decided to risk the noise from Doorn, for he feels it may prove similar to other uproars from that centre.

STUPID FILM

London, Nov. 8.

A German picture featuring insects and titled "Nemesis," was shown at the Capitol yesterday (Monday).

It is one of the most dull and stupid pictures yet seen here.

ARMY-NAVY QUIT FILMS

(Continued from page 1)

caused a furore at the War Department, with cuts being made during the showing at the Metropolitan (Stanly-Crandall) here. A promise was made that the same cuts would be made elsewhere.

Another, already reported, was "The Convoy." This roused the Navy Department, while Dan Willets request to shoot the inner workings of the big defense guns for his proposed picture (now called off), "The Big Gun," is said to have been the final clincher.

Willets would not take no from the lesser lights of the department, going on up the line to Secretary Wilbur, where the final negative was given.

There has long been an order in both departments against using the armed forces, as well as the material incident thereto, for anything commercial. That order has meant nothing, as the officials went out of their way to co-operate.

Now it will take a high-powered salesman to cause Secretary Wilbur or the Adjutant General of the Army to forget that order. Their subordinates state that the present administration will never again permit a film to be made with their co-operation.

It is said that a direct request from Will Hays failed to bring about a change of attitude when he came to the front for one of the members of his organization.

AEROPLANE STOCK

(Continued from page 1)

sengers. The photographers went out to the landing field, located the sender of the press notice, who posed as the builder of the alleged plane. He took the photographers into a hangar where they were shown the cabin for an airplane but no engines and no wings or any of the usual appendages attributed to airplanes.

Some of the plane builders are trying everything for attention, writing letters to dailies as well as newsreels in an effort to obtain publicity which would result in backing.

It is reported, also, that the boys are going out personally in search of people with ready money that they want multiplied rapidly. One of the baits held out by the boys is that the buyer of a plane or part of a plane stands a fine chance of making the movies.

The old wild-cat mining and oil well literature is in evidence in all the literature and prospectuses sent out to sucker lists. Most of the old stock selling circulars have been revamped, the phraseology of the plane circulars bearing a remarkable resemblance to the former propositions.

RITZY

At the Opera

Now that the opera season is once more under way, it is edifying to observe a certain Broadway element going Fifth-and-Park! On the opening night Stewart Baird was much in evidence. This musical actor occasionally visits Newport in the summer. First taken up by the broad-minded Mrs. R. T. Wilson, who started the late lamented Lido-Venice in town and sponsored the lively Embassy Club at Newport, Baird later gained favor with the Stuart Duncans. The Duncans amassed wealth as American agents of Worcestershire sauce and built a mansion at Newport. Last summer, after the wealthy spinster, Martha Codman, had her season guest, Maxim Karolik, warble at several concerts, and the vivacious grandmother, Mrs. Joseph E. Widener, had her house guest, Edward Lankow, give a recital, Baird obliged with selections for the Duncans.

Also at the opera premiere were the Chauncey Olcotts, holding forth in the lobby. Chauncey has traveled far since his musical melodrama days at the 14th street theatre and protracted tours of the hinterland!

Tom Rector, with his white hair and pink cheeks, flattered around well-dressed acquaintances. Back home in Jackson, Miss., he had no social pretensions, nor yet while employed in a New York real estate office. Later he became a ballroom dancer, and his sister Natalie became secretary to Elsie Ferguson. At that time the thrice-wed Elsie was a movie star, only later becoming merely co-featured in stage plays.

Eddie Darling, of the Keith offices, was all dressed up and looking them over, though few returned the compliment! Holding a miniature reception in the foyer was the bejeweled Mrs. Frank C. Henderson, the erstwhile Betty Faulkner. She was divorced from T. Irving Chapman of Boston and her marriage with young Roy Ensworth Pierce was sensationally annulled, after which she married the rich and elderly Mr. Henderson. Not having attained the social register, she nevertheless entertains some of the favored, as well as stage stars like Jane Cowl. And now she has compiled a volume of verses! Roy Pierce later eloped with his step-sister, Virginia Burrows, who also divorced him. His father is Henry Clay Pierce, Standard Oil magnate.

These and many more picturesque personages were at the Metropolitan premiere. But where was Harry Leggett of the Plaza, lifelong friend of William Raymond, the actor? And where was Eugene Bonner, who knows so many singers here and abroad and is always about to produce an opera?

One who enjoys good music as genuinely as do the Italian boot-blacks and fruit-sellers, who patronize the topmost gallery of the Opera House, is Al Joison. But this popular personage neither lingers in the lobby nor struts in the aisles. Rich enough to buy and sell many who assume ill-becoming airs and graces, Al sits enthralled and fascinated.

"There He Goes" Simmons

The late Lillian Nordica long had as secretary and accompanist Ernest Romayne Simmons, and he was much in evidence at the Metropolitan. He not only accompanied the one-time Lillian Norton on the piano, but also on her travels. When she married George Washington Young, who had been reported to be wealthy, Simmons was dismissed. He was replaced by William Chauncey, younger, but also temperamental! That did not last long, and Ernest Romayne was back with Madame when she went to Australia. On the way back they were shipwrecked in the Pacific and cast up on Thursday Island. Although they reached San Francisco, Madame died as a result of the experience. She left a comfortable legacy to Simmons, but there were suits and countersuits in connection with her valuable jewels. Meanwhile Chauncey transferred his services to Mary Garden. That, however, did not last, and Mary later employed Muriel Draper. Originally Muriel Sanders, she married and divorced Paul Draper, the singer, brother of Ruth Draper, the monologist, their grandfather having been Charles A. Dana, the famous editor.

When Paul married a chorus girl, his former wife gave the wedding breakfast for them at the Ritz and handed the bride a bouquet of forget-me-nots! She knows many curious people and has a quaint

salon. Now she is an interior decorator.

Simmons joined the Shuberts, appropriately enough, stepping into the shoes of the late Melville Ellis, long associated with the firm. Ellis had been music composer, costume designer and various other things, appearing in one production as a female impersonator. Towards the end he was with Irene Bordon in vaudeville. Years before, as secretary to the Duke of Manchester, he went on the honeymoon when the impoverished duke had wooed and won Helena Zimmerman, a Cincinnati heiress.

Nowadays it is a sight to see Ernest Romayne Simmons emerging from the Shubert offices into the Shubert alley and entering his waiting motor, with a police dog seated beside him, perhaps for protection.

Rude chorus boys titter and whisper, "There he goes!"

Truth More Strange Than Play

David Belasco's first production of the season is a drama, "Hidden," by William Hurlburt. Against a society background, Beth Merrill gives a splendid performance of a girl in love with her brother-in-law, her sister's husband. Truth is still stranger than fiction, and one recalls the curious complications in the rich and fashionable Postley and Curran families, the various persons concerned being recorded in The Social Register.

The late Clarence Postley was a millionaire yachtsman, and had a son, Sterling Postley, and a daughter, Elsie Postley. Elsie married Ross Ambler Curran, son of another millionaire, the late James Ross Curran, who was vice-president of The City Trust Co., of New York. But Elsie fell in love with her brother-in-law, Guernsey Curran, so divorced Ross and married Guernsey. Prior to that, however, Guernsey was divorced by Marie Burr Harmon, daughter of the late Frank Denham Harmon. After Ross Curran was divorced by Elsie Postley, who then married his brother, he married Ethel Cook, who had divorced his brother-in-law, Sterling Postley. Sterling then married Jeanne Buckley, who had been a Mrs. Martin. Furthermore, to add to an already mixed situation, Sterling Postley has a son, Clarence Postley, whose mother is now Mrs. Ross Ambler Curran.

"Hidden" has confined itself to the single theme of a society girl in love with her brother-in-law, but if playwright and producer had introduced a series of divorces and remarriages, such as is above recorded, dramatic critics and playhouse audiences would undoubtedly have denounced the ramifications as exaggerated and improbable.

The Gourds' Honeymoon

Apropos of weddings, Mr. and Mrs. Louis M. Gourd are now on the first stage of their honeymoon, married Sept. 3 at Wakefield, R. I., not far from Narragansett Pier. He is a son of Mrs. Henry Eugene Gourd, of 5th avenue, brother of Yvonne, Gabrielle, Jeannette and Marcel.

But it is in the bride that the show business is interested, for she is a daughter of the one and only Ben All Haggin, originally known as a portrait-painter, but for years past famous for his tableaux in the Ziegfeld "Follies."

After becoming the father of the bride referred to, and two sons, Lee and James, Ben All Haggin, Jr., he was divorced by their mother, Faith Robinson, who then married Magistrate Joseph E. Corrigan, of New York. Generous provision was made for the children, who remained with the mother. Ben All then married Boni Glass, the dancer, who had been divorced from a young Harvard student.

In New York cabarets Bonnie had danced with Al Davis, who, after being divorced by two wives, is now married to a third. When Bonnie sued for a separation from Ben All, she also secured a settlement for herself and her son, John Ben All Haggin. The artist, who has helped "glorify" the American girl, inherited a large fortune from his father, the late Ben All Haggin, the wealth having come from the grandfather, the late James B. Haggin. When well advanced in years, old Mr. Haggin married a young woman, Margaret Voorhes, who inherited his millions, and is the step-grandmother of the Haggin bride now honeymooning. She is at her Newport estate.

JACK SCHILLING, PIONEER ROAD AND CAFE MAN, SUICIDE AT 48

Operated Park Hill Inn, Yonkers, for 9 Years—Had
Most Profitable Selling Place in Downtown N. Y.
for 3 Years—Ran Into Trouble and Losses

Jack Schilling is dead and buried, ending a career in the road and nite-life of New York with few equals. He took the suicide route last week in his home at 771 West End avenue, taking gas in the kitchen and leaving a wife with two children.

Schilling is reported to have decided he was "through"; that he couldn't make anything stand up any more in his racket, and evidently thought he had better stop while he could leave a little something for his family. It is said that he left his folks fairly well provided for.

Schilling at 48 rated as one of the pioneer road house owners of the metropolitan section. He had operated the Park Hill Inn in Yonkers, the most noted and exclusive road house of its day, for about nine years. With Prohibition he gave up the Park Hill. Later he inaugurated something else and new in the selling restaurants, the Cafe Bernaise on West 46th street. It was a street floor and cellar place, also the first resort in New York after Prohibition to have a bar.

At the Park Hill in its heyday Schilling made plenty. At the Bernaise it rolled in. From a doubtful beginning the fame of the Bernaise spread throughout the two boroughs, until Schilling found himself netting an easy \$100,000 a year. Some say it was more but they didn't figure what he had to give up.

Increasing the space downstairs and doing business almost wide open, the Bernaise was sailing high with Schilling's trade taking in all classes. Sooner or later as it had to happen the money the downtown men paid the Bernaise in restaurant checks, Schilling put back gambling on margin.

Padlock trouble came along. Schilling stalled his first padlocking action for over a year, but the padlock duly arrived. For six months before the end, the Bernaise dropped in trade as fast as it had built up.

Then Schilling tried the road house once more, going into the Tumble Inn at Crotona on the Hudson, a road house with 26 rooms. His ideas in theory were perfect but that venture cost him \$15,000 and a couple of rapid pinches for selling, one on top of the other, removed his nerve.

Leaving Tumble Inn, Schilling tried a lunch room on Fulton street, downtown, and that flopped.

Growing moody and morbid Schilling commenced to speak of a quick way out. No attention was paid to his remarks, as men of the nite life go up against too many things to quit over a couple of reverses. The feeling he was washed up with all of the breaks set against him must have obsessed Schilling. No other reason could account for his act.

A highly polished German, of ingratiating personality and with a knowledge of the upper and under world unsurpassed, a thoroughly versed restaurateur as well as a joint operator, the finish of Jack Schilling may well throw a chill along the spines of those engaged in illicit traffic.

'Abie' May Close Abroad

London, Nov. 8.
"Abie's Irish Rose" is slated to close at Blackpool, Dec. 19. Negotiations early this week, however, may lead to America's record-run comedy continuing longer in the provinces.

The show ran 16 weeks in London, having been on tour since then. If the closing is made definite the total engagement on this side will have been 35 weeks.

CRITICS GO AFTER "HALLELUJAH" SONG

Don't Like Repetitions in London's Smash, "Hit the Deck"—Lyrics Called Offensive

London, Nov. 8.
Local critics have pounced on "Hallelujah," the song smash in "Hit the Deck" (American), and how!

The attack goes from accusations bordering on sacrilegious to song plugging knee drilling by British sailors. Maybe it's helped, for the show has a record library (ticket agency) buy of over \$100,000 at the Hippodrome for 11 weeks.

The type offensive against "Hallelujah" was led by Glasgow papers when the show was there, it being these dailies which pointed out the irreverence of the lyrics, meaning "Praise Ye the Lord," while the sailors' knee drill was going on.

Saint John Ervine, who applauded the song, recants in the "Observer" that "the American invention of plugging is probably of value in a country where everything has to be said 17 times before it's comprehended, but is quite unnecessary in Europe."

He goes on to say, "quite a number of people can understand a remark after the first time of hearing and even so unmusical people as we are alleged to be, can appreciate a song without having it hammered into our skulls."

William Mollison, producer of the show, states that during the premier at the Hippodrome, Philip Page and James Agate, two of the leading critics, left the auditorium and implored him to stop the row.

NORMA TERRY HELD

English Dancer Facing Deportation Charges in L. A.

Los Angeles, Nov. 8.
Norma Terry, 18-year-old English acrobatic dancer, is confined in the County Jail, pending hearing of deportation charges resulting from her having no money to support herself.

Her landlady is said to have complained to immigration authorities when not receiving her rent.

Paris Paramount Soon

Paris, Nov. 8.
The inaugural of the new Paramount Palace, which occupies the time honored site of the old Theatre du Vaudeville, has been fixed for Nov. 24.

The announcement was made coincident with the arrival in Paris to be present at the opening ceremonies of Eugene Zukor.

TERMINI WALKS OFF

London, Nov. 8.
Making his first appearance at the Coliseum (vaudeville) yesterday (Monday), Joe Termini walked off in the middle of his act at the matinee. He claimed the orchestra failed to synchronize.

Termini is still playing a return engagement at the Kit Cat restaurant.

"KING" IN PARIS

Paris, Nov. 7.
The Champs Elysees theatre goes into pictures beginning tomorrow (Tuesday), when the first attraction under the new regime will be DeMille's "King of Kings."

Cecil DeMille is here to attend the premiere.



WILL MAHONEY

The Detroit "Free Press" last week said, "The versatility of Will Mahoney is a source of wonderment to those who witness his work. He sings, dances, acts, can handle a serious scene remarkably well, and as to comedy, 'Oh Boy.' Mahoney displays really amazing versatility and an artistry that distinguishes him and places him far ahead of the average comic."

Direction
RALPH G. FARNUM

'Cooks' Doubtful, 'Deck' in, 'Acquaintance' O.K. for N.Y.

London, Nov. 8.
Three openings late last week, two of which look good, one being an American musical.

Despite a friendly audience pulling for Joe Sachs, it doesn't appear as if "The Girl from Cooks" is going to get over to rate as a substantial success. This one came into the Gaiety with the dailies giving it a nice break.

The second musical is "Hit the Deck." Opening at the Hippodrome, its reception was something more than cordial and the show looks "in." Alice Morley registered an outstanding hit and George Pierce also scored.

A show that impresses as suitable for New York is "Chance Acquaintance," now current at the Criterion. This is a splendid farce given a substantial display by an excellent cast.

Ward Sells W-T. Stock

Sydney, Oct. 8.
It's reported that Hugh Ward has sold his stock of Williamson-Tait to a Mr. Allen for an amount said to reach \$300,000.

Ward left W-T some time ago, going with the Fullers, but retained his W-T stock holdings.

Later, he also sold whatever holdings he had acquired in the Fuller circuit. Sir Ben and John Fuller made the purchase.

Ward is at present out of the city.

"HOME CHAT" CLOSING

London, Nov. 8.
"Home Chat," Noel Coward's latest, is going to close at the Duke of York's shortly. The show has only been on a little more than a week now.

The premiere of the piece brought boos from the gallery.

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FINALLY USED COSSACKS

Thirteen of Troupe of 125 Located for Picture Work

Los Angeles, Nov. 8.

About two years ago when the Cossacks, troupe of 125 riders, came to America to make a tour of the country, giving exhibitions of their equestrian accomplishments, Metro-Goldwyn-Mayer were to use them in a picture, "The Cossacks," which was to be made at the time. As the picture was delayed and the act could find no more work, it disbanded with the men scattering throughout the country. Some returned to their native land.

About three months ago M-G-M corralled 13 of the original and contracted to train others for the work in "The Cossacks," John Gilbert starring picture, directed by George Hill. These 13 riders procured some 40 others and it is said that no difference can be seen in the work between the new and old riders.

Paramount also has several of the original Cossacks working, with three now appearing in the present Emil Jannings picture, "The General," directed by Joseph Von Sternberg.

LONDON'S ROUGH TIME WITH MYSTERY PLAYS

Show With Audience Murder Due at "Spider's" House—"Whispering Wires"

London, Nov. 8.

London is having a terrible time with its mystery plays. "The Drum," "The Spider" and "Whispering Wires" are all due in here, and each one is mixed up in a controversy.

In the case of "The Drum," scheduled for the Adelphi Nov. 14, the howl concerns this play opening its first act with a murder from the audience. The Shubert management is furious. Not only that, but the Adelphi is the very house for which "The Spider" is scheduled.

The local manager rented the theatre to "Drum" innocently enough, and in ignorance of the similarity between the two shows, but it seems certain that "Drum" will take a big slice out of "The Spider's" prospective cake.

"Whispering Wires" started at Portsmouth last night (Monday), and Edgar Wallace claims the play's central idea, a murder by telephone, has been taken from his story, "The Terrible People," published in America in 1925 under the title of "The Gallow's Hand."

Wallace has placed the matter in the hands of his attorneys.

Valli Valli's Death

London, Nov. 8.

Valli Valli, wife of Louis Dreyfus, died in a London hospital as the first performance of "Hit the Deck" was on. Dreyfus left the performance immediately. He has a large interest in the show.

The Dreyfus family came to England last April for a holiday with their nine-year-old daughter. Mrs. Dreyfus was taken ill with consumption, and since then Dreyfus has devotedly remained here, despite business demanding his return to New York.

ERNEST MAYER DIES

London, Nov. 8.

Ernest Mayer, who specialized in light opera, died in Berlin Nov. 5. Mayer was knocked down by a trolley car in that city Oct. 31, his death resulting from the accident. He was 50 years old.

COMEDY DOESN'T IMPRESS

London, Nov. 8.

At the Q theatre last night (Monday) "The Lovely Liar" revealed itself as an inane comedy about a daughter of English aristocracy who marries a parvenu Hebrew. It is a certain failure.

JENNY GOLDER RECOVERS

Paris, Nov. 8.

Jenny Golder, who has been dangerously ill, is reported today to be progressing favorably. Nadja, American dancer, previously ill, is now entirely recovered.

MORE EXOTIC PARIS PLAYS

Paris, Nov. 8.

Still more plays of exotic and sombre nature continue to come upon the Paris boards. Two of the new group have to do with various phases of moral aberrations in women. One of them deals with a sedate wife who is destroyed by her passion for a young lover and the other with a woman who is tortured into crime and debauchery by the conflict of maternal devotion and a strange jealousy of her own daughter.

"Mixture"

"Mixture" was revealed late last week at the Theatre des Mathurins as the first venture of George Pitoeff, Russian actor-producer who has taken up a career here. It is the work of H. R. Lenormand, and has that dramatist's usual probing into human conscience.

An abandoned mother becomes a prostitute, a thief and afterward a murderess, but through all she strives to keep her daughter pure. At the same time she is tortured by strange impulses of jealousy toward the girl, secretly feeling that the younger woman should experience some of the miseries she has felt. What the author apparently wants to express is a bizarre conflict of maternal affection and jealousy.

In the end the daughter marries a respectable youth due to the intervention of a kindly old man and the mother reforms. Ludmilla Pitoeff realizes a fine acting opportunity as the mother. Frances Ellys plays the daughter and Marie Kalf is seen in the role of an English drunkard.

"Demon de la Chair"

"The Devil of the Flesh" by La-fortelle and Sabattier at the Theatre des Arts, offers another peek at human misery. It tells of the affairs of Thyra, former actress with a highly colored past, but now sedate and circumspect wife of an elderly musician. Living a life of monotonous retirement, she suddenly realizes that she is madly in love with George, her husband's young nephew. Unable to withstand the new passion, she enters into an intrigue with the young man, discovery of which kills her husband.

Thyra returns to the stage. George joins her, making capital of her success and using the woman's prestige to advance himself as a composer. When he succeeds he throws the woman aside and she falls a victim to drugs, dying in wretchedness, regretting the tranquility of her once wholesome life.

The piece was received with indifferent interest as enacted by Jean d'Y, Maurice Remy, Suzanne Delva, Isa Boitel and Arnaud, who replaced Jaen Max as the husband.

"Dame au Domino"

George Bravard presented at the Gaite Lyrique "The Lady in the Domino," book by Henri de Gorse and V. Darlay and music by Henri Hirschmann to moderate success. It is a costume operetta of the early 19th Century done in three acts. Roger, gay young hero, defends a masked lady attending the ball at the opera and as a result fights a duel. This is the beginning of a love affair. Roger's wealthy father forbids a marriage when he learns that the lady is a noted singer, Carlotta. He sends Roger to Italy and puts detectives on his trail. Carlotta follows and the pair outwit the spies and the father, ultimately going to the altar. Gilbert Nabos plays Roger; Louise Dhamarys is cast as Carlotta and Henry Julien is diverting as the comedy detective.

"Livre de M. le Comte"

"The Livery of the Count" was favorably received at the Theatre de l'Avenue, where Francis de Crois-sel's three-act comedy from the play of Melville Collins was presented last week. A nobleman, ruined by his wife's extravagances, takes the position of butler in a fashionable Swiss hotel while his wife plays sort of hostess to encourage patrons to spend their money freely. In the end she is instrumental in solving a great jewel mystery and all are happy.

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'LADIES FROM HELL' M-G-M NEW TITLE FOR 'ANNIE LAURIE'—RADICAL EXPERIMENT

Lillian Gish Picture Believed Suffering from Suspected "Costume" Name—Change at Loew's State, L. A., Next Week—Dependent Upon It Are Other Pictures Poorly Box Office Titled

Los Angeles, Nov. 8. A radical move in picture selling will occur when "Ladies From Hell," starring Lillian Gish, opens at Loew's State next week. This picture was made at a cost of around \$1,000,000 under the title of "Annie Laurie."

It didn't prove a box office sensation and flopped in many of the key cities. Reports received at the studio were that people shied from the picture as they figured it was a costume proposition and were not inquisitive. M-G-M figured the picture was a good one but improperly titled and that a new name might induce people to come in and see Miss Gish.

In case the picture goes over under the new title, the latter will remain and new paper gotten out for the run of the picture over here, as it is figured on the foreign market the original title of "Annie Laurie" can stand and draw.

Also, if the change of title proves a success it is understood that M-G-M may find a new one for the "Fire Brigade," also a corking picture but did not draw on account of the title. They have several other pictures, it is said, that might be dug for new titles.

Competing releasing organizations are watching this move of M-G-M's and in case it proves successful will no doubt adopt the same methods.

SHOW BIZ MOBILIZES FOR TAX BILL HEARING

All Branches to Attend Congress Meeting Nov. 10 on New Bill

Washington, Nov. 8. A hearing on the admission tax on theatre tickets will be held Thursday, Nov. 10, by the House Ways and Means Committee, now gathering evidence prior to framing new tax bill for next Congress, which meets in December.

Those expected to testify and plead against amusement tax are: Frank Gillmore and Paul Turner of Equity; Ligon Johnson, International Theatrical Assn.; Bert New, M. P. D. A.; M. J. O'Toole, M. P. T. O. A.; William A. Brady, the producer; J. H. Farrell, National Association of Professional Baseball Leagues; Charles J. Kappler, outdoor showman, and Sol Bloom, "the theatre Congressman," from New York City.

HARRY MYERS BACK

With Tiffany-Stahl as Advisor and Director

Los Angeles, Nov. 8. Harry Myers, pioneer screen actor and at one time director for Lubin, has been appointed comedy constructor and advisor on production for Tiffany-Stahl.

Myers will also take up the megaphone, the use of which he abandoned about eight years ago.

BLACK-OUTS FOR VITA

Vitaphone is fed up on singing and musical attractions. It is going in for miniature plots and sketches on the black-out scene type as the current production trend. These comedy skits will be kneaded into a canned vaudeville layout surrounded by straight vocal and musical numbers—and booked as a unit.

Bryan Foy of the Eddie Foy clan is now in production, charge on the west coast for Vitaphone on this department. He is paying some of the Tin Pan Alley gag writers for suitable skit material.

The sketch idea may be a fore-runner to the ultimate full length "talking" screen play production.

New Plus Fours

Talking about all business, and the picture business in particular, a veteran showman was heard to utter:

"Yea, that film thing—where it's easier to get on your hands and knees than your feet."

BUSTER KEATON BUMPED IN STAGE ACT: CANCELS

'Salome' Burlesque too Strenuous—Two Weeks of Personal Appearances

Pittsburgh, Nov. 8. In his second week of a tour of picture houses that was to have included several large cities, Buster Keaton, appearing in person with his picture "College," has cancelled his tour. He opened at the Capitol, Detroit, and came to the Penn here last week.

The reason for this cancellation is the strenuous act Keaton is doing has caused his body to become bruised and cut, during four shows a day and five on Saturday and Sunday. In the act he does a burlesque on "Salome." It has falls and calls for acrobatic tumbling of a hard nature.

Mrs. Keaton (Natalie Talmadge) is with Buster, although not in his act. His reported salary was \$4,500 which included another man, the theatre supplying a set and four negroes who also appeared in the turn.

A "Prof" of Make-Up Rung in by Food Show

Minneapolis, Nov. 8. Heralded as "the consulting cosmetician to most of America's screen stars in Hollywood," and as an "international authority on beauty," V. E. Meadows was the attraction at the Food Show in the St. Paul Auditorium last week.

Full page ads told St. Paul femininity to "learn from the man responsible for the complexion of most of America's screen stars how to shape the face with rouge, how to keep powder on all day without repowdering; how to bring out the beauty of the eyes and how to match the neck with the face."

In a newspaper interview, Mr. Meadows asserted, "blondes are careless in their color schemes, sticking too closely to one or two shades or wearing what they shouldn't."

How all this fits into a Food Show local theatrical folks are still trying to figure out.

Censor Bill as Ball

The McKee Bill for municipal or police censorship of picture theatres in Greater New York, brought by a number of Irish organizations, has been quietly sidetracked pending the municipal elections.

Mayor Walker is keen on sending the bill to Albany while Governor Smith is equally keen on having it remain in New York.

Neither the state nor the local public officials want to literally station a policeman with a club at the entrance of the local picture houses.

Politz' 9 Lingos

Los Angeles, Nov. 8. Herman Allen Politz is editor of the title department at the Warner Brothers studio. Politz is a graduate of the University of Vienna School of Languages. He knows nine of them.

Jack Warner figures he will never be stumped on foreign titles.

MRS. REG DENNY WANTS DIVORCE FOR NEGLECT

Hubby's Picture Fame Started First Indifference—Didn't Want Husband to Enlist

Los Angeles, Nov. 8. After more than a year of squabbling, Reginald Dugmore Denny, Universal picture star, and his wife, Irene Hausman Denny, came to the parting of the ways with the latter filing suit for divorce in Superior Court claiming she had been neglected and mistreated.

Complaint states that Denny treated her with extreme cruelty, which made her ill and nervous; that when he would return from the studio at night he would not pay her the proper attention; also when she was forced to go to a hospital as a result of a complete nervous breakdown, it was treated with indifference by him.

The complaint says Denny enlisted in the British army when their daughter was a baby, joining the world air forces against the will of the wife. She said she didn't complain because of a lack of patriotism but because she was forced to support her daughter during his enlistment.

When the husband began to achieve fame in pictures, Mrs. Denny says he first began to neglect her. The couple were married in Calcutta, India, Aug. 28, 1913.

A property settlement has been made out of court for the support of the wife and daughter.

Nancy Carroll as "Rosie" In Anne Nichols' Picture

Los Angeles, Nov. 8. Nancy Carroll, musical comedy player, just slipped into the part of Rosie in "Able's Irish Rose," for Paramount, after contractual complications threatened to lose the role for her following her selection.

The actress was under contract to Louis Macloon, who had agreed to let her appear in one picture for Fox. The deal was all arranged when she made a test for the role in the Anne Nichols picture and was accepted. After Paramount had negotiated terms of a contract calling for the one picture and a further option covering a term of years, it was discovered Miss Carroll was under obligations to Fox and Macloon.

Fox informed Paramount that it also figured on a long term contract for the girl but would step down from all negotiations and allow her to withdraw from the Fox picture she was to start within a few days. For this courtesy Paramount agreed to loan the actress to Fox anytime during the coming year for featured roles, except in case that the girl should hit stardom within that period of time. After matters were arranged between the two film organizations, Miss Carroll bought back her contract from the "Belasco of the Pacific Coast" and then signed with Paramount.

Miss Carroll, former New York chorus girl from the West Side, came to the Coast and played the lead in the western company of "Chicago." She is a niece of Billy Lahiff, owner of the Tavern restaurant on West 48th street.

'American Girl' on L. I.

Los Angeles, Nov. 8. Wilson Mizner and Benjamin Glazer are working out a screen story for "Glorifying the American Girl" for Paramount. About 20 different writers have been assigned to this story previously, without satisfactory results.

Officials of Paramount have decided to shoot the story worked out by Mizner and Glazer. It will be readied for production at the Long Island Studios after New Years.

THAT IDIOTIC EXPOSE

Producers-distributors press agents still insist on exposing fake camera work in their company's films for publicity. Revealing the inside of a big scene, how it was made, etc., comes under the p. a. category of reasons for getting a picture's title in print.

Various heads of departments don't always agree with their exploitation co-workers. Recently, a road show department promptly "killed" such a yarn on a picture that had not yet opened.

A \$2 super appearing some years ago had, besides mammoth sets, some multiple trick stuff. For a month after the premier, the effects in this special puzzled the trade, leave alone the public. Suddenly there appeared in a fan magazine a two-page expose, plus photographs, showing how everything was made in the studio.

Frantic dismay, wild wiring and phoning to the Coast ultimately brought to light that no one else but the director, himself, had given out the story and "stills" for what he thought was good publicity. What it did do was help kill off the illusion created on the screen and possibly reduce the picture's entertainment value.

As practically all studios are now expert in set saving and spend plenty for the privilege, there doesn't seem much sense to press agents making wise a public that prefers the illusion.

GRIFFITH UNDER TIME AND MONEY LIMIT

First Time in Years Director Relieved From Financial Worries—'Drums of Love' for U.A.

Los Angeles, Nov. 8. D. W. Griffith finished "Drums of Love" for United Artists one week ahead of schedule, and \$50,000 below the budget laid out for the picture.

It is the first time in years Griffith has completed a picture ahead of schedule and under the estimate. Griffith attributes the fast shooting to being relieved of all financial worries in connection with making the picture, allowing him to concentrate entirely on the production, a condition of affairs he has not enjoyed for a number of years.

"Drums of Love" was marked for seven weeks, with Griffith cleaning it up within six weeks. It is his first under Griffith's new contract with United Artists.

U. S. Unofficial Attitude On British Quota Bill

Washington, Nov. 8. British Parliament assembling today (Tuesday) finds official Washington, from reports furnished, expecting the passage of the British film quota bill before 30 days has elapsed.

Industry's appeal to have the State Department intercede with representations met with little response from those officials, as it would appear, they said, as if this government were meddling in the personal affairs of a friendly nation. Some representations were made, however, the results of which as indicated in the attitude now expressed attained nothing toward stopping the proposal aimed at American films.

There is still hope that some relief may come in amendments that are scheduled for consideration.

Double Chance—Flopped

Los Angeles, Nov. 8. Virginia Clark, who married Buddy Mason, stunt man, two years ago on a steel girder 200 feet up, has applied for an annulment of the marriage on the grounds that at the time she was joined to Buddy in holy wedlock she was taking more chances than falling off a girder.

Virginia mentions a former husband not legally rid of at the time.

CAPITOL IS UP AGAINST IT FOR 'NAMES'

Gross Dropped from \$95,000 to \$65,000 in 3 Wks.—Big Splurge Difficult

In three weeks the Loew's Capitol, New York, with an increased scale to 99c. and a new policy of all "names" on the stage, additionally to the feature picture, dropped off \$30,000 from its first week's gross under the new scale and policy, of \$95,000. Last week the house did \$65,500. For the in-between week the total was \$79,000.

It's entirely due to the scarcity of drawing names available for such a weekly program as the Capitol outlined when converting its stage to the jazz band and act layout. It's not unexpected by the show business. Predictions were liberal at the installation of the new stage regime at the big Broadway house that sufficient names could not be forthcoming continuously.

At present it is not known what names are in store in the William Morris agency for the Capitol's future bills. Morris has been exclusively placing its acts at the house.

Holdover Fell Out This week, through Jim Barton falling out of the Capitol bill with a cold and husky voice, the stage program there looks and plays exceedingly light in contrast with preceding shows. Had Barton remained he would have been a holdover and the first the Capitol had thus employed. That he could not be replaced at short notice disclosed the name shortage, even though the holdover intent had not.

Louis K. Sidney, general production manager for Loew's picture house, is firmly resolved to make the play at the Capitol on names, with Sidney not economical if the attraction warrants a high salary.

A net result is that names must be dug. Showmen say, can they be dug if not there?

English Stocks Selling

London, Nov. 8. British Controlled Films is going to the public shortly for \$1,000,000. Sir Robert Donald has resigned as chairman of the board, not being satisfied with the company's position.

Other picture stock issues concern that of the Whitehall Film Company. This firm had its \$800,000 stock issue over subscribed immediately, although it has no tangible assets other than a two-and-a-half-acre studio site at Elstree.

3,000 Seater Bombed

Hammond, Ind., Nov. 8. The State theatre, a 3,000-seat house, built two and a half years ago at a cost of \$1,000,000, was completely destroyed by a bomb early this morning (Tuesday).

William Kleig, owner of the house, had no explanation for the bombing.

The theatre was empty at the time of the explosion.

Mob of Student "Actors"

Minneapolis, Nov. 8. University of Minnesota students are filming an all-college movie. Students associated with the various campus dramatic organizations comprise the cast.

The picture may be released locally through the Finkelstein & Ruben houses.

Boag-Gray Split?

Los Angeles, Nov. 8. With Gilda Gray living in Hollywood and Gil Boag, her manager and husband, registered at the Biltmore hotel in Los Angeles, rumors that the pair have split grow more persistent.

Miss Gray refuses to discuss the matter, while Boag denies it.

There is a report that Boag contemplates training Alice White, a young Paramount player, to work as a copy of his wife. Also, that Miss Gray doesn't think the idea so hot. A local daily printed the story in detail, after Boag's denial.

FILM STORIES IN CYCLES

NEW NAME WANTED FOR STAGE BAND SHOW IN PUBLIX HOUSES

Attempt to Get Away from "Ash Policy" as Descriptive—Prize for Winner Among Publix Publicity Men—Public Prefers Short Name

Chicago, Nov. 8. Publix theatres want a new name for the stage-band policy. The "Paul Ash policy" isn't the "Paul Ash policy" after all, accordingly. Despite many arguments, for and against the contention that the lion-haired jazz wizard of Chicago brought the stage-band policy to national prominence, so many other worthy claimants come to the front to demand their measure of credit that show business itself quickly passed up the idea.

"Stage-band show" is the word now, though in many places "New Idea Stage Show" has taken root. Publix Theatres, which through its McVickers in Chicago gave Ash his start, has inaugurated the policy in scores of its theatres. A. J. Bulaban, head of the production department in the west, who brought Ash from the Pacific coast and who is an authority on movie stage shows, has had supervision of most of the new stage band shows. On the coast and in the middle west "New Idea Stage Shows" is the phrase.

None of the descriptions seem to fit snugly. The public apparently is not interested in anything but a short, easy-to-say-and-read name.

All of the directors of publicity with Publix have been asked to submit names and suggestions, and a prize is offered to the employee who picks the winning name. It is required to have the word Publix tied into it so that it will have permanent value.

STOCK BUYERS' AS ACTORS IN FILMS

H. C. Meals' Scheme Is to Cast Investors for Principal Roles—One Such Picture Completed

Los Angeles, Nov. 8. H. C. Meals, formerly connected with a local acting school, head of Belmont Productions, has finished one picture in which nearly all of the players were recruited from persons willing to put up various sums of money for the privilege of acting prominent parts.

In return from what the players consider their payment for acting experience and lessons before the camera, the company gives the investors a certain percentage of interest in the finished picture when it is turned over to a releasing company, if any returns come from that source.

H. C. Warnack, former newspaper writer and editor, who died last week, was claimed to be part owner of the company with Meals, with plans for incorporation completed. The company proposed to make a series of five and six reel features, and claims that the second will be started within two weeks with an amateur cast and Meals directing.

Roxy's All-Star Jazzers

S. L. Rothafel is assembling an all-star orchestra for his permanent jazz unit at the Roxy, patterned along the lines of Ben Black's Paramount bunch. Charles Previn will conduct the Roxy band. Among the recording "stars" signed are three ex-Whiteman men like Roy Maxon, Frank Slegist and George Marsh, and Irving Brodsky, pianist-arranger.

Joe Schenck Returning

London, Nov. 8. Joseph M. Schenck, here for a couple of weeks on business, sailed for home on the "Aquitania" Saturday (Nov. 5).

The Coast Way

Los Angeles, Nov. 8. "I have been out here long enough to have my option taken up and receive three offers from others, without writing a word. 'If I ever write anything I will be through.' So quoth Wilson Mizner of the Paramount editorial forces.

THEATRE BILLS FILM AND NO STAR'S NAME

"No Secret Meighan on Ragged Edge," Says West Coast Organ

San Francisco, Nov. 8. What is believed to be the first instance of a big theatre circuit openly confessing the lack of drawing power of a screen star and selling the picture on merit alone was the action of West Coast Theatres Circuit, Northern California division, in blocking out the name of Thomas Meighan on all paper used for "The City Gone Wild," (current at the Granada), and frankly admitting on trailer and in its house organ that "it's no secret that Tommy Meighan's popularity is approaching the ragged edge that leads to limbo."

On all billboard advertising Meighan's name is totally blocked out, with a strong selling argument used for the picture itself. Likewise the house trailer which ran at the Granada all week, preceding the opening of "The City Gone Wild" Saturday. In this copy the patrons were urged to "Forget Tommy Meighan" and see the picture on its own merits, regardless of who was the star.

The "bold attitude" of the northern division of West Coast Theatres has caused a general wagging of tongues in local circles. Showmen are asking what reaction there will be in Meighan's relations with Paramount and the latter's relations with West Coast Theatres circuit.

Mayer on Conference

Los Angeles, Nov. 8. Louis B. Mayer returned to Hollywood aglow with optimism regarding the recent Trade Conference in New York City.

He stated that in his belief much practical good to the industry had resulted from the get-together with the Federal Trade Commission. In Mayer's party arriving from New York were Pete Smith and Jake Wilk.

ALICE DAY WITH M-G-M

Los Angeles, Nov. 8. Alice Day, who quit the Mack Sennett comedy lot about two months ago, has been signed by M-G-M to play the feminine lead opposite William Haines in a polo story as yet untitled. Her sister, Marceline Day, has been an M-G-M leading lady for some time.

COAST PRODUCERS CROWDING TYPES

Circus and Carnival Tales Present Rage in Hollywood—Russian, Chinese and Baseball Pictures Set by Many Studios—Clickers Quickly Followed Up by Others Until About All, Big and Small, Plan Along Same Lines for New Productions

CURRENT EVENTS CALL

Los Angeles, Nov. 8. Types of picture stories seem to run in cycles. No sooner than a certain kind of story hits the screen and clicks, practically every company, big and independent, starts making pictures of the sure-fire box office type patterned along the lines of the original picture which served as a trail blazer.

At the present time the picture production vogue of Hollywood consists of circus stories, carnival stories, Russian, Chinese and baseball yarns. About every company producing on the Pacific Coast is making some story or other with a circus background.

Of the carnival type Paramount just turned one out; M-G-M has another; First National is going to make "The Barker"; Universal has one up its sleeve; De Mille also, with all the smaller companies doing likewise.

Three Russian stories are being made by the bigger companies, which include "The Tempest," John Barrymore starring, made at the United Artists studio; "The Cos" (Continued on page 14)

POLITICAL FILM PLAYED—NO CRITICISM

Republicans in Syracuse Get Away With Something Good

Syracuse, N. Y., Nov. 8. One of the best demonstrations of showmanship this town has known was pulled here during the mayoralty campaign, with the Republican organization responsible.

The G. O. P. engaged Jerry Harrison, of the Empire, to produce a two-reeler, "Two Years of Progress," a pictorial recital of the accomplishments of Charles G. Hanna's administration. The organization, in the titling, omitted any partisan appeal, letting the picture make its own argument.

This permitted the picture to pass as non-advertising, to receive the seal of the state movie censors, and to be booked into no less than 34 local theatres as a legitimate part of the program. Four prints were used.

This G. O. P. film showed to more paid admissions than any picture in the history of the city.

City Adopts Stuart's Slogan

Seattle, Nov. 8. Herschel Stuart's slogan for the West Coast Theatres, "Way Better Than Last Year," has been endorsed by the Seattle Chamber of Commerce and Mayor Bertha K. Landes, as applicable to the city of Seattle.

ENGLISH CIRCUIT ADMITS AMERICAN NEGOTIATIONS

British Exhibitors' Assn. Retorts on Effort at Protection—Insiders Reported Steering Exhibs—Pathe, F. N., and M-G-M Interested?

Sir Galahad's Rep

Charlie Chaplin with his ambition to play Napoleon, is rivaled by Ramon Novarro, whose intensely religious nature is well known in the trade.

Novarro wants to play Sir Galahad, the spotlessly pure knight of King Arthur's court. Sir Galahad is the guy who bawled out the high-stepping Sir Launcelot when he and Queen Guinevere two-timed on King Arthur.

BALTO. LEAGUE INTENDS TEST OF "SUNDAY"

Votes to Lease Theatre Over Sunday and Exhibit

Baltimore, Nov. 8. Agitation for Sunday movies in Maryland, or more specifically, in that part of the state within the municipal jurisdiction of the city of Baltimore, gained momentum last week when the Sunday Amusement League, auxiliary of the Liberty Defense League of Baltimore, announced its decision to test the 18th Century Sunday blue laws still on the statute books of this state.

In a meeting presided over by John G. Callan, city member of the Maryland House of Delegates, the Sunday Amusement League decided to lease a picture theatre in Baltimore from 11 p. m. Saturday to 9 a. m. Monday on a date yet to be determined, but before the expiration of the present year. It is the League's idea to make a test case of the archaic law so that the whole question will be fresh in the politicians' and public's minds when the next Legislature convenes. A strenuous effort to bring about a repeal of the blue law will then be made.

General Charles D. Gaither, Police Commissioner, warns those planning the test that they will be arrested and the proposed performance stopped, adding that the owner of the leased theatre will go to the hoosegow with the exhibitors.

The Sunday closing undoubtedly puts the Baltimore exhibitors at a disadvantage. The recent investment of much new capital in local first run theatres has intensified the Sunday situation and many managers are, no doubt, looking to the next Legislature at Annapolis for relief.

Rayart Cuts to 30 Films For Season at \$30,000 Per

Rayart Pictures have reduced their releasing schedule to 30 pictures instead of the 52 handled last season. Intention is to have fewer pictures but of better grade.

The entire 30, consisting of six Superior Melodramas, six Famous Authors and 12 westerns, will be made on the coast by two producers, Trem Carr and Duke Worne. Rayart spends around \$30,000 per film.

London, Nov. 8. Following Variety's reports of negotiations between Provincial Cinematograph Theatres and American distributors for a merger, the Cinematograph Exhibitors Association makes an announcement long foreshadowed by this paper that it is forming a booking combine with a large capital under the name of Cinematograph Exhibitors National Circuit, Ltd., to force down booking prices and protect the independent exhibitors' capital.

William Evans, managing director of Provincial Cinematograph Theatres, retorts to C. E. A. that he will sell his circuit (nearly 200 theatres) to one of the three American concerns now offering to deal. This is the first admission that negotiations have been on, P. C. T. and First National having previously issued denials.

A suggestion that the independents move to combine has been engineered by insiders to provide P. C. T. with an alibi if merger with American interests goes through, but so far no confirmation of this can be obtained.

Pathe, First National, and it is believed Metro-Goldwyn, through Joseph M. Schenck, are the American distributing sources concerned in these propositions.

ROXY DETERMINED TO HOLD LEADERSHIP

Calls Conference of House Staff for New Ideas—Willing to Spend

Fox's arguments with Roxy for the reduction of the weekly budget have been given renewed impetus during the last two weeks. In view of the play made by the Capitol, Roxy called a meeting of his employees, for the first time, to ask for new ideas and to say that he was prepared to spend an additional \$10,000 or \$15,000 a week for novel stage offerings.

Since the meeting it is understood that an increase of from 50 to 65 per cent in the cost of some of the Roxy requirements has taken place, with Roxy determined to keep the leadership on the street, no matter what the cost.

This despite that Roxy stands to lose personally, since, according to his contract, he receives 15 per cent of the net profits in addition to his salary of \$2,000 a week.

3D EXTRA DIVIDEND DECLARED BY ROACH

Los Angeles, Nov. 8. Payment of an extra dividend of one-half of one per cent, for the three months ending Nov. 30, 1927, in addition to the regular dividend of 2 per cent, for the quarter, was voted by the board of directors of Hal Roach Studios, Inc., at the quarterly meeting. This is the third extra dividend of the same amount declared by the corporation in consecutive quarters since the issuance of the preferred stock of the corporation in March of this year.

Formerly this company released through Pathe, but Sept. 1 last began distributing through Metro-Goldwyn-Mayer. Hal Roach reported at the meeting that the first month of operation with the new releasing connection had been highly satisfactory.

\$5 and \$3 WORLD PREMIERE STARTS IN L. A.—'GAUCHO,' 'DEVIL DANCER'

Trade Over Town Sounds Light for Last Week—
Loew's State's \$21,000 Beat Met's \$19,100, Both Low—"Sweeney" May Hear "Bad News"

Los Angeles, Nov. 8.

(Drawing Pop., 1,350,000)

With two world premiere openings the end of the week, stimulating trade just a bit, Los Angeles, on the other hand, got off to a very light exchange of cash at the box office. Wednesday night Gilda Gray in person and her picture, "The Devil Dancer," started off to a \$3 top in the Million Dollar. The proceeds of this performance were donated to a Chinese playground, with the regular week starting next day on four a day. For some unknown reason this opening was heralded in true Gil Boag fashion, with snipes and newspaper advertising as well as a tie-up with the "Evening Herald," Hearst daily; under whose auspices the opening was put over. However, the cash buyers did not go so strong for the \$3 stunt, with the intake just beyond \$1,000, quite meagre in this house for an opening. The next day drew around \$800 at the matinee, when the picture and stage attraction began drawing for balance of week.

"The Gauchito," Doug Fairbanks' latest, got off to a great start at Grauman's Chinese. It was one of those typical \$5 Syd Grauman openings that has them all trying to get in. The prolog put on by Grauman was a lavish and expensive one, and looks as though it will mean cash into the box office on its own.

Downtown Loew's State was the leader over the Metropolitan, drawing about \$2,000 more on the week than the larger house. The former had "Alias the Lone Wolf," a Columbia product, on the screen, while Met had "Tell It to Sweeney."

Carthay Circle dropped about \$1,000 below the week before with "Loves of Carmen," which did not seem to be too strong a sister. "Two Arabian Knights" glided out of the Million Dollar after three weeks to make room for "The Devil Dancer." For the final week trade was fairly good, and had advertising not been skimped on it could have done better.

Stage Band's Help

"Alias the Deacon" was the other half of the bill to support the Abe Lyman stage band at the Boulevard. Trade here was none too brisk, but fortunately, with Lyman house got close to \$8,000, where without him it might not have tallied more than half.

At the Criterion "The Cat and Canary" dropped around \$2,000 below the week before, reasonably good second week. With the breaks this one got in the local papers it should have picked up instead of dropping on the second stanza. Seems as though "Camille" held forth at the Criterion downtown too long, for its single week at the Egyptian, as trade dropped close to \$1,000 behind the week before.

"Time to Love," Raymond Griffith's final for Paramount, was sidetracked at the Broadway Palace, with "No Publicity," an Edward Everett Horton comedy to boot. As this house gets itself that stuff the Horton picture described as "No Publicity," the trade there on the week could be judged accordingly.

Estimates for Last Week

Grauman's Chinese (U. A.)—"Gauchito" (U. A.) (1,958; 50-\$1.50). Getting off to \$5 premiere holding capacity, Fairbanks' latest clicked better than \$14,000 on first five performances.

Carthay Circle (Miller-W. C.)—"Loves of Carmen" (Fox) (1,500; 50-\$1.50). Does not seem to hold as well at night as previous Fox pictures have done here, with result around \$1,000 drop to \$11,000.

Loew's State (W. C.-Loew)—"Alias the Lone Wolf" (Columbia) (2,200; 25-\$1). In on low rental, this Columbia tore trade away from the high-toned Paramount product at Met, block away. Around \$21,000. Under conditions, fairly good profit.

Metropolitan (W. C.-Pub.)—"Tell It to Sweeney" (Par) (3,595; 25-65). Whoever this guy Sweeney was he never came around here for the house manager to tell him how terrible trade was for picture; \$19,100 also tells Sweeney.

Million Dollar (W. C.-Pub.)—"Two Arabian Knights" (U. A.) (2,200; 25-85). This Wolheim-Boyd comedy pulled freight after three weeks, drawing \$12,600 on final week. "The Devil Dancer" (U. A.) opened Wednesday night at \$3 top, benefit performance, drawing around \$1,000 on opening show and then going into grind following day, doing around \$3,000.

Boulevard (W. C.)—"Alias the Deacon" (U) (2,165; 25-75). With trade way off around town, Abe Lyman more than held his own as draw by adding film to chalk off its L. A. premiere to \$8,000.

Egyptian (W. C.)—"Camille" (F. N.) (1,800; 25-65). Five weeks downtown made it rather tough for

NEW HOUSES HURT OLD ONES IN SEATTLE

Temporary General Business Depression Reflected at Theatres

Seattle, Nov. 8.

(Drawing pop., 475,000)

No one set the town on fire the past week, as pictures were either in second week or not at all out of the ordinary. Trade off all around.

General business is in a slump in Seattle just now, although considered only a temporary condition.

Fifth Avenue and Orpheum, dandy new houses, each with close to 1,800 excellent first floor seats, are natural leaders, while the older houses are not doing what they did in other years.

Soon Seattle will have two more ace houses ready—the Paramount (Seattle) and the "mystery" theatre (Mayflower).

This situation makes Alexander Pantages figure on a new house—or at least it should. The old Pan is handicapped with inferior first floor seating capacity and its balcony is none too well liked. As a result, intake is not up to a year ago, as a rule.

Fifth Avenue had a pleaser in "Breakfast at Sunrise," a good presentation, "Jade Idea," and Hermie King, with musical novelties and his band. United Artists used "Magic Flame" for a second week. It did not hold up so very strong. Liberty did better than it has in weeks with "Two Arabian Knights," after this feature had spent two weeks about a month ago at the United Artists theatre. A couple of the gags are a little raw, but they remained in.

Columbia held up very well for a second week with "The Way of All Flesh." Comment favorable, more so than on any recent feature at this house.

Blue Mouse had a good average program picture in "Sally of Our Alley." Business not up to week prior.

President continues to please with stock, but the past week not up to previous week's record set with "Is Zat So." Orpheum also not quite up to last week at the gate.

Estimates for Last Week

Fifth Ave. (W. C.) (2,700; 25-50-60). "Breakfast at Sunrise" (F. N.). Nice enough picture, but lacks bang-up draw. Good all-around bill; \$13,500.

United Artists (U. A.-W. C.) (2,100; 25-50-60). "The Magic Flame" (U. A.). Lots of action. Biz fair, though below some recent second weeks; \$7,000.

Columbia (U.) (1,000; 25-50). "Way of All Flesh" (Par.). Better than any other second week at this house this season \$6,800.

Liberty (W. C.) (1,600; 25-40). "Two Arabian Knights" (U. A.). Great comedy pair gets gales of laughs and biz good.

Blue Mouse (Hamrick) (950; 25-75). "Sally of Our Alley" and Vita (W. B.). Lacked real pull. "Blacksmith Shop" Vita won most plaudits; \$5,000.

Pantages (1,500; 25-50-60) "East Side, West Side" (Fox). Picture in big electric lights. Fair at \$12,000, easy.

Orpheum (2,700; 25-50-75). "Girl in Pullman" with Marie Prevost. Vaude. Not bad at \$13,000.

President (Duffy) (1,400; 25-51). "Hell's Bells" (stock). Two actors do great character work in this. Thomas Brower rising to his greatest heights as rough westerner. Norman Field also fine. Lots of surprising comedy; \$6,500.

Announced Leona Powers coming to President Nov. 20 from Boston, to open as leading lady in "The Last of Mrs. Cheney," with Howard Miller returning as other lead.

second run right after in Hollywood, as \$7,100 shows.

Criterion (W. C.)—"Cat and Canary" (U) (1,600; 25-75). No squawk coming when this one only dropped around \$2,000 from previous week. Took \$9,700.

Broadway Palace (Orpheum)—"Time to Love" (Par) (1,600; 15-40). Raymond Griffith had all time to love on screen here, as very few seemed to disturb the flicker. \$2,100 the tip-off.

RAIN AND RACES HIT BALTO.—'GLORY' LED

Fox Special Hurt 'Ben-Hur'—
'Rough Riders' Sounded
Tom Mix to Southerners

Baltimore, Nov. 8.

Rain cut into the b. o. trade several nights around mid-week and the races at Pimlico hurt matinees at many of the houses.

Disappointments were "Ben-Hur" at the Valencia and "Rough Riders" at the Stanley. The former was back at pop prices after a high top run at legit Ford's last season. It ran into the stiff counter showing of "What Price Glory," doing the pop price follow-up at the New and the war film won. "Rough Riders" at the new Stanley was handicapped by its title. It's the sort of label patrons at the comb Garden eat up, but it undoubtedly scared away many potential patrons of the big seater. With good notices and word-of-mouth advertisement it came back strong the last half, but the week was crippled.

The pleasant surprise was the comparatively good draw of "Metropolis" at the Century. The German gelatine show got by surprisingly well, although it's a cinch that many of the patrons didn't enjoy the film fare. "Love of Mike," with Baltimore's Ben Lyon, got by pretty well at the Rivoli, and "All Aboard" was ditto at the combination Hip. "Cruise of the Hellion" at the comb Garden didn't mean much to the customers, but Roscoe Ails' act on the stage did. "Fair Co-Ed" up town at the Parkway was average or better.

Estimates for Last Week

Stanley—"Rough Riders" (Par.) (3,500; 25-60). Title handicapped this one. Many prospective customers got the idea it was a Tom Mix. This especially for the feminine matinee element. Management attempted to offset by advertising "a man's picture that women will like." Only fairly successful, although come-back last half impressive and Friday night big. House must get good matinee titles to break right at the b. o., however. Prolog, "Ninety-Eight," set right atmosphere, and came in for favorable comment. Initial presentation staged by Colby Harriman since joining the Stanley-Crandall organization. About \$19,000.

Century (Loew-U. A.)—"Metropolis" (Par.) (2,500; 25-60). Not much in b. o. way expected of this imported film. Surprised everyone. Audience reception mixed. Several nights off account of rain, but matinees surprisingly good. Friday night capacity; \$20,000 or better.

Rivoli (Wilson Co.)—"Love of Mike" (2,000; 25-60). Presence of Ben Lyon, former Baltimorean, in cast, aided. Nights satisfactory, but matinees still off, with races partly to blame.

New (Whitehursts)—"What Price Glory" (1,800; 25-60). Total capacity, including standee space, from Monday A. M. to Saturday night closing. Leon Victor of Fox exploitation department, worked with Harry Van Hoven, Whitehurst's publicity director on one of biggest billing and exploitation campaigns seen here in recent months. Got right result. Between \$14,000 and \$15,000. Held over.

Hip (Pearce & Check)—"All Aboard" and K-A vaude (2,500; 25-50). Not up to b. o. draw of recent Hines' comedies at this stand, but fair to better with opposition and conditions.

Valencia (Loew-U. A.)—"Ben-Hur" (1,500; 35-60). Big special didn't get off to start expected. Looks as if run at legit Ford's last season took b. o. edge off with stiff competition of another special, "Glory." In for customary two weeks and expected to build. About \$12,000.

Garden (Whitehursts)—"Cruise of the Hellion" and vaude (2,500; 25-50). Picture title somewhat of departure from western type prevalent here and not figured to pull strongly. Roscoe Ails and act moved over from New and elaborated, strong spot of bill. Ails and Katie Pullman favorites here. Week good to better with about \$10,000.

Parkway (Loew-U. A.)—"The Fair Co-Ed" (1,000; 15-35). Good average week at this uptown, but not outstanding. Perhaps not as good as expected after excellent showing of Davies film at downtown. Stiff opposition blamed. \$4,500.

Vilma Banky Alone

Los Angeles, Nov. 8.

An original by Frances Marion entitled "The Innocent" has been selected by Samuel Goldwyn as the first script of Vilma Banky's new career as a star in her own right.

The Banky-Colman twosome splits with the completion of the present production.

"LES MISERABLES" IN 3D H. O. WK. LEADS MILWAUKEE WITH \$15,000

Theatres Feeling Effect of Unemployed—10 Per Cent. of Population Idle—"No Place to Go" Fell Hard at Strand—"Hero" and "Breakfast" Light

MIDLAND, K. C., SWAMPS TOWN WITH \$36,000

"Best Girl" at Newman and
"Golden West" at Mainstreet
Only \$11,000 Each

Kansas City, Nov. 8.

Inaugural week for Loew's Midland; the sixth anniversary of the Mainstreet; premiere showing of Mary Pickford's latest picture, "My Best Girl," at the Newman; change of policy at the Royal and the taking over of the Public houses by Loew's made lots of talk on the street last week, and the Midland reached \$36,000, unheard of gross for a local theatre.

At the box office, however, the week was a flop. Some of the houses would have been better off had they not opened.

Of course, the new Midland, with its 4,000 seats and a big opening bill, cut into things terribly. But there was a dearth of people on the streets in spite of the attractive offerings, and the week was probably the worst of the season.

"My Best Girl," the first picture at the Newman under the new regime and given heavy publicity as a world's premier. "Buddy" Rogers, Miss Pickford's leading man, was present the opening day and drew crowds of admirers, but the balance of the week was badly off. Picture held over on the guess that the glamor of the new theatre might not be so strong the second week and that the Newman's regulars would drift back.

Royal, the other Public house to go into the Loew fold, was almost deserted by the customers. "Captain Salvation" was the picture, but the cut of prices from the old 60c. top to 20c. mats and 35c. nights, seemed to scare 'em away. This house was a former mint, with a losing week 'em heard of.

Orpheum with its vaudeville policy; "The Angel of Broadway," on the screen strongly billed and Beatrice Lillie strongly billed, also among the sufferers. The English comedienne was given great publicity, the reviewers wrote raves about her, but 'twas no use, they didn't come.

As proof that the slack business was not confined to the picture field is the "Countess Maritza," stage at the Shubert. Another case of the critics raving, but the money holding out. Balcony trade heavy but plenty of empty \$3 chairs at all performances.

Estimates for Last Week

Loew's Midland—"Road to Romance" (M-G-M) (4,000; 25 to 60). Initial week and after formal opening Friday started after grosses in record-breaking style. Great bill with feature picture and Friedland's Revue featured on the stage. Rubinoff appearing as a soloist in addition to directing the orchestra, and with Hans Fiath at the organ. House and show given wondrous publicity and the crowds came, gazed and were satisfied. In spite of 4,000 capacity lines were in front of house Sunday night and many of performances were capacity. Gross largest ever taken in a local picture house; \$36,000.

Newman (Loew)—"My Best Girl" (U. A.) (1,890; 25-35-60). Announced as world's premiere for Mary Pickford feature but local interest directed to Buddy Rogers, Kansas City's own, opposite the star. Buddy here in person for opening of Midland and made appearances at Newman also. Picture full of interest and good entertainment; credited by reviewers as better than Miss Pickford's last few. Account of change to Loew management picture started Friday. Held over. First eight days \$11,200.

Royal (Loew)—"Captain Salvation" (920; 20-35). With de luxe pictures taken away from this house and prices dropped to 20-35 customers seemed to shy away. Business pitiful. Picture and cast given nice reviews and bill pleasing; \$1,800.

Mainstreet (Orpheum)—"Rose of Golden West" (F. N.) (3,200; 25-50). "Baby Orpheum's" 6th anniversary. Management spread delightful bill. Critics 100 per cent for show and business held up well considering general depression; \$11,000.

Liberty (Ind.)—"Satin Woman" (1,000; 25-50). Mrs. Wallace Reid's latest and credited in publicity as last thing in sensationalism. "Collegians" added flicker. House now

Milwaukee, Nov. 8.

(Drawing Pop., 600,000)

Unemployment, which has slapped Milwaukee business in the solar plexus, is beginning to have its effect on the theatres. With the closing of factories, the grosses all over the town are starting to diminish.

Matinees at most of the houses are beginning to pick up, the unemployed dropping into the show houses for a brief rest while making the rounds of the factories. Figures place the Milwaukee army of unemployed close to 40,000, high for this town of about 600,000.

Palm for business last week went to Universal's Alhambra on third consecutive week of "Les Miserables," booked in for but one week. The Laemmle film drew better toward end than the others did for the entire seven days. That 14,000 state teachers came here for their annual convention Thursday and were attracted to the U house by the historical film helped.

Wisconsin played second fiddle again with a fairly amusing film, "Breakfast at Sunrise."

Both the Merrill, holding over "The Big Parade" and the Garden with "Magic Flame," second week, failed to hold up sufficient money to shove them into the real first division, although they did fairly.

The slump has hit the Strand, and seems destined for more red ink unless some fast good booking is done. Miller, with a change in the stage band master of ceremonies, held its head above water, but not very far.

At the Davidson, only legit house, where Richard Bennett appeared in "The Barker," about \$9,800.

Estimates for Last Week

Alhambra (U)—"Les Miserables" (U) (3,000; 25-50). Spirit at end of third week, coupled with good first two days, brought gross to \$15,000 easily, house slid a little mid-week.

Garden (Brin)—"Magic Flame" (U. A.) (1,100; 25-50). Floundered little in second week, although house running better than before present management went in. Well above \$8,000.

Majestic (Orph)—"High School Hero" (Fox) (1,800; 10-25-40). With "Association" acts in throes of slump and hardly pulled through with \$6,500.

Merrill (Saxe)—"Big Parade" (Par) (1,200; 25-50). Second week for show with 50c. matinee, but failed to click as heavily as should. Good opening two days helped shove gross around to \$7,000.

Miller (Saxe)—"Stark Love" (Par) (1,600; 25-40). George Mack wielding baton for stage show succeeding Mildred Andre, got over well. Picture failed to click with crowd, although German submarine war film did little business for house. Ran around \$6,900.

Palace (Orph)—"Pajamas" (Fox) (2,400; 25-50-75). Stage acts. Picture title may have helped. Around \$14,000.

Strand (Saxe)—"No Place to Go" (F. N.) (1,200; 25-50). Flopped hard and long. Weakest business on street. \$5,000.

Wisconsin (Saxe)—"Breakfast at Sunrise" (F. N.) (3,500; 25-50-60). Stage band still holding up, but picture with Constance Talmadge helped a little. Not the business house has been getting. Around \$13,000.

MISS TALMADGE AT LIBERTY

Los Angeles, Nov. 8.

Constance Talmadge concluded her contract with First National upon the completion of "Breakfast at Sunrise," and is now without a picture contract.

United Artists was to have signed Miss Talmadge but had not been able to find a story suitable to her.

Miss Talmadge is due here shortly from Europe.

without band, organ working overtime. Feature better than "Red Kimona," which ran for several weeks at this house some months ago, but did not create the interest or business; \$2,100.

Pantages—"Loves of Carmen" (Fox) (2,200; 25-35-50). Two stars of "What Price Glory," Dolores Del Rio and Victor McLaglen, leads in this one and Manager Jack Quinlan blazed it all over the lot. Stage bill of acts. House getting steady play and seems to have following practically its own; \$7,400.

Globe's Vitaphone and films. Wonder had "The Cruise of the Hellion" picture, with seven acts.

P. D. C. FILMS DROP 3 HOUSES \$13,700; CAP'L SLIDES, \$64,500; STRAND \$31,000

"The Main Event" Holds Roxy Even on Previous Week, \$91,500—"Dress Parade" Boosts Strand \$2,800—"Knights," \$28,600 at Rivoli—Paramount, \$67,100—"Quality Street," \$7,300, 5 Days

Summer weather and the third week of a slump failed to arouse the Broadway picture houses from their coma. But prospects are brighter. Kitecoons coats started to make it impossible to get between rows on Sunday and election and Armistice Day are here. The cold snap urges to give the boys and girls the theatrical habit again. Broadway legs have lately been noticing the patrons by their absence, too.

Last week P. D. C. had a parade in six of the main sem-emphasized galleries and got \$217,000 for the sextet. That figure includes the Roxy, Paramount and "Kings." Cross sectioned it shows that the Paramount slipped back \$7,000 with "The Forbidden Woman" while the Roxy held even at \$91,900 in showing "The Main Event," which had a genuine ring prodig. "Angel of Broadway" cost the Colony \$6,000 from its preceding week's figure, and "The Wise Wife" let the Cameo down \$700. The Gaitey, with "Kings," was only off \$100. The Strand was up \$2,800 in showing "Dress Parade." Strand scale has been tilted to 99 cents top.

The Street's big dip was at the Capitol where Grace LaRue, James Barton and Adler, Well and Herman failed to magnetize the lobby and the house saw \$15,000 chopped off. It means that in three weeks this house has retreated approximately \$30,000 since the inception of the new "Name" stage act policy which started off at \$95,000 and last week was \$64,500, trailing the Paramount by \$2,500. "Tea for Three" (M-G) was the picture. The advertising "nut" is still up in the clouds for the Capitol, but the current week holds no stage names other than the Lopez band, in on a run. "Body and Soul" (M-G) is the present film.

Two new entrants in the run class, "Quality Street," getting nice notices and \$7,300 in five days at the Embassy. At the Central "Uncle Tom's Cabin" came in Friday to a dignified and therefore heartily welcomed premiere to toss \$4,900 in the bag by Sunday midnight. "Les Miserables" finished three days at this house to \$4,500 and moved up a few blocks to the Colony. This latter theatre is now a straight picture house, presentations taking the air Friday.

Knights Showing

The biggest gain was at the Rivoli where "Two Arabian Knights" emulated "Underworld" by moving over from the Paramount. The increase here was \$12,300 for a total of \$28,600 in favor of the U. A. comedy. "Jesse James" final week at the Rialto tumbled \$7,000, to \$16,500, and "My Best Girl" (U. A.) is now the attraction on the 42nd street corner.

Among the exclusive \$2 set "Wings" continues its capacity pace at a few odd over \$16,000 and is preparing for a Philadelphia invasion with no date set. "Patent Leather Kid" may have gotten \$16,000 at the Globe, while "The Jazz Singer" gives no signs of wavering at Warner's in doing slightly over \$22,000. "Sunrise" is just wandering along and doesn't seem to be getting anywhere. It's likely that this one will blow if something doesn't happen pretty quick. "The Student Prince" also lost footing.

Estimates for Last Week

Astor—"Student Prince" (M-G) (1,120; \$1-\$2) (7th week). Down scale lately and last week off at \$12,700.

Cameo—"The Wise Wife" (P. D. C.) (549; 50-75). Eased off bit to \$4,500; this week playing two features on split, war film coming in Armistice Day.

Capitol—"Tea for Three" (M-G) (4,800; 35-50-75-99). Big ad campaign still on, but last week worst for new policy to date; \$64,500; James Barton and Grace LaRue had to fight poor picture; house \$30,000 under new regime's first week.

Central—"Uncle Tom's Cabin" (U) (922; \$1-\$2) (1st week). Not treated too kindly by dailies, but \$4,900 by Monday morning; opened Friday; definite indications still in air.

Colony—"Angel of Broadway" (P. D. C.) (1,980; 50-75). House has thrown out stage acts to become straight picture emporium; latest idea current this week; skidded about \$6,000 last week to \$13,100.

Criterion—"Wings" (Par) (973; \$1-\$2) (13th week). Once dipped \$40 under \$16,000 and starting to definitely impress the skeptical of long-staying powers; eased a little over \$16,000 again.

Embassy—"Quality Street" (M-G) (596; \$1-\$1.65) (2d week). Opened

Radio Fans Heard Laughs; 'College Widow,' \$11,700

Toronto, Nov. 8. (Drawing Pop., 700,000)

A weather break about midweek attempted to repair the damage a late heat wave did to picture houses. Result little better than average, with "A Gentleman of Paris" getting most of the money. The Menjou picture led the town by about \$1,500. This star has a big following here, even among the upstairs crowd. Only thing near him was "Mockery," at the Uptown, with a neat four-act bill and stage band built around it.

"An American Beauty" looked on as routine stuff and not expected to do over \$4,500 at the Tivoli surprised by climbing almost \$1,000 over that figure, with plenty of opposition just around the corner.

Radio played a part in handing Pantages \$11,700 with "The College Widow." Broadcast went out on the organ recitals, and the laughter during the picture trickled into so many homes folks decided to see what it was all about.

Nothing held over and decks cleared for Canadian Thanksgiving Day.

Estimates for Last Week

Uptown (F. P. Canada) (2,965; 30-60)—"Mockery" (M-G-M). Burden on stage band and show. Held to \$12,100, not so good considering opening to turnaway.

Pantages (Eastern F. P.) (3,450; 30-60)—"The College Widow" (Fox). George Ade tale had them laughing. Radio plus helped. \$11,700.

Loew's (2,300; 30-60)—"A Gentleman of Paris" (Par). Got away to good start and held on neatly with \$11,200.

Hip (Shea F. P.)—"The Wise Wife." Film didn't mean much. Vaude carried house. \$7,900.

Tivoli (F. P. Canada) (1,400; 25-50). "An American Beauty" (F. N.). Showed unexpected strength at \$5,800. Romanelli band helped.

Thinks "Silk Legs" Nifty

Los Angeles, Nov. 8.

The nifty title of "Silk Legs" has been given Arthur Rosson's fifth production made for Fox in which Madge Bellamy is featured.

Also in the cast are James Hall, Joseph Cawthorne, Maude Fulton and Margaret Seddon.

on Tuesday night and slipped in at \$7,300; nicely greeted by press.

Gaitey—"King of Kings" (P. D. C.) (808; \$1-\$2) (29th week). Sticking it out and keeping its head above four figures; last week \$10,200.

Globe—"Patent Leather Kid" (F. N.) (1,416; \$1-\$2) (13th week). Seems to have turned for home, although plentiful droppings on week-ends; may have gotten around \$16,000.

Paramount—"Forbidden Woman" (P. D. C.) (3,600; 35-50-75-90). Joined in on P. D. C. week and plunged \$7,000; couldn't raise above \$67,100.

Rialto—"My Best Girl" (U. A.) (1,960; 35-50-75-90) (1st week). Mary Pickford opened Saturday and heartily welcomed. "Jesse James" (Par) ended three weeks' run to \$16,500, a drop of \$7,000.

Rivoli—"Two Arabian Knights" (U. A.) (2,200; 35-50-75-90) (2d week). Having moved up from Paramount, Wolheim-Boyd comedy started out with rush to show best advance on Street; \$28,600 first week; "Sorrow and Son" (U. A.) Saturday.

Roxy—"The Main Event" (P. D. C.) (6,205; 50-\$1.65). Did \$91,500, actual increase of \$500; had two boxers in ring as feature prolog, but total figure mediocre here; "Pajamas" (Fox) current, with \$19,000 Saturday and \$25,000 Sunday; indicates Street is coming back after almost month's slump.

Strand—"Dress Parade" (P. D. C.) (2,900; 35-50-75). West Point film advanced house \$2,800 to get \$31,000; Shikret started Saturday and will remain indefinitely; Victor "name" broadcasting three times weekly but not for house.

Times Square—"Sunrise" and Movietone (Fox) (1,080; \$1-\$1.65) (7th week). Not enjoying much action and slipping into oblivion; hanging on to parachute for some weeks and possibly around \$7,000.

Warners—"The Jazz Singer" and Vita (W. B.) (1,360; \$1-\$2) (5th week). Continues at substantial trade with no signs of easing off; slid past \$22,000.

WITH STRIKE OVER MINN. IS NORMAL

60,000 Drawn by Football Gave Theatres Big Week-End—"Ben-Hur" Weak

Minneapolis, Nov. 8.

Business boomed encouraging along the rialto last week. With the strike happily of the past, normal conditions prevailed. Weather was conducive to showgoing, and most of the houses had attractions calculated to lure.

Thousands of transients here from all parts of the northwest for the Minnesota-Wisconsin football game, which drew an attendance of 60,000, swelled the crowds celebrating the Minnesota victory in the loop Saturday night—crowds that swarmed down upon the theatres like an enormous army.

As a result of these circumstances all the theatres started the week with one of the biggest night's grosses in their history. They were jammed from early evening until early Sunday morning, most giving extra performances.

But there was one fly in the ointment. That was the disappointing showing made by "Ben-Hur," at the Garrick. This picture, counted upon to mop up, fell behind the total of "The Big Parade" in its first week. Takings, however, were far from unprofitable, although considerably under expectations, and the film held over for a second week.

Finkelstein & Rubin officials attribute the comparative fall-down of "Ben-Hur" locally on this occasion to the fact that this picture practically milked the city nearly dry during its three weeks at the Metropolitan here last season, when it got over \$50,000, jamming the theatre at nearly every performance, despite the \$1.65 scale. Elsewhere along the F. & R. circuit "Ben-Hur" is proving one of the season's greatest box-office attractions.

Bebe Daniels, locally, rates as a real draw again. For the second time in recent months, the State played one of her pictures, "Swim, Girl, Swim," and it did real business. The State didn't have any big stage show—only a single act, the Hernandez musical trio and several Vitaphone numbers. But it was enough for patrons to have that fine orchestra and Eddie Dunstetter back at the organ again, and they packed the house, particularly Saturday and Sunday.

In the best picture in which he has been seen here in many a moon, "Hard Boiled Haggerty," Milton Sills did nicely, considering his pictures during the past year or more have been going into the 35c Lyric and that this pleasing film was no super-special. It ran at the 50c Strand, a house devoted mostly to the extra big productions able to stand up without the support of any stage attractions.

With Bert Lytell in person and good support vaude bill and enjoyable picture, "The Wise Wife," the Hennepin-Orpheum came through with one of its best weeks in a long time. Pantages also had an exceptionally strong show and first-rate picture, "Very Confidential," with trade brisk. Seventh Street gross took a big jump, too.

Estimates for Last Week

State (F. & R.) (2,500; 60). "Swim, Girl, Swim" (Par.). Hernandez Trio and Vitaphone. Public response Saturday and Sunday enormous. Nearly \$14,000.

Garrick (F. & R.) (2,000; 60). "Ben-Hur" (M-G-M). Hopes this would be a record-breaker dashed by first week's figures. Management dopes out that nearly everybody saw it during capacity weeks at Metropolitan last year. Around \$11,500. Held over.

Strand (F. & R.) (1,500; 50). "Hard Boiled Haggerty" (F. N.). Sills and picture exceedingly well liked. Did well, all things considered. Close to \$5,000.

Lyric (F. & R.) (1,350; 35). "The Crystal Cup" (F. N.). Picture attracted some attention and gave house better week than usual. Around \$2,200.

Grand (F. & R.) (1,100; 25). "Hula" (Par.). Second loop showing for this corksling Clara Bow picture. Did immense business at State recently and fared well here, too. Close to \$900.

Hennepin-Orpheum (Orpheum) (2,890; 50-75). "The Wise Wife" and vaude. All-around satisfactory show to good patronage; \$13,000.

Pantages (Pantages) (1,650; 50). "Very Confidential" (Fox) and vaude. Splendid buy for money. Plenty of customers. Around \$6,000.

Seventh Street (Orpheum) (1,480; 40). "California" and vaude. Satisfactory show at price. Business far ahead of recent weeks. About \$5,300.

Montreal's Good and Bad Breaks—Loew's, \$14,500

Montreal, Nov. 8.

(Drawing Pop., 600,000)

Halloween night and feast of All Saints holidays helped theatres here last week, but heat at the beginning of the week and 48-hour rain at the end of it nullified the good start with the result grosses fell behind the previous week. Loew's is about the only one that stood up. That house is so consistent week to week it is hardly a criterion.

Estimates for Last Week

Capitol (2,700; 60-85)—"Drop Kick" (F. N.). Stage acts. Not much of a gross at \$12,000.

Palace (2,700; 55-85)—"Now We're in the Air" (Par). Good laughs to \$9,000.

Loew's (3,200; 45-75)—"Paid to Love" (Fox). Vaude and picture up to average. About 50-50 on gross. \$14,500.

Imperial (1,900; 35-85)—"Shanghaied" (F. B. O.). More of vaude than picture. \$6,000.

Strand (800; 30-40)—"The Broken Gate" (Vital). "The Adventurer" (M-G-M); "Rich Men's Sons" (Col); "Arizona Nights" (F. B. O.). All together, \$4,000.

'SWEENEY' OFF GRANADA \$13,000 TO \$20,000

Frisco Spotty Last Wk—New House Leader and 'Miserables' Catch on Immediately

San Francisco, Nov. 8. (Drawing Pop., 615,000)

Picture business spotty last week with grosses generally off. Torrential rain Sunday afternoon helped the box offices immeasurably for the matinee, but held the night attendance down. Especially fine afternoons and balmy evenings rest of week sent most people into the open.

Warfield jumped into the lead again, but grossed nearly a grand less than it did the previous week. A new house leader, Al Lyons, who replaced Walt Roesner, took the Warfield and scored an individual hit that promises to make him one of the outstanding figures along Market street. Coupled with the new master of ceremonies, Warfield showed "Becky" on the screen. It had gained wide popularity hereabouts as a serial.

Granada with an ordinary program and a screen feature that was funny, but that's all, fared badly, barely crossing \$20,000. Quite a drop from the \$33,000 the preceding seven days.

One of the big surprises was the strength of "Les Miserables." It opened a brief stay at the St. Francis. West Coast executives were chary about this Universal super, but it had little difficulty reaching \$15,000 on its initial week. Held over, and possibly for a third week.

Imperial, in first week of new policy of no stage band, flopped miserably. The picture, release ("God's Country"), failed to prove any kind of drawing power, and absence of a stage band also hurt.

Embassy, formerly Rivoli, on a 15c grind house, opened Nov. 3 as the San Francisco home of Vitaphone and Warner Bros. features. House has been completely remodeled, with only the four walls left of the old house. Opening show largely invitation, with half a dozen Warner featured players up from Hollywood to help the festivities.

Estimates for Last Week

Warfield—"Becky" (M-G-M.) (2,660; 35-50-65-90). Got to hand Al Lyons, new leader, credit for much of draw. Newcomer a "bear," and Warfield mob went for him; \$23,500.

Granada—"Tell It to Sweeney" (Par.) (2,785; 35-50-65-90). Pleasing Fanchon and Marco stage show not sufficiently strong to drag 'em in; \$20,000; nothing to brag over.

St. Francis—"Les Miserables" (U.) (1,375; 35-65-90). This foreign-made picture of the Victor Hugo classic caught on with bang. Long lines quite common. First week better than \$15,000, and augurs well. Held over.

California—"Garden of Allah" (M-G) (2,200; 35-50-65-90). Last week around \$13,500.

Imperial—"Back to God's Country" (U.) (1,400; 25-40-50). James Oliver Curwood's authorizing ability didn't mean a thing for screen version of his book. With no stage entertainment house did brodie at \$4,500. No profit in that.

Embassy—"When a Man Loves" (Warners) (1,400; 35-50-65-85). Market street introduced to Vitaphone and new de luxe first run house, playing exclusively Warner Bros. features. Planned to hold initial program from two to three weeks. First week started slowly.

WARNERS' 'JAZZ SINGER' GOING IN FOX-LOCUST

Biz Not So Nifty Last Week in Philly—Stanley, \$27,500 Fox, \$26,600

Philadelphia, Nov. 8.

A sudden switch in bookings at the Fox-Locust, which leaves the house dark all this week, brings in Warners' "The Jazz Singer" next week instead of "Sunrise," scheduled to open this Monday.

This change, made last Friday, was entirely unexpected. Location of the Fox-Locust makes it more available for legit shows than for pictures. Because of the relatively small capacity and the high rental either absolute sell-outs or else extremely high prices are necessary to make much profit.

Last week's business was rather off all over town, with Indian summer weather prevailing most of the week. Hold-overs suffered again, and the weekly change houses were only moderately successful.

"A Gentleman of Paris" was the Stanley picture, with Dolores Costello and Julius Oliver, vocalists, on the bill. The combination got about \$27,500, a drop of almost \$4,000 from the preceding week. "The Big Parade" was down to \$10,000 or less in its fourth and last week, but this still looked good considering circumstances, and the engagement was the best the house has had in six months or more. "The King of Kings" dropped to under \$13,000, and last weeks were announced.

"The Woman on Trial" with Pola Negri, proved to be an unusually good attraction for the Arcadia, and grossed better than \$5,000 at this tiny house. It was unexpectedly held over. Kariton got about \$3,000 with "The Crystal Cup," just average.

"Seventh Heaven" finished up extended engagement with about a \$7,000 gross. Only the first four weeks were really of any profit for this picture at the Fox-Locust.

The Fox had "Publicity Madness" as the picture, but billed Vivienne Segal much higher. Benny Rubin also on the excellent program, which, with better weather breaks, would undoubtedly have clicked strongly. House got about \$24,000, good but not sensational.

Estimates for Last Week

Stanley (4,000; 35-50-75)—"A Gentleman of Paris" (Par.). Adolphe Menjou liked. Bill moderately entertaining. Weather hurt business. \$27,000.

Stanton (1,700; 25-50-75)—"The Big Parade" (M-G) (4th week). Dropped to \$10,000, but looked good for end of run. Best engagement house has had in six months. "In the Air" this week.

Aldine (1,500; \$1.65)—"King of Kings" (P. D. C.) (5th week). Dropped to little over \$13,000. Last weeks announced. May stay another month. "Wings" next.

Fox (3,000; 99)—"Publicity Madness" (Fox). Picture not notable, but stage bill held it up. \$26,000.

Arcadia (800; 50)—"Woman on Trial" (Par) (1st week). Better than expected. Held over. \$5,000.

Kariton (1,100; 50)—"The Crystal Cup" (F. N.). Just fair. About \$3,000.

Fox-Locust (1,800; \$1.65)—"The Jazz Singer" (Fox). Last week of run. Looked creditable on paper, but wasn't strong on business. \$7,000. House dark this week. "The Jazz Singer" next.

LOEW'S NEW ONE IN PITTSBURGH, \$33,800

Pittsburgh, Nov. 8. (Drawing Pop., 1,000,000)

Once again the new Loew's and United Artists Penn theatre got top money with \$34,000 last week. The house seats 3,700, with 60c top evenings, and played to capacity every night but Thursday, when the rain hurt. Friday and Saturday the foot-ball crowd jammed in. Picture was "College" and Buster appeared in person besides.

The Grand, Stanley house, had Milton Sills in "Hard-Boiled Haggerty" and an unknown band on the bill.

Estimates for Last Week

Aldine (Loew) (2,900; 25-50-50)—With Jimmy Savo hiding vaude and Universal's "Cheating Cheaters" on screen, this house, although off location, did \$11,200.

Davis (Stanley) (2,100; 35-50-75)—Seven acts and Paramount picture, "Tell It to Sweeney." Picture lacked names, as did vaude, about \$7,000, usual for several weeks.

Grand (Stanley) (2,500; 35-50-60)—Milton Sills in "Hard-Boiled Haggerty." Buffalo Indians, band, didn't help much. About \$9,900.

Harris (Harris) (2,300; 25-40)—Keith vaude and indie picture. Nice gross of \$6,800, almost equalling Davis on biz.

Penn (Loew)—Buster Keaton in person and on screen in "College." Big draw at \$33,800. Overture in three scenes with cast of 12 helped also. Looks like easy sledding until new Stanley house opens.

'WINGS' TEST FOR \$2 IN LOOP, 1ST WEEK, \$11,000, BELOW USUAL

'Patent Leather Kid' Latest Victim of Educated Disregard for Specials in Chicago—Marion Davies' 'Co-Ed' Fell to \$44,000 at Chicago Theatre

Chicago, Nov. 8.

A rush of the flaps and their jacks for last peeps at Paul Ash brought high pressure business from early Monday morning to late Sunday night at the Oriental. He'll be back, though, in six weeks. Just going across the pond on a vacation as per contract.

Surrounded by an ace stage show, including Mark Fisher, and a better than usual film, "A Woman on Trial," Ash looked, played and fared immensely. Fisher, who replaces Ash during the vacation, came over from the west side for a warm-up week, and no doubt enticed a portion of his neighborhood following to the downtown district. Resistant talk on Mark's initial Loop try indicates he is the nearest approach to a logical successor, if not actually another Ash.

While the Oriental leaped on high to top the street, it was permitted to do so only by another decline on the part of the Chicago. In conceding its long-possessed lead honor to another, the Chi further proved the hand occupying its stage is not clicking. "Fair Co-Ed" (Marion Davies), the ex-"class" spot film, created surprisingly little interest. If only on the title it should have meant more. With or without the natural accompanying Hearst publicity, Miss Davies has ever found this burg chilly.

"Wings" just about got off the ground in opening week at the Erlanger. The \$11,000 gross was somewhat below the standard initial figure for supers, even in Chicago. While the aviation film was trying for a toe hold, "The Patent Leather Kid" finally let go. After seven weeks at the Woods this war picture departed well versed in how Chi regards two-day specials. If "Wings," with its popular theme, doesn't reverse the "Kid's" impression, then there's no use trying for the \$2 picture here.

"Heaven" and Movietone "The Cat and Canary" got off to a good start at McVickers's with a \$5,000 first week and looks okay for about two more, whereas the other B. & K. straight picture stand, Roosevelt, could not improve noticeably with "Garden of Allah," also first week. This one, too, is holding over, but no rise in trade should pull it at the end of the current seven days. "What Price Glory" eased out with \$3,100 in its ninth and final week at the Monroe. Coupled with Movietone throughout the run the war picture, back as a pop after a previous special engagement, never saw a lesser sum than the above. And the \$9,100 is about double the highest amount procured at the Monroe all last season. "Seventh Heaven," which followed "Glory" Saturday, will probably not equal its predecessor's stay, but is another mighty attraction nevertheless. Movietone also rides free with this one and the double bill seems about the best straight film buy in the Loop.

"College Widow" weakened in the second furlong at the Orpheum and withdrew for "The Girl from Chicago," which might develop on its title. State-Lake improved about a grand, claiming plenty of overflow from the Oriental.

Neighborhood biz remained off.

Estimates for Last Week

Chicago (Publix)—"The Fair Co-Ed" (Cosmo-M-G-M) (4,100; 50-75). Band policy made \$54,000 first two weeks, but dropped \$6,000 in third and \$2,000 weekly since; last week's \$14,000, about \$10,000 under summer average, robbed house of town leadership; Marion Davies film flopped at b. o. Erlanger (J. L. & S.)—"Wings" (Par) (1,345; 50-\$2.20) (1st week). Fair start at \$11,000; will have to fight town's educated disregard for specials.

McVickers. (Publix)—"Cat and Canary" (U) (2,400; 50-75). Mystery film, following "Magic Flame's" profitable run, saw big \$25,000 on entrance; first grand A Universal product to play a Publix house in Loop since before Laemmle took over Randolph.

Monroe (Fox)—"Glory" and Movietone (Fox) (8th week) (975; 75)—Picture completed sensational run with \$9,100 final week; "Seventh Heaven" opened Saturday with chance of duplicating feat.

Oriental (Publix)—"Woman on Trial" (Par) (2,900; 35-50-75)—It's always all Ash here, whether he's going away, coming back, or sta-

\$27,500 AT FOX, WASH., BUT UNSATISFACTORY

2d Wk. Minus Roxy—Other Houses Don't Better—\$9,000 Surprise Claim for Met

Washington, Nov. 8.

(Est. White Pop., 450,000)

Slight upward trend at the Fox for the second week without the Roxy presentation. Stage attractions, Jans and Whalen, "Echoes of Spain" and Beatrice Belkin (of Roxy's Gang) failed to bring a final count that satisfied.

Meanwhile the Palace continued in the dumps with no increase at the box office for Douglas McLean, home town boy, in "Soft Cushions," and the "Honorable Wu," Chinese revue, as the stage attraction.

Things took big spurt Saturday, new opening day, with Gertrude Ederle on the stage and "Chang" on the screen. Day easily registered as the biggest since the opposition cut loose a half block away.

A big surprise was the claimed gross of the Metropolitan for "Swim, Girl, Swim." Figure reported well above estimate of those on the main stem, though the heavy featuring of Gertrude Ederle in support of Bebe Daniels may have aided.

The Palace publicity staff deserves a break on the manner in which every section of even the toughest dailies was crashed, and legitimately.

Rialto with "Tell It to Sweeney" had the same result with the picture as reported in the majority of places elsewhere—doing but little.

Estimates for Last Week

Columbia (Loew)—"Magic Flame" (2d week) (U. A.) (1,232; 35-50). \$8,000.

Fox (Fox)—"East Side, West Side" (Fox) and stage attractions (3,432; 40-65-75). New scale of prices, which house claims brings in same gross, held to just above preceding week with \$7,500, not satisfying; not to be sneezed at either where \$24,000 was top for all local picture houses.

Little (Theatre Guild)—"Blind Husbands" (225; 35-50). Nobody hurried to see this Von Stroheim revival; just crawled over \$1,000.

Met (Stanley-Crandall)—"Swim, Girl, Swim" (1,518; 35-50). Rather surprised most everybody at claimed \$9,000.

Palace (Loew)—"Soft Cushions" (Par.) and stage attractions (2,363; 35-50). Again in dumps, but seemingly scheduled for whirl upward with current attraction; MacLean film got around \$13,000.

Rialto (U.)—"Tell It to Sweeney" (Par.) and stage attractions. May not have gotten as much as preceding week; liberally estimated at \$5,500.

This Week

Columbia, "Ben-Hur"; Fox, "Loves of Carmen"; Little, "Manon Lescaut"; Metropolitan, "Camille"; Palace, "Chang"; Rialto, "Les Miserables."

tionary; week devoted to temporary farewell wishing made \$45,000.

Orpheum (Warner)—"College Widow" and Vita (W. B.) (776; 50). Two weeks one week too much; \$6,600, and glad to give way to "Girl from Chicago."

Playhouse (Mindlin)—"Crainquebille" ("Old Bill") (Red Seal) (602; 50-\$1.10). Another whatisit; locals can't get hunk to art plan; foreign film ran short, and "Nanook of North" showed in to help along; probably helped about \$2,000 worth of the \$3,500 gross.

Roosevelt (Publix)—"Garden of Allah" (M-G) (1,400; 50-65). Started nicely, but slipped after pair of days; \$15,000 opening week not good, and current one likely final.

State-Lake (Orpheum)—"The Wise Wife" (P. D. C.) (2,800; 25-50-65). Rose to \$19,000, best in long while; picture without value, so novelty in vaude bill probable cause; Oriental's turnaways helped.

Woods (J. L. & S.)—"Patent Leather Kid" (F. N.) (7th week) (1,073; 50-\$1.65). Completed unsuccessful stay; might have escaped with slight profit after four weeks, but lease held film in; probably would have lost as much the other way; loads of publicity, and good publicity, all in vain; \$9,500 last week.



TACHE SANS TACHE

Really, a "Task Without Blemish." Synonymous with the GREENBRIER at White Sulphur Springs, West Virginia.

Perfect in architecture, appointments, service and cuisine.

It is with pardonable pride that Meyer Davis calls attention that one of his 110 orchestras entertains the elite of the social world always to be found at this world famous resort.

ALL OF N. O. IN RED EXCEPT STATE, \$14,300

Tough Town's Tough Spell—\$1,700 for 'Not for Publication'

New Orleans, Nov. 8.

Last week dire and dreadful in the picture palaces, all of the theatres save one showing a loss. The fortunate instance was Loew's State, with Jackie Coogan in "The Bugle Call." The latter was no world-beater, but Coogan is sure-fire here in anything.

Saenger started well with John Barrymore in "When a Man Loves," but came a cropper as the week progressed. Presentation end at the Saenger is slowing down considerably. Ralph Pollock, the master of ceremonies for several months, is beginning to cool with the natives and a change is imminent.

Strand did very little with "Spring Fever." Not so good at the Liberty either, where "The Poor Nut" held forth for the usual tenancy. Orpheum and Palace were not helped by their film features, the former playing "The Wise Wife," while the Palace worried along with a Viola Dana called "Naughty Nanette." Tudor showed a little life with "Not for Publication."

Estimates for Last Week

Loew's State (3,218; 50)—"The Bugle Call." Fair picture that with Coogan's popularity brought \$14,300.

Saenger (3,568; 65)—"When a Man Loves." John Barrymore did not register as formerly; \$13,400.

Strand (2,200; 50)—"Spring Fever." Quiet session; \$3,300.

Liberty (1,800; 50)—"The Poor Nut." Terrible at \$2,400.

Orpheum (2,400; 75)—"The Wise Wife." Although surrounded by better than average vaude, could not better \$6,100.

Palace (2,300; 40)—"Naughty Nanette." Viola Dana washed up as far as Crescent City is concerned. Total with musical in addition, \$4,300.

Tudor (800; 40)—"Not for Publication," \$1,700.

'Gorilla' Takes Day Record

St. Louis, Nov. 8.

"The Gorilla," in film form, took the Saturday record at the Ambassador Saturday. The theatre was capacity for the thriller-comedy before noon that day, the first time it has occurred since the house opened.

The picture came in here as a world's premier to extraordinary publicity with a pre-tie up with the local "Times." The daily had printed six reels of the scenario with contestants to write the seventh reel.

It's an Asher, Small & Roger picture, adapted from the stage play, and released through First National.

Movietone's A.M. Opening

Los Angeles, Nov. 8.

Movietone newsreel and accompaniment with "What Price Glory" (Fox) brought such heavy patronage to the Tower, (Independent) the management opened the house at 9 each morning.

This after "Glory" has played 29 weeks in Los Angeles, and in three theatres. The Tower has 1,000 seats and a 35-50c. scale.

2 CLOSE IN TACOMA

Strike Sympathizers Send Rialto and Colonial Into Darkness

Tacoma, Nov. 8.

(Drawing Pop., 125,000)

Business summed up throughout Tacoma not as healthy as expected. Two of the houses experiencing difficulty with the local musicians' union closed, the Rialto and Colonial going dark when the operators walked out in sympathy. The strike resulted when the union demanded an orchestra in one of the houses. The union had a proposition up to the Blue Mouse which was later withdrawn.

The grosses around town were slow and none worthy of any hurrahs. The Broadway topped the list, getting \$5,500 with the Fanchon and Marco revue and Ollie Wallace, organist, adding to his draw. No great importance attached locally to the picture, "Breakfast at Sunrise" (F. N.).

Pan got \$5,000 with the Tom Mix picture, "Outlaws of Red River" (Fox).

Estimates for Last Week

Broadway (West Coast) (1,600; 35-50). "Breakfast at Sunrise" (F. N.). Alvarado's work looks good. "Sea Nymphs Idea" by Fanchon and Marco and Wallace make hit; \$5,500.

Pantages (1,600; 30-50). "Outlaws of Red River" (Fox). Usual Tom Mix help; \$5,000.

Blue Mouse (Harmick) (650; 25-50). "The Blood Ship" (Col.); Vita; \$2,000.

Rialto (W. C.) (1,250; 30-40). "Nevada" (Par.); \$2,000.

Colonial (W. C.) (850; 25). "Back to God's Country" (U.) and "Blake of Scotland Yard" (F. N.) double show; \$1,300.

WAYBURN IN PERSON GOT ORPHEUM \$8,300

Best Business at P't'd Vaude—Eddie Peabody Kept B'way Out of Red

Portland, Ore., Nov. 8.

Business at the local houses way off last week. Plenty of competition. Annual livestock exposition drawing 8,000 people daily cut into receipts.

To bolster business at the West Coast Liberty, the management presented 16 girls on the stage, besides vaudeville and "Life of Reilly." Picture brought increase over past weeks, but vaude did not help much.

Henry Duffy's Music Box connected for a solid hit with "Is That So?" A good stunt, engineered by the management, was to sign Del Fontaine, boxer, who has a big local following, for a part.

A brand new rumor says that the Oregon-Washington Theatres, Inc., of which Casper Fischer is general manager, is desirous of obtaining the Heilig theatre property. No announcement, but it is known that Fischer is anxious to get a local house, either by erection or acquisition.

Cass Hayes, for the past few months manager for the local Pantages house, ordered to Fresno to supervise the opening, has returned to his old post.

Estimates for Last Week

Broadway (West Coast) (2,000; 25-40-60). "Breakfast at Sunrise" (1st N.). House owes thanks to Eddie Peabody for pulling it out from "red" week. Fanchon-Marco's stage presentations last few weeks very inferior, and feature picture could not be depended upon to bring them in, either. \$15,000.

Orpheum (Orpheum) (2,000; 15-25-50-75). "White Pants Willie" (1st N.) comedy film with Wayburn's "Variety" revue, and Ned Wayburn in person, brought house record business. One of biggest grosses in two years. Got \$8,300.

Liberty (West Coast) (1,800; 25-40). "The Life of Reilly" (1st N.). Sidney Murray combination, always sure-fire. Cheap vaude does not seem to bring any extra business. \$5,500.

Pantages (Pantages) (2,000; 25-50). "Racing Romeo" (F. B. O.). Picture bad at gate; no names to pull. Vaude just average; \$9,500.

Columbia (U.) (800; 35-50). "Way of All Flesh" (Par) opened up to slim audiences, but managed to build throughout week. In for run. Harry Linden concert popular. \$7,000.

Rivoli (Parker-W. C.) (1,210; 35-50). "Road to Romance" (M. G.). Ramon Navarro picture brought house good week. Sanatella concerts becoming talk of town. Maurice Gursky, radio singer, added attraction, responsible for extra business; \$6,500.

Blue Mouse (Harmick) (750; 25-50). "Old San Francisco" (Warners). Dolores Costello good card locally. Vitaphone acts average; \$4,500; not big.

"7TH HEAVEN" GRABS \$4,500 IN TOPEKA

School Teachers in Town Last Week Played Hookey for Theatres

Topeka, Nov. 8.

The annual harvest for Topeka theatres was on the last half of the week. All houses sold out nearly every performance. It was the annual convention of Kansas teachers who play hookey from their own convention when they get to the "big town."

"Seventh Heaven" got the big play, drawing the home folks as well as the visitors. At a half buck it did more business by 50 percent than almost any of the so-called "road show pictures." Grand will continue dark until next week when Ziegfeld's road company will play one night.

All the other houses in town played split week bills with not anything specially attractive.

Business has been on the up-grade because of cooler weather. Week-ends, however, have suffered from footballitis.

Estimates for Last Week

Grand (1,500; 50) (National). Opened good with "Seventh Heaven." Built up well, first half taking spurt when state teachers came to town. Better than \$4,500.

Jayhawk (1,500; 40) (Jayhawk). Revival of "Cameo Kirby" did better than expected but got only what would have been average with average picture. Last half Connie Talmadge in "Breakfast Before Sunrise" drew well from teachers and home town folks; \$3,500.

Orpheum (1,200; 40) (National). "Her Father Said No" but Topeka said yes and gave it a good play first three days. House did huge convention business last half with "The Gay Retreat" though home folks didn't think much of it; \$2,600.

Cozy (400; 25) (Lawrence). "The Clinging Vine" got better than average business first three days and pushover last half with Mix and "Tumbling Rover"; \$1,300.

'Chang,' Without 'Names,' Providence Keeps Off

Providence, Nov. 8.

(Drawing Pop., 300,000)

Last week off at the picture houses. Scarcity of films with names or reputation dampening business. Last week's screen amusement came in quantity with double features headlined, but even the two-picture programs lacked the draw.

"Chang," at the Strand, received the benefit of high praise from the critics (which means little here) and a lot of talk about the city, but the picture got more talk than patrons. Just a fair week, and fell far below what was expected, especially with "Tell It to Sweeney" on the same program. Want names, title or popular theme in this burg.

Carlton and Fay's had fair week with the former getting the better of the vaude bill and the latter a better screen billing with "Rose of the Golden West," which pleased. These two did nothing startling with the vaude film shows, nor did the Albee with "The Joy Girl" and mediocre vaude.

Only house to have a good week was the Victory, with Conrad's story having some drawing power on the screen as "The Road to Romance." "The Coward," society drama, combined to help at box office. Majestic was off, with "The Woman on Trial" and "Lightnin'" as a double feature that failed to enthrall.

The two re-run houses, Rialto and Uptown, got off to good starts on the week with the Dempsey-Tunney reel for the opening weekend but both fell down after the send-off. Mid-week biz all but shot at both these houses.

Estimates for Last Week

Strand (Ind) (2,200; 15-50). "Chang" (Par) and "Tell It to Sweeney" (Par) should have been wowed from comment, but hit the slide. Fair at \$7,300.

Victory (K-A) (1,850; 15-50). "Road to Romance" (M-G-M). Clicked. "The Coward" (F. B. O.) nice second feature. Opened strong and held up well. \$8,500.

Majestic (Fay) (2,500; 15-50). "Woman on Trial" (Par) and "Lightnin'" (Tiffany) just another double feature without drawing power.

Fay's (Fay) (2,000; 15-50). "Girl of Golden West" (F. N.). Good old reliable and they liked it. Vaude, so-so. \$7,500. Fair.

Carlton (Fay) (1,474; 15-50). Vaude with "American Beauty" (F. N.) fair feature. Under \$4,500.

Rialto (Fay) (1,448; 10-25). M. T. W. Fight films and "Cat and the Canary" (Par) and "We're All Gamblers" (Par); T. F. with "Sunset Derby" (F. N.) and "Twelve Miles Out" (M-G-M); S. S. "The Magic Flame" and "After Midnight." About \$1,250.

Uptown (Ind) (1,500; 10-25). "Gamblers" (Par) and "Alias the Deacon" (U) on T. W. T. F. "Monte Cristo" (M-G-M) and "Soft Cushions" (Par) S. S. M. Off at \$1,600.

DE MILLE ASSUMES DIRECTION OF IMPORTANT PATHE FILMS

Impracticable to Cut Production Costs of Merit Pictures—Quality Improved Instead—Distribution Gross Present Problem

Los Angeles, Nov. 8. Cecil B. De Mille will closely supervise every picture made for Pathe-De Mille, according to assurances given the distribution department of the organization. Reports state eastern interests feel that the productions delivered in the past by De Mille have not measured up to the negative costs charged against them, with the distributing machine finding it impossible to obtain sufficient gross (circulation) to repay negative costs.

J. J. Murdock, head of Pathe, suggested that production costs be lowered considerably so that the company would recoup costs. It is said De Mille claimed it would not be possible to bring down the overhead and production expense to any appreciable figure. It was then decided that the quality of the product would have to be considerably increased with De Mille looking after each picture personally to get the maximum box office value out of each story.

De Mille started immediately on the film version of "Chicago," directed by Frank Urson. Since the start of production, De Mille has been constantly on the set and has watched the daily rushes very closely. The producer has also stepped in and directed many of the scenes himself.

De Mille will continue this method on all of the important productions that are made at his studios during the coming season.

"B'way Nights" at \$15,500 In Dull Buffalo Week

Buffalo, Nov. 8. (Drawing Pop., 600,000) Buffalo picture business, which the preceding week was all peaks and depressions, last week flattened out into normal curves and more level averages. Aside from the switch of Shea's Buffalo openings from Sundays to Saturdays there was little to disturb the even tenor of the box-office ways. It is too early yet to distinguish just what the change will mean in the running. Otherwise the situation remains tranquil.

Estimates for Last Week
Buffalo (Publix) (3,600; 30-40-60)—"Up in the Air" and "Dancing Brides" on stage. Six days only, owing to change in opening day. \$22,000.
Hip (Publix) (2,400; 50)—"Broadway Nights" (F. N.) and vaude. Good all-round card. Even-running vaude card. Good picture; \$15,500.
Great Lakes (Fox) (3,400; 30-50)—"Les Miserables" (Fox) and vaude. Business shy, with anything to blame except show. Around \$10,000.
Loew's (Loew) (3,400; 35-50)—"Fair Co-Ed" (M-G) and vaude. Picture stood out, but business continues lukewarm. \$10,500.
Lafayette (Ind) (3,400; 35-50)—"Life of Riley" and vaude. Film feature kind which ordinarily means business, but meant little here in full week; \$10,000.

N. E. Flood Pictures Hold Up Boston Grosses

Boston, Nov. 8. Downtown picture houses are faring as well as could be expected at this time. Weather has been kind and all in all things are looking up to a good winter. Movies of the flooded regions of Vermont are attracting as much interest as the features.

Estimates for Last Week
Colonial—"Les Miserables" (U) (50-\$1.50); \$10,000.
Metropolitan—"The Woman on Trial" (Par) (4,000; 50-65), and stage show, "Florida." \$37,700.
Loew's State—"Spring Fever" (M-G-M) (4,000; 30-35-50). Karyl Norman and Walter Scanlan on stage. Off \$18,400.
Loew's Orpheum—"What Price Glory" (Fox) (3,500; 25-35-50) and vaude. Great war picture brought \$20,000.

Lost Tonsils

Los Angeles, Nov. 8. Tonsil operations seem to be currently popular with coast picture actresses. Dorothy Phillips and Dorothy Dwan are both recovering from tonsil operations at the Hollywood hospital.

Relatives!

In "Gun Hand Garrison," Rayart Western, appears Tex Maynard, brother of Ken Maynard, First National star; Charles O'Malley, brother of Pat O'Malley; and Edward Brimmer, brother of Richard Dix, Paramount star.

German in Hollywood After Money for UFA

Los Angeles, Nov. 8. August Thyssen, German steel magnate, interested in Ufa, German picture organization, says that the American film industry is expected to put the film industry of Germany back on its feet and give it a fresh start.

Thyssen has been conferring with Los Angeles bankers to see if capital cannot be obtained here to aid in the project. He states that Ufa's present embarrassment is wholly financial and due to the stress of Germany's return to the gold standard, which strained the credit of weaker institutions.

He asserts Europe knows Hollywood will always remain the film capital of the world, due to its strategic advantages which will never allow competitors to overtake it.

The German states the United States as a market for film negatives is equal to all Europe and South America and therefore the American producer can spend a great sum of money in the production of a picture and secure his money back from sales in the United States, besides figuring on what is sold on the outside as profit. This he claims cannot be done by the European producers with their product.

LeRoy-Murphy Wedding

Los Angeles, Nov. 8. Mervyn LeRoy, known as the baby of film directors, being the youngest in age and appearance on the Hollywood lots, will become a benedict Dec. 15.

On that day he will marry Edna Murphy, who is playing leads for Warner Brothers.

The wedding will take place at the home of John McCormick and Colleen Moore, who are the sponsors of the business career of the groom-to-be.

PAR'S NEW TREAS. WEST

Los Angeles, Nov. 8. Harry Goetz, recently elected assistant treasurer of Paramount-Famous-Lasky, arrived at the local studios from New York with B. P. Schulberg and Walter Wanger, who returned from the company's convention in the east.

Goetz will make his headquarters at the studio for the next three months for the purpose of coordinating the finances of the production department with other departments of the organization, including the home office.

ANN RORK OFF AND ON

Los Angeles, Nov. 8. On the heels of the announcement that Ann Rork had broken her engagement to Robert Agnew, screen actor, she is on her way to New York with her father, Sam Rork, to attend the Princeton-Yale football game as a guest of Frank B. Belcher, a Princeton senior, son of a San Diego banker. It is reported he and Miss Rork are engaged to marry.

JULIA FAYE SAILING

Los Angeles, Nov. 8. Julia Faye, DeMille featured player, is en route to New York to sail for Europe on No ember 10. Miss Faye will be gone about two months with her mother.

FOX AND NORTHWEST; NO F. & R. SHOWING

Falling to arrive at an agreement with Finkelstein & Rubin, Fox is following up his paper announcement to build in the northwest with the purchase of property in St. Paul and Minneapolis for the proposed construction of Fox theatres in the two cities.

No Fox pictures have been bought for any of the F. & R. houses this season, so that Fox is virtually without a first-run showing throughout the northwest. P. Gomersall, branch manager, who was brought to New York several months ago as head of the Fox short subject department, has been spending practically all of his time back on his old ground selling in the F. & R. territory to as many houses as there are with open play dates not included in the F. & R. chain.

F. & R. offered to take the whole Fox product for five years, but this offer was turned down, Fox figuring that F. & R. would only tie up the product for that length of time without showing it. This estimate was arrived at by figuring the F. & R. product bought from Paramount, Metro and First National, which practically filled all the available play dates. Also F. & R. offered a price equivalent to the value of only one picture, "What Price Glory."

Fox executives countered the F. & R. proposal with an offer of the Fox product for a period of one year only. The Fox officials proposed that if the pictures were given a fair showing in the F. & R. houses during that time, then they would be willing to abandon building plans and give F. & R. a three-year contract following the expiration of the first year. This offer was turned down by F. & R.

T. C. Regan Must Stand Embezzlement Trial

Los Angeles, Nov. 8. Municipal Court Judge Charles E. Haas refused to grant Thomas C. Regan, picture promoter, charged with embezzlement, further delay after several continuances had been granted.

Regan is alleged to have embezzled \$1,000 from G. C. Lauster, said to be one of numerous persons subscribing for stock in a company that was to produce films for school use. Regan is also charged with having raised \$4,000 by offers of units in the company before he had filed articles of incorporation and applied for a permit to sell stock, and with appropriating the money for his own use instead of holding it in trust.

Arbuckle for W. C.

Los Angeles, Nov. 8. It's reported the West Coast Theatrical circuit is in negotiation with Roscoe (Fatty) Arbuckle for personal appearances in the circuit's local houses.

If Arbuckle plays the time he will do so on a guarantee and percentage arrangement. When at Pantages here some time ago Fatty made a big showing and has been doing the same wherever appearing in person, east or west.

OBSERVING POLA

Los Angeles, Nov. 8. Pola Negri is in the hospital under observation for diagnosis of reported stomach trouble. She will be under a physician's surveillance for two weeks.

ACADEMY'S COMMITTEES

Los Angeles, Nov. 8. The first business meeting of the newly elected board of directors of the Motion Picture Academy of Arts and Sciences resulted in the appointment of standing committees for 1927-1928.

Committees appointed:
Board Executive Committee: Conrad Nagel, J. Stuart Blackton, Samuel Goldwyn, F. E. Pelton, Benjamin Glazer, president, secretary and treasurer.
Ways and Means: M. C. Levee, Wallace Beery, Donald Crisp, Cedric Gibbons, Joseph Farnham.
Conciliation Committee: Waldemar Young, William Sistrum, John Stahl, J. T. Reed, Monte Blue or Conrad Nagel.
Membership: Harry Rapf, Hal- lam Cooley, Reginald Barker, G. Gaudio, Winifred Dunn.

NEIGHBORHOOD STAGE BANDS WITH M. C.; \$700 WKLY.; NO ORCH.

Brooklyn Chain Trying It in Five Houses of Over 2,000 Seats—Average Cost, \$1,200, Less \$500 Through Subbing for Pit Orchestra

"Chiseling"

It remained for a New Jersey house manager to bump into this proposition:

About a dozen different sets of dupes on the Tunney-Dempsey fight films have been around with all kinds and creeds selling them.

The pay off came when one of the fight picture salesmen offered a manager a duped print of the ring battle and a case of Scotch for \$70.

The manager refused both.

IN 102 FILMS, ONLY 2 OFFSIDE, SAYS MINISTER

Syracuse, N. Y., Nov. 8.

Of the 102 best paying films made last year in Hollywood only two contained elements which could be criticized from a moral standpoint.

This is on the authority of the Rev. Dr. Clinton Wunder, pastor of the Baptist Temple, Rochester, who spoke here last week on "Is Life a Motion Picture?"

Dr. Wunder revealed himself as a student of pictures for 10 years, and admitted he had made a personal investigation of studio conditions in Hollywood.

"Though we are apt to think of the motion picture as pure fiction, exaggeration and mere romance, the screen is simply a mirror which reflects our thoughts and lives," Dr. Wunder told his audience.

"I am grateful to Will Hays and those working with him for the vast improvement in the present day films in its morals, taste, technique and character."

Film Interpreter Popular

San Francisco, Nov. 8.

"Don't shoot or otherwise maim people who read motion picture titles out loud. Send them down to Tahiti, where there's work for them," advised Llewellyn Roland, Papeete plantation owner, on his arrival here.

"The Islanders take in a movie every chance they get," he said, "and the man who can read the titles for them is the most important man of the show. He intersperses the regular film gags with comments of his own, and a picture show is the noisiest thing in the South Seas."

Nils Aster in Burning Car

Los Angeles, Nov. 8. Nils Aster, screen actor, was injured when his automobile crashed into bridge near Long Beach, Cal., and caught fire. He suffered cuts about head and minor bruises.

Rachmiel & Rinzier, owners of a chain of picture theatres in Brooklyn, N. Y., will inaugurate within the next few weeks stage bands in their Congress, Ambassador, Stadium, Carroll and Stone.

Stern & Green are now organizing the bands. They will average about \$1,200 a week. Each band is to rotate every four weeks, carrying a master of ceremonies either in the person of its own leader or additionally.

Specialty people will be augmented and the bands will change program with the picture, from twice to four times weekly.

The expense of the presentations will be reduced to about \$700 weekly by having the stage band double into the pit, replacing the present house orchestra which average \$500 a week. There is no union obstacle to this as the musicians who will play both in the pit and on the stage get paid extra for the extra work.

Each of the houses concerned in the experiment has at least 2,000 seats, that being the minimum number considered able to support a stage policy.

Overseating in Brooklyn is reported as acute and the managers are figuring the only way to build business is to make their present customers come twice as often.

St. Louis Riddle Last Week with Biz Off

St. Louis, Nov. 8. Theatrical goings-on here last week. Legitimate and pictures offered one of the biggest riddles of many seasons. Ideal weather, as a rule; some of the highest prices and most heralded personages and attractions of this or any other season—and yet almost everything and everybody seemed to do a terrible flop.

The hardest hit, judging from early and middle-of-the-week observations, with little prospect of any radical shift in conditions, were Paul Whiteman and his band at the Ambassador and Leon Errol and his splendid "Yours Truly" legit production, at the Shubert-Rialto. Another big offering that took a wallop was White's "Scandals," but this show was going through its second successive week, a dangerous and usually disastrous undertaking in St. Louis at \$4.40 top. Errol's top was the same, which probably accounts for the failure of his attraction to attract, as it should have.

The apparent drop on the Whiteman engagement may be accounted for by the fact that Paul and his gang played the Ambassador about last Christmas at the same pop prices to \$57,000 for the week. Last week the gross was \$31,500.

This week it'll be another story, with Eva LeGallienne's "Cradle Song" at the American, under the supervision of the Civic Repertory Company of New York. The night top will be \$2, but it won't be the sort of a show White's "Scandals" is, and the experiment is being watched with interest in order to compare the two situations.

Estimates for Last Week
Ambassador (Skouras)—"Lonesome Ladies" and Whiteman's Band (3,000; 35-65). This Lewis Stone and Anna Q. Nilsson picture hailed as poor one. Whiteman's following more than disappointing through short return. Ed Lowry back home at the Ambassador this week, full of fun and fresh from Broadway; \$31,500.
Loew's State (3,300; 35-65)—"Garden of Allah" and Jan Garber's orchestra most popular double attraction downtown during week and one of the biggest drawing cards in town. Many remembered stage production of "Allah" and wanted to see picture. Garber collected a fine array of posters; \$20,200.
Missouri (Skouras, uptown)—"Rough Riders." Film panorama of Spanish war proved just what many St. Louisans wanted for change; \$22,800.

Geibler, Titler, Gaggling

Los Angeles, Nov. 8. A. H. Geibler, formerly with Senoff, will title Harry Langdon's next release for First National, "The Chaser." While waiting to do the titling, Geibler is helping on the gag stuff.

CHAIN THEATRE OPERATION IN SMALL TOWNS NOT PROVING SUCCESSFUL

Publix Reported Turning Back Small Town Houses to Original Owners for Personal Operation, Without Interference in Film Buying—Local Requirements Considered—DeLuxes Unaffected

In line with a suggestion from bankers to get rid of all theatres not showing a profit Publix is reported gradually turning theatre holdings in small towns and cities back for individual operation.

Wherever possible the original theatre owner, from whom the property was purchased, is to be replaced in charge with Publix (Paramount) retaining a minor interest in the houses.

Under the new plan proposed each house turned back will do its own booking, without orders, guidance or picture supplies from the home office. It again has been proven that the small town theatre, as well as the house in the large city, cannot be tied down to any particular brand of product but must choose pictures to suit the local taste.

By allowing these houses to buy pictures wanted in their respective neighborhoods P-F-L is dividing film selling and theatre operation into separate and distinct units with a view that their theatrical holdings will show a profit.

Downtown houses in key cities, necessary for the exploitation and sale of product will not be affected by the change of policy.

MARION DAVIES EAST

Los Angeles, Nov. 8. Marion Davies has completed "The Patsy," Cosmopolitan production to be released through Metro-Goldwyn-Mayer. She is due in New York early this week.

Miss Davies will remain in New York about three weeks, returning here for her next production about Dec. 1.

U CHAIN HOUSES PLAYING ALL U FILMS GET MICHALOVE'S GOAT

U's Theatre's Head Reported Going With Saenger Circuit—Joined U on Understanding of No Interference—Must Book Without Strings

Claimant to Lupe Velez' Services as Film Actress

Los Angeles, Nov. 8. Asserting Lupe Velez, Mexican film actress signed a three year contract last March to work exclusively for him, Frank A. Woodyard, who claims to be a film producer, sought an injunction to limit the player's screen and stage activities.

Named in the suit, along with Miss Velez is Cecil B. DeMille, for whom the actress is now appearing in "Stand and Deliver" opposite Rod La Rocque.

The terms of the alleged contract provided a \$6,000 yearly salary.

Miss Velez was placed under a long term contract by Hal Roach some months ago, and later loaned by Roach to Douglas Fairbanks for the lead opposite him in "Gaucho." Following this, Roach loaned her out to DeMille, for whom she is now working.

Kosloff at Paramount

Lou Kosloff, formerly first violinist with Paul Ash, and recently stage band leader at the Michigan, Detroit, will open as guest conductor at the Paramount Nov. 12. He will replace Ben Black who has been at the Paramount for the past three months.

Black is from San Francisco, brought to New York by Jack Partington. It is understood Black is under a year's contract with Publix who anticipate farming him out for Saenger's, New Orleans.

Tec-Art's New President; Expanding Coast Studios

Los Angeles, Nov. 8. Alfred T. Mannon, treasurer of Tec-Art studios, has been elected as president of the organization, succeeding the late W. H. Clune. J. Boyce Smith, vice-president and treasurer of Inspiration Pictures, was elected vice-president and treasurer of the company.

Plans are being made to refinance and rebuild the studios with Edwin Carewe, producer at the studios, co-operating to this extent.

A new stage is being erected and all of the props from the Mammoth (N. Y.) studios of D. W. Griffith are to be used, having been purchased by the company.

In addition to the studio, a three-story building to house stores, offices and have loft space on the Melrose avenue frontage of the studio, which faces the new Paramount studios, is contemplated.

It is also planned to get independent producers to purchase stock in the studio, which would insure these producers making their productions there.

Miss Corbin's New Denial

Los Angeles, Nov. 8. Lunacy charges against Mrs. L. M. Corbin, mother of Virginia Lee Corbin, have been withdrawn by the daughter and Mrs. Corbin released from the observation ward at General Hospital, where she was placed following her third attempt to kill herself by poisoning.

After first issuing a statement that her mother had taken all her earnings, the young screen actress later became reconciled and denied there had ever been a financial rift between mother and daughter.

French Picture Notes

Charles Christy (of Christy Comedies) is now on the Riviera, after visiting London, and will return to Paris en route to the United States early in November.

Joseph M. Schenck, interviewed during his short stay in Paris, declared America is the most cosmopolitan of picture makers. "The international appeal of the American film," explained the president of United Artists, "is due to the fact that the American public is composed of all races, and in making a picture for the masses the producer considers not only the taste of the American but of the entire world. The European producers localize their films. Of course, we welcome good foreign films in America and they provide a stimulus for our own producers."

Prizes offered by Paramount for a design suitable for posters, in connection with the opening of the new Paramount theatre in Paris on the site of the former Vaudeville, have been won by Edmond Mauras, first prize, Rene Vincent; second, Jacques Bonnaud, third.

Ricardo Cortez is returning to work in France and will be featured in the new picture by Leonce Perret, "La Danseuse Orchidee," with Louise Lagrange as leading woman. Cortez came on the Ile de France (French line) last week.

Yugoslavia's No Copyright

Washington, Nov. 8. In face of adverse legislation, pirating and the other difficulties encountered in the foreign market, it now develops that Yugoslavia is without a copyright law.

Pictures sent into that country had the distributors working on the assumption that those parts of the country inherited from Austria and Hungary carried with it the copyright protection from these nations.

It is now ruled that as nothing of a legislative nature has been acted upon by the Yugoslavia government, all creative material is free to be used by anyone.

George Canty makes this report to the Department of Commerce.

TORONTO LOSES TWO

Grand and Regent in Purchase and Will Come Down

Toronto, Nov. 8. In a large realty deal here, the Grand opera house and Regent theatre were included. Both will be demolished to provide the site for an office building.

The Grand has been dark for three years; Regent was under a lease to Fox, but option not taken up, and it is playing English-made pictures.

Downtown houses are reduced to seven from nine by the sale.

STROMBERG WELL

Los Angeles, Nov. 8. Hunt Stromberg, absent from the M-G-M lot for some time, due to illness, returns to his duties as production supervisor with "The Argonauts," by Peter B. Kyne. Jack Conway will direct. Joan Crawford in lead.

Helene Costello Ill

Los Angeles, Nov. 8. Helene Costello, Warner's featured player, is ill at her home in Beverly Hills from influenza.

As a result she was compelled to withdraw from the lead opposite Monte Blue in "Across the Atlantic." It went into production last week.

Edna Murphy is replacing Miss Costello.

Jacqueline Logan's Flu

Los Angeles, Nov. 8. Jacqueline Logan, DeMille screen player, is confined to her home with influenza. Her condition is reported as serious.

Stiller 3 Months Abroad

Los Angeles, Nov. 8. Mauritz Stiller, Paramount director, will vacation in Europe for about three months before resuming with the producing company.

N. Y. to L. A.

Jake Wilk. Aileen Pringle.

HOOT GIBSON'S UNIT

Los Angeles, Nov. 8. According to the new contract signed by Hoot Gibson with Universal, the star will produce his series of westerns for the company, receiving a flat sum for each negative turned over to Universal, and personally responsible for all production costs.

Gibson had been drawing a weekly salary from Universal. The new deal provides that his remuneration is included in the price received for each picture from the film company.

The Gibson unit personnel includes Jim Hum, studio manager; George Hunter, business manager; Walter Eason, assistant director; Jack McCoy, second assistant; Harry Newman, William Bradford, Roy Ramsay and Joseph Novak, cameramen; and Reeves Eason, Slim Summerville and Del Andrews, directors.

Mike Levee's Estate

Los Angeles, Nov. 8. Mike Levee, vice-president and general business manager for United Artists, has bought a country estate in Montecito, fashionable and exclusive suburb of Santa Barbara. The place is considered one of the most beautiful in Montecito, consists of 12 acres and has a view of ocean and mountains.

It formerly belonged to Mrs. G. S. Courtney, one of California's late society leaders, and adjoins the estate of the Armour family.

Dress Wrong—Retakes

Los Angeles, Nov. 8. Paramount is retaking a number of scenes for "Serenade," Adolphe Menjou's current picture. Retakes are mainly closeups of Katherine Carver, leading lady, after executives decided that her costume was not entirely correct.

Harry D'Arrast, who made the picture, is directing the retakes.

GEORGIA HALE'S CONTRACT

Los Angeles, Nov. 8. The recent amalgamation of Tiffany and John M. Stahl has made its first contract. Georgia Hale has been signed on a three-picture basis to play leads during 1928.

FILM NEWS OVER WORLD

Washington, Nov. 8. Summary of reports on motion picture development abroad, as forwarded to the motion picture section of the Department of Commerce:

Negotiations being carried on between the Danish film-producing company, Nordisk Film, and English film interests, it is reported, have resulted in an agreement according to which the Danish company in December shall start work on an English play.

The English instructor, Jacoby, and several English actresses and actors, including Elga Brink Mander and Mr. Edwards, are to participate. The film is supposedly already sold in England.

European Film Notes

(Received from Trade Comm. G. R. Canty, Paris.)

Teaching in Nottingham schools, Great Britain, is to be assisted by the introduction of seven cinema projectors. If the experiment is successful the plan will be extended to other schools.

The schools are raising the money.

Norway censors have banned the German film, "Die Weber" ("The Weavers"), taken from the novel by Gerhard Hauptmann.

The Norwegian press is protesting against such arbitrary action of the censors and is asking for a reduction of this power.

Gaumont has opened an office in Berlin under the management of Dr. V. Badal.

The Rumanian film, "Lake en Harem," a comedy of the Mack Sennett type, has just been finished. It is the first Rumanian film ever to be presented abroad.

It was made by Scenic Director Schwedler.

The owner of the cinema Dutetia, Paris, is going to open two new 1,500-seat cinemas—the Theatre Bobino, at 20 Rue de la Gaite, and the Casino Wagram, on the Avenue Wagram.

The Company Cinemas-Lutetia is destroying the building located at the corner of the Boulevard Poissoniere and Rue Saint-Fiacre, and will build another house, to be called the Edcn. It is scheduled for opening in September, 1928.

FLOOD CRIPPLES 250 THEATRES; STILL MORE WITHOUT SERVICE

Damage Put at \$1,500,000—Vermont Inundated Area Cut Off From Rail Communication—Vaude Dates Abandoned Altogether

The New England floods have completely inundated over 150 picture theatres, while at least 100 more theatres have been temporarily closed pending repairs. According to reports filed in New York with various exchanges and the Motion Picture Theatre Owners of America, the 150 houses reported were mainly located in towns which were completely flooded.

Film supplies through the flooded sections of the New England states have been held up for days and houses still open but unable to get film on account of washed out railroad tracks have been obliged to change picture schedules.

The Canadian Pacific and the Canadian National Railroad tracks through Vermont have been wrecked. Theatres in this section are being temporarily served with film sent from Sherbrooke and Quebec via the Quebec Central railroad, the only line touching the flooded territory not affected.

Vaudeville routes, more than picture schedules, have been completely changed or, in most cases, cancelled, the vaude and picture houses putting on a double feature picture program in place of vaudeville.

A Julian Brylawski, Arch Hurley and Louis M. Rome of the M. P. T. O. A., appearing before the flood committee of Congress last week, urged immediate attention to the New England situation.

A movement for theatre benefits in aid of the flood sufferers has already been started.

Damages to theatrical property and loss of business, from the reports so far received, exceeds \$1,500,000.

Actor Claims \$600 Salary From Conrad's Flash Act

Another legal complication in Con Conrad's picture house flash act production, "A Night of Follies," starring Beth Berli, is Jay Dillon's \$600 claim on a two weeks' notice. Dillon was originally in the act, replaced by Jay Velle.

The Berli act is playing for Loew's. Conrad and Miss Berli are reported engaged to wed. The actress features her airplane jumps from city to city as a publicity stunt.

Conrad's complaint against Benjamin David, the agent who formerly handled the act, comes up for further hearing this (Wednesday) morning. Conrad has filed charges with Inspector Gill of the License Commissioner's office for Agency Law violations, charging David with exacting an illegal percentage of commission.

Conrad took his act away from David into the William Morris Agency for routing on percentage terms.

David Horsley Better

Los Angeles, Nov. 8. David Horsley, pioneer picture producer and studio owner, is critically ill in the Hollywood Hospital following an operation for gallstones. Two days after the operation pneumonia developed, with the crisis having just passed. His recovery is expected.

OPERATOR FOR POLI CIRCUIT IS SOUGHT

Harry Marx of Publix Reported Approached—Reports Continue

An offer is reported having been made by the Max Schoolman interests to Harry Marx to become operator of the Poli Circuit when Schoolman assumes possession of the New England theatres Jan. 1, under his purchase agreement. No confirmation is available of the acceptance by Marx, but it is admitted that the proposal to him is an actuality.

Marx is with the Publix Theatres (Paramount) in the New York headquarters as theatre director under Sam Katz. He came to New York from the Balaban & Katz forces of Chicago.

From accounts, no surmise follows in the tender to Marx of the operating post that Publix is interested in the Schoolman buy. Instead, a rumor persists that the Stanley Cmpny is still hopeful of successful negotiating for the Poli string with Schoolman. That is notwithstanding the heavy propaganda barrage seemingly issuing from the Keith-Albee offices of the latter's intention, along with the Stanley, of erecting opposition houses in the Poli towns.

Ballyhoos

Neither is there any report of what effect this K-A stuff is having on Schoolman or his associates. It's an old-time ballyhoo dodge of the Albee school of competition, to drive 'em in and on the usual Albee terms.

In New England the story is that S. Z. Poli rather pleasantly disregarded the Keith-Albee faction in all of the dealings with Schoolman, much to K-A's surprise and disappointment, after having had booking relations with Poli for so many years. The Poli sale to Schoolman, without K-A thought, was not unlike that of Mike Shea of Buffalo to Publix. Shea was another K-A booking adherent, who had fallen in years back for a somewhat different kind of a B. F. Keith opposition ballyhoo.

A "MAYBE" STUNT BY U FOR LOCALS

A business getter for its theatres, and at the same time a medium to seek new film talent, has been evolved by Universal. It is to be tried out first at its Park Plaza theatre, in the Bronx.

Called a "Screen Test," it consists of pictures taken of members of the audience one night a week and exhibited the balance of the week.

After its exhibition the film is sent on to Universay City to be looked over for possible acting material—maybe!

Thalberg Shaping \$2 Films; Honeymoon Trip Delayed

Los Angeles, Nov. 8.

Irving Thalberg has delayed his honeymoon trip with Norma Shearer to Europe until after New Year's in order to supervise the cutting and editing of "The Crowd" and "The Trail of '98," both slated as \$2 pictures when released.

"The Crowd," directed by King Vidor, has been previewed a number of times, but still is not in acceptable shape to be sent out as a \$2 attraction. "Trail of '98" is being made by Clarence Brown, with only minor pick-up scenes to be shot. The picture has been cut to about 14 reels, with but little more slicing to be done.

Miss Shearer will make another picture following "The Travelling Saleslady," now in production, before the first of the year, so that she will be far enough ahead on her pictures to spend three months abroad with her producer-husband.

Chas. McCarthy on Coast

Los Angeles, Nov. 8.

Charles McCarthy, advertising and publicity head of the Paramount offices in New York, is here for a ten-day stay to confer with the Coast executives and Arch Reeve, director of publicity at the local Par studios, regarding publicity and exploitation on the company's product that will be turned out within the next six months.

Harold Hurley, assistant to Reeve in the Coast publicity department, returned to the Coast with McCarthy. Hurley had attended the recent Par meetings in Chicago and New York.

NON-THEATRICAL PICTURE PLACES NOW EXCEED NUMBER OF FILM THEATRES

Lloyd Stops 2-Reelers Finishing 3 Bigs for Par

Los Angeles, Nov. 8.

Harold Lloyd will only have one picture on the releasing market in 1927 and two in 1928, through the Paramount exchanges. Lloyd made "The Kid Brother," released last January, and the next one for the market will be "Speedy," upon which he is now working. This picture will not be finished for shipment east until January and will probably be released the end of that month.

Another picture will follow it in the making. Production starts in February and a release date will be set for September. These three pictures meet the requirements of the Lloyd contract with Paramount which calls for three productions in two years.

Lloyd has given up making two-reel comedies for Paramount as a side issue. He made eight starring Edward Everett Horton. The latter's contract, which ran for a year, has expired with Lloyd and is not being renewed. Lloyd started making the two-reelers to keep his staff occupied between pictures. Now with two productions on top of each other all will be kept busy.

Atlanta Off Fight Film

Atlanta, Nov. 8.

Tough going for the fight pictures here.

The Howard and Rialto started with them Monday, Oct. 24, and got away with the racket for two days before federal authorities confiscated the films.

In the face of this action, Sig Samuels, owner of the Metropolitan, came forward with them last Monday and got away with the Demp-Tun affair until Thursday afternoon, when his projection room was raided.

No cases so far have been made against anybody, but all the available pictures of the fight are locked in the safe of the United States marshal.

"Texas Steer" Ready

Los Angeles, Nov. 8.

Sam Rork, producer of "The Texas Steer," starring Will Rogers, is due in New York this week with a print of the picture. It is to be released as a special by First National, and may follow "The Patent Leather Kid" into the Globe.

Fred Hamlin, publicity man for Rork, has been in New York for the past two weeks doing special publicity on the picture. Rogers is to journey east by air plane to attend the New York premiere of the picture.

Lewis Chaudet Steps In

Los Angeles, Nov. 8.

Chet Withey, to have directed "Outcast Souls" for Joe Rock, of Sterling Productions, at Universal, was taken suddenly ill. It resulted in the magazine being turned over to Lewis Chaudet, one of the early directors of the screen.

In the line-up are Priscilla Bonner, Charles Delaney, Lucy Beaumont, Ralph Lewis and Tom O'Brien.

Filming Great Flood

"Noah's Ark," which Warner Bros. plan to make big enough to road show, will have both the Biblical aspect and the modern sequence.

The picturization of the great flood will be done on the west coast.

Victory and Inspiration

Los Angeles, Nov. 8.

Victory Pictures, of which Victor and Edward Halperin have been the heads, combined with Inspiration Pictures to make a series of productions, the first to be started Dec. 1 in Hollywood.

The deal was negotiated with J. Boyce Smith, general manager of Inspiration.

TOUGH FOR \$3

Los Angeles, Nov. 8.

Thugs gave Arthur Turich, 23-year old screen actor, a severe drubbing when robbing him of \$3 and a wrist watch while he was out in an automobile with his girl.

Over 8,000 Churches Playing Pictures at Least Once Weekly—No Relief Seen by Exhibitors from Trade Conference Resolution on Non-Theatrical Competition—Schools and Clubs Included

St. Picts. Expensive

Publix (Paramount) is said to have lost \$1,000 a week on its endeavor to run straight pictures at the new Montclair theatre, Montclair, N. J.

After a year's operation, Publix sold to local interests which now control the Montclair situation.

Combo Policy Flops At Westlake, L. A.

Los Angeles, Nov. 8.

A split-week vaudeville policy and stage band idea has flopped at the Westlake, operated by West Coast in conjunction with Adolph Ramish.

This policy will be discontinued Nov. 12, with second run pictures and previews replacing.

Lou Erickson and his stage band leave there at that time and Dec. 8 will go to the Boulevard to replace Abe Lyman and his orchestra, who leave for "Good News" in Chicago.

Schenck-Katz West

Los Angeles, Nov. 8.

Nick Schenck (Loew's) and Sam Katz (Publix) are expected here next week for the purpose of making an inspection with Harold B. Franklin of the West Coast Theatres circuit houses, which now extend from San Diego to Vancouver.

U-UFA END DEAL

Washington, Nov. 8.

Ufa and Universal have called off, by mutual consent, a contract calling for the distribution by Ufa-Verleih of 10 U. pictures.

Protests against the ruinous effects of non-theatrical competition are again flowing into the Rays office from exhibitors in Pennsylvania and New Jersey. Exhibitors, some of whom expressed themselves satisfied with the results of the Trade Conference, have had time to think it over and now claim that no relief is contained in any of the resolutions passed at the conference regarding non-theatrical competition.

In Pennsylvania many of the Commerford houses are affected. It is reported on reliable authority that Mike Commerford has squawked to Hays but with no further result.

The number of non-theatrical picture places is now equal, or perhaps larger, than the number of picture houses in the country. It is reported that approximately 8,000 churches are now putting on picture shows at least once a week. An equal number is probably represented by schools and clubs.

Exhibitors, while renewing their grievances, do not feel that any change will be effected since they must prove non-theatrical picture showings are in direct competition, and it remains for the Hays organization to judge what "direct competition" is.

No New Fox, Bronx

Though plans were drawn and construction scheduled to start in the spring, Fox will not build its announced 5,000-seat picture and presentation house at Webster avenue and 177th street, Bronx. The large plot was sold last week for a housing project. It is but three blocks from Fox's Crotona, playing vaude-film.

Fox will apparently not build further in the upper part of the city, he also having recently disposed of a theatre site at 181st street and Broadway.

N. Y. EXHIBS FILE OPEN MARKET PLEA WITH TRADE COMMISSION

Chamber of Commerce Brief Stresses Point That Independent Showmen Cannot Buy Good Product Against Affiliated Chain Theatres

In a brief containing the views of the Theatre Owners Chamber of Commerce on the Federal Trade Conference, sent to Commissioner Abram F. Myers Monday, the independent exhibitors of Greater New York make their final plea to the Federal Trade Commission for an open market.

Commenting on the brief sent following permission from Commissioner Myers, J. Arthur Hirsch, chairman of the executive committee of the Theatre Owners Chamber of Commerce, said:

"Trustification of the motion picture industry should be stopped. If the closed market is persisted in the independent exhibitors will eventually be driven out of business. "But the public is not interested in the method through which a group is engineering the corner of the greatest medium of expression known.

"No group of three or four companies should be permitted to dictate to the people of the United States and, incidentally, the world, what they shall or shall not see in picture theatres. The government should foster the independent producer and the independent exhibitor on this account as well as on the theory of free, unstifled trade."

In their brief the exhibitors stress the need of an open market mainly,

"Price is a secondary matter," said Hirsch. "There are plenty of independent houses large enough to warrant paying the price for the pictures wanted. But, it is common knowledge that even if an independent exhibitor offered twice the amount paid by an affiliated chain theatre the independent could not get the pictures unless in a closed, non-competitive territory.

"In order to operate profitably independent exhibitors must be able to buy the good pictures, or the pictures best suited for respective localities, without restraint."

Sydney S. Cohen has filed copies of a brief with the Federal Trade Commission following the suggestion made by Commissioner Abram F. Myers. In his brief Cohen again calls attention to the fact that the Famous Players-Lasky Corp. and proceeded with building plans despite the edict of the commission.

Cohen urges that, in the event the Famous Players-Lasky Corp. has not suspended its theatre building and buying activities by Nov. 9, 1927, then the commission shall wait no longer and on that day file the entire transcript of the record and all of the other documents and records necessary to be filed in the Circuit Court of Appeals, and make application to enforce the commission's order.

'NAKED TRUTH,' IN CHURCH SUN. PANICS KANSAS CENSOR BOARD

Sam Cummins Follows Up Free Church Showing Commotion by Court Action—Testing Kansas' Censoring Law—Pastor First Saw Hygienic Film

Kansas City, Nov. 8.

When the picture, "The Naked Truth," was shown in a Topeka church Sunday evening, without the approval of the State censors, who had previously banned its showing, it started something. The picture was used at a regular evening service at the request of the Rev. Clifford Merritt Gray, who had seen it at a private showing, and with the sanction of Dr. Earl C. Brown, secretary of the State Board of Health, who donated the use of the board's projection machine.

When the Board of Censors heard of the performance they were furious and took the matter direct to the Governor.

Upon investigation it was learned that the local men were in ignorance that the picture had been rejected by the State Board and threw the blame on Samuel Cummins, owner of the film. Cummins stated that he had given the picture free for the church meeting, which was also free, and had planned to ask the censors for a reviewing as the picture had been changed since they saw it two years ago.

Kansas not only has the State Board, which is empowered to pass on the moral tone of all pictures, but in most of the cities of the state theatres are not permitted to operate on Sunday, and the members of the board demanded that criminal action be taken against those guilty of showing the picture.

This put the Governor and Attorney-General up against the proposition of whether they would act differently toward a church which had unwittingly violated the law than they would against a theatre. When requested to review the film, on the grounds that it was greatly different than the one turned down in 1925, Emma Viets, chairman, stated that the action of the board would stand and that the owners had lost their rights of appeal by not applying within 60 days, as provided.

Cummins, through his attorney, filed suit for a writ of mandamus action, in the Wyandotte county (Kansas) court, to compel the board to review the picture, and the hearing is set for this week.

Attorney, representing Cummins, is firmly of the opinion the law is unconstitutional, and declares that if it is so declared the State of Kansas will be liable for the millions collected in fees by the censors since the law was passed.

COSTUMES FOR HIRE

PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS

BROOKS
COSTUMES
143 W. 40th St. N. Y. C.

PARAMOUNT AT NEW HIGH, 110 1/2 LEADER IN FORWARD MOVEMENT

Fox Climbs to 75 on Prospects of Profits from Movietone Sales Plan—Orpheum Looks Up on Merger, While Pathe Dips—Loew a Puzzle

Paramount stock suddenly broke away from its old range below 108 Monday and on a large turnover of about 14,000 shares got to a new peak at 110 1/2, just over the high point established on the recovery about a month ago. Prices seemed to represent the maneuvers of the clique working on a general betterment in business and progress in the production economy plan, all of which will be broadcast in good time.

Followers of the amusements took it that an aggressive bidding up of prices Monday, with a holiday impending, was the best sort of indication that the climb would go further toward making good on the tip circulated freely around brokerage offices of better than 112 during the month.

Figuring Loew

Loew did practically nothing, getting up to 59 and then relapsing to around 57 at Monday's close. Insiders appear to be holding off for the present, while the Times Square crowd is puzzled that the stock does not do something definite to discount expected dividend action due at the November meeting. Customers' room talk all indicates confidence that at least the \$1 extra will be voted, and many believe a new regular rate of \$3 will go into effect. The puzzle is that no organized effort is made to exploit the development. The debenture rights (calling for purchase of stock at 55) were at a new bottom of 10 on the Curb.

There was brisk trading in Fox, which got to another peak for the year at 75 and held most of its gain to Monday's close. The information here is that Fox has brilliant prospects from Movietone, the sight-and-sound device, through an important merchandizing plan which contemplates wholesale introduction of the feature first through the Fox news reel and then as an effect in the company's program releases. Fox also is said to have a brand new sales scheme in connection with Movietone, which is said to involve a hook-up for large and general service sales.

Orpheum Up—Pathe Off

Orpheum and Pathe, whose market fortunes are now regarded as related, moved in contrary directions. Orpheum advanced narrowly, while Pathe sold off somewhat. Apparently Orpheum was influenced by two factors. One is the consideration that Keith management may work improvement, and certainly cannot do worse with the property than the former control. The other is that Keith-Orpheum interests felt bound to support the market position of the issue because there is a prospect that an offering of some kind to investors may be forthcoming as a result of the recent merger. At least, that was the interpretation put upon Orpheum's ticker behavior.

In the case of Pathe, it is probable that when the short account was caught unaware by the decision to maintain the dividend, urgent covering carried prices for the moment beyond the point where trading judgment would put it normally, and it now has merely found its proper level. In other words, the payment of the quarterly dividend was over-discounted and the excess ground had to be retraced. Another element was the splurge of new Pathe-De Mille production last week, when seven releases were on view in and around Times Square, inaugurating its expanded activities. There was nothing in the reception of the product by the fan public to forecast any unusual success for the brand, and this may have reacted upon trading sentiment.

Radio Profits

It may seem farfetched to argue that the market pays attention to such considerations, but trading sentiment is swayed by most unexpected factors. For instance, among the things that carried Radio to its high price above \$2 from below the 60's is the hook-up for broadcasting services in behalf of General Motors and Standard Oil,

involving huge sums of money. Besides the revenue of such a contract as that of General Motors calling for \$7,000 a week for use of radio and \$5,000 a week for talent, the association of a radio with such a speculative stock as Motors attracted a big following.

Loew's Boston Prospects

A theatre deal of significance, in the absence of detailed reports of current business, came in the form of income account for Loew's Boston Theatres Co. for year ending

Aug. 31, showing net of \$190,024 applicable to common stock at the rate of \$1.23 a share. This compares with \$123,450, or 80 cents, for the preceding year. Nicholas M. Schenck was elected president of the Boston company, succeeding Marcus Loew.

Summary for week ending Saturday, November 5:

1927				STOCK EXCHANGE			
High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
175 1/2	126 1/2	2,500	American Seat (4)	42 1/2	39 1/2	42	+2
75	50	4,400	Eastman Kodak (8)	167	158	166 1/2	+9 1/2
63 1/2	40 1/2	14,200	Fox Class A (4)	75	70 1/2	74 1/2	+3 1/2
29 1/2	20 1/2	21,800	Loew's, Inc. (2)	88 1/2	86 1/2	88 1/2	+1 1/2
16 1/2	6 1/2	4,000	Madison Sq. Garden (1)	25	23 1/2	24 1/2	+1 1/2
35	24 1/2	1,200	M. P. Cap.	7 1/2	7 1/2	7 1/2	—
114 1/2	92	2,000	Orpheum	20 1/2	20 1/2	20 1/2	+1 1/2
43 1/2	20	10,200	Par.-Fam.-Las.	109	107	108 1/2	+1 1/2
68	55	3,100	Pathe Class A (4)	25 1/2	25	24	-1 1/2
100 1/2	98	17,000	Shubert (5)	61 1/2	61 1/2	64 1/2	+3 1/2
45 1/2	20	310	Univ. Pict. 1st pref. (8)	98 1/2	98 1/2	98 1/2	—
		6,200	Warner Bros.	25 1/2	23 1/2	24	-1 1/2
				CURB			
25 1/2	12 1/2	7,100	Fox Thea.	19 1/2	18	19	+1 1/2
16	10	75	Loew deb. rts.	12	10	10	-1
33 1/2	14	8,000	Warner Bros.	16 1/2	15	16 1/2	+1 1/2
				BONDS			
100 1/2	97 1/2	\$23,000	Keith 6's	100 1/2	100	100	-1 1/2
107 1/2	101	96,000	Loew 6's	106 1/2	106	106 1/2	-1 1/2
100 1/2	91 1/2	20,000	Pathe 5's	92 1/2	91 1/2	91 1/2	-1 1/2
111 1/2	80 1/2	20,000	Warner Bros. 6 1/2 (Curb)	91 1/2	80 1/2	91	+1 1/2

Loew bonds, ex-warrants, sold \$27,000—90%, 98%, 99%, up 1/2.
Pathe common sold 1,150 at 4 to 4 1/2, net off 1/2.
Orpheum preferred, no sales; last at 103.

K. C. Musicians Declare Contracts Are "Out"

Kansas City, Nov. 8. Just when the theatre managers thought they were sitting pretty, with all difficulties with the musicians ironed out and signed contracts in the safe Local 34 that they received notices from the contracts have been declared null and void. The managers state they cannot understand the action and have asked that an official of the International come here to straighten out the matter.

King's 'Woman Disputed'

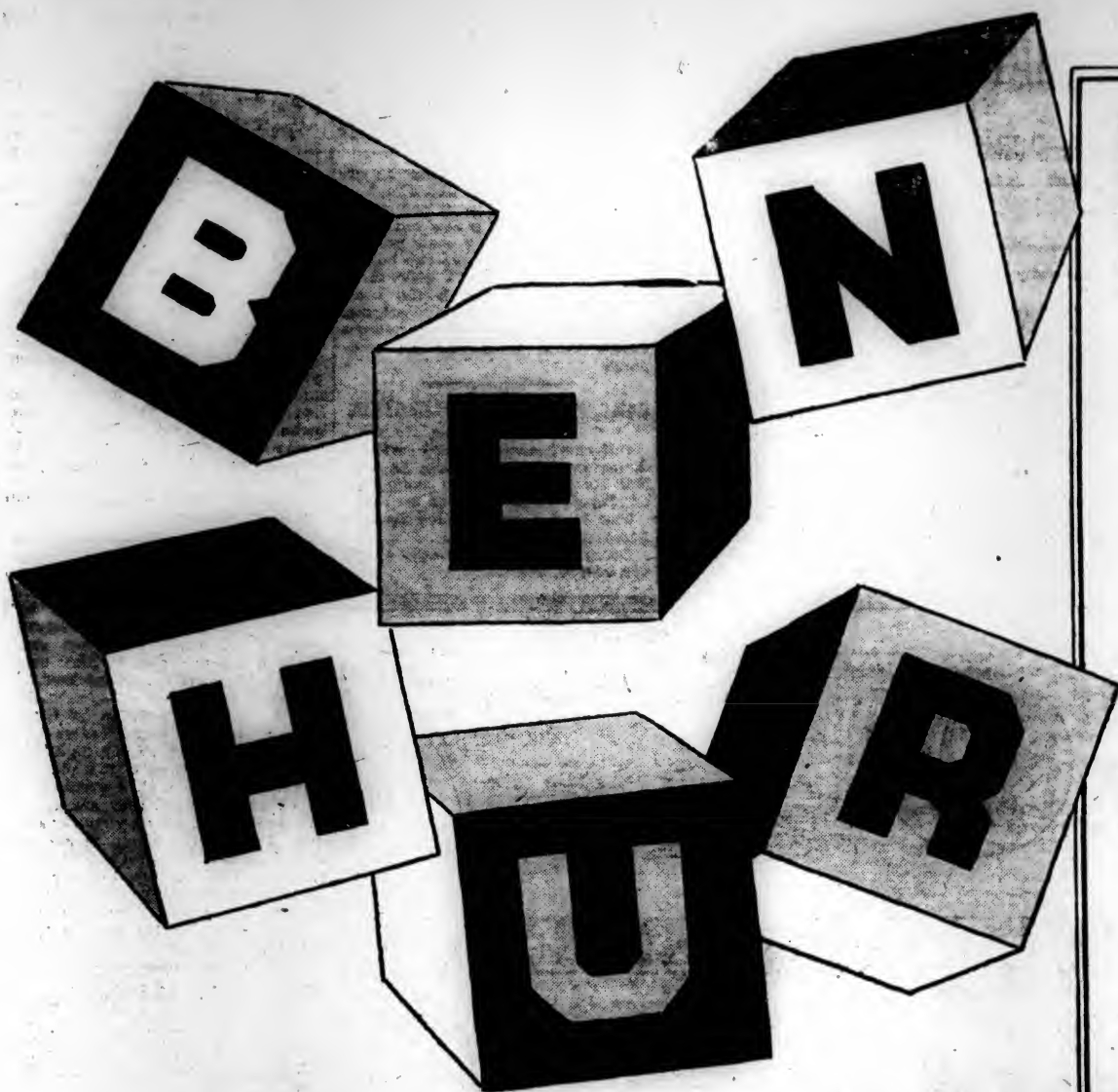
Los Angeles, Nov. 8. Henry King will direct Norma Talmadge in "A Woman Disputed" in place of Fred Niblo. Niblo is tied up in making a picture for Samuel Goldwyn co-starring Vilma Banky and Ronald Colman and can not finish in time to begin work on the Talmadge picture. Gilbert Roland will play opposite Miss Talmadge.

THE 7 WONDERS of the WORLD
here's the 8th! The -

THIRD DIMENSION PICTURES
TIFFANY Controls them!

TIFFANY Presents
THIRD DIMENSION PICTURES
The 8th Wonder of The World

Niagara Falls
Woolworth Building New York
Grand Canyon, Colorado
An Entrance to Mammoth Cave Kentucky
The Sphinx and Pyramids, Egypt
Leaning Tower of Pisa, Italy
Lindbergh's Flight to Paris



PUT THEM ALL TOGETHER THEY SPELL MONEY—

*"The Big Parade" sets up the records
and "Ben-Hur" breaks them!*



METRO-GOLDWYN-MAYER PROUDLY REPORTS GREAT BEN-HUR RECORDS

(New records are being made every day. They will be reported later.)

Grand, Worthington, Minn.;
Odeon, Bartlesville, Oklahoma;
Marion, Marion, Ind.; Family,
Batavia, N. Y.; Brewster, N. Y.;
Stillman, Cleveland, O.; Ernada,
Bartow, Fla.; Diamond, Lake
Odessa, Mich.; Enterprise,
Quincy, Fla.; Opera House,
Lebanon, N. H.; Community,
Narrowsburgh, N. Y.; State,
Schenectady, N. Y.; Palace, Ash-
tabula, O.; Blackwell, Okla.;
Queen, Brownsville, Tex.; Rialto,
Colo. Springs; State, St. Louis;
Lincoln, Neb.; Omaha, Neb.;
Kirby, Houston, Texas; Rialto,
Beeville, Tex.; Pantages, Salt
Lake; Paramount, Ogden; Rex,
Hendersonville, N. C.; Lyric, Har-
rison, Ark.; Rialto, Camden,
Ark.; Rose, Atlanta, Ga.; Bel-
levue, St. Albans, Vt.; Elmac,
Maple Rapids, Mich.; Orpheum,
Menominee, Minn.; Princess,
Aurora, Mo.; Binghamton,
Binghamton, N. Y.; Palace,
Roxboro, N. C.; Ohio, Ravenna,
Ohio; Thornton, Akron, Ohio;
Allen, Akron, Ohio; Oshkosh,
Oshkosh, Wis.; Grand, Searcy,
Ark.; Pastime, Malvern, Ark.;
Strand, Hartford, Conn.; Strand,
Alma, Mich.; Star, Newmarket,
N. H.; Milford, Greene, N. Y.;
Opera House, Oakfield, N. Y.;
Opera House, Warren, Ohio;
Criterion, El Reno, Okla.; Dun-
can, Cushing, Okla.; Dixy, Car-
negie, Pa.; Grand, Mt. Pleasant,
Pa.; Opera House, Waynesburg,
Pa.; Opera House, Bradford, Pa.;
Capitol, New Braunfels, Tex.;
Dixie, Coleman, Tex.; Auditor-
ium, Crockett, Tex.; Community,
Baytown, Tex.; Queen, Santa
Anna, Tex.; Madison, Madison,
Ga.; Shadowland, Louisville, Ga.;
Strand, Tifton, Ga.; Drew, Miss.;
New, Hoosick Falls, N. Y.; Play-
house, Hudson, N. Y.; etc. etc.

M-G-M's GREATEST PRODUCT (you know what that means)

3 Chaney's 2 Gilberts 1 Syd Chaplin
4 Haines 3 Shearers 2 Garbos
3 Davies 1 Gish 2 Coogans
1 Novarro 6 McCoys 2 Dog Star
3 Cody-Pringle 3 Dane-Arthurs
5 Cosmopolitans

GIANT SPECIALS!

GARDEN OF ALLAH
THE CROWD
THE COSSACKS
ROSE-MARIE
IN OLD KENTUCKY

JUNIOR FEATURES!

Hal Rouch Comedies
M-G-M News
M-G-M Great Events
M-G-M Oddities



DULL STUDIO SEASON ON COAST MAY BE FROM DEC. 15 ONWARD

M-G-M and Paramount Possible Exceptions—Other Companies Well Up on Product—Some Announcing Temporary Closing

Production activities on the coast will slow down to an extent by Christmas that a general closing of studios, ranging from two to six weeks, may take place. This will effect most studios with the possible exception of Metro-Goldwyn-Mayer.

Warner Bros. have already announced intentions of closing Dec. 15 for six weeks. Of a total of 38 feature length productions it is reported First National has 38 completed, 10 in the making and the balance scheduled for completion by the beginning of next year, making a shut down feasible if the

plans under discussion generally are carried into effect.

Fox has 29 pictures of a total of 36, completed. F. B. O. has finished approximately 25 feature productions, with five left to be finished. Universal productions are 90 percent, completed, over 60 of the 70 pictures, features and westerns, having been made. Next year's product will be lined up by Dec. 31 and the studios may close temporarily.

Paramount is only 70 percent, completed so that its production may continue over the usual length of time.

The reason for the rush in getting

pictures out early this year is due to the fact that one or two producing organizations, getting product ready in advance of the others, has been filling in open dates where product from the slower studios was coming in late.

While the studios may not close down entirely work will practically be suspended for the time mentioned while the new product is being lined up.

BEAUDINE ON PLAY-FILM

Los Angeles, Nov. 8.

The third picture which William Beaudine is to direct for Universal will be "Give and Take." It was produced five years ago in New York with George Sidney and Louis Mann.

For the screen, Universal has George Sidney to play his original part, and Jean Hersholt will play the role which Mann had.

Dobell Editing

Ray Dobell succeeds Sam Moore as news editor of International Newsreel.

Dobell was formerly city editor of the New York "Mirror" and special writer for King Features, Inc.

Tiffany Contracted Exhibs In on Production Break

Los Angeles, Nov. 8.

At the start of the present selling season, Tiffany signed contracts with exhibitors for a series of 24 pictures based on production costs of a moderate figure.

With John Stahl joining the organization and production aimed on a higher basis of cost and value, those exhibitors who now hold contracts for the Tiffany-Stahl product for 1927-28 will receive the benefit of an increase of 300 percent in production costs which the company will spend over its original estimates laid out for the picture before Stahl went into the company.

CARL, JR.'S, NEW 'COLLEGIANS'

Los Angeles, Nov. 8.

Universal starts a third series of Collegian two-reelers Nov. 19, with Nat Ross directing the same cast of players as in previous series.

The stories are credited to Carl Laemmle, Jr.

George Lewis and Dorothy Gulliver co-featured.

FILM STORIES

(Continued from page 5)

sacks," starring John Gilbert, at the M-G-M studio, and "The General," starring Emil Jannings, by Paramount.

The Chinese type is being made by independents and Warner Brothers.

Every one of the companies contemplates turning out a baseball yarn.

Salesman Stories

Recently First National made a picture based on the experiences of the traveling salesman, featuring Jack Mulhall. The picture clicked at the box office with the result that Paramount immediately had a story entitled "The Travelling Salesman" written for Richard Dix. It went into production last week. M-G-M had one written for Norma Shearer to be called "The Travelling Saleswoman" or possibly "The Female Drummer," of a stage play years ago, now being directed by Sam Wood with Ralph Forbes opposite the star.

First National about two months ago turned out a picture dealing with the history of California in the earlier days entitled "The Girl of the Golden West," directed by George Fitzmaurice. Paramount came along right afterward and made a picture called "The Gay Defender," starring Richard Dix, of a similar type.

A number of aviation pictures were made immediately after the trans-Atlantic and Pacific flights.

It seems as though the picture producers watch topical events before deciding what they are going to make and all hit on virtually the same idea, secretly prepare stories and begin to shoot, with the finished product all around based on a cycle of events which may have been in the public eye during the six months in which the picture was started.

Blystone's 43d for Fox

Los Angeles, Nov. 8.

J. G. Blystone has begun production on his 43d picture for Fox, a Naval story featuring George O'Brien and Lois Moran. The story concerns an American gob and a French dancing girl in Morocco.

It was written by Randall H. Faye with the scenario by Marlon Orth. Support includes Joseph Swickard, William Demarest, Nancy Carroll, Noah Young, Tommy Dugan.

Zanuck's Long Vacation

Los Angeles, Nov. 8.

Darryl Francis Zanuck, assistant to Jack Warner, production head of Warner Brothers' studios, is leaving for a long trip to Europe on Dec. 1 with his wife, a former screen actress.

Zanuck states he is just taking a vacation, but, according to reports, he is not coming back to the Warner Brothers' plant on his return.

Low Cody's Distribution

Washington, Nov. 8.

Low Cody, here last week at Keith's, says that under his new producing arrangement he will not release on the independent market, as reported.

Cody added that within a few weeks his distributing affiliations will be made known.

WALTER LANG RETAINED

Los Angeles, Nov. 8.

Walter Lang, directing for Columbia, was recently loaned to the James Cruze unit at DeMille to handle the megaphone for "The Night Flyer," featuring William Boyd and Jobyna Ralston.

The picture turned out o. k. and Lang will be given another assignment by the DeMille outfit.

Gotham's "Divorce"

"Fruit of Divorce," by Leon De Costa, song writer and musical play author, has been started by Gotham Productions.

Percy Marmont and Mae Busch featured.

Cummings-Estabrook Picture

Los Angeles, Nov. 8.

Howard Estabrook is now on the Fox payroll. He is writing the continuity on an untitled picture which will be directed by Irving Cummings.

Both men are now in New York.



"EAST SIDE, WEST SIDE"

brings to your theatre a present-day romance of New York City that stands unequalled as a picture of the world's greatest metropolis. It brings

GEORGE O'BRIEN
VIRGINIA VALLI

and a splendid balanced cast including the lovely young June Collyer. It capitalizes the great American interest in the life of New York. It dramatizes a popular best-seller. It gives 100 per cent. entertainment—never a dull moment. It appeals to the best class of patronage.

From the Novel by Felix Rosenberg

ALLAN DWAN

PRODUCTION

(and many say it is his best!)



WHO PLAYS WITH FOX PROFITS WITH FOX

HOLLYWOOD HO!

(And Hollywood Hooey)

By TOM J. GERAGHTY

Hollywood, Nov. 5.
Side Lines

Suppose the fanatical women's clubs do eventually close up the movies, do you know—THAT

Stuart Holmes is a marvelous sculptor?

Marshall Neilan composes music for phonograph records?

E. Mason Hopper and Al Parker are excellent chefs?

Mal St. Clair is a cartoonist? Christy brothers are telegraphers?

Mary Pickford is a skillful sketch artist?

Wallace Beery is an elephant trainer?

Victor Fleming is an aviator and racing driver?

Harvey Thew is an architect and fine printer?

Grover Jones is a coal miner, sign painter and pool shark?

Rupert Hughes and Bob Wagner are painters? (Not house.)

Jesse Lasky is a crack cornet soloist?

Ed King and Robert Fairbanks are civil engineers?

Raymond Griffith and Roy Pomeroy are professional archers?

Tom Mix is a deputy sheriff?

Ford Sterling is an art photographer and circus clown?

Mae Murray is a dancer?

W. C. Fields is an iceman and cartoonist?

Art Rosson is a jockey?

E. Lloyd Sheldon is an authority and collector of rare books?

Joseph M. Schenck is a druggist?

Chester Beecroft is a sailor?

Bull Montana is a wrestler?

Fred Niblo is an explorer and lecturer?

Louise Brooks and Julianne Johnston are Denishawn dancers?

Carmel Myers is a lyricist and composer?

Louis Wolheim and Paul Bern are college professors?

Grant Clark and Brian Foy are song writers?

Jack Gardner is a race-horse breeder?

Benjamin Glazer is a lawyer?

Robert Haas and Laurence Hitt are architects?

Lewis Milestone is a portrait photographer?

Rex Ingram is a sculptor?

Edmund Goulding and Walter Pidgeon are concert baritones?

Will Rogers is a cow person?

Conway Tearle is a pianist?

James Cruze is a landscape gardener?

George Fitzmaurice is a broker and interior decorator?

Hedda Hopper is a real estate agent?

Kathleen Clifford is a florist?

Ruth Roland is a realtoress?

Betty Compson is an accomplished violinist?

Richard Talmadge is an acrobat?

Robert T. Kane is an oil well operator?

Richard Wallace is an undertaker?

Francis X. Bushman is a breeder of Great Danes?

Eddie Sutherland is an inventor?

Charlie Chaplin is a personal hair cutter?

And that I am a Republican and Modern Woodman?

John Luther Long, who wrote "Madame Butterfly," died recently in Clifton Springs, N. Y. I thought this illustrious author had died years ago, so little has been heard of him. His death brought out that he had never been to Japan, although he wrote the greatest Japanese-American story, which reminds me:

Booth Tarkington once told me that the best stories were written by people who had never seen the premises. He cited for example that he wrote "Monsieur Beaucaire" while still in Indianapolis and had never been abroad. It is now used as a text book in many of the universities.

George Barr McCutcheon wrote all of his "Graustark" stories and popularized that neighborhood between Lafayette and Crawfordsville. Charles Major wrote "Dorothy Vernon of Haddon Hall" as a lawyer in Shelbyville, Ind. (I used to see him riding a bicycle around the town square at noon and wondered how a lawyer could have so much spare time. His brother ran

a saloon and Charles always kept a script in the safe).

General Lew Wallace wrote "Ben-Hur" under an old maple tree in Crawfordsville, Ind. Lew had been an ambassador at a foreign post, and I am sure he never saw anything of Jerusalem or the people he wrote about. He met them in Crawfordsville.

George Ade wrote "The Sultan of Sulu" while a reporter in Chicago. Many other writers have dipped their pens in foreign ink. I recall William Vaughan Moody, in his short stories, while he was still a professor at Chicago University and wrote such a fine play as "The Great Divide."

Wise on the First Half
Mickey Neilan started to tell a

story in the private dining room at the First National Studio, where the Big Wigs lunch.

"Shush!" said Bob Kane.

"I'll hear the rest of that tonight," interrupted George Fitzmaurice.

The thing that stopped them was the entrance of a very lovely girl—a waitress.

Then Allan Dwan, ever clever at repartee, said:

"This girl knows the first half of more stories than any person living."

Inside on Bill Fields

W. C. Fields, whom thousands, yea, millions, of persons think was raised under glass, is an athlete of no mean ability. He plays tennis, golf, Babington, swims, boxes, wrestles, and does all that sort of thing which annoys a man with a perfect 45 waist.

Since he broke his neck I have tried to drop in on him early in the morning, but generally I find him out. He is away to Mount Olympus with Sam Hardy, Gregory La Cava, Richard Dix, Reginald Denney, Jack Gilbert, Matt Moore, and heavens knows who all. . . .

Then Bill has his quiet moments. He is perhaps the best read man in

the picture business—or, as Ziegfeld might advertise him now, "on stage or screen."

At the Writers' Club—which is the Little Theatre of the West—I took Fields, and he was very much at home. On one side he talked to K. C. B., and on the other, Dr. Frank Crane (they nearly all seem to be out here). But the best thing of all was meeting Waldemar Young. . . .

Fields met Wally when he was a dramatic critic on the San Francisco "Chronicle," and Wally appreciatively was kind to him. The result was that Fields remembered this, in faraway Glasgow, and sent Wally a rare edition of Moliere.

"A wonderful thing to get from a tramp juggler," Wally reflected.

But this was before managers—not the public—recognized Fields as a great artist, comparable in his way to Du Maurier, Chaplin, Duse, Challapin, "Bugs" Baer, Herriman (of "Krazy Kat"), Rodin and Babe Ruth.

Expert On Teeth

Odd and wonderful things happen so often in Hollywood that, as a former newspaper man, I can hardly keep my hands off them.

I went the other day to have my

teeth brushed in the office of our family dentist, Dr. Henderson. He is a quiet, studious, academic fellow, of old Dutch ancestors in Philadelphia. As we talked teeth we discussed the different races which have good teeth, geographically—that is, meat-eaters, etc. Quite inadvertently, I mentioned the Esquimaux—and Dr. Henderson spoke about dogs and their teeth. He said a dog or similar animal which eats meats always has good teeth, unless they are broken off. But often the teeth of horses and cows have to be pulled or fixed. Then, quite nonchalant, he said:

"Pal," the trained dog, broke off five teeth doing a stunt in pictures. They brought him up here and I put gold crowns on for him."

Dr. Henderson is 100 percent professional—but, in Hollywood I do not think he would be surprised to have them bring an elephant or a camel to his house for dental treatment.

Jannings' "Last Command"

Los Angeles, Nov. 3.

Paramount has changed Emil Jannings' next production to "The Last Command."

Former title was "Road to Glory."



¶ Paramount first with great air drama—"Wings."

Absolute sell-out every performance at \$2

Criterion, New York, and Erlanger, Chicago. Most

sensational success of the year! ¶ Paramount

first with great air comedy—"NOW WE'RE IN

THE AIR." Starring the screen's first comedy

team, Wallace Beery and Raymond Hatton. With

Louise Brooks. ¶ Released immediately to

picture houses so you can cash in on the aviation

craze sweeping the country. First runs report

tremendous business. ¶ Paramount gets all the

big stars, big directors, big ideas, FIRST! Para-

mount exhibitors get first money always! That's

the beauty and protection of Paramount bookings!

first! "BEAU GESTE," "UNDERWORLD," "WAY OF ALL
FLESH," "CHANG," "HULA," "METROPOLIS," "GENTLE-
MEN PREFER BLONDES," "STREET OF SIN" & more.



BRITISH FILM FIELD

London, Oct. 29. It does not look unlikely there may be a split in the ranks of the distributors over the Film Bill. Last week, as reported in this department, the Kinematograph Renters Society, distributors' association, affectionately known as the K. R. S. (and hereinafter thus referred to, as they say) held a meeting and turned down a resolution putting forward an amendment for the reinsertion of the word "controlled" in the clause relating to British producing companies.

A lot hangs on this word. Originally it was in, but during committee stage an amendment got by removing it. There was an uproar in F. B. I. and other quarters, on the ground the situation would be any foreign person could register a British company and qualify under the bill as a British film producing concern.

This, it was claimed, would open the door wide to American companies, who would merely incorporate an English company under the Company Laws, and make their own films here to rank as British for the Quota.

This was far removed from the

objects the promoters of the Film Bill had in mind, especially the Federation of British Industries group, which is strongly behind the bill. What they wanted and are working hard to get, is legislation by which British producing companies must be under British financial control. They want to be in a position to make all the British films, and not have American and other foreign corporations coming here and putting in their own units.

70 for 700

It is easy to see the point of their case. With some 700 features a year going out in this market from America, there have to be, under the bill, 70 British films put in for the first year's quota on this account alone. And if the bill does not call for producing companies making quota films to be British-controlled but only registered, most of this 70 is sure to be made by American units registering a dummy British company.

Actually it goes quite a bit further. If the bill makes it compulsory to have British controlled companies, those already in existence will be in a powerful position, especially those who, like the

Gaumont-British group, have a strong theatre end as well as being producer-distributors. They will have a big booking weapon to use if they wish against any American distributor who refuses to take his British quota from them and will be able to drive a fierce bargain with any American producing interest wanting to sell them product or wanting a release here. And if the amendment giving British films six months more booking ahead than other product is accepted, they will be in an almost impregnable position. They know it and it is what they are playing for.

This K. R. S. includes all the distributors who count, American as well as British. After the meeting last week, when the resolution to put back "controlled" was thrown out, the British distributors (that is, those who do not directly represent American houses) got together to consider the situation. The upshot, after consultations with the F. B. I., was a meeting held on Wednesday at which none of the American distributors was represented, to consider whether the British firms would act as a separate unit on this point.

Hitherto the K. R. S. has worked very well and has done a great deal of good for distributors, unifying their policies without interfering with their individual methods of business. But the present situation looks like causing a split which may lead to the formation of two bodies, one holding all the American distributors, the other the rest (as the independents, such as Ideal, though at present handling no British product, rank as British distributors).

This meeting was called by the head of F. B. O. of Britain, a seemingly strange happening till it is explained this company is now controlled by the Gaumont interests, though it is not part of the Gaumont-British merger. When recently the executors of Sir Edward Hulton took out the Hulton money, John Taylor, who for many years sold the Christie output in this territory, arranged a deal bringing in Gaumont money. F. B. O., now in production, is using the Gaumont Studios for its first film. Naturally.

The British group has a direct means of approach to the Board of Trade through the Federation of British Industries, and will certainly continue its efforts if next week's general meeting of the K. R. S. again rejects the re-insertion resolution.

Exhibitors' Angle
Officially the theatre men,

through their association, are opposed to the reversion, because they fear American distributors here, not being able to make their own quota films, would shelter under the clause in the bill which lets them out if they cannot gross their quota "for reasons beyond their control," which reasons include excessive prices.

Exhibitors anticipate, if "controlled" stipulation goes back, inflated prices will be demanded from Americans for British films, and if this enables the Americans to duck their quota, theatres will in consequence not be able to fulfill their own obligations under the bill!

They will therefore strongly oppose the reversion to "controlled," though why they should worry is hard to understand. For by Section 19 (3) of the bill the exhibitor is let out if he "proves to the satisfaction of the court that the reasons for non-compliance were beyond his control." And obviously, if the American distributors have already proved this on the ground of inflated prices asked, the exhibitors' case for proof is easy!

The bill comes before the House of Commons on the report stage as soon as the session begins after Nov. 8. Meantime, Sir Phillip Cunliffe-Lister, president of the Board of Trade, and sponsor for the government of the measure, announces he has reached "complete agreement with all sections of the film industry" on the bill.

It seems much otherwise, from the internal riot in progress!

Pre-Release Battle Grows

Meanwhile, the distributors are not the only folk with home troubles. Exhibs in many quarters are getting hotter and hotter about this question of pre-release. They argue it is all right in London where it advertises the film and gives it a cachet, but in the Provinces it takes in all the movie fans as a pre-release and is no more good to the general release theatre later, as everyone has seen it. In addition, they claim a highly successful pre-release serves both to do this and to raise the film's price for the general house, so the exhibitor gets it in the neck coming and going.

Then the question of advertising these pre-releases is giving trouble. Under the existing form of hire contract used by all distributors a second run house booking a film must not advertise it in any way until after the first run house has played it. The first run theatres, naturally, kick at pictures being advertised so far ahead of them as can be done when a pre-release takes place. Recently this led to a distributor being boycotted by a territorial branch of the Exhibitors' Association.

But the trouble over producer-distributor-exhibitor membership of the association, which appears liable to divide the body into two factions, is the vital issue still with the independent theatre owners. At the moment a deadlock is on. Several branches sent strong resolutions to the General Council, which meets once monthly, about the middle of the month. This Council has referred the issue to a special committee of nine to "formulate proposals." This means shelving the agitation for at least a month and even then it may be stalled for "consideration" of whatever the committee puts forward. Additionally, it already has been intimated to the branches nothing will be done till the whole question has been ratified by the bulk of members. This probably means holding it back till the annual general meeting in March.


Anyway, most theatre owners are too busy taking money at the pay box to worry about politics before then.

"King of Kings" to be Shown

The position over the De Mille film has been clarified at last. P. D. C. would not submit it to the Board of Film Censors, as this body has a fixed rule no film can get a certificate if it shows a physical representation of Christ. And as picture theatre licenses are granted in most cases on condition no film not passed by the Board of Censors may be shown, there was a deadlock.

But it is possible, though difficult, to get special permission from the London County Council to show a film in licensed picture-houses even if it is not passed by the censors. In these cases, which are rare, the council views the film, and if it approves allows it to go out on condition no other film is shown in the same program.

This week the L. C. C. and the Middlesex County Council saw "King" (Continued on page 40)



The SHIELD of HONOR

Emory Johnson at his tip top best!

Story by Emile Johnson. Directed by Emory Johnson. With Nell Hamilton, Ralph Lewis, Dorothy Gulliver and Nigel Barrie. Presented by Carl Laemmle.

Backed by a whale of an Exploitation Smash. Ask your nearest Universal Exchange for details!

Remember Emory Johnson's first Police Picture. How it knocked 'em cold?

The LONIE EAGLE

Story by Lieutenant Howard Blanchard. With Raymond Keene, Barbara Kent, Jack Pennick. Presented by Carl Laemmle.

Is Another Emory Johnson box-office wow with an absolute sure-fire selling plan!

They're in Universal's Big Gun Group!

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some other
fellow's
overflow-
-book

Asher, Small and Rogers, Present
THE GORILLA
With
CHARLIE MURRAY
and **FRED KELSEY**
Alice Day, Tully Marshall, Claude Gillingwater
From the play by Ralph Spence
An Alfred Santell Production
Directed by Alfred Santell
Production Management of Edward Small

yourself!



FIRST NATIONAL'S
Great Mystery—Comedy Special

Member of Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

UNCLE TOM'S CABIN

Universal production and release, adapted from Harriet Beecher Stowe's story of the same name. Directed by Harry Pollard with Charles Stumar and Jacob Kull cameramen. Story supervision, E. J. Montagne; continuity by Harvey Thew and A. P. Younger. Musical score by Dr. Hugo Riesenfeld. At the Central, New York, for twice daily run commencing Nov. 4. Running time, 141 mins., split by an intermission; \$2.20 top.

Uncle Tom.....James B. Lowe
Cassie.....Eulalie Jensen
Eliza.....Margarita Fischer
Eva St. Clare.....Virginia Grey
Topsy.....Mona Ray
Miss Ophelia.....Alleen Manning
George Harris.....Arthur Carey
Simon Legree.....George Siegmann
Little Harris.....Lassie Ahern
Mr. Shelby.....Jack Mower
Mrs. Shelby.....Vivian Oakland
St. Clare.....John Roche
Lawyer Marks.....Lucien Littlefield
Mrs. St. Clare.....Gertrude Astor
Haley.....Adolph Milar
Harris (slave owner).....Skipper Zelliff
Phineas Fletcher.....Nelson McDowell

"Uncle Tom's Cabin" is probably the best big picture Universal has ever turned out. And yet it's not a

\$2 road show. It may be \$2 for exploitation purposes, but cannot expect to get beyond that.

"Uncle Tom" is a good picture but not great. Its main fault at present is length. Its complex is the necessity of telling three stories in one and to hold these themes both together and up.

As run off principal attention centers on Eliza and George Harris, who although colored, carry what love interest there is to appeal to a general public. Drama is signified in the relations of Legree and Cassie while the sympathy goes to Uncle Tom. Topsy and Eva are an incident in a story already filled to the brim but a sidelight which will make the women sniffle. Musical accompaniment is not noteworthy although a mixed chorus chants a spiritual at odd moments offstage.

Eliza and her husband, George, run throughout the performance. The story opens with their wedding and closes as they are reunited after a long separation and a series of privations. Uncle Tom and Legree are dead.

In 141 minutes of unreeling something must stand out and certain scenes do. Eliza's famed flight across the ice has been well cameraed and didn't need the applause which started from the back of the house. Mona Ray's interpretation of the impenetrable Topsy screens as an understanding reading of the part, and if Eva's death was overly drawn out it was no fault of hers. George

Siegmann and Eulalie Jensen, especially the latter, give the top performances.

Lincoln's Emancipation closes the first half and Sherman's march to the sea is instrumental in winding up the story. How much theatrical license has been taken to get that Georgia expedition into the picture is immaterial inasmuch as "Uncle Tom's Cabin" would have a tough time in the South anyway, and the flashing of Sherman's men simply clinches and likely queers its chances below the Line.

Harry Pollard has given the picture a serious and good presentation. From a directorial standpoint the most damaging misdemeanor is the erratic pace. Perhaps inevitable in a film that postpones intermission for 80 minutes with the finish still 61 minutes away after it resumes. Reported to be in 13 reels, "Uncle Tom" can still lose at least 1,000 feet. The technical staff has done nice work in production, sets, lighting, etc., so in this wise it may be said that the scenes as made can stand. It's the sequences that need curtailing, particularly the aftermath of Eva's death, which is symbolically signified.

The players have been uniformly well chosen. James B. Lowe gives a human performance in the title role; Margarita Fischer will not meet the general conception of Eliza on appearance; Edmund Carey is adequate as the runaway slave; someone has tried to make Lassie Ahern too cute as Eliza and George's child, and Virginia Grey is sufficiently angelic as Eva. However, the cast kick is in Cassie, Legree, Topsy and Uncle Tom, and in that order.

Those river boats peculiar to the South, the stern wheelers, are made colorful (a tipoff on what U. can do with "Show Boat") if going after it properly with a certain amount of the plantation stuff also keeping eyes on the screen.

Famed and as well known as it is, there still remains the question of how familiar with "Tom" is the present generation under 30. They have seen it satirized enough and heard of it, but how many know the story or the glamour of its past? How interested they are in it or whether they'll believe it an educational matter to see it, is Universal's problem. It's going to take a lot of plugging and there's many a state that may shy at the three cornered flogging of Uncle Tom.

U. is supposed to have spent over \$1,000,000 on this program super. After viewing it that figure is plausible enough, especially considering

a tooth which ultimately sent Pollard to a hospital resulting in a six months' production delay.

But "Uncle Tom" only occasionally grips and never brings a lump to the throat. If they can't be stirred it's not \$2, and it's an axiom among a few that if a picture doesn't indicate coast to coast throbbing qualifications there's no use trying to force it. Road showing a picture means something more than just going into a theatre on sharing terms and hanging out 2.15 and 8.15 signs.

Not forgetting to give someone credit for putting over an opening that had no sun arcs present to jam up Broadway and at least made this premiere one of the most pleasant of the season to date. Sid.

THE GAUCHO

United Artists release. Starring Douglas Fairbanks. Produced and copyrighted by the Elton Corporation. From a story by Elton Thomas. Directed by F. Richard Jones. Photographed by Tony Gaudio. Running time, 102 mins. World premiere at Grauman's Casino, Hollywood, Nov. 4. Mountain Girl.....Lupe Velez
Girl of the Shrine.....Cecile
Cecile.....Greene, Eve Southern
Ruiz.....Gustav von Seyffertitz
His First Lieutenant.....Michael Vavitch
Gauchito's First Lieutenant.....Charles Stevens
The Padre.....Nigel de Brulier
Black Doom Man.....Albert MacQuarrie
The Gauchito.....Douglas Fairbanks

Doug Fairbanks is at it again. He still knows how to do those acrobatics, and just the Fairbanks of old serving up his regular routine of tricks in new dishes.

The story of "The Gauchito" is credited on the screen to Elton Thomas, but that person is none other than Doug. In doing so, however, he does not hog the picture, but permits a little Mexican girl, new to films, in on the racket, and this baby is over. She scored 100 per cent. plus and is established as a feminine Fairbanks.

This youngster, who got her first shot at screen work on the Roach lot, is Lupe Velez, and is not more than 16 or 17, a beauty and has that freshness that goes with youth. When it comes to acting she does not have to step aside for anyone. They put on a rave about Dolores del Rio for more than two years out here. Now it's going to go for Lupe. This kid has a great sense of comedy value to go with her athletic prowess. She got her start with Fairbanks, and it won't be long now. Doug deserves the credit for letting the youngster get the break.

Carded as a \$1.50 attraction, it is a toss-up whether the picture can

road show or run on the two-a-day plan in general. With a strong supporting stage show it is a cinch. Otherwise it can come along as a special and clean up with the gang who like Doug. They get thrills they will carry away and think about for a long time after seeing the picture. Though the first 30 minutes or so seem a little slow, the picture then settles down. Looks as though better than \$500,000 has been expended, and the picture shows it. There are several new novelties, with the general theme based on a miracle.

To please the little mountain girl, the Gauchito has a house moved from its base by 100 horses to the town he has come to take because there is an abundance of gold there. A (Continued on page 20)

RUBE WOLF



"The Mirth of a Nation"
ON THE JOB AGAIN!
with Fanchon and Marco "Ideas,"
Metropolitan, Los Angeles

BACK FROM THE EAST

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WE SLICKED
UM OUT OF
A ROUTE

FAUNTLEROY and VAN

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THIS WEEK (NOV. 5) PARAMOUNT, NEW YORK

Thanks to MAX TURNER
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WERNER JANSSEN

(MUSICAL COMEDY COMPOSER)

Composer of "Lady Butterfly," Ziegfeld "Follies" (1925)
Hassard Short's "Ritz Revue," "Lettie Pepper," etc.

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SMALL TOWN CITIZENS FIGHT SUNDAY CLOSING

St. Louis, Nov. 8.

The long-haired opponents of Sunday pictures have again come to the fore in Missouri—for all the good it will do them—climaxing a battle of more than a year between the "blue law" advocates in Greene County and the liberals. The immediate scene of the fight is Ash Grove, 20 miles west of Springfield, Mo., where Prosecuting Attorney W. W. Hamlin has filed a charge of "violating the Sabbath observance statute" against L. D. Metcalf, a

picture theatre proprietor. Residents of the town and the surrounding countryside who are able to attend motion picture shows Sunday and not on other days intend to fight the proposed taking away from them one of the few entertainments afforded them.

Rowdies Held for Sentence—Beat Usher

Charged with beating an usher of the Chaloner theatre, 55th street and 9th avenue because he wouldn't permit them to "ho play" in the rear of the orchestra, William Grivas, 19, electrician, of 703 Amsterdam avenue and Cornelius Griffin, 19, a former United States sailor, living at 510 West 49th street were arraigned in West Side Court on the charge of disorderly conduct.

After Magistrate George W. Simpson heard the testimony he remanded the defendants for investigation. Probation officer John McGinn will submit a report today (Wednesday) and the Court will impose sentence. No bail has been set. The complainant Edward Germain, usher in the Chaloner and residing at 101 West 43rd street appeared in court with both his eyes discolored and his jaw swollen from the beating he received, he said, from Grivas and Griffin. After he had been felled, he alleged, the pair "booted" him.

According to his story the defendants were in the rear of the theatre. They were accompanied by another youth and a young girl. They were disorderly and he asked them to be quiet. They refused, he said, and he ushered them to the street.

When leaving to go home, the usher was set upon by Grivas, Griffin and several others.

Patrolman Herman Gordon of the West 47th street station heard the cries of the theatre patrons. Griffin and Grivas had jumped into a cab and were racing away. Gordon commandeered another cab and overtook the pair. Both defendants were identified by Germain as his assailants.

The Chaloner has been bothered by rowdies that make life miserable for other showgoers and the patrolman on post has been assigned to pay special attention to boisterous youths that frequent the Chaloner, said, Gordon.

U. S. Distribs Join German Central League

Washington, Nov. 8.

Parufamet, United Artists and Defina (First National) are reported having joined the Central League of German Film Distributors. This action ties in all American distributing agencies with the German organization.

Deutsch-Nordische and Domo Strauss are stated to have signified their intention of also going into the League.

Due to the many new houses opening an individual membership "overhead" was voted permanently out. In the future all openings will receive only a single wreath of flowers as a gift of the League.

A recent opening in Breslau is stated to have brought out 65 wreaths from distributors. One member said that his company had spent 12,000 marks in nine months for flowers.

"BALA00" NOW "WIZARD"

Los Angeles, Nov. 8.

Fox has changed the releasing title of "Bala00" to "The Wizard." This picture was directed by Richard Rosson.

In the cast are Edmund Lowe, Leila Hyams, Gustav Von Seyffertitz, Norman Trevor, Barry Norton, Maude Turner Gordon, Oscar Smith, Richard Frazier, Pearle Marshall, George Kotsionaros.

"Thoroughbreds" Started

Los Angeles, Nov. 8.

Robert F. Hill has started production on "Thoroughbreds" for Universal. The story is from Gerald Beaumont's story "The Frog." Cast: Marion Nixon, Richard Walling, Sam De Grasse, George Seigmann, Otis Harlan, David Torrence, Claire McDowell, Johnnie Fox, Mary Nolan.

Colvin Brown Abroad

Colvin Brown of FBO is in Europe on an unknown mission. He is travelling between the Continent and England.

Expected back with any steamer of the first class.

Goes After Theatres for Handbills in Schools

Utica, N. Y., Nov. 8.

Onelda theatres are recovering from a blow delivered by the Rev. George Young Benton, who went after those managers handing out program bills in the schools.

"I want to protest most emphatically," he said, "against the recent distribution of tickets bearing a value of five cents to children of our grade schools. Cannot the theatres thrive without enlisting the dimes of little school children?"

"I do not condemn the theatre wholesale," he added, "but I resent this attempt to exploit childhood for profit." He also pointed to the law about admitting children under 16 without guardians.

VITA IN DALLAS SUBURB

Dallas, Nov. 8.

Dallas' new \$125,000 model suburban picture house, Arcadia, opened Monday (Nov. 7). Built by the Dent Theatres, Inc., leading Texas show operators, under the management of Louis L. Dent, it seats 1,100, with a 35c. top night and 25c. matinee. Programs will consist of pictures, Mac-Day vaudeville on week-ends and Vitaphone.

Howard C. Federer is manager. "Sunset Derby" is the opening picture, with "Dance Creations of 1927" on the stage as a flash act. Mary Katlon, Aleck Hughes, Eva Ivey, and Gertrude Sheffield in the cast.

The Arcadia will bring the total number of Dallas picture houses to six, the others being the Palace (Publix), Majestic (Interstate), Melba (Loew's), Old Mill (Saenger), and Capitol (Inde). The Capitol still remains as the only straight picture policy house, while Melkjohn and Dunn's Circle stock and Ray Stinnett's tabloid at the Pantages completes the list of Dallas' show houses.

BERGER ON FOX LOT

Los Angeles, Nov. 8.

Ludwig Berger, German director imported for Fox by W. R. Sheehan, is on the job on the Fox lot and will direct "I'll Not Marry," adapted for the screen from a Hungarian play. Lois Moran will play the feminine lead.

BRONX TRIES M. C.

Crescent Didn't Go With Straight Pictures

Finding a straight picture policy not as profitable as desired the Crescent, Bronx, started a stage feature this week in addition to its regular film fare.

Frank Silver and his orchestra are at the house indefinitely with Silver doing a M. C. trick.

Manager Harry Suchman, during the Silver visit, has arranged for broadcasting of his music via WEBJ.



Did You Miss Us Last Week?
We Played METROPOLITAN BOSTON and Were Busy With Home Folks and Enjoying Good Home Cooking. Still Making Them Laugh. Ask Gene Rodemich and Mgr. Louis Lazar.

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Direction MAX TURNER
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Alternating at
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PUBLIX CIRCUIT

HARRY POLLARD

DIRECTOR

"UNCLE TOM'S CABIN"

UNIVERSAL

NOW PLAYING CENTRAL THEATRE, NEW YORK

In Preparation

"SHOW BOAT"

THE GAUCHO

(Continued from page 18)

novelty and worth while. Then there are scenes of troops in large numbers going through a mountain pass which is a gorgeous sight. The big punch is a stampede of cattle to save the day for the Gaucho. A tremendous herd sweeps the town, driving everything and everybody before it, with the Gaucho and his mob coming in and taking possession on the dust. A pip of a scene.

The picture opens in technicolor with a little girl falling from a ledge into a canyon and lying prostrate. It looks like death. But there comes a halo from a rock, showing there is life in her body. The natives come forth, watch the miracle and join in prayer with the girl. Word spreads about the miracle, people come from all around, the girl prays for the healing of a few and soon they call the town Miracle City. Then begins the action in black and white. The town grows up, a shrine is built and gold pours in. Ruiz, the Usurper, hears about it and sends his aide (Michael Vavitch) to take it. Then the Gaucho is flashed. He and his outfit are in the mountains. A reward of 10,000 pesos is on his head. He starts for a town, tells his men he will go alone and that they should ride in the long way over the pass. Doug starts his hop-skip-and-jump stuff. Rushes the natives and, of course, holds sway. The little girl, played by Lupez, seems to be the only one unafraid. She just makes for him, beats up another dame who tries to cut in and sticks fast to the Gaucho. He decides to head for the Miracle

City. The kid wants to go along. She is eating her supper. So he has his men tie ropes to the base of the building and 100 horses pull the house while he and the girl are inside. On the outskirts he learns that the men of the Usurper are in possession. So the Gaucho decides to take the army single-handed, telling the men to follow in when their flag is hoisted. Of course he is recognized, and chase after chase follow. Finally he corners the head of the army and forces him to go on the balcony and announce that the Gaucho has been taken prisoner, orders the latter's flag hoisted and then tells his men to stack their arms. With the trick over, the Gaucho's gang comes into town unopposed.

Deciding to have peace all around, the Gaucho puts on a big feast and then orders that prisoners put in jail by the Usurper's men be brought forth. They are turned loose, with the exception of a leper. Doug sentences him to do away with himself, saying if he were in the same plight that is what he would do. The leper, however, sticks around. Doug goes to the room of a beautiful girl he saw when coming into town. She holds him off and finally the mountain girl comes in. She runs at the other girl, Doug tosses her around and is cut by a dagger, but gets rid of the girl. Reclining against a window sill the leper grabs his hand. A struggle follows, with the leper telling him to do what he said he would under the circumstances. Doug goes to put the gun to head, but is followed by the girl, who tells him of the miracle shrine. All he need do is pray. Both pray. He puts his hand into the spring and, of course,

is healed. Meanwhile, Ruiz hears of the Gaucho being in possession and sets forth for the town to take him. Gaucho's lieutenant double-crosses him and has the followers withdraw to another town. The mountain girl tells that Doug is in the shrine with the other girl, becomes remorseful, but too late, and he is captured with the padre and the miracle miss. They are to be hanged, but the heroine does a Paul Revere to his followers. Doug has figured a way out of the bastille and meets his troops on the outskirts of the town. He devises the way to take the town by a cattle stampede and, of course, saves the girl and priest who are about to be executed.

Outside of the performance of Fairbanks and the girl, the other players are just in the cast, although Eve Southern stands out as the miracle girl. Picture well titled and photographed and will get over with all of Doug's fans. In some spots they may be a little skeptical about the leper sequence, but it is so deftly handled that there should be no aversion to it.

With a Fairbanks picture not having been on the market in more than a year, it looks as though this one will get an okay all around.

Ung.

Marjorie Beebe and Norman Peck are being co-featured in a picture for Fox which Wallace MacDonald is directing.

Those in the cast of Norma Shearer's next for M-G-M, as yet untitled, Sam Wood directing, are Ralph Forbes, William Bakewell, Bert Roach, Dore Davidson, Tenen Holtz. Story is an original by A. P. Younger.

MY BEST GIRL

Mary Pickford production. United Artists release. Story by Kathleen Norris. Directed by Sam Taylor. Scenario by Hope Loring. Cameraman, Charles Rosher. Running time, 64 mins. At Rialto, New York, for run, commencing Nov. 8.

Mary Pickford.....Lucien Littlefield
Joe Grant.....Carmelita Geraghty
Ma Johnson.....Hobart Bosworth
Pa Johnson.....Evelyn Hall
Liz Johnson.....Avonnie Taylor
Mrs. Merrill.....Mack Swain
Millicent Rogers.....

Plenty of hoke in this latest Mary Pickford. It's the old tear-behind-the-smile, clean, wholesome, family type of fun. No crocodiles in this one. May be less art, but more box office.

"My Best Girl" is for anything up to a week, but will hardly be held for longer periods except where U. A. has its own house or a partnership. "Girl" is a typical Mary Pickford formula. Mary is the brains and character of an incompetent, shiftless but well-meaning family. The father is a small carrier, a creature of habit and pressure. The mother, like certain women characters in Dickens, has a penchant for funerals—anybody's and all funerals. The other sister is a hotsy-totsy, and keeps company with a shady gent.

Mary is a stock girl in the five-and-ten. She falls in love with a new clerk, not knowing he is the son of the owner. The boy is betrothed to a society miss, but the father insists he makes some sort of a showing in the store before the engagement is announced.

That's the plot. It has been well cushioned in the conventional corners with gags from the combined mentalities of Allen McNeil, Tim Whelan, Hope Loring, Clarence Hennecke and Sam Taylor, the ex-gagman, who megaphoned the job. Kathleen Norris authored this yarn to Miss Pickford's measure.

The cast is good. Charles Rogers overcomes his good looks with a display of naturalistic humanness. In this instance he is more the old type of screen hero. Miss Pickford is her usual sweet and likable self, seeming very much flesh and blood despite being the only white sheep in a tribe of black ones.

The entire production is high class.

QUALITY STREET

Metro-Goldwyn-Mayer production, directed by Sidney Franklin. Marion Davies starred. Adaptation from the J. M. Barrie play. Scenario by Albert Lewis and Hans Kraly. Titled by Marion Ainslee and Ruth Cummings. Hans Sartov, photographer. At the Embassy, New York, for a run, starting Nov. 2.

Phoebe Throssel.....Marion Davies
Dr. Valentine Brown.....Conrad Nagel
Susan Throssel.....Helen Jerome Eddy
Mary Wiloughby.....Flora Finch
Nancy Whiloughby.....Margaret Seddon
Henrietta Turnbull.....Marcelle Corday
Patty.....Kate Price

A costume play of quaint charm, beautifully produced, "Quality Street" provides a graceful, sentimental role for Marion Davies. It recalls the same actress' agreeable performance in "Little Old New York."

What makes the new picture notable is that the producer has managed to screen a worthy transcription of the Barrie comedy, which does not lend itself naturally to picture treatment. Something of the elusive quality of Barrie's sentimental humor is here somehow caught and conveyed. And that alone marks the effort as worth while, because Barrie is a difficult subject to catch and fix in screen terms.

Contributing toward this achievement is some of the best and sincerest acting Miss Davies has ever done in a part that ideally fits her type of blonde beauty and that supplies a temperamentally happy medium for this actress' comedy talent.

The production is a marvel of pictorial beauty, the men with their brave boots and jaunty cockaded hats, the women with the sweeping but discreet frocks of the empire and the period rooms that to this day are the despair of interior decorators. All have been created in a delightfully real background for the

romantic story of the little English girl who waited for her lover to return from the wars, faithful to a hope rather than a pledge.

The group of character types that made for "Quality Street" as much of its charm as did the sorrows and joys of its romantic hero and heroine have been exquisitely recreated. Helen Jerome Eddy as the timid but loving sister of the hapless heroine gets a world of fragrant and charming sentiment into the building of the fluttering Susan, while the trio of village gossips, played by Flora Finch, Margaret Seddon and Marcelle Corday, are a delight.

To the title writers also is due a tribute. Some of the lines have as much atmosphere in them as the scenes they illuminate, all written in the quaint stiltedness that marked the language of the day. For it was the "prunes and prisms" era, and the little comedy pokes fun at the social customs as well as the speech of the epoch in a dainty, almost tender, way that only Barrie could command.

Probably picture tradition would have justified the building up of action passages, such, perhaps, as the hero's adventures in the wars, but instead this picture holds to the Barrie play in all its color and shading. And, what is more important, makes it interesting in its high comedy and sentimental appeal.

Beauty of the settings alone are an enormous asset. There is one passage devoted to the homecoming of the hero in a stage coach that is built up into a bright episode. The dashing horses, swaying coach and the misted landscape, the bustle as it changes horses in a tavern stop, has all the charm and beauty of a fine old print vitalized into motion.

The possibilities of a box-office smash are probably remote. The picture is not designed to that end by its very nature, but it will contribute enormously to the prestige of the star and of the producer.

Rush.

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GENE DENNIS

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P. S.—J. L. will tell you
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ROSE VALYDA

COMING EAST SOON

After 3 Straight Years for West Coast Theatres
PERSONAL DIRECTION OF FANCHON AND MARCO

DANCING MILLARDS

SPANISH APACHE

PLAYING WEST COAST THEATRES

Many Thanks to FANCHON and MARCO

SHANGHAI BOUND

Paramount production and release. Directed by Luther Reed from the story by E. S. O'Reilly. Screen play by John Goodrich and Roy Harris. Starring Richard Dix, Mary Brian featured. At the Paramount, New York, week of Nov. 5. Running time, over 60 mins.

Richard Dix
Sheila.....Mary Brian
Payson.....Charles Iyer
Louden.....George Irving
Shanghai Rose.....Jocelyn Lee
Smith.....Tom McGuire
Yen.....Frank Chew
Local Agent.....Tom Gubbins
Aisy.....Arthur Hoyt
Scarface.....Jesse Komai

May not break house records, but the kind of a picture that builds patronage. Compactly constructed, from studio and story angles, efficiently directed, the players prop-

erly cast, an interesting story, speedy all the way through and, topping everything, Dix's name with an assured following.

The megaphone wielder is probably responsible for the light, entertaining manner in which the story is presented.

Even in the most melodramatic moments there is a hilarious touch, but managed so that it does not detract from the strength of the situation, rather enforcing them.

Dix has to be a rough, domineering sea captain without descending to real or affected brutality which, in pictures, is usually the sign of a warm understanding heart.

The story is planted in one of the smaller Chinese ports upon which a bandit chieftain has laid hold. His plan is to unite the Chinese against all white invaders. Bucklin is almost caught while with a friendly Chinese. Tied up in a white apron Bucklin looks like a waiter, and when the party of supercilious Americans command him to bring food he kids them along until the angry mob outside had wrecked the tourist car, killed the chauffeur and taken their belongings.

On the down river run to Shanghai, Bucklin has the underwater fight with the Chinese. Photography is remarkably clear in these scenes. The party on board Bucklin's ship is rescued by a yacht, but

Bucklin is left alone in the waters, despite Sheila's protest. The usual fadeout with a pretty background in Shanghai.

THE DEVIL DANCER

Los Angeles, Nov. 4.
Samuel Goldwyn production. United Artists release. Starring Gilda Gray, with Clive Brook. Story by Harry Hervey. Fred Niblo production, with adaptation by Alice D. G. Miller. Titles by E. Justus Mayer. Cameramen, George Barnes and Thomas Brannigan. World premiere in conjunction with Gild Gray stage act. Million Dollar. Los Angeles, Nov. 3. Running time, 73 minutes. U. A. release.

Takia.....Gilda Gray
Stephen.....Clive Brook
Sada.....Ada May Wong
Ivan.....Serge Temof
Hassim.....Michael Vavitch
Satik Lama.....Sojin
Ta.....Ura
Art and Guthrie.....Albert Conti
Imad el.....Clarissa Selwynne
Kala Pasha.....Kala Pasha
Glad Lama.....James Leong
Lal drop.....William H. Tooker
Aurey.....Claire Du Bray
Julia.....Nora Cecil

Gilda Gray has the best picture of her career. She is handled remarkably in a photographic way; does plexy of dancing and acquires herself rapidly from the acting end.

This picture is much better than her "Aloma of the South Seas" and "Cabaret." With Miss Gray appearing in person and properly exploited, it should play to big results from the box office in the key cities and the one-week stops. It is also a good bet for the European and Latin-American markets, but for the small towns, where they do not know the shimmy queen, it is another matter.

Sam Goldwyn will have to figure on the personal appearance to get the better part of his \$500,000 put in the American field. He probably will get production cost and considerable profit as a whole on the investment, but it will not reach stupendous proportions.

The production was a complicated affair for him. It started off with Al Raboch directing. Then Lynn Shores, who was his assistant, came along and got the megaphone, with Raboch reverting to the assistant position. This state of affairs did not last over six weeks, when Fred Niblo came on the Goldwyn pay roll to do a picture. He was drafted for this one and finished it. On the screen he is given sole credit, with the other directors ignored. Just what they did and he did is not obvious, but evidently Niblo pulled the production out of the "woods."

The story is that of a missionary and his wife, traveling in the Black Lama country of the Himalayas. The man is killed; the wife gives birth to a child and dies. The in-

fant, of course, is Gilda, and she is brought up in the faith of the Lamas. She sees no whites and believes in the native creed.

When at maturity the tribe's dancer, played by Anna May Wong, commits an indiscretion with one of the men, both are hurled alive. The ritual performed calls for one of the females of the tribe to dance the curse of the devil off. That job falls to Gilda.

Clive Brook, English adventurer, comes into the walled town with his man Friday, played by Kala Pasha. They make up as members of the tribe. Brook sees the white girl and, of course, finally, in the Doug Fairbanks fashion, gets her to flee, and takes her into the white settlement. He introduces her to his people and announces he is in love.

His sister, played by Clarissa Selwynne, does not like the bringing up of the girl, and frames with a trainer and owner of nautche dancers to get her away. He kidnaps her and tries to make her one of his own. She repulses him, but, loving the dance, always performs wherever they go.

The story as it goes along developed into plenty of melodrama and holds suspense. Possibly the screen story does not coincide with the original yarn of Hervey's, who is an authority on the tropical wild tribes. It suffices from the entertainment standpoint. There are plenty of mob scenes, with a carload or two of

blacks used in the big ones for atmosphere.

The supporting cast is exceptionally good, with the Gray dances as hot as ever. Plenty of them, and if the Gilda fans of the "shimmies" days still have a desire to see her shake it up, what she does in the picture is worth the price of admission.

Brook gives a sincere performance and struts his stuff right in the tight fight spots.

Kala Pasha comes on early, but what they see of him is great. He is a comic that comes on the screen, with every expression of the pan being sure-fire for the laugh. (Continued on page 24)

STILL BREAKING RECORDS 15th STARTLING WEEK TEMPLE THEATRE, CAMDEN, N. J.

Records established by "THE NAKED TRUTH" shattered to pieces. Wire Camden Manager if this is a fake. PERCENTAGE DATES ONLY. I Am Only Authorized Booking Agent.

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THE WIZARD OF THE MANDOLIN

Direction WM. MORRIS



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to all my friends and associates in the profession in all parts of the world—

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SOJOURNING IN EUROPE AFTER TWO AND ONE-HALF YEARS WITH

BALABAN & KATZ in CHICAGO

BACK TO THE
ORIENTAL THEATRE!
DECEMBER 26th, 1927

WATCH FOR MY
ANNOUNCEMENT UPON
RETURN TO CHICAGO

ED. LOWRY

SEZ

THANKS

AMBASSADOR

(ST. LOUIS)

St. Louis, Oct. 26.

In heading the list of push over picture houses with the stage band policy, give the preference to the Ambassador, St. Louis, where Ed Lowry is running the works.

Everything stops the show at the Skouras Brothers other house (other is Missouri). Lowry does it whenever he sings or holds up his fingers. And of course he helps the acts to do that, too, but what acts! or at least what acts this week.

The Skouras' brought Lowry back from London to make the jump to their Ambassador here, and lead the stage as master of ceremonies. All that is necessary is to repeat a bit of stray talk between two women nearby, with capacity downstairs at 6:45.

"I like that young fellow," said one of the women.

"Yes, he's very nice and funny," said the other. "I come here every week just to see him."

With the chances neither woman knew Ed Lowry's name.

That's what makes the Ambassador a push over.

It must have given Ed the well known paininthe neck watching those 30-cent acts they sent in front of him, and each one of which he religiously introduced for results to the acts.

A two-boy close formation dance turn was dressed as though going to a church festival or making a debut for amateur night. They had not a single step not belonging to someone else and their absence of initiative was appalling, but they stopped the show.

One of those near-funny wise crackers came on, danced and later talked in what he thought was eccentric boob dress even to the derby, and stopped the show again. He was a pain double.

And then a single girl singer—Lowry gave her a send in. She couldn't flop on. And another show stopper, worth about \$75 No. 2 in a small time house.

If picture audiences like the Ambassador's don't send some of these turns off of their nut, the survivors may be worth something to the show business some day. Now they are ambling along on a bubble, besides nerve.

The best at the Ambassador besides Lowry are the six Rockets, a house stock girl ensemble. Lowry used one of the girls very neatly several times, calling her Winnie. And when Ed said, "Take it easy, Winnie," it recalled that Ed's memory isn't a blank either.

Lowry ran the orchestra, the latter quite fairly as a M. C. is expected to do with the house pit men on the stage, sang some songs, modified his stage gags extremely well, and had his audience gauged exactly. He's on a run at the Ambassador, but an announcement stated he intends going to New York next week, taking a vacation for that length of time while Paul Whiteman is playing a return engagement at the Ambassador.

If Whiteman will do the business the Ambassador was doing this night, Paul won't complain, nor will the management at his \$12,000 salary. What Ed Lowry is getting isn't known. It must be plenty and he's worth it twice.

If the stage show houses would stop using fillers-in for M. C.'s but get those of the Lowry brand, the art and artful performers, there would exist, as now, the chance of the stage M. C. thing going blooey through misjudgment in picking. If the house operator will bear in mind that an M. C. must have 70 percent personality at least, it will be a precaution if followed. Lowry has that besides another 70 percent ability and another 70 percent knowledge, besides his experience and judgment.

No use naming the acts here. They will go on and on while the ignorance and doubt are in mind, that taking in salaries, too; they will go along until the tour gets wise to them, and then they will go whence they came, wherever in heaven's sake that may have been.

In this house Stuart Barrie is making the organ do tricks, and is rightfully featured. The way he played the picture was a blessing. Dave Silverman is house leader, with about 22 or more men on an elevated platform, the orchestra doing nicely below and nice enough for a stage show, that Ed Lowry could better play all alone.

Sime.

LOUIS LAEMMLE'S 3

Carl's Brother May Unload His Chi Neighborhood Houses

Chicago, Nov. 8.

Louis Laemmle, brother of Carl Laemmle and connected with the U exchange here, is reported trying to unload three small theatres he operates in Chicago.

Great States is said to have made an offer.

The Laemmle-owned trio are the Monogram, Casino and Marion, all in neighborhoods and playing straight pictures.

W. E. GREENE'S FIRST, "PORT OF MISSING GIRLS"

Los Angeles, Nov. 8.

Walter E. Greene, head of Brenda Pictures Corp., announced that "The Port of Missing Girls" will be the title of his first production directed by Irving Cummings instead of "White Lights."

Those to appear in the cast are Barbara Bedford, Malcolm MacGregor, Natalie Kingston, Wyndham Standing, Hedda Hopper, George Irving, Rosemary Theby, Charles Gerard, Bodil Rosing, Paul Nicholson, Edith Yorke.

VAN DYKE'S SOUTH SEA FILM

W. S. Van Dyke, one of the newest directors in the business, will take a vacation from directing Col. Tim McCoy westerns for M-G-M to assist Robert Tracey in filming Frederick O'Brien's "White Shadows in the South Seas."

The picture will be made in the South Seas.

BURTON KING'S "SATAN"

Los Angeles, Nov. 8.

Claire Windsor and Cornelius Keefe signed by Burton King for "Satan and the Woman" by Mary Magruder.

Distribution through Excellent Pictures.

Harry Chandler wrote the adaptation and Adrian Johnson the continuity.

Texas Convention

Dallas, Nov. 8.

The annual meeting of the Motion Picture Theatre Owners of Texas is here today and tomorrow at the Baker Hotel. W. S. Waid, of Dallas, manager of the organization, is in charge.

The association is composed of independent picture house owners throughout the state.

Cahill at Burbank

Frank Cahill, formerly assistant to Samuel Spring, secretary of First National, has gone to Hollywood to join the staff of Watterson R. Rothacker, vice-president of the Burbank studios.

Gary Cooper in "Doomsday"

Los Angeles, Nov. 8.

Gary Cooper has been assigned the lead opposite Florence Vidor in "Doomsday" for Paramount. Rowland V. Lee will direct.

Vatican Film's Wrong Spot

Syracuse, Nov. 8.

Strong disapproval, said to have been expressed by dignitaries of the Catholic Church against its presentation in a theatre heretofore used for stock burlesque, was responsible for the sudden transfer of the Vatican picture, "His Holiness, Pope Plus XI," from the Savoy, where it was advertised to open on Sunday, to the Shuberts' Wieting.

The Catholic leaders, according to Rialto gossip, could not see pictures of the faith's sacred ceremonies and rituals flashed on the same stage where thinly garbed dancers and red-nosed comics had just finished scampering.

The Savoy, as a substitute for the Vatican films, is showing "Gold Chevrans," war pictures of New York State troops, which recently played a week here at the Empire.

Ohio Owners' Meeting

Columbus, Nov. 8.

Nov. 15-17, at the Hotel Deshler-Wallick, the Ohio M. P. T. O. will hold a meeting.

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THE MOST VERSATILE OF LEADERS



Personal Mgr., MURRY BLOOM

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He Puts "Pep" in Dyspepsia!

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SUPREMACY
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\$26,000 Worth of

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"The
Toast
of the
Coast"

Eddie Peabody

LOOKING OVER AND STILL CONSIDERING ALL EASTERN OFFERS FOR FEBRUARY, 1928

Direction MRS. EDDIE PEABODY, BROADWAY THEATRE
PORTLAND, OREGON
EDDIE HITCHCOCK, Personal Representative

LITERATI

Henry Christeen Warnack

Henry Christeen Warnack, 50, scenario writer and former dramatic editor of the Los Angeles "Times," died Nov. 2 at his home in Alhambra, Calif., following a three-day illness with pneumonia. Warnack was a native of Knoxville, Tenn., and began his newspaper career as a reporter on the "Journal" in that city. He later was employed on the Colorado Springs "Gazette"

and "Rocky Mountain News" at Denver. He resigned from the Los Angeles "Times" a number of years ago and wrote a scenario entitled "The Honor System," of prison reform in Arizona. He is survived by a widow, two sons, his mother, six brothers and a sister.

"My Life" Okay

A charge of publishing an alleged indecent book, "My Life," by Frank Harris, was dismissed in Special Sessions, New York, against Morris and Gus Picker and Jack Brothman, said to comprise the Publix Printing Company, 923 Eighth avenue.

The three men were arrested in their printing place April 27 last on the complaint of John S. Sumner, head of the Vice Society, who claimed the defendants were distributing the books which have been held by the courts to be obscene. The court decided the evidence against the men was insufficient.

A City Paying Off

In the El Paso "Post" of Oct. 28 (Juarez is just across the Mexican border at that point):

While an attempt is being made to obtain state permission to reopen the Tivoli gambling hall in Juarez, a gambling "club" is being operated in a room at the rear of the Lobby bar No. 1. The door of the club is open and anyone may walk in.

The games, dice and cards,

are being operated to obtain funds for an electric light bill which the city owes.

Press Stunt Fall

Variety fell for a Chicago press stunt for "Broadway," through two former Loopbonds who claim to know their Dearborn street extra well.

One of them saw a trite night club ad in a Chicago daily and tore it out for comment, overlooking that 180 N. Dearborn street, its address, is the Selwyn theatre where "Broadway" is playing. Jack Lait got the second flash and thought it should be incorporated into another Chicago story. It was.

Phil Dunning got a load of it and Variety the laugh.

Hearst After Bill Rogers

Will Rogers is quite a popular fellow with the coast newspaper publishers. He has been writing a daily comedy wire during the last six months or so. The letter has been rather popular with the Los Angeles "Times" readers.

Since Rogers has been doing this stuff he and Arthur Brisbane have become buddies. He has been kidding the Hearst editor in his wires and the latter sort of liked it. William Randolph Hearst finally sent word to sign Rogers to do the intimate wires for his syndicate of papers. The agents did not make much headway with the cowboy comic, so Hearst himself got on the job. He has been trying to get Rogers to sign for the past six months, but up to press time Bill has not fallen.

Larry Boyd and Falstaff

When Larry Boyd, outdoor showman, wrote a notice on "The Barker" for Variety, Perce Hammond in the "Herald Tribune" referred to it, also to Larry, whom he had met. Perce likened Larry to a composite of Barnum and Bailey and Falstaff. Larry now says it was eight months before he discovered that Perce's Falstaff was not a brewer.

News Beat

"The New York Telegram" came out with a front page streamer Oct. 22 announcing "Yale and Army Teams Battle to a Tie." The story (Continued on page 37)

Branch's 6 Originals

Los Angeles, Nov. 8. Houston Branch has sold an original story to Tiffany-Stahl, his sixth original sold to picture producers in five months.

Wylar Shooting in N. Y.

Los Angeles, Nov. 8. Willie Wylar, directing "Has Anybody Seen Kelly?" for Universal, is in New York taking several scenes for the picture which are laid in Central Park, Museum of Art, and on Ellis Island. Wylar has one player with him, Bessie Love.

Storm's Dog Film

Los Angeles, Nov. 8. Jerome Storm is now directing for F. B. O. His first is "Fangs of the Wild," in which Ranger, a dog, is starred.

In the cast are Dorothy Kitchen and Sam Nelson.

Berkoff's Publix Revue

Louis Berkoff and his sister-partner and a company of 10 girls are staging a dance revue slated for a Jack Partington Publix unit.

Bessie Love's "Kelly"

Los Angeles, Nov. 8. Bessie Love will lead in Universal's "Anyone Here Seen Kelly." William Wylar will direct.

Actor's Year's Contracts

Los Angeles, Nov. 8. Paramount has given new contracts for a period of one year to William Powell, actor, and Harry D'Arrast, director.



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Program, Week Beginning Saturday, November 5

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Reeds—Voice

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Drums

BOB TINSLEY
Bass

RAUL KANTROW
Violin

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Violin—Banjo

ANDY GOES
Banjo—Voice

HARRY RASHIG
Trumpet—Voice

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Trombone

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THE AVALON

Leading
His Buddies
To the
HEIGHTS!

11th
Big
Week

And
Still
Climbing

THE DEVIL DANCER

(Continued from page 21)
Michael Vavitch as the Nautiche chief gives a typical cruel whip lashing character. The others of the cast flash on and off.
Direction meant a great deal, and if the majority of the stuff was shot with the megaphone in the hands of Niblo he should get the certificate of merit. He had a great camera crew who knew angles and how to show Gilda emoting and dramatizing. The titles by Edwin Justus Mayer were of the necessary story-telling kind, with little chance for anything extraordinary. *Ung.*

TILL JANUARY, 1928

"B.B.B."

More Than a Master of Ceremonies
At COFFEE DANCE, Los Angeles, Cal.

BODY AND SOUL

Metro-Goldwyn-Mayer production and release. Directed by Reginald Barker. Adapted from the story by Katherine Newman Burt. Titles by Farnham. Running time, 70 minutes. At the Capitol, New York, week Nov. 5.
Hilda Aileen Pringle
Ruffo Norman Kerry
Dr. Leyden Lionel Barrymore
The Postman T. Roy Barnes

An out-of-the-ordinary picture. This drama of a disgraced doctor, humble maid servant and young hero in the surroundings of the Alpine peaks doesn't classify itself with any of the familiar screen forms. Its oddity and the fine background of the mountain snows, together with Lionel Barrymore's acting, are the chief recommendations, for the story is without humor. It has much gloom in its telling and comes to a rather oppressing and pessimistic ending.

For moving delineation of character and graphic playing of strong dramatic passages Barrymore is remarkably impressive, even for a

player of his prestige and accomplishment. His creation of a broken man striving to catch somehow a fleeting bit of romance and happiness, his slow realization that the game is against him and his gradual collapse under brooding and drink make a compelling chapter on the screen. But serious subjects of this sort, however well made and how-ever sincere in aim, are faced with the routine tastes of the fan public and there is no way to gauge their result. This one will be either a bust or a clean-up, with Barrymore's acting possibly the factor to turn the scales to the right side.

Some idea of the quality of the story may be gained from such passages as that where the once famous surgeon, in drunken madness and also because his mind was a little turned from introspective brooding, takes seriously the jesting suggestion that he burn a brand upon his young wife to satisfy his jealous suspicions, and proceeds to carry out the plan. He drags the girl through a blinding snowstorm to a smithy and there heats his office seal in the forge, pressing it upon her shoulder.

The girl is taken off by her young lover. When the handsome boy is crushed in a fall from a mountain snow field it is the half demented and altogether drunken husband who is summoned to save his life. Here is staged a passage of pretty heavy drama, with the surgeon locking himself in the room with his dying rival, there to make up his mind whether to restore him to life or let him die. He compromises with his wife to let the boy live on her promise to return to him, and carries out his part of the compact, only he himself is caught in an avalanche—and a remarkably realistic avalanche it is—on his way back to the tavern, presumably leaving the girl and her maimed lover to make the best of their lives together. Scarcely what you'd call a happy ending.

The production is as out of the ordinary as the story. The settings carry out the picturesque foreign atmosphere which seems to pervade the whole production. The snow scenes are particularly splendid, both in quiet pictorial effect and in the storm scenes that make an appropriate background for much of the heavily dramatic action. There are few dull scenes and the story is carried to its climax with relentless economy of detail.

A fine production, finely conceived and admirably carried out, but not a great popular success from the nature of the work itself. *Rush.*

PAJAMAS

Fox production and release, featuring Olive Borden. Story by William Conselman with J. G. Blystone directing. At the Roxy, New York, week Nov. 5. Running time, 57 mins.
Angela Wade Olive Borden
Daniel Wade John J. Clark
John Weston Lawrence Gray
Egbert Forrest Jerry Milley

One of Fox's snap releases throwing one-third of its s. a. trio to the front in the person of Olive Borden.

Get the Misses Borden, Bellamy and Del Rio on a screen, all at the same time, and something is liable to burn. And the title to this one, "Pajamas."

Fox is reaching into the hat and pulling one of these out well nigh every week. The intelligensia may not think so much of the billing, but Jim and Jake are going to drop in to find out what it's all about. In this case they won't be overly thrilled, but they won't be disappointed either.

It's a flip and flimsy story harking back to the daughter of wealth who again is her charming and selfish self, always according to all screen ethics. A small cast picture that will get by on the work of Miss Borden, Lawrence Gray and the exterior sets. Not a bad scenic artist at that for the last half locale is the Canadian Rockies, and they don't throw up those mountains over night. So if the film looks good, give some credit to the cameraman.

John Weston is down from Canada to close a business deal with Angela's father. Induced to jump into one of those Hollywood swimming pools with all his clothes on, when it comes time to sign the papers the sheets are worthless. It's a hurried trip back to Canada by

plane, and Angela sneaks into the pilot's cockpit. A midair mishap maroons the pair after a parachute descent, and there they fall in love after continuous quarreling.

The action has laughs if it doesn't cover much mentality, and there's always that background to look at if not interested in the story. However, nobody's line of vision is going to get very far away from Miss Borden.

This is the Fox unit which origi-

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"JELLY BEAN" JOHNSON HOT
FEET

Read what that critical critic, Harrison Carroll, says in the Los Angeles "Herald," Nov. 4, 1927:

"... In addition to the feature picture Fanchon and Marco offer a colored dancer, 'Jellybean' Johnson, who STEALS THE SHOW FROM THE HEADLINERS OF THE ACT"

nally stopped off at Banff, became dissatisfied with something or other and jumped to Lake Louise. There they located and were out on location as early as six in the morning, coming back to talk it over with Rod and Vilma, who were honeymooning at the time.

A lead title gives credit to Lake Louise for the scenery, but maybe what happened behind the hotel desk at Banff caused the Canadian Pacific by-line to be dropped.

"Pajamas" will do as program fare.

W. S. Van Dyke will direct "White Shadows of the South Seas." Lars Hanson starred, M-G-M.

Ken Maynard's next for F. N. will be "The Canyon of Adventure," a story of old California. Production scheduled to begin next week.



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Master of Ceremonies

SKOURAS BROTHERS
AMBASSADOR
ST. LOUIS, MO

THE COLLEGE WIDOW

Warner Brothers production. Directed by Archie L. Mayo from the play of the same name by George Ade. At the Strand, New York, week of Nov. 5. Running time, 67 mins.

Jane Witherspoon.....Dolores Costello
Billie Bolton.....William Collier, Jr.
Hiram Bolton.....Anders Randolf
Prof. Witherspoon.....Charles Hill Mailes
Prof. Jellicoe.....Douglas Gerrard
Jack Larabee.....Robert Ryan
Jimmie Hopper.....Sumner Getchell
Don White.....Big Boy Williams

Following "The Fair Co-Ed" (M-G-M), this film is further proof that George Ade's college stuff is easily adapted to picturization. "College Widow" is a fast, snappy comedy that can be brought into the full week houses without fear of box-office trouble.

The previous and current horde of college pictures have worn the novelty off campus capers, but this one seems strong enough to withstand the handicap.

Story shows how the college president's daughter employs her sex appeal in recruiting a football team for the school. At a board meeting the trustees complained they were losing students and money by specializing in education, and threatened to kick the college head out if the football team didn't beat its big rival the following year. The daughter, doing her stuff in the summer resorts, manages to collect a crew of candidates, each thinking he is the big motif in the gal's life. Playing the boys along through the season, the girl keeps them from getting wise until just before the big game.

When the light hits them, the players declare a walkout at first, but later decide they like the girl well enough to win the game for her old man's sake.

The love theme centers on the girl and a millionaire's son who has been kicked out of 12 colleges. He is one of the s. a. d. football experts, falling for the girl so hard he uses an assumed name and works his way through school because his father thinks he is enrolled in the rival college.

Casting has been handled well, almost all of the players being naturals for their parts. Miss Costello's charm is the big idea, and she has it in abundance. Collier, as the millionaire's son, acts a likeable wise guy without strain. The football huskies probably are actual. One of the more prominent is Big Boy Williams, who used to raise dust at Oklahoma University.

The big game is well handled. It's a combination of closeups blending with long shots of regular games (for shots including stadium crowds) and done very well. Good comedy direction by Mayo.

THE HARVESTER

FBO release of Leo Meehan production. Adapted from Gene Stratton Porter's novel of the same name with Orville Caldwell and Natalie Kingston featured. At Hippodrome, New York, week Nov. 7. Running time, 96 mins.

A sleeping potion de luxe. It's a bet that no picture this season has been as slow as the molasses movement this film clings to the first 20 minutes. For over a reel it's practically a nature study. Anyway, the Hip doesn't know the difference, as it's used to the bad boys.

Why F. B. O. ever went to work on this script is one of those things for Sweeney. It may have been okay in book form, and if remembered rightly the novel had a big sale, but it in no way shapes as screen material as finally produced. The title will have to draw, as the cast features two strangers, Oliver Caldwell and Natalie Kingston. And there's a dog in the running for those inevitable cute scenes with the dejected hero.

Gathering herbs for a living, the harvester dreams of a girl who finally appears but is racked by outstanding debts. In fact, she has a debt for every situation. So after they wed, in name only, it all comes out when she reveals she has promised herself to a doctor who served her dying mother gratis. But the doc is regular, spurns the girl's gesture of appreciation and she finally learns to love her husband.

This is all heavy going with 50 minutes having passed before there is a threat of a story twist that will catch interest. To further impede the snail's pace, the husband brings the body of the girl's mother to their home for a second burial. So the audience sits through a funeral procession and a scene at the grave. Little or no production concerned,

camera work average and a fair performance from those involved. It's a picture the booth boys can speed up past 95 without a guilty conscience. It took the Hip 66 minutes to get rid of it.

Daily change and double feature subject and none too strong in either instance.

Four youngsters no older than 12 nor less than 9 sitting, unaccompanied in the Hip balcony smoking cigarets. But that's got nothing to do with F. B. O. It comes under the head of theatre management. And just comment. For the Hip needs biz, and how.

SURRENDER

Universal production and release. Directed by Edward Sloman. Story by Alexander Brody, Mary Philbin starred. Ivan Mosjukkine featured. Running time, 60 mins. At Proctor's 8th Ave., three days, starting Nov. 3.

A picture of East European Jews, interesting as conveying a glimpse of customs and peoples strange to America. The action takes place in a Jewish village situated in a war zone for which Russian and Austrian troops are contending. It is a modernization of "Lea Lyon," a famous old play.

The girl (Mary Philbin) is the daughter of the rabbi (Nigel de Bruiler). She meets and likes a Gentile peasant only to learn later that he is a Cossack prince. Un-

less she comes to his rooms by a certain hour he says his soldiers will set fire to all the homes in the village. She goes (to save her people), but the Cossack (Ivan Mosjukkine) proves unexpectedly gentle. He looks at the stars and in subtitles deplores the fact that the same stars that look down on lovers look down on armies of killers. He ends up by saying: "Oh, God, what beasts men are." That's the cue for grand renunciation.

There is more trouble; the girl is stoned by her people in return for her sacrifice, the rabbi dies, there are wars and years and in fade-out the reunion of the Cossack, now a comrade of the commune, and the languishing belle. It's not very real, but because of the foreign background the picture may be interesting to the majority of audiences. Catalog it as fair to middling.

THE FLAG

Technicolor picture made and distributed by M-G-M. In the cast Francis X. Bushman, Alice Calhoun and Johnny Walker. Running time, 20 mins. At the Capitol, N. Y., Armistice Week, Nov. 5.

Patriotic subject, great for any national holiday and here blended neatly into program for Armistice Day week. Francis Bushman makes a splendid Washington, while Alice Calhoun is a charming figure in Colonial costume as Betsy Ross. The color effects are admirable and con-

tribute vastly to the effectiveness of a little story, devised for the occasion. Only the picture will never do for Chicago during the present administration. They'll yell "British propaganda" there for fair.

The British have just landed on Staten Island and word is brought to Gen. Washington, who is at a reception. He gathers the military leaders to meet the British. Immediately the different colonies demand that their separate standards lead the defending forces, and Washington ends the patriotic rivalry by declaring that Mistress Ross shall design a new standard to serve all the separate States.


Betsy retires to her room to create the new flag, only to meet an embarrassing situation. She has as guest the wife of a British officer. The girl is expecting motherhood and her husband in his anxiety has broken through the American lines to be with her, and is now hidden in the house. Moreover, American soldiers are searching the village for the supposed spy whose presence is suspected.

Washington, coming to inspect the new flag, is instrumental in saving the Briton, who lies hidden under the protective folds of the new flag.

The picture is done in a dignified way and it is unfortunate that the story should contain material that is likely to inspire hostility from people keen to detect "foreign propaganda." Rush.

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ROXY

(NEW YORK)

New York, Nov. 6.

Neat show, with the production flash concentrated on the prolog to the feature, "Pajamas" (Fox). Taking the cue from the title, the choristers romp in their rich material rompers, but not until they've descended the staircases that run down the sides of the auditorium and through the decorative but seatless boxes.

Twelve girls parading downward by electric candle light ultimately reached the stage where two man-moth beds held a dozen each, and into which all tumbled as the 16 American Rockets appeared on facing staircases revealed by an insert behind beds. All this to a tuneful medley of numbers that swept the presentation through with added impetus.

And this Roxy pit crew is improving. Stay away from the house a couple of weeks and you'll notice it. However, the Pajama Girls rollicked and the Rockets danced. Adding the auditorium entrance it all consumed 13 minutes, finishing with Roxy's well-known scrim upon which the feature title was flashed as the girls held the stage "picture." Very much okay and far better than many Broadway revues efforts in the same direction.

Preceding came the magazine, holding three Fox clips and one from International. The former had the Armistice Day library scenes, one showing the boys in action, with a couple dropping and the stretcher-bearers picking them up. Movietone was also declared in on the news thing, opening with a closeup of a lion in the London zoo. His highness wouldn't roar, but the snarls were there. The sight and sound contraption then switched to the changing of the king's guard at Buckingham Palace, a ceremony similar to our guard mount, but more elaborate. A sweet piece of work that never lost an eye all the way and drew applause.

The organ triumvirate opened with a series of pops, after which the orchestra came in and the big chorus sang "The Angel's Dream." Gladys Rice did "Last Rose of Summer" as Gambarelli interpreted on her toes, followed by the main flash, "Clownland." This had Aaronson's Commanders on a rear platform waxing warm over an ensemble of 50 plus a hard-shoe tap routine by the Rockets. The "sight" here was the playing and singing of a pop (the 50 voices had been glue clubbing various modern lyrics, anyway), which had its title signified by a blackout, spots in the trough lifting a suddenly exposed white background and the multiple and weird shadows playing thereon. More applause.

No specialists in the layout other than from the regular house stock personnel, and it may be that there ain't goin' to be no more. Sid.

HARDING

(CHICAGO)

Chicago, Nov. 3.

Add another to the growing list of names—poor things—that vaudeville forgot to remember. Increase by one the accounting of those who, in decamping for the land of big coin and stage bands, took the variety out of the variety racket.

Pencil in Harry Rose and give him a good spot, next-to-closing, say; for he's an outstanding example of the effects of the new show business on a disciple of the old. After floundering around these several years in a meaningless cycle of vaude and cafe dates, Rose has located his bearings—in picture houses, before a band.

In Chicago and for Chicago, Harry Rose is a perfect film house master of ceremonies. The neighborhood, not familiar with his past, accept him as a new rage, something different. New York would be surprised. Rose delivers in a new vein and works in a different manner, though he's still the same egotist. Formerly he was self-styled the "Broadway Jester"; now it's "The Great Rose."

Rose has played everything around town labeled Balaban & Katz the last few weeks, cold turk and rehash. Most important, he's varying his turn. A change of material was something never attempted by Rose in vaudeville. He grew quite monotonous therein. But now, perhaps, it's the inspirational stage band backing, or maybe the big coin. In either event, he has been as much of a wow on return as at first sight. For their outlay of heavy dough, the picture houses are to be commended and consoled. They drew a winner.

Rose has been selected with Sammy Kahn to co-sub for Mark Fisher, who, in turn, is battling for Paul Ash down at the Oriental. Rose is managing the talk and Kahn, who did both for a while at the Central Park, the band. A happy combination in its first week.

The first bill celebrating the Rose-Kahn arrival might have been much better. It was Scotch with outside talent and only moderate in production. Rose opened faking leadership of the band. It is probably only the union law that eliminates Rose from permanent conductorship. Harry, the band and Dave

Gould's eight-girl house ballet, an excellent group, then worked until Rose introduced Kahn. After that and until the announcer's specialty, which closed, it was all acts and band stuff, with only Ruth Glanville and a song by Kahn protruding from the usual.

Miss Glanville plays a saxophone, meanwhile rating plenty of ogling. A good looking girl and wears a becoming gown. Sax work exceedingly pleasant.

Worthy and Thompson are two fast stepping colored lads, but garb and presence standing in their way. No matter how niftily they hoof, they will always supply grounds for adverse criticism unless one develops a smile to replace a frightened expression, and both develop a suit of clothes. The boys were tired but happy at the finish.

Owen and Anderson, announced as a pair of former football booting college men, and looking the part, harmonized well and scored fairly. In Miss Granville's spot they might have been appreciably better. Gould's ballet, about the best trained group of the many in town, worked thrice and hit on each occasion.

Rose breezed through a series of songs and spontaneous gab in his flip manner, succeeding in stopping the show. He was handed upon entrance and more at the last. A pantomimic insertion during a pop song was a darb bit.

The Fisher band, 14 pieces, remains at the house. Fisher's men have always more than served their purpose, musically and as show backers. They play in their usual excellent style with the new director.

Ed Melkel, organist here, has the most impressive neighborhood audience in Chicago, vocally. Melkel's "Organ Club" boasts more than half the theatre's regular patronage among its members. It affords the customers many novelties, such as the announcement on the screen of a member's birthday. For this Melkel has composed a snappy "Birthday Song," which everybody in the house at the performance caught seemed to know. Melkel does no out and out plugging, always seeking comedy methods by way of slides. In consequence, his audiences enter with the hope of getting in some personal notes. Response was tremendous and Melkel was forced to enquire.

"Fireman, Save My Child" (Par.) on the screen and Jolson and Waring's Penns on Vita. Business very good.

PARAMOUNT

(NEW YORK)

New York, Nov. 5.

The Paramount Orchestra is used in a new form this week with the results warranting every effort made. Playing selections from "Faust," the pit crew is joined by the Paramount vocal ensemble in two colorful scenes making up with clever lighting what the scenic background lacks.

A solo violinist, Eugene Dubois, and a harpist, Carl Schuetz, play "Ave Maria" in one. For the encores they are backed up with a score of choir boys on a steep staircase. The orchestra joins in for the final bars. The combination effort scored for a heavy return.

In the presentation, "Moonlit Waters," Myron Dossa and Barte, dancers, recently at the Strand, stopped the show. The girl does a nymph dance with two supporters. Her graceful movements are practically without parallel in this form of endeavor. Not on the program billing, this trio closed the show properly. The dancers, who have been doubling into picture houses from the Little Club, go on tour with this Publix unit.

Paramount News was mostly under the M-G label with library shots of the first Armistice Day. Paramount claimed a special on the New England flood.

"Shanghai Bound" (Par.) feature film starring Richard Dix may have been at least partly responsible for the long line that formed from both sides of the box office.

Following the Crawford's at the organ was a Tiffany color, "The Bridal of Pennacook."

LOEW'S STATE

(LOS ANGELES)

Los Angeles, Nov. 4.

Loew's State celebrates its sixth anniversary this week with a feature that can be classified as a diversified and fast moving stage show. Jack Haley, acting as master of ceremonies, seems to have caught the fancy of the State audiences. Fanchon and Marco's "Lace Idea" provided the background.

International Newsreel opened, and then Haley was on. He then headed the band in a rendition before a band of light blue and white lace with colored spots thrown on the drop. Haley put across comedy and then Pedro Valdez and girl partner went through a routine of Spanish dances, eight girls finishing with a fast tap tambourine routine. Flo McFadden, next, was a good subject for Haley to work on for laughs. The m.c. clowning to good effect and had a natural style. Mona Lee, acrobatic dancer,

followed with a slow tempo routine of bends that immediately sold her.

Things were moving at a fast clip at this point, Haley coming down front with the orchestra pianist to ad lib and then went into a comedy song number.

The "Lace Idea" was the finale, with Cushing and Hutton in a vocal number. Nine girls then put on a castnet number with Valdez, Mona Lee coming back for a fast tempo acrobatic dance.

Cushing and Hutton then returned for another vocal number with the Tampon girls in beautiful lace costumes. The "Lace Idea" finished with fast dancing and a tableau under the back drop with eight girls entwined with lace streamers on a lace background.

The stage presentation is easily the outstanding attraction at the State. There is not too much band, neither is it top-heavy with a preponderance of dancing or vocal numbers.

"Becky" (M-G) was the feature picture.

Opening night had the usual Friday capacity with waiting lines outside for the second show.

METROPOLITAN

(BOSTON)

Boston, Nov. 3.

A good Thomas Meighan picture and a solid hour of stage features, not to mention screen sidelines of several varieties, combine to make a praiseworthy whole on the bill of fare at the Met this week.

Meighan, starting in an underworld picture of merit, registers a return to his first screen love, for it was in crime pictures that he won recognition many years ago, as movie time goes.

"The City Gone Wild," his present film, is a lurid, dramatic yarn of a lawyer who knows how to wink an eye at crime, relieve his clients from the annoyance of spending their time in jail, while a mere detail like a murder trial is pending and not guilty verdicts for them when their cases finally go to trial. Good box-office proposition, but nothing to write home about.

The stage production is particularly good; in fact, on a par with the anniversary program which was put on two weeks ago. The curtain rises on a grand orchestra tableau—"Studies from Faust"—in which the orchestra divides honors with Frank Macdonald, Georges Dufranne, Ivan Stechenko and the Met ballet, in the scene wherein Faust is tempted by Mephistopheles. Grand opera stuff in a movie palace, but it went over big.

The huge, intricate Met organ did its stuff at the deft touch of Arthur Martel in a diversification entitled "The Organ Speaks."

"Shadowland," the John Murray Anderson presentation on the stage, with Gene Rodemich and the Greater Met Stage Band, scored. In the number were 16 Foster Girls, comprising a ballet of agile, precise and clever dancers. Also in the act were Lavene and Al Cross in a burlesque acrobatic number; Idrena, a nice, little, graceful, double-jointed girl, in a doll dance, and Roy Rogers, who is somewhat of an eccentric dancer.

Miss Stella did herself proud in the finale, assisted by Louise Albert on a hanging piano, which nearly broke up the show when a leg crumpled up during last night's performance, and the Foster Girls in unique serial ballet, in which they went through their paces high above the stage on trapezes and flying rings. The curtain number was "Rings of Paradise," and a credit to the artistic genius of the producer.

All in all it was a show that leaves no regrets, either with the audience or with the management.

Libbey.

CAPITOL

(NEW YORK)

The supporting stage entertainment suffers a relapse due to the absence of a draw name, a lack that became conspicuous following a series of important lineups since the change to the new policy. The electric carried only the names of Lionel Barrymore, star of the current feature, "Body and Soul" (M-G), and Lopez, who presides over the stage band.

This was well enough in its way, but Lopez has become a house feature, due to his stay of three or more weeks and the usual stellar draw in addition was missed in the billing display and probably will show in the box office total.

Show worked out nicely enough on the stage. Emphasis on the patriotic angle, appropriate to the week containing Armistice Day, gave the performance an exhilarating angle, and put the audience in an emotional mood to respond promptly and generously to anything that pleased. Probably no star name could have drawn more applause than the Ritz Bros., trio of comedy singers and dancers who were a veritable riot at the late Sunday afternoon show. They did around 10 minutes and then ad libbed for another interlude which could have been extended indefinitely. So that the absence of a name was more in the appearance of the show than in its substance.

The patriotic angle is skillfully

handled. Opening with the inspiring overture of Sousa's "Stars and Stripes," the effect was worked for a fine climax in a tableau with the house ensemble grouped in rich half lights about a posed figure of the Unknown Soldier's tomb, elaborated with choral effects.

On top of that a Technicolor short subject of 20 minutes by Metro-Goldwyn dramatized in action and costume the creation of the American flag, with Francis X. Bushman as Washington and Alice Calhoun as Betsy Ross, helping out the holiday atmosphere that gave tone and color to the whole show.

The presentation is a group of specialties working before Lopez and his band, nicely laid out and crisply presented with Lopez confining himself to straight announcements and eschewing the comedy and gags. Dave White opened with a brief bit of zip eccentric dancing. Margie Barrett did a bit of jazz stepping on her toes and the Chester Hale girls offered a pretty union dancing number.

De Pace soloed with his artistic mandolin solos a simple little specialty that holds attention by its presentation novelty and the Ritz Boys put a climax finish on a cheerful and entertaining half hour. Time between these individual turns was used by the Lopez aggregation for number exploitation, and the band also came in for the display finale.

The orchestra gets in a fine subdued musical effect and at the finish the back drop rises for a striking picture of the girls grouped about a balcony holding transparent toy balloons, and suspended in mid air mechanical balloons with a girl posed inside. These floating "bubbles" are a novelty. They are made by spinning curved arcs of shining metal, the reflections on the spinning bands giving the effect of a transparent globe. Pretty picture and inspiring number for the finish.

A Krazy Kat animated cartoon and a lively newsreel, with clips of Metro-Goldwyn, Paramount and two Pathe views. Much of it air stuff.

Rush.

BRANFORD

(NEWARK)

Newark, Nov. 5.

Charlie Melson's return from a vacation was marked by the largest Saturday mat crowd ever seen here, with business in other houses not so fortunate. Out of 2,000 downstairs seats, not over 50 were vacant. Melson was met at the station and received a key to the city. Big sheets across the county heralded his return. It shows what Stanley-Fabian think Melson is worth to them.

The show was prefaced by circus billing of Charlie on the screen, loud applause, and Marty Beck's orchestra was revealed "In a California Orange Grove," as the show is titled. They sit upstage with a straight front of boxes covered with designs of oranges. A pretty orange tree drop and practical trees at each side with oranges that light up give the atmosphere. As the band is playing, Melson, dressed for travel and carrying the key, comes down the aisle attended by a colored bellboy in a maroon uniform (Lawrence Miller). He does comedy stuff with Miller, sings California song parodies, pulls an old gag and gets it over.

Hazel Spurlay does some snappy dancing, followed by the 12 Foster Girls. Georgianna Orr is in at once with some lively steps. The drape at left raises, disclosing a dog house, from which come Spencer and Beach, introduced by Melson as "Hurtig and Seamon." In burlesque garb they do sensational tumbling, both straight and comic.

The band does a number, and then the girls return. They sit over the apron and to the accompaniment of a stopped cornet do various novel maneuvers and kicks. They are liked, as is the musician. Newhoff and Phelps offered their usual routine of songs to good results.

The next number was significant. Melson says "Last week we had a colored boy," and before he can get farther the house bursts into a roar. It shows the hit Lawrence Miller has made and also that the house is full of regulars. Miller enters for some very clever dancing, shows a keen sense of humor, and stops the show. In fact, the applause hardly stops from the time of his announcement. He does some brilliant slow-motion stuff in the light of the lobster scope.

Melson sings with some trick band stuff. In the latter he pulls some plugs for the house, Beck and others. The applause shows that all are popular, particularly Beck. Melson's whole performance is not up to his own standard. Too much personal stuff, too much homecoming, and possibly he has too much billing. But throughout he gets a big reception.

For the finale the trees light up, the principals are on and the girls dance in a new set of costumes. It closes with the company throwing oranges to the audience. Crull has given them 50 minutes of what they want.

The rest of the show includes Jim Thomas, at the organ, in an original number called "Ten Years Ago," with war songs and a parody, played straight and liked. Also a news reel. The orchestra overtured and the feature was "Rose of the Golden West" (F. N.).

Austin.

WARFIELD

(SAN FRANCISCO)

San Francisco, Oct. 29.

Al Lyons came across the bay from Oakland to be orchestra director and master of ceremonies at Loew's Warfield, replacing Walt Roemer. And he clicked right off the bat. If the reception tendered the new leader at the opening performances meant anything Al Lyons is "across" with a bang. The Warfield customers fell for his likable personality. Following the popular Walt Roemer was no cinch, but Lyons had no difficulty in doing just that.

It was a corking good show offered at the Warfield, and the pay gang relished it and registered their approval unstintedly. A bigger band, some talented Fanchon and Marco "specialties" and a program of real entertainment was the fare. Lyons made his Market street bow following a brief introduction by one of the band boys and responded with a few words in which he paid tribute to his predecessor. He then sent the augmented band into the difficult "Overture Raymond," which brought out every bit of music. The band was with Lyons all the way and gave everything they had.

Elmer Hurley, baritone, with the band, sang "Charmaine" and was forced to repeat. Jimmy Ray, tap and soft shoe dancer, offered a different sort of routine. Ray is all action, hands, body and legs, and won deserved approbation. Lyons next favored with a piano solo, giving the "Hungarian Rhapsody No. 2." His technic and touch were impressive and he deserved the encore which he drew. This was a piano duet with Gus Weber, regular orchestra pianist, with Lyons singing a chorus of "You Left Me Broken Hearted."

Manual and Vida, Fanchon and Marco interpretative dancers, gave a pleasing demonstration of their art and Lyons introduced Arthur West, comic, who proved refreshing. West opened with a line of kidding of Lyons and then went into his wise-cracking nonsense which made a hit. He sang a comedy song number, did a few dance steps and exited to be recalled.

Lyons and three of his band boys offered a novelty number, with Lyons playing a piano-acordion, the other instrumentation being bass, clarinet and banjo. The quartet pulled some corking comedy. Neal Castagnell, the clarinetist, followed with an impression of Ted Lewis singing "When My Baby Smiles at Me" and scored an individual hit. Here's a boy that bears watching. Back after their bow, the four boys played a "Little German Band" idea number that drew laughs. Manual and Vida gave a castanet dance and Lyons once more sent the orchestra in action, playing different interpretations of an old-time ballad.

Curtain at finish of this number, with the mob clamoring for more despite the 45 minutes elapsed. Screen feature was "Becky."

STRAND

(NEW YORK)

New York, Nov. 5.

Hot competition is rampant on the street.

Apparently uncertain about a reasonable method of magnetizing pedestrians to the box office, some theatres have resorted to the old standby of elaborateness. This is an expensive, but almost certain, method, its fault lying in the constantly increasing expense to ward off the inevitable palling of novelty. Also, it is a sure way to breed costly competition.

Most of the Broadway theatres have a mammoth seating capacity, enabling them to spread the dough for increasing patronage. There is a limit to this spreading, but it has not yet been reached. When it does come the boys will be forced to uncover a sound policy fitted to reasonable budgeting.

The Strand has been forced into enlarging its programs by other houses. To its credit it fixed on a type of presentation with underlying soundness. Nathaniel Shilkret and his Victor orchestra of 50 men are to be used as bulwark for programs peppered with classic and popular entertainment. Shilkret is a name on the air and on records, and his first presentation proves he is able to back his musical reputation.

The orchestra is in a rising pit, which is lowered when full view of the stage is required. The men started with an excellent paraphrasing of Schubert's "Unfinished Symphony," with the theme depicted behind a scrim on stage. Weaved into the classic was "Unfinished Melody," a jazz tune. On one side of the stage Schubert was pictured at work in his study, while on the other side a pop quartet handled the modern melody. The scenes were brought out intermittently, with a vocal chorus in the center made visible for a rendition of each number. The most effective stage number on the program.

Marguerite Namara of the Chicago Grand Opera Company also worked a variation, singing a Verdi classic and a Victor Herbert ballad. Miss Namara has a fine voice, and drew a hand that would have done credit to an opera crowd.

Helene Denizon, ballerina, livened up a toe ensemble number that

otherwise was sadly lacking in effectiveness. The Eight Cocktails, girls, followed hot on the ballet outfit's trail and pepped the show back into speed. Simmes and Babette, ballroom dance, weren't given much opportunity but made a fair showing.

The Yacht Club Boys, making their picture house debut, knocked off some new ditties and pulled a hit out of their spot. Besides singing, each of the boys plays a stringed instrument, affording crooning accompaniment for the vocalizing. A good picture house turn.

The finale number brought everybody on while Shilkret's orchestra jazzed up a pop. Background was a large clown poster, with the figure's eyes and mouth changing to produce sad and happy expressions, in keeping with the musical theme. Shilkret is in the Strand indefinitely. He is a straight conductor, no effort at talking, and is a good picture house attraction.

"The College Widow" (W. B.) and newsreel completed. Unusually heavy business early Saturday afternoon.

VITA-TEMPLE

(TOLEDO)

Toledo, Nov. 5. After nearly two months' lapse, Vita-Temple returned to its stage show policy. Top of 75 cents remains same. It will be neither jazz nor classical steadily, but will be a little of each. "Jazz Review" this week, "Pinafore" in tabloid form next.

"Jazz Review" ran 40 minutes at first showing, but will probably be cut. Show started to small house, but near capacity before it closed at 4:10.

Stage production featured Mildred Joyce, Johnny Weston and Violet McAfee's Variety Girls, a five-piece girl jazz orchestra. Weston master of ceremonies. The band played fairly well and sang a bit. A dance by Miss Joyce went over nicely. Nice to look at, this girl, who really can dance and knows how to sell. Weston clicked and was best in his eccentric dance with Miss Joyce.

Trombone player and pianist of Variety Girls did solo work which was mediocre. Violet McAfee, trap drummer, sang.

The bill opened with a Movietone newsreel (Fox). This included shots of Niagara Falls, September Morn (elephant throwing water all over himself), B. & O. R. R. pageant, rodeo riders in Central Park and the Yale-Army game. The football game was the best of the news review. The cameraman at times did not follow the ball closely and had the patrons guessing what was happening to the pigskin.

On Vitaphone were Joe Wong, Allan Prior and Harry and Dan Downing. Mr. Prior was received the best.

"The Irresistible Lover" (U.) was the screen attraction. "Isle of June," in color, was a beautiful short.

The Vita-Temple orchestra accompanied the feature. This is a good pit outfit and the only orchestra in a film house in Toledo.

GRAUMAN'S CHINESE

(HOLLYWOOD)

Hollywood, Nov. 4. Sid Grauman pulled the second opening in the career of this house and it was a pip. They were all there in their smartest gowns and jewelry galore. And \$5 to sit in. Few Annie Oakleys in the house and the intake ran better than \$9,000, on the night.

Sid gave them the greatest and most expensive stage presentation in the history of his operation in Hollywood. The show will help Doug Fairbanks' "The Gaucho" cash in for at least three months.

Grauman calls this one "Argentine Nights." The set is an Argentine village in the shadow of the Andes. It's similar to those erected in the studios and as substantial. Plus the lighting, it's extremely effective. Grauman spent dough and it shows.

Some 100 people on the rostrum, with not a dull moment during the 55 consumed. It was the smoothest opening performance Grauman has ever had, its length meaning encores. The chief clickers in the order that they scored were Borrah Minnevit and his harmonica boys, Harry White and Alice Manning, and after that the Gaucho Marimba band, picked up by Grauman in San Diego. When Sid gets the show running regularly this same mob can do their stuff in less than 45 minutes.

Opening had the entire ensemble on stage with a Padre informing it was a festive day. They started in by chanting after which Triana and Antoinette, mixed team, did an Argentine routine aided by a mixed octette. This was fast stepping and pleasing. A chorus of 16 men then did "White Men's Gold," which was the gap before a quartette of Indians came on and did the Andes rain dance. Whether the dance was Andes or American only Sid knows, but the cash buyers went for it. Then came the seven Marimba pounders, who after specializing accompanied Samuel Pedraza, South American tenor, for a couple of numbers. The band then served as

a background for Mariano Del Gado who extracted weird tunes from a gourd, a musical instrument shaped something like a cucumber. It was a new one for the crowd with Del Gado, if that is his right name, somewhat of a comic.

White and Manning speeded it up some more. This duo, brought on especially from the east, are new locally and found the mob a push-over. Looks as though when they finish here it will be a pipe for them if they like California. The picture houses and productions will surely want them. Next to shut came Borrah Minnevit and his 13 boys. The gang rushed on pell mell in grotesque costumes and went right into their stuff. It was a panic and turned out to be a case of how long Minnevit wanted to stay on.

With the entertainment having attained its high point, the padre announced the day of festivity was over and it was time for prayer. There was chanting from offstage with the players entering the church as the drapes were drawn.

Grauman clicked with this one and it warrants the Fairbanks picture being sold at \$1.50 top. Arthur Kay conducted the orchestra, providing as the prelude a catchy overture entitled "Argentine." It was a medley of South American and Spanish numbers that blended. The pit crew of 45 or so have an easy time during the prolog as most of the music is supplied by the stage specialties. *Unq.*

MAINSTREET

(KANSAS CITY)

Kansas City, Nov. 5. This was the sixth anniversary for the Orpheum circuit's pet, and a nice bottle of entertainment was opened for the occasion.

A nifty feature was the lighting of six huge candles, set in front of the stage band, which played the musical hit of each year, commencing with 1922, as each taper flared up. "Rose of the Golden West" (F.N.) was the screen offering. On stage the setting was a Spanish court with the Louisville Loons and associate players, neatly costumed. Opening overture harmonized well with settings and picture, and then Clifford and Graham, burlesque tango, went over strong. Raymond Baird, "Little Sousa," was next and favored at the sax, then directed the orchestra. This young man is growing up.

Ferris and Ellis were on in an Italian singing bit, and then the Wilson Sisters and Washburn, spreading songs, dancing and a piano solo. Rector and Cooper had the closing spot and delivered. These two negro dancers have just about everything in the way of taps.

News reel, Fables and the feature followed. One of the best bills house has offered this season. *Hughes.*

FIFTH AVE.

(SEATTLE)

Seattle, Nov. 2. It's a double presentation this week at the West Coast's ace house of the northwest. Hermie King held the spot in the first half, with his band and a galaxy of acrobatic stars and two girls on plaudits in the second half.

"Jade Idea" is the Fanchon & Marco contribution. Snappy, fast-moving and smooth as silk. This creation has its motif around figures of jade that come to life. The screen had "Breakfast at Sunrise."

As a sort of a prelude to "Jade," Hermie King, master of ceremonies and musical director, flashed some funny glimpses of "Uncle Tom's Cabin" musically done. Hermie read a "story" of the play, as the band accentuated the phrases with picturesque strains of varied hue.

Band followed with a pop plus comedy vocalizing.

Willie Williams, colored, hoofed to delight, and then King went into one to accompany Oscar Taylor, who warbled. Taylor's voice is a rich baritone.

King and his band went into the pit as he announced "Jade." For final flash every one brought into action.

King is in his fourth week and gives polish to the stage show. His efforts are meeting with popular response. *Trepp.*

EMBASSY

(SAN FRANCISCO)

San Francisco, Nov. 3. Less than three weeks ago this house was known to a comparative few along Market street as the Rialto, a 15-cent "grind." Then it passed into the hands of W. B. Wagner, the man who financed the building of the new Pantages here (evidently with Warner Bros. holding a considerable interest), who tore out everything inside the four walls, and by herculean efforts opened it tonight as a de luxe first run house, dedicated to Vitaphone and Warner Bros. pictures.

Vitaphone has been more than a year in making its local bow. But when it did come it was heralded far and wide. Result was a turnover opening. W. B. brought five of its featured players here including Irene Rich, Myrna Loy, Lupino Lane and Clyde Cook. It remained for Miss Rich to score a positive triumph in the reception

accorded her.

For its opening the Embassy presented a Vitaphone program comprising the Vincent Lopez orchestra, Giovanni Martinelli and the Four Aristocrats, the whole combining a 30-minute offering. On the screen was "When a Man Loves."

Pronounced enthusiasm greeted the Vitaphone offering, Martinelli winning greatest honors. The Lopez band did three selections, and the Four Aristocrats drew considerable applause.

Embassy's policy will be part extended runs and part weekly changes, with Vitaphone and Warner Bros. pictures used exclusively. The current bill is figured for a two or three weeks' stay.

UPTOWN

(TORONTO)

Toronto, Nov. 7. A real show here with a wow finish on Armistice Day note. Honors go to Eleanor Charlier, a Paul Ash protégé. The entire time schedule was shifted, the result being good news for the customers and a tonic for the boxoffice. After a pair of better than average pops by Jack Arthur's band, the eight Canadian dolls did a nifty tap dance. Local girls showed good training in this one and lighting that was technically perfect started the show off right. Costumes snappy and of the Santa Claus doll type.

Frank Guild went over in a pair of songs. The Jeffrey Sisters, claiming relationship to the French General, did a black bottom that was real. They called it a Paris version, and so hot the Canadian boys weren't used to it. Miss Charlier, a cute kid, sang three songs new to Toronto, and they went across.

A fadeout opened with a wand drill by the chorus wearing white with flags of the allied nations and actual lances from Royal Canadian Dragoons. Back curtain then opened to show troops marching home from war Armistice Day. Special auditorium gramophone playing military songs went big.

Twenty minutes of Fox and Pathe News, mostly British and European shots and a Par short, "Life of Stephen Foster," preceded. "Now We're in the Air" (Par).

Turn away business all Saturday and Monday, "Canada's Thanksgiving day." *Stclair.*

PALACE

(WASHINGTON)

Washington, Nov. 5. In celebrating its ninth anniversary, looks like this Loew house has something the current week that will bring back the figures of a few weeks ago that had everybody happy.

With "Change" (Par.) advance salesmanship means much, particularly here where the larger portion of the citizenry seems to "hail from Missouri." With Gertrude Ederle as a stage attraction, her first week in the national Capital, Saturday's business responded with a healthy spur.

"Trudy" has A. J. Clarke doing the m. c. thing, and doing it rather well, although his previous jobs have all been in advance of an attraction, rather than with it. Ethel and Marian Baker do fancy diving.

Don Felice, longest remaining guest conductor of the many sent down here, put the pit boys through "Jazzique." M-G-M news caused a lot of cheering with its armistice day library shots.

New organist succeeding Dick Leiber, not in Pittsburgh, did his first solo bit to slides on the birthday. J. Virgil Huffman is his name and he is being featured for Sunday pre-opening concert.

Back to the bargain sale, house playing to 50 cents top and checked. *Meakin.*

CENTURY

(BALTIMORE)

Baltimore, Nov. 6. The program at the big Loew-U. A. house was prelude last week with a Grantland Rice "Sportlight," followed by the house orchestra, under George Wilde, playing "Wildflower" and doing the musical comedy selection well.

A novel and effective silhouette was next. Rose and Arthur Boylan were the pantomimists, the act consisting of a drop in two representing a New York street scene with tenebrous background and comedy washing. The drop was flooded in red and buildings and props and pantomimists contrasted in black. Lamplighter and cop assisted. Comedy business and dancing to "Rosie O'Grady" and similar tunes. Effective.

Pictorial magazine followed, then organ solo by Harold Ramsay, who played a southern symphony. Screen verses accompanied. This stunt has apparently been overdone and didn't register any too well.

Don Bestor and Victor Recording Orchestra next and registered solidly. Bestor's boys and girls didn't go in for the usual stunt stuff. Bestor and his lady pianists, two piano numbers with band accompaniment, featured. Badger and Mueller, playing in the act, used a Van and Schenk comedy style to pleasing effect. "Metropolis," film feature,

VAUDEVILLE REVIEWS

ORPHEUM

(Los Angeles)

Los Angeles, Nov. 2.

The current bill at the Orpheum, will by word of mouth advertising, serve to wean back a few of the customers who have deserted the alleged big time vaudeville house, for the deaf and dumb cathedrals.

Topped by Vanessi, who titillated more arteries than a Venessee surgeon, it ran smoothly from opener to closer, although a preponderance of cooling and a thinness of comedy was effectually disguised by the layout.

Anytime a deuce turn stops the proceedings, the booker can roll over and kip in comfort, for the convincer has been put in and the rest of the turns are being staked to an eight to five sock at the peasants.

Exactly that happened when Frank Richardson danced out deucing, and without unnecessary warming up, blasted into pop songs and semi-ballads that kept him bending and encoring until he had gargled every ditty in his rep. This youngster has come out from under cork and has a delivery like twin ambidexterous pitchers. He can yoddlie a tenor ballad with the best, works like a beaver, has a hop on his fast one and enough personality for a railroad passenger agent. He started the show in high, and it never missed a cylinder for the rest of the evening.

Willie, West and McInty acceded in their low comedy gem and needless to say mopped up. In this land of prat falls and gag men, they proved the Lord's gift to the two reeler. They probably will be responsible for an epidemic of carpentry comedies, for all of the boys can't get east to refresh their memories.

Marie Vero next, is the Keith-Orpheum idea of "The Vocal Find" of "This Generation." Despite this modest billing the youngster pleased in a mixed routine of classical and pop selections, exhibiting a voice of fair promise. She lacks poise at present and was plainly nervous before the picture mob present, but experience and cuts will cure that.

Vanessi followed and burst upon the blase pantomimists like a California sunrise. Assisted by the Gamble Boys and Sunny Hines, she gave them both barrels of her Shubertly cultivated sex appeal, showed the latest thing in an underslung chassis, while uncorking a dance routine which would have caused John the Baptist to order more dishes. Gorgeous costumes, plenty of Fleetwood and a pair of lamps that would penetrate a Palmetto swamp, had the house twittering like cockatoos after she exit'd. She's in for this region and if she wants to remain and make faces at the one-eyed monster she's a pipe to click, for even the casting directors will know her, after this week.

The Gamble Boys helped nicely with their trick jazz accomps and Sonny Hines did chest rolls, hoofing and contortioning all over the place, to big returns.

After intermission, Topics kept the title writers and their stenogs busy with the articulate portion of the program re-started by Flo Irwin and Co. in "Mrs. Peckham's Carouse." A George Ade sketch, which despite an arm full of hash marks, was evidently new to the settlers out here. The act proved the former booking fallacy that a sketch slows up a vaudeville bill. As to theme, the story of the wife with ambitions to become a famous reformer and the husband who enjoyed a powder in private, with the ensuing complications, might have been written last week.

The Harrington Sisters down next to shut next, goaled them with a corking routine of double songs, mostly sounding special. The kids have youth, pipes and intelligent deliveries that should take them far in the vaudeville racket. They shouldered a difficult assignment in the spot and stopped the show cold.

Bordner and Boyer Co., two comics and a woman in an unusual trampoline and casting turn, closed strongly.

Two Harlequins, male hand to hand and contortionists, opened smoothly and showed some unusual lifts and balances.

House looked like near capacity down stairs. *Con.*

STATE

(Vaude-Pcts)

Not a laugh in a carload.

Referring to performers who refuse to loosen the vocal chords a notch or two when playing large theatres like the State. Until Nat C. Haines came on Nov. 4 Monday night the many rear rows of customers had not met a speaking acquaintance. Nat's megaphonic pipes were the signal for a general heaving of bosoms. But even he suffered because none of the five others in his company were distinctly audible. Because of the quiet hour, the entire bill left a general flop impres-

sion. Acts walked off and scurried back on for milked encores as though they were afraid the applause would stop before they could turn around.

Karyl Norman, closing, and getting quite a salary for doing it, achieved the only substantial success among the turns. He sang three regulars and took two encores, appearing in beautiful clothes that fit like a washed glove. Two pianists supported the impersonator, playing several duo numbers in finished style. The customers apparently felt guilty of overlooking the previous acts and were extremely appreciative of Norman.

Benny Rubin's customary number of laughs were reduced because his fast dialectic monolog wasn't easy for straining ears. His hoofing finish, however, was good to take, and the single went off to better results than when acting as m. c. at the Palace a couple of weeks ago.

While not near as sure-fire here as at the American Roof, Haines and his musical sketch, concerning a heckled husband with a weakness for young femmes, drew some returns. The comedy is built for audiences less sophisticated than the Broadway crowd, and can mop up in its proper environment. Van and Vernon, mixed team with hoke talk, passed on very mildly because of noncommittal talk and lack of vigor in delivering it. Van dresses highly burlesque. His girl partner has a neat appearance and would accomplish more if she didn't laugh so much.

Bailey and Barnum, singing and playing the banjo, also ranked as mild entertainment. This despite their accomplishments in musicals and picture houses. One cinch number would have set the boys in with the house, but they went off without having produced it.

Opening the bill were Larimer and Hudson, bike riders. Miss Hudson is pretty and talented, doing much for the act. Hudson dresses in baggy clothes and works comedy for fair nettles.

"The Road to Romance" (M-G) the feature. Capacity at 8.15.

PALACE

(St. Vaude)

It must be the prices!

But of course Keith-Albee will never change their five-scales-a-week boxoffice price list.

No one will run their boxoffices!

Not even the specs, who have stopped trying to.

And the Palace isn't even getting the overflow from the Broadway picture palace.

It must be the prices!

Three to one the K-A Palace lowers its scale before Jan. 1, if not changing policy at the same time.

Too bad Monday night, with Mme. Calve (New Acts) headlining and vacancies all over the orchestra.

It must be the prices!

Rather good bill.

B. A. Rolfe, too, doubling from the chink cabaret, Palais d'Or on E'way and 48th street. Merely brings out how helpless the Keith offices are for acts.

If they could make up a "blacklist" now you tell them what they could do with it.

And Rolfe and his cabaret band who played Loew's State at 50c. top last April! If that isn't the nuts.

Listen, you actors, who have sweated, sworn and got nervous high-blood pressure through treatment by the big time in days past: you're hunk, if you don't know it. There's more to this vaudeville jam they're in now than even they know themselves.

Boys, they're helpless, if that's your hunkness, and it should be.

Do times change? And how!

\$2.20 top! For what!

\$3.30 on Sundays!

That 2 to 1 still goes.

It was in 1915 that Emma Calve last played big time vaudeville. And Monday night she couldn't fill the orchestra at the Palace. Don't blame the Madame. Throw it on the Palace's \$2.20.

And the Wright Dancers, who haven't been around for three years, still dancing like the third letter in a correspondence school course, except three girls (New Acts).

And not a bad bill, either. One of those lucky breaks the former patrons think never can happen. Where do they go when they don't go to the Palace? Even the lay offs now play the picture houses.

And the Palace is selling its seats at the box office at last! No signs on row about specs liable to arrest. That stuff went itself out in a hurry. Let 'em run the box offices. There's no running when there's no crowds.

And the biggest hump of all K-A has yet to discover. It's some bump, and there's only one man in the entire organization who knows what it is. He won't tell.

Some changes in the layout after the Monday matinee. That made it easy to miss the second part, as the new acts were in the first section. And at \$2.20 the prevailing opinio

appears to be you can afford to miss the whole show.

Oh, those pictures! But as Markie Helman so sagely said:

"All of these cycles come and go."

Smart boy, Markie.

The Rolfe act got moved up from closing intermission to No. 3. When you look at Rolfe you can only think how B. A. must feel after all of these years when he got air and a chill as a K-A producer, to be back there because they must have him, and after he had headlined at the 50c. Loew's State on the block below. Oh, boy!

Maxine and Bobby opened the show at 8:30. At 8:19 the overture started. Once the Palace show opened at 8:05 and had to hurry. At 8:15 Monday night the orchestra looked like the Gavety burlesque house at Scranton, Pa., slowly filling up. Only the peanuts were missing. At 8:34, after the terrible Fables and the more terrible Topics, the show started.

It's easy to believe that more than one K-A or Orpheum saddled booking associate throws both the Fables and Topics in the alley weekly to save patronage. For if you stand for K-A, you must stand for their side lines. And that now takes in full length feature films. Ask Dad Murdock. He knows.

The dog act did all right, and with an encore of Maxine even getting a laugh on explaining how some thought the dog is his meal ticket. That's the nearest to the truth one might expect in a K-A theatre.

Stan Kavanagh with a woman assistant now in a foreign club ball and hat juggler, who talks. He was No. 2 and got over nicely. Some of his tricks with either are new and the others a composite, for no one could be all new in this stuff. They liked him and his chatter. No. 2, that marked him safe here.

Naughton and Gold, two-man turn, also foreign, are slapstick, knockabout comedy, eccentric dancers and talkers. They sound English and oftentimes recall American models, but their own ideas of comedy appear to win out with the women. Much of their stuff is a yawn for the men. In total though they look like a good buy at a price.

Then the Wright Dancers closed the first part.

In the second half were Mme. Calve, Fleeson and Folsom, Frank Evers and Greta Lew Hearn and Ethel Gray and the Pathe Weekly. Still 3-1 a reduced scale by New Year's if not a change in policy.

And 10-1 the Old Boy will soon stop writing those letters. *Sime.*

5TH AVE.

(Vaude-Pcts)

Shades of genteel vaude but what is the 5th Ave. coming to? The upstairs bunch almost put the show on the bum Monday night. They started early and just about crushed Emmett O'Mara and his finale. Emmett walked off plenty mad but made no effort to give the noisy larrupers a verbal argument. The boys also tried to get Juliet's goat during her opening. But she went right along until she got into her imitations. She then stepped to the footlights and remarked: "All right, I don't mind the boys with there, I am playing for you," this with a sweep of arms to indicate the lower floor. Miss Juliet also warned the gallery that if they kept up their actions they would not keep on getting the eight act bills now in vogue at the house.

The show never really got into its stride. There were momentary flashes of vaudeville but that soon petered out and the house was apparently bored. Even the gallery boisterousness failed to plant any vim or vigor.

The Great Johnson, trapeze, opened and held with his tricks. Emmett O'Mara (New Acts) was followed by "Tin Types" (New Acts), a hokey affair that was considered good stage fare, especially by the upper tenants. Gracie Deagon got along very nicely. "The Fairy Doll" (New Acts) dressed up the stage and also filled it numerically, but aside from a few dancing flashes proved a disappointment.

Elmer El Cleve, musician, persists in making himself prominent as a monologist. His work on the xylophone still holds him up.

The Three Lordens closed. The work of the two men on the tramp-line was splendid for applause. The dance of the little miss seems okay but doesn't harmonize with the style of the act.

Screen feature was "Three's a Crowd" (C.F.N.). *Mark.*

AMERICAN ROOF

(Vaude-Pcts)

Beyond a little picnic spirit—in the balcony and an intermittent tendency to applaud too long and loud the audience on the Roof Monday night was okay. Only had to turn the lights up once.

Paul Nolan (New Acts) found little appreciation for his extremely clever hat and cigar juggling. He was handicapped by uncertainty in the pit about his music. Later on the bill Manuel, excellent card and coin palmer, suffered a similar fate

in the matter of applause. Both got one skimpy bend.

Hazel and Billy Goff (New Acts) now have a young lad in their act. He bears a family resemblance and looks to be the kid brother. The act is now billed Hazel Goff and Co. Wouldn't be a bad idea and might be good showmanship to make it read Goff Family, or at least to include reference to the boy as the latest of a theatrical clan. Many will doubtlessly speculate about the lad who threatens to be a dandy xylophonist.

Brown and Bingham (New Acts) should think up a better finish. They have some bright chatter and for 10 minutes or more get along. Then the act sags. The man is a smooth worker and the girl is carried with the magnetism that don't come in batteries, but they are now stumbling over an unraveled ending. They should gather in the loose ends and get better organized.

Barnett and Thomas Revue is a cake with the frosting all worn off. It stands in need of many things, among them some new glad rags. Principals and the names are a midget and a seven-footer. This is whimsy in a minor key and made the customers giggle faintly. The specialties are stiff and mechanical and the whole act looks down at the heel.

Hayden Manning and Hayden got along famously with the west sliders where they rioted over "The Callahans and Murphys." The funny Hayden does his dantecknow Englishman in a green golf suit. The color probably squared the monocle.

Gaudsmith Bros., next to closing, were a lingering laugh to the patrons. Robins Trio closed. "A Gentleman of Paris" (Par) on the screen.

Business moderate.

58TH ST.

(Vaude-Picts)

A nondescript collection of six acts the first half that graded partly small time and partly dime museum, with a trace of polite neighborhood concert entertainment. Bill entirely without form and apparently thrown together at odd moments.

Opens with man and woman wire act, polite sister act second, sketch third displayed some experience in players; Rita Shirley, light woman ballad singer in heavy position two from closing; strong low comedy turn next to shut and a side show fortune telling fake for the feature closing. Net result entertainment ragged and short on everything from flash to comedy.

Stanley and Elva started. Man is skillful wire walker working on the slack strand, but offers the sloppiest kind of routine, stalling for comedy effect and using girl in dingy Japanese costume as aid.

Kody and Wilson, two nice-looking girls who play harp and piano and sing standard numbers, but don't belong in a rough and ready vaude bill of any kind and more especially here. Soprano tries an intricate coloratura number. The 58th Street boys upstairs nearly broke it up with audible comments, as might have been expected. Girls have looks and talent and might go a long way to build up a flash girl act.

Jarvis, Harrison and Co. are a little subtle for Third Avenue, but ought to rate well with a classier crowd. Some good humor in their "Elevated Love" besides a novel set of an L station platform. Man plays stew, lady in distress who has lost her purse and needs a nickel. Comedy is quiet, with fast dialog, much of which sailed. Couple's son, billed as Sonny Jarvis, boy of about 17, does capital dance by way of interpolated specialty. Kid is a comer on his feet and whole affair is amusing.

Rita Shirley is another pretty girl, but lightweight for a singing single. Just a girl in a pink dress warbling pops doesn't make a specialty act in the body of a bill. Miss Shirley was formerly part of sister act. With another girl as clever as herself and a worthy routine she would belong, but singly doesn't stand up for a spot. Her best was a comedy waitress number about a radio bug who mixed her kitchen orders and her loud speaker favorites. Doesn't dance, which makes the 12 minutes of singing doubly difficult.

Lord and Willis, next to closing, were a clean up. These two men have the fastest collection of grotesque prop comedy to be viewed anywhere in the known world. They do everything from the effeminate burlesque to the breakaway violin, and they work so fast that their turn is one continuous low comedy laugh. This is hokum expertly put up in bulk containers for the customers of the 58th street grade. The act was a lifesaver in an otherwise dull evening.

Prince Ali (New Acts), mind reading fake dressed up with oriental settings, and a couple of half-dressed girls, was the big bellyhoo, with a tent in the lobby and an invitation to come for free readings or consultation. Closed the bill.

"Rose of the Golden West" (F.N.) the film *Rush.*

MME. CALVE (2)

Songs

Palace (St. V.)

"Madame Emma Calve."
"The Beloved Diva."
"World's Greatest Carmen."
Which the Palace program says. It's 15 years since Mme. Calve first appeared in New York vaudeville, the same, Keith-Albee, then known as Keith's. At that time the Madame could have been given a route of 40 weeks of big time, twice daily, east and west.

A couple of weeks ago she played Keith's, Washington, two-a-day. This week, Keith's Palace, New York, ditto. Next week, where, if not at the Riverside?

If Mme. Calve is going to play K-A vaudeville, three or four daily, and four or five week ends, then Dennis McSweeney will have to stop gagging about John McCormack passing up \$12,000 to take his Xmas vacation in Ireland.

And it won't make Mme. Calve any happier to know Mr. McSweeney turned down, without even submitting it to Mr. McCormack, an offer of \$25,000 a week for one or four weeks for John to play the Capitol, New York. That was two years ago.

Just how they induced Mme. Calve to appear in K-A vaudeville for two or three straight vaude weeks, with nothing to follow except the long Orpheum jumps, is somebody's secret.

Of Mme. Calve, though, at least the program told the truth.

Sime.

WRIGHT DANCERS (10)

Full Stage

Palace (St. V.)

The Wright Dancers bring nothing new to the stage, vaude or pictures, though they might fit in either for those who like their very familiar stuff.

It's the old items, the Hunt, the Indian and the Fan, although the two girls with the fans were quite the best by odds. Helen Pachaud, though, as the premiere, is not bad at all as the Indian.

Otherwise it's a collection that suggests a dance school, with the Palace date an exerciser, and the applause also indicating the relatives out front.

Just a flash act, set in the old-style way and lacking the new-style showmanship. *Sime.*

PRINCE ALI

Thought Transference

30 Mins.; Full Stage

58th St. (V-P)

They must have picked this one up from a carnival lot. Cheapest kind of museum fake, tawdrily dressed and sloppily presented. Principal worker is of naturally dark complexion, dressed in turban and Hindu garb, but talks with a curious blending of British and Alabama accent.

Opens in full stage Oriental setting, cheap and mostly house drapes. Temple dancer posed centre with two bare legged nautch girls. Man in tux and turban sings "Song of India" in agreeable voice, the best item of the act. Girls do a grotesque dance and after 10 minutes of this Prince Ali appears, robed in white satin and eastern headdress and goes into the old spiel.

Audience invited to write questions and hand them to attendant who goes through aisles. Helper and Ali carry on conversation between stage and aisle with enough cueing to convey a history. Small play for comedy. All just peddles the "mitt joint" bunk. "J. L. wants to know if she'll be married soon. The answer is she will be." Or "Gertrude wants to know why Harry doesn't love her any more. The answer is Gertrude has trifled with Harry and Harry has found a truer girl. Be truthful, Gertrude."

This goes on for 20 minutes. Sort of thing that would hurt a clientele less hardened to bunk than the 58th Street. As a feature of a vaudeville show, as it was here, good night!

Rush.

HAZEL GOFF and Co. (2)

Musical

12 Mins.; One

American Roof (V-P)

Hazel Goff and her sister have been identified with a straight musical act for years. Presently they have expanded to include a young boy, probably a brother. They trio on xylophone and Miss Goff does a little lip work on the cornet. Boy accounts for himself well with mallets. Soloes briefly.

Satisfactory turn of its calibre with suggested inclusion of relationship of Billy Goff and boy either in billing or announcement as concession to "human interest."

GILDA GRAY (35)

Atmospheric Prolog

15 Mins.; Full Stage; Special

Million Dollar (Pcts.), Los Angeles

This prolog with Gilda Gray is the stage atmosphere for Gilda's picture, "The Devil Dancer." Staged in two scenes by Jack Laughlin, local presentation producer, it is truly atmospheric, but falls short of his previous efforts along lines of brightness and snap. Laughlin seems to have seen too many prologs elsewhere of this type. They lingered in his memory and that possibly was the reason for his slipping a cog or two on this one.

All one gets is a couple of flashes of Miss Gray doing her various body shakes, including a hot nautch number and two singers chanting. There is no other animation in the stage performance outside of her cavorting around and have the chorus of ten nautch girls do their stuff. The hook up from the overhead standpoint seems to be very modest, though the stage production especially built along atmospheric lines gives evidence of costing plenty of cash.

The opening scene of the prolog is in two and is captioned "The Devil God." The gang are all in front with dragon heads, etc., going through a ritual procession and dance when Gilda is ushered on. She does the Devil Dance for the folks, with the nautch girls also doing a little stepping. The set and characters are well dressed and give good impression. Second scene is programmed as the camp of Hasmim, the nautch girl trainer. Here there is plenty of atmosphere from the human standpoint. Chants are rendered by Fritz De Bruin, baritone, and Carl Byal, tenor. The nautch girls, who appear as though they worked in the picture too, did one of their dance scenes along the same lines as on screen and gave it to the cash buyers pretty hot. For the climax Miss Gray came along with her "Nautch Sensational" dance, as it is programmed, and did a lot of hot mean stepping that the customers liked.

The production was cut down to an even 15 minutes, which gives evidence of it being blended for quick turnover business alongside of the picture which runs 73 minutes. Possibly figured if necessary that shows can go through in entirety 90 or 100-minute interval schedule.

Though this prolog is not one to set the world on fire, it is surrounding Miss Gray, who is sold on the exploitation angle. Those curious to see Gilda will not be disappointed, which is all that is necessary to satisfy. *Ung.*

EMMETT O'MARA

Irish Tenor

8 Mins.; One

5th Ave. (V-P)

Another of the Irish tenor boys hitting on high in vaudeville which seems to be crying for the balladry, "Mother Macree" buddies of late. Mr. O'Mara is heard offstage with some high notes, and the bets are off there as far as guessing what kind of a voice he has. There's a woman accompanist at the piano, and Mr. O'Mara, to show that even an Irish tenor can aim at something new in vaude, opens with a specially written number about the type of songs he is going to sing, etc.

There's a strain of "Tell Me With Thine Eyes," which establishes Mr. O'Mara as having put his voice in culture and then by way of not taking his warbling so serious he sings "Annabelle Lee."

But he follows it with "Song of Songs," which he says he likes best, and judging from the delivery, execution, technique and all the trimmings that go with it, established himself then and there as being a straight ballad singer.

He announced a new number, "Phil, the Fluter's Doll," and he gave it a rollicking hit, but the boys upstairs got bolsheroos. He finished but instructed his pianist to stay offstage, and he almost ran off, hot under the collar.

As a tenor his voice is high, pleasing and melodious; not of the robust stripe to be sure, but with musical sweetness, dulcet and harmonious. *Mark.*

PAUL NOLAN & CO. (1)

Educated Hats

8 Mins.; One

American Roof (V-P)

Not a new act but included in this department because of no record existing. Dandy entertainer with silk hats. Has them acting human. Some incidental tricks but mostly with the plush bonnets. Girl assistant in tights figures only once or twice on props.

Topnotch opening turn for any vaude bill.

"THE FAIRY DOLL"

Dances

21 Mins.; Full Stage (Special)

5th Ave. (V-P)

"The Fairy Doll" is a 14-peopled affair with enough stage equipment, setting and excess baggage to stock a musical tab, yet, all things summarized, that entire contingent of humanity consumes more time than anything else, barring the work of three, two women and a man. And of the feminine workers, one stands out more than the rest, apparently Joyce Coles, nice-looking woman, graceful and artistic, whose ballet work was a redeeming feature. The man was Theodore Bekefi, who drew the most attention while doing acrobatics while playing a concertina.

There are costumes running mostly to toy shop impressions, as the dancing pantomimery is supposed to take place within the doll shop. Here is a mechanical doll, girl taking care of this imitation nicely. Then a number of dolls are displayed, by humans.

The majority of the 14 persons are used for more of a background than anything else, although two men perform an adagio with Miss Coles towards the finish.

The act seems to lose a lot of time at the opening, the effort to strive for a typical doll shop atmosphere making this apparently necessary, but a time-killer.

Too much play for the artistry and atmospheric impression may look all right, but it doesn't play as impressionistic as imagined by one sitting out front waiting for some real talent to be trotted out.

It's a stage setting that will dress any stage, seems laid out just right for picture houses, and the toe ballerina gets more than her share of work. With a company of 14 one would expect some flashy acrobats or eccentric or whirlwind dancers. That the act could stand this was plainly shown when Bekefi got into action.

Artistically a success; costuming and staging production okeh but shy features despite outstanding work of Miss Coles and Mr. Bekefi. Flashy and colorful and better suited for the picture houses where they do not exact so much variety of stage life. *Mark.*

"TIN TYPES"

Hoke Comedy

16 Mins.; Two (Special)

5th Ave. (V-P)

As the billing implies the try from the getaway is for the characters to resemble tin types that might be drawn from grandmother's album of other days. There's a flashlight explosion offstage and a man and woman step from a frame looking like the dressed-up remnants of years ago.

The man affects an old Rube character, even accent, and the woman, tall and dressed to accentuate an old-fashioned woman of the days of 1776, with a long dress backed up by bustles like a covered wagon, do most of the talking which runs to comedy and as such evoked considerable laughter. Later two other tin types, two men of the gawky, country yokel mold, join the other two for more byplay of the hokey order and a song or two with the kidding.

Not much to the act but just a lot of hokey hoke that audiences seem to relish nowadays. At the 5th Ave. the act scored and was helped by the boys upstairs who had shown outspoken resentment against what had been displayed in preceding act, taking this turn very much to its hearts and hands.

Where they like the country bumpkin hoke this one will stand up on both feet, but otherwise it will prove a dud. The 5th Avenue vote was overwhelming in its favor on an election eve. *Mark.*

GUY and PEARL MAGLEY CO. (9)

Revue

18 Mins.; Full (Special)

5th Ave. (V-P)

Brightly and classily backgrounded with seven Filipino stringed instrumentalists and a sister team in support, the Magleys have a strictly-plus ultra flash. It is without limitation in the matter of placement.

A pleaser all the way from the graceful routines of the featured team to the pert cutie stuff of the two chicks. The musical support is strong—and good—listening when alone.

The Magleys schottische, waltz and adagio for solid results based on genuine ability. The undesignated sister team reveals something new in personalities, an odd combination of what is seemingly extreme, almost adolescent, youth with a wealth of self-assurance.

A pip act.

HALF-MILLION IN SIGHT FOR RUTH ELDER AS STAGE DRAW

Several Offers from \$6,500 to \$15,000 Weekly—\$6,500 Daily Offer from Dog Track Rejected—Nothing Accepted as Yet

Ruth Elder promises to be the first of the trans-Atlantic flyers to appear in vaudeville, picture houses and films. She started off by selling the story of her flight for newspaper serialization for \$10,000.

Publix, Keith-Albee, Orpheum, Loew, and practically all other vaude and picture house circuits of prominence, have submitted bids for Miss Elder's services. It is reported the highest vaudeville bid comes from Loew's, through the William Morris agency for \$6,500 a week.

The two largest picture houses on Broadway are also in the swim, one house offering \$15,000 a week and a percentage of everything the house does above a \$25,000 increase over its average gross.

The biggest money offer received so far is from a Chicago greyhound racing organization offering Miss Elder 10 per cent. of the gross, which is expected to exceed \$65,000 a day, or around \$6,500 a day. This offer was rejected.

No offers have been accepted, but all are under consideration, pending Miss Elder's arrival. From arrangements made for press agency, etc., it seems likely that Miss Elder will accept some of the theatrical offers. She may not \$500,000 within a year, if touring on salary and percentage, owing to the public craze on aviation.

CONWAYS IN COURT

Theatrical Printer and Wife in Separation Proceeding

Both Mrs. Sylvia Gordon Cohn Conway and Elmer Conway, theatrical printer, who are suing for a separation decree are well known in Times Square. As the wife of Victor Cohn, diamond dealer, Mrs. Cohn was implicated in a \$250,000 alienation of affections' suit against Harry Richman, the night club star. Case is still pending. Cohn alleged his wife took the actor on a European trip.

Elmer Conway is an equally familiar Broadwayite, heading a large commercial printing concern, doing considerable music publishing and theatrical printing.

Mrs. Conway was awarded \$50 weekly alimony. She asked for \$300 a week, alleging cruelty and habitual drunkenness.

Conway stated he was only salaried at \$5,000 a year from the Conway Printing Co., and that his wife married him for his money.

They resided at the Hotel Warwick.

Too Much Coffee, and Each Cup on the Wing

Minneapolis, Nov. 3.

After testifying her husband suffered from temperament, would fly into rages and hurl cups of coffee and other things at her, Blanche Ruth Robinson, 28, non-professional, was granted an absolute divorce in district court here from David Robinson, 28, violinist. The latter has been appearing in movie theatres throughout the east.

Robinson did not contest the suit. There was a financial settlement out of court, but neither party would discuss its terms. The couple had been married three years.

Fay Lanphier Shy

San Francisco, Nov. 3.

Fay Lanphier, "Miss America" of 1925, has been sued by the Electrical Products Corporation for \$342, claimed due on an electric sign in front of Miss Lanphier's beauty parlor in Oakland.

The sign has been up a year, and the company alleges the beaut has forgotten payments.

"MISS AMERICA" IN N. Y.

Lola Delander, Joliet, Ill., high school girl, crowned "Miss America" at Atlantic City, is to make a New York vaude appearance. Fox signed contracts Monday with Irving Tishman for her late in November.

MARCELINE KILLS SELF; ALONE AND BROKE

Great Clown of His Day Vainly
Looked for Aid from N. V. A.
—Died Brokenhearted

Brokenhearted over his failure to return to the vaudeville stage, Marceline (Orbes), famous on two continents for his clown stunts and pantomimicry, sought the solitude of a dingy little room at 228 West 50th street, New York, Nov. 5, placed a gun against his right temple and sent a bullet into his brain. Marceline, once premier tumbler of the world in his particular line of stage funmaking, apparently lost all faith that his membership in the National Vaudeville Artists was going to restore him to the pinnacle he once enjoyed. For a long time Marceline, once a headlining mirth provoker in vaude houses, with the passing of time forcing him to work here and there or wherever he could get it, meanwhile pinning almost everlasting faith upon the N. V. A., which he thought would never see him cut off finally was forced down until he did not know where his next cent was coming from.

Yet those who knew him in his last days declare Marceline, despite his depressed spirits and loneliness, never complained, yet they knew that he always looked forward to the next day that might bring him the great news that he was once more K-A booked.

Newspaper men from the New York dailies, when learning the facts, found Marceline fine sob copy and much space was devoted to the clown's stage career.

All mentioned that he had died "alone, depressed and out of work," and that the N. V. A. had arranged to conduct his funeral services, charging the cost against Marceline's "insurance" of \$1,000.

Mason for Thirty Years

In Marceline's room was a certificate of membership in a Masonic lodge of Scotland, dated Dec. 13, 1897. No bank account, only a paltry reminder that two days prior to his death he had pawned a diamond stickpin for \$15.

Knowing Marceline was a vaudevillian, Joseph Wieder, manager of the theatrical hotel where Marceline shot himself, notified the N. V. A., after turning the remains over to the Campbell undertaking parlors.

Marceline was born in Saragossa, Spain, 50 years ago. He first won circus fame in England and on the Continent. In 1905, Marceline was the biggest thing on the Hippodrome's opening bill in New York. From that time on bookings and money came easy for the clown.

Marceline had been married, Mrs. Orbes, being located in Newark, coming to New York and identifying the body. It was recorded that Marceline, despite a separation from his wife, had been sending her \$35 weekly almost up to the very week of his suicide.

Restaurant Failed

When work was not forthcoming, Marceline, having saved considerable money, opened a restaurant in New York, but the project did not pan out as well as desired, and before long Marceline had slipped away from Broadway only to hide away in a little hotel just off the main theatrical stem.

Then there was nothing for him to do but look at the numerous pictures of himself in his stage make-up, which he spread before him just as he fired the fatal shot.

Marceline was buried yesterday.

Singer-Nevins Dissolution

Johnny Singer and Fred Nevins have dissolved their agency partnership.

Dave Thursman shot a hole in one playing against Nat Lewis at the Mt. Vernon (N. Y.) Country Club. Scores: Thursman, 79; Lewis, 84.



RUSSELL JOHNS

In "BLUE SKIES," at the Vaudeville Theatre. The "STAR," (London) said: "Mr. Russell Johns, an American, who took Jack Smith's place, is a young entertainer who has personality and was very well received."

SUIT CASE ACTS GIVEN PREFERENCE

Haulage Increase Bar to Single
Day Stands for Heavy Bag-
gaged Turns—50% Inc.

The recent 50 per cent. boost in haulage rates which went into effect several weeks ago is playing havoc with bookers of single day and Sunday concert stands.

In spots where managers have refused to be interested in the increased transportation expense bookers have been unable to carry any acts with heavy baggage.

The situation will have to be met sooner or later. Meanwhile bookers are adhering to suit case acts and others requiring little baggage, to place them at the prices offered for the single day shows.

McCREE DIVORCE SUIT

Circus Riders Wife, Once a Hodgini,
Charges Desertion

Toledo, Nov. 3.

Mrs. Hettie McCree filed suit in common pleas court, Toledo, for divorce from Reno McCree, now with a circus in New Orleans. Mrs. McCree, who has been an invalid since her injury in a circus train wreck nine years ago, charges her husband with non-support and wilful absence.

In her petition Mrs. McCree states that her husband has been absent from home five years and that she has not seen him for a year and a half. She asks custody of their daughter, Rena, 10, who is studying for the stage.

Mr. and Mrs. McCree were formerly riders with the Hagenbeck-Wallace circus. They were married in 1913 in Mississippi. Both were injured in the wreck in 1918, in which another train crashed into the circus train.

Mrs. McCree received \$100,000 in a suit for damages against the railroad in Toledo Federal Court. Since that time she has been in ill health, scarcely able to walk. Mr. McCree has recovered sufficiently, she says, to resume his riding.

Mrs. McCree before her marriage was Hettie Hodgini of the circus family. Her father, Edward Hodgini, owns a number of foreign acts and a circus abroad.

Marie Lee Caring for Son

Marie Lee of Donovan and Lee, has retired from the stage and has gone to Saranac Lake, N. Y. to take care of her 10-year old son, James B. Donovan, Jr., whose health became impaired following a severe attack of pleuro-pneumonia in Buffalo.

While his wife is away, Jim Donovan will do an act with Jean Breen, who formerly played vaude as Jack Kramer's partner. With Miss Lee in caring for the boy is a day and night nurse.

Mrs. Ralph Herz in Act

Mrs. Ralph Herz, widow of the legit comedian, is breaking in a new act around New York, to spend the winter in vaude.

Mrs. Herz last summer was with an eastern stock company.

NEW 'TILLIE' PICTURE OF CIRCUS WITH OLD-TIME PERFORMERS

Different Film Story From Original "Tillie's Punctured Romance"—Complete Tent Outfit on Hollywood Lot—Directed Through Loud Speakers

DANCING PAIR FALL INTO ORCHESTRA PIT

Piatov and Matalia Calm Audience by Climbing Back on Stage—Toppled Doing Swing

Montreal, Nov. 8.

Clambering back upon the stage at the Capitol, after taking a fall into the orchestra pit, Piatov and Matalia, dancers, prevented a panic in the audience when the accident occurred last week.

In handling Matalia in a head swing, Piatov over-balanced, the couple toppling over the footlights and down below. Miss Matalia was momentarily stunned, but stopped the growing restlessness in the audience when returning to the stage.

The dancers proceeded to complete their act, receiving an ovation for their presence of mind and pluck. No ill-effect came from the accident and they continued for the remainder of the engagement.

MONEY BOOKINGS

Vaudeville and picture house bookings by Lyons & Lyons include Jimmie Hussey for a Loew tour at \$1,750; Cliff Edwards, Loew's and Stanley, \$2,000 a week; Margaret Namara (Mrs. Guy Bolton), opera songstress, Stanley tour; Sam Ash, out of "White Lights," which closed Saturday, into a Fox tour.

Joe Fejer's Hungarian orchestra is slated for Loew-Stanley's. Edwards left the Follies' last week.

Egg Drawing Crack

Davenport, Ia., Nov. 3.

These Iowa Irish will take it with a smile when the "Murphys and the Callahans" is shown on the movies, because they have been reared to believe that the flickers are infallible—but vaudevillians beware!

Jack Goldie, blackface comedian, appearing at the Capitol, local temple of what is left of the varieties, had been introducing a member of his company in a red necktie, of feminine and queer, as "all that's left of St. Ambrose." The reference was to the local college and the remark hit the bullsies in respect to the current grid team—but the towners don't want these city travelers to tell 'em about it.

Students of St. Ambrose cut classes one afternoon after the story of the Goldie crack got round. When he next pulled it an egg whistled through the air and struck so close to the performer he beat it—to the wings. It was claimed that a score of other egg-hurlers were in the house but hesitated to make a demonstration.

Goldie cut the line in subsequent performances.

Reed Albee as Booker

Reed Albee, son of E. F. Albee, started booking the Keith-Albee Riverside, New York, this week. It is one of the three remaining big time two-a-day vaude theatres on the K.-A. Circuit.

In taking up the Riverside Reed's only booking at present, it lessened the number of houses booked by Pat Woods in the same office. Pat now handles the Albees, Brooklyn, N. Y., and Providence, R. I.

Some time ago Reed Albee booked Keith's 31st Street, New York. After relinquishing that task he gave his attention solely to his duties as assistant general manager of the K.-A. agency.

Bushman's Vaude Tour

Los Angeles, Nov. 3.
Francis X. Bushman plans a vaude tour in an act written by Al Boasberg.

Los Angeles, Nov. 8.

"Tillie's Punctured Romance," now being produced by the Christies for Paramount, is a different story from the original picture made with Charles Chaplin and Marie Dressler, nearly 15 years ago. Eddie Sutherland, director, and Monte Brice, writer, wrote a new story around the title with the yarn revolving around a circus taken into the war zone during hostilities.

A completely equipped circus outfit with three rings under the big top has been set up on the old Paramount lot adjoining the Christie Studios, with all of the circus scenes made on this spot.

Players are using the sideshow tents as dressing rooms, a phone system has been installed, and direction is handled with loud speakers spotted around the set.

Many old-time circus performers have been engaged by the Christies to work as acts in the picture. The list includes the Six Sensational Jacks, Jack Shaller's troupe (developed from the Bell-Thaser Trio); Alfred Adeline, Slayman All's head balancing importation of 20 years ago; Four De Garros, aerial; Bill Ricardo and Elsie Ashford, aerial; Earl Slihm and Gus Anderson, charioters, and Vera McGinnis, rider.

William Caress, formerly with the Sells-Floto show, heads the list of clowns, with others including Herman Wolfinger, Clyde Stiltz, Tommy Alberts, Ernest "Tex" Young, Tommy Flynn, Harvey Perry, Cliff Herbert, Charles Charbino, Paul and Willie Dennis, Clarence Werts and Perry Murdock. Animals are being supplied by I. S. Horne, wild animal importer of Kansas City.

Al Copeland assembled the technical staff which includes J. Sky Clark, formerly with the Ringling and Barnum shows, Charles Haley, Charley Anderson and J. H. Comerford.

The picture has about 10 weeks of shooting to go before completion.

MRS. MORRISON NEE KENT

Vaude Agent Marrying Comedian's
Former Wife Nov. 26 in N. Y. C.

Mrs. Elsie Shaw-Kent, who lately procured a divorce from William Kent, the comedian, will become Mrs. Charles Morrison Nov. 26 in New York city. It's possible Mayor James J. Walker will do the trick.

Charles Morrison is the vaude agent attached to the Keith-Albee and Orpheum Circuit booking forces.

Barton's Over-Work

The late hours at the Club Mimic (cabaret) coupled with the four shows at the Capitol, New York, forced Jim Barton to call off bookings and recover his voice. He didn't sing at the picture house after Sunday night because of throat trouble, confining himself to dancing exclusively.

Barton has also dropped out of the night club, where he was in at \$1,500 a week, plus a percentage of the profits.

Betty Healy's Act

Betty Healy of Ted and Betty Healy is going out alone with a 20-people girl act.

Her husband is in "Night in Spain."

William Morris
CALL BOARD

Pleased to Announce
Production and Book-
ing Connections with
Johnston and Stark

NEW YORK, 1000 BROADWAY

PAN'S TAB BURLESQUE

The Watson and Cohan Revue, headed by Joseph K. Watson and Will H. Cohan, former burlesquers, has been signed for the Pantages Circuit.

The revue carries a cast of 12 and is patterned along the lines of tab burlesque.

O'Brien, Orph's Act

Eugene O'Brien, pictures, will shortly enter vaude in "Headlines," with three in support.

The Orpheum's production department is producing, also, Arthur Aylsworth in "The Big Event."

George Lait, Exploiter

George Lait, recently attached to the staff of Metro-Goldwyn-Mayer news-reel, and a son of Jack Lait, has withdrawn from camera acrobatics to become press agent for Muriel Kaye.

Miss Kaye is scheduled to go over the Interstate Circuit, Texas, with special exploitation.

Dotson in Revue

Clarence Dotson, from vaude, has joined Leonard Harper's new revue, "A Night in Harlem."

With Dotson, featured, are Billy Higgins, Sandy Burns, Doris Rhuebottom and Lilly Young.

DOUBLING—STANDING STILL

"Where you working this week?" asked one vaudevillian of another.
"I'm doubling in two houses," the other replied, "playing the Hipp."

HARRY PINCUS AGENTING?

With the advent of Benny Thau, former Orpheum booker, as assistant to Marvin Schenck in the Loew booking office, Harry Pincus, booking under Jake Lubin's supervision, will probably return to agenting. This will not be determined finally, however, until after Thau breaks in.

GENE DENNIS HELD OVER AT PAN'S IN FRISCO

Mental Worker Works Up City by Tie-Ups and Morning Show for Women Only—Big Week

San Francisco, Nov. 8.

Building up as the week progressed, Gene Dennis, psychic novelty, appearing in the picture houses on the coast, inaugurated a tour of Pantages vaudeville here, and is held over for a second week.

Business started slowly, but with a noticeable improvement each day, and especially good matinees.

Advance campaign was a particularly effective one, reflecting credit on Emil Umann, Pantages, press representative here. A tieup was effected with (The Examiner,) but dropped after a few days, the newspaper offices being flooded with letters and wires from curious ones asking questions. Next a tie-up was made with Radio KGO whereby Miss Dennis answered queries on the air, and this stunt also drew thousands of letters.

A special matinee Thursday morning for women only got capacity. Several women fainted, one threw an epileptic fit and the news spread rapidly.

Pantages had one of its best weeks in a long period.

Shubert Closings in N. Y. And Road Make Acts

With road show returns disappointing and only certain New York musicals getting the money, principals from former Shubert shows are framing vaude turns in the hope of more consecutive work.

The Shubert offices have registered many closings this season both of New York and road shows. From the Shubert's "Blossom Time" show, Bard and Avon and Wilbert Darrell have entered vaudeville with new turns.

Kahn on Fox Time

Art Kahn opens a Fox vaudeville and picture tour with his orchestra next week, booked by Lyons & Lyons. Kahn "showed" at the Colony, New York, last week at \$3,000 and was to have been held over for a run, until Dr. Hugo Riesenfeld decided upon a policy of retrenchment to several acts and simple musical accompaniment to straight films.

Something
UNIQUE
in Show Business

HIBBIT and HARTMAN

are NOT doing
"Master of Ceremonies"



HIBBIT and HARTMAN

with
Miss MARIE HARTMAN
World's Champion Comedienne

Makes her first down in laughs at her entrance. Crashes through the audience's defense for tremendous comedy gains. A hit with the fans. Scores a touchdown every show. The "Red Grange" comedienne.

THIS WEEK (NOV. 7)
STATE-LAKE, CHICAGO

EDITH CLIFFORD

on World Tour, Creates Furore in Australia

6 Weeks Tivoli, Melbourne—4 Weeks Tivoli, Sydney

The Following is Part of a Newspaper Display of Tivoli:



The Papers
Sing
Her
Praises!

Positively One of
the Finest
Comediennes
Ever Seen in
Australia

Read the Paper Criticisms of the Famous Star

EDITH CLIFFORD

with Carl Kellard at the Piano in Her Wonderful Studies

ACCLAIMED A SENSATIONAL SUCCESS

"The Sun"

EDITH CLIFFORD

Welcome Tivoli Artist

Welcome—Edith Clifford. Personal charm and delightful artistry combine to place this American comedienne, who made her first appearance at the Tivoli last night, right in the front rank of entertainers of her class.

Those who have enjoyed Miss Clifford's tit-bits on phonograph records will enjoy much more their personal rendition. Her artfully modulated contralto voice reaches every corner of the house without the slightest ef-

fort. Miss Clifford is going to be very popular in Sydney. Gentlemen—and ladies, too—certainly do prefer blondes—when they are like her.

"The News"

She should enjoy a long season.

"The Guardian"

As a character comedienne she easily heads the list of importations in recent years.

"The Sun News-Pictorial"

Melbourne, Friday, Sept. 30, 1927
Edith Clifford, an American comedienne who has met with much success in Melbourne, presents a new program of smart songs, one of which, "Nice Boy," seems likely to create a catch phrase which may take epidemic form.

"The Sun News," Melbourne
Wednesday, Sept. 28, 1927
LOVELY EDITH CLIFFORD

A pretty, sparkling, vivacious, bright and happy girl, who makes you forget the cares of the day; who sends you home with a smile in your eyes and a laugh upon your lips; and a little more sunshine in your heart... that's Edith Clifford at the Tivoli Theatre.

She's American. And a genius in her art.

"The Argus," Melbourne
Edith Clifford has charmed Melbourne. She has won all hearts. This beautifully frocked, vivacious, sparkling and lovely American imparts ecstacy to the program. She confers distinction upon vaudeville. Her art, her charm fascinate and delight.

THE "HERALD" IN HER 5th WEEK AT MELBOURNE SAID

Tuesday Evening, Sept. 27, 1927

Perhaps it is her very charm; her ways; her delightful songs; her very voice. Women say it is

her beautiful frocks. Whatever it is, there is something about Edith Clifford at the Tivoli theatre that grows on you. She is

a delight to see; a delight to hear. You want to see her again and again. And many do. She fills the big theatre night after night.

EDITH CLIFFORD

Now En Route to So. Africa to Open in Johannesburg
London to Follow

Regards to All My Friends

EDITH CLIFFORD

CARL KELLARD at the Piano

Dir. WM. MORRIS

JACK

STROUSE

IN

"A DARK NIGHT IN SPAIN"

BY

WALTER DeLEON

TOURING PANTAGES CIRCUIT

We wish to thank our American friends for the extreme kindness shown us during our stay in America.

NAUGHTON and GOLD

Week Nov. 7, Keith's Palace, New York

Week Nov. 14, Albee, Brooklyn

Sailing for England Nov. 30

N. E. Floods and Travel

Vaudeville acts reaching Albany, following the floods throughout New England, were forced to return to New York and take another route to Boston in order to fill dates.

One of the first turns to bump into this long detour was the Collier and Forbes Revue. At Albany the act spent four hours vainly trying to reach Boston.

The act knew nothing of the real conditions, as it went by night boat and on reaching Albany found the water too high for the boat to unload at its regular dock.

'HERB' WILLIAMS

"BIG TIME"

Reminiscences

This Week Fourteen Years Ago
COLONIAL, NORFOLK
(Two-a-Day)

1. BILLY and EDITH ADAMS
2. HARRY B. LESTER
3. OWEN McGIVENY
4. MABEL FITZGERALD
5. MONETA FIVE
6. "HERB" WILLIAMS and WOLFUS
7. ACT BEAUTIFUL

This Week Twelve Years Ago
KEITH'S, LOWELL
(Two-a-Day)

1. LAMBERT and FREDERICKS
2. TAYLOR-FARRELL TRIO
3. J. K. EMMETT, Jr., and CO.
4. "HERB" WILLIAMS and WOLFUS
5. GALLETT'S MONKS

This Week Six Years Ago
ORPHEUM, ST. LOUIS

1. CAVANA DUO
2. MABEL BURKE and HELEN RUSH
3. NORTON and NICHOLSON
4. MARION HARRIS and WOLFUS
5. DOROTHY JARDON
6. JOE BROWNING
7. THE WONDER GIRL

LOEW'S VAUDE IN DALLAS

Acts and Vaudefilm Start Nov. 19 at Melba Theatre

Dallas, Nov. 8.

Beginning Nov. 19, Loew's vaude circuit will be established in its Dallas, Melba, opening, with Art Gilham, the whispering pianist, and Lester Lane and Co., as headliners.

Picture for the opening vaude week will be "The Fair Co-ed." Lloyd "Wild Oscar" Hill will continue as organist, with Ephram Charninsky in charge of the orchestra pit.

William Mosher, of Dallas, will be stage manager. New equipment has been installed and a double tier of dressing rooms prepared.

According to Ernest Emerling, manager of the Melba, the vaudeville route will work for the southwest from New Orleans to Houston to Dallas, and then to Evansville, Ind. The Houston's State, and the Dallas' Melba are the only Loew vaude houses in Texas.

Fisher Gets Brandt Chain

Arthur Fisher, independent booker, has taken over the Brandt Circuit, Brooklyn, which brings 13 additional houses to his list. The chain includes the Carlton, Terminal, Stratford, Atlantic, Blitmore, Bunny, Cumberland, Duffield, Emblem, National, Ocean, Parkside and Sumner.

All will play from two to three acts on a split week.

DARLING TWINS' 3D ROUTE

The 16-year-old Darling Twins, Harriett and Sylvia, are routed for 30 weeks on the Publix Circuit, opening Nov. 28 at the Ambassador, St. Louis, booked by Max Turner, Chicago manager for William Morris.

Following St. Louis, the twins play 10 weeks in Chicago.

This is their third consecutive Publix season.

Pillsbury, Yosemite, Burned

San Francisco, Nov. 8.

Fire completely demolished the Pillsbury theatre, Yosemite, Cal. Loss, \$35,000. Cause of fire unknown.

Rochester's Full Week Changing Pan Routine

By putting the new Rochester, Rochester, N. Y., on its books for full week vaude bills, the Pantages office is rearranging its eastern road connections. The new Rochester opened Nov. 6 (Sunday) with a six-act show booked by Ed Milne out of the N. Y. Pan office.

Heretofore, Newark was used as an opening point, but with Rochester added this may be readjusted.

With the road show idea fully designated for the Rochester it is believed that house will get the shows as lined up by Milne for the circuit, starting in the east and closing in the west, or being brought back only where a repetition can stand it after so many weeks.

Leona LaMar Exposing Spiritualists for Loew's

In booking Leona LaMar, mind reader, for a complete tour of the Loew Circuit, starting Nov. 28 in Norfolk, Va., Jake Lubin plans to have Miss LaMar work up the exposure of spiritualists in each town.

Miss LaMar is taking along special paraphernalia in her proposed expose work, which was one of the things Houdini had done so successfully, even to finding himself the subject of many court attacks.

FISHER'S NEW MANSION

Seattle, Nov. 8.

Edward Fisher, vaude booker for years in the Northwest, is moving into his new mansion near Des Moines, about 12 miles south of Seattle. The residence for himself and Mrs. Fisher is big enough for a hotel, having 20 rooms. Its view is a picturesque one, overlooking Puget Sound.

The mansion has a roof garden. The home cost around \$35,000.

Harry Santley With Morris

Harry Santley has been added to the forces of the William Morris Agency. Santley will work out of the Chicago branch of the Morris Agency, under supervision of Max Turner.

Pantages Takes U. A. Films in Minneapolis

Minneapolis, Nov. 8.

Pantages is going to spend more money for pictures here. The local house, through E. C. Bostick, manager, has contracted for seven films on the United Artists program. The chance came when U. A. and Finkelstein & Rubin couldn't agree on price.

Pan has been using all Fox product, and other than that must, along with other theatres in town, take what F. & R. do not buy. Orpheum Circuit has apparently been indifferent to its screen material at the Hennepin-Orpheum, and will now have further opposition from Pantages.

The F. & R.-U. A. split came about over a 50-50 sharing arrangement which the film company wanted. F. & R. held out for a sharing and sliding percentage scale.

Usual K-A Agents Rumor

The bi-monthly rumor of a shake-up among the Keith-Albee vaudeville agents has appeared. It's due for this week, the report says.

This time the foundation for the story is the K-A-Orpheum merger. The complete tale is that there will be deletions in the ranks of the agents without any change of importance among departmental heads.

F. Vincent Back on Coast

Frank Vincent, Pacific slope representative of the Orpheum circuit, has returned to his home out there.

It's reported Vincent will remain at his present post, despite any changes in the Orpheum's direction through merger with Keith-Albee. He is said when in New York to have expressed dissatisfaction with any other position the circuit might have to offer him.

Two Teams Part

Herbert and Nealy have dissolved as a vaude team.

Herbert will do a single and Nealy will work with a new partner.

Fenton and Rich have also dissolved. Nan Rich will head a production act.

BALLROOMS AFTER ACTS

Ballrooms are using vaudeville more extensively to boost business. The ballrooms work various angles on the show proposition, some advertising them as "Broadway Nights." The dance rooms are spending \$300 weekly for acts on two nights and are reported doing well from a gate angle.

J. J. Collins With Wilton

Johnny Collins is again with the Alf T. Wilton agency.

Collins was with Wilton some months ago, leaving to join a Chicago agency.

HARRY ROGERS Presents

CARL FREED AND HIS ORCHESTRA



Next Week: Keith's, Indianapolis
HEADLINING KEITH-ALBEE and ORPHEUM CIRCUITS



SID

TRACEY AND HAY

BESSIE



After eighteen months in England during which time we were featured in

"THE BLUE TRAIN" at the PRINCE OF WALES' THEATRE, LONDON

One consecutive year at the Prince's Restaurant (a record unequalled by any act in the world)

Also played the AMBASSADOR CLUB, and the best English vaudeville houses, including the London Coliseum, Alhambra and Palladium

We are now due to open at the SCALA THEATRE, BERLIN for the MONTH of DECEMBER, with MORE CONTINENTAL WORK TO FOLLOW

American Representatives: William Morris Agency

WALTER DONALDSON'S "MY BLUES"

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 New Waltz Song by the writers of "In A Little Spanish Town!"

"CHEERIE BEERIE ≈ BE"

(FROM SUNNY ITALY)

by LEWIS & YOUNG and MABEL WAYNE

"Go Home And Tell (That I Love You)"

Go Home And Tell
(That I Love You)
Fox-Trot

Allegro moderato

mf

p

I'm the luck-i-est
Ma will sure-ly be

I'm the happi-est fel-low most an-y-one can
Dad will have to be happy, He won't have much to

made your mind up' too, Now that we have
kept our se-cret long, Pack-er up your

CHORUS *mf*

Go home and tell your moth-er, Go home
Go home and tell your moth-er, You've got

you. No long-er should we hide,
you. Oh, how big is your brother

me too, If she says "Yes,"
me too, When Ma starts in

she says "No," then may-be we'll have to e-
tell her I'm the fel-low taught "Lin-dy" to

sis-ter and your brother, That I love
sis-ter and your brother, That I love

Copyright MCMXXVII by LEO FEIST

The Outstanding Fox "JUST ONE"

by Walter Donaldson

"You Can't Go Wrong
With Any 'FEIST' Song"

711 SEVENTH AVE.,

SAN FRANCISCO
935 Market St.
BOSTON
181 Tremont St.

CINCINNATI
707-8 Lyric Theatre Bldg.
TORONTO
193 Yonge St.

LEO FEIST
PHILADELPHIA
1228 Market St.
DETROIT
1020 Randolph St.

SENSATIONAL HIT!

HEAVEN

RGE WHITING

Novelty!
ALL YOUR MOTHER
(VE YOU)

All Your Mother
(ve You)
Song

Words and Music by
ABEL BAER,
BENEF RUSSELL
and IRA SHUSTER



low. 'Cause I met you, and you met me,
py— to hear you say, we've named the day,



I've made up my mind, dear, You've
I bet they've been wait-ing, We've



st-aled that, there's one thing left to do.
urage, dear, you know you can't go wrong—



and tell your moth-er, That I love
tell your moth-er, That I love



Tell her that you've de-cid-ed, You love
Be-fore you tell your mother, You love



Oh, ba-by what more can we hope?— If
to question and ask who am I— Just



per— Go home and tell your mother, Your
y— Go home and tell your mother, Your



you. you.

Post Building, New York, U.S.A.

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

n and Paul Ash

LIST INC.

KANSAS CITY
Gayety Theatre Bldg.
LOS ANGELES
405 Majestic Thea. Bldg.

NEW YORK N. Y.

CHICAGO
167 No. Clark St.
MINNEAPOLIS
433 Loeb Arcade

LONDON, W.C.2 ENGLAND
138 Charing Cross Road.
AUSTRALIA, MELBOURNE
276 Collins St.

Dance
Orchestrations
50¢ AT YOUR DEALERS
OR DIRECT!

35 OR MORE U HOUSES WITH SUN

The Gus Sun Agency is figured to enhance its list before Jan. 1 through acquisition of practically all Universal (film) houses playing vaude or presentations.

N. W. Stephens, who swung over to the New York agency, has been booking four of the Universal houses and will handle the vaude for the Colony (on Broadway), New York, when the latter starts playing five acts for a full week in

conjunction with its picture programs.

Universal controls 35 other houses throughout New York state and elsewhere, playing presentations booked through various sources. These are the houses that Stephens expects to swing to the Sun Agency as soon as other jump breakers can be brought in. As the houses stand, they are too distantly spaced to make the vaude bookings out of one agency, and especially in New York, a feasible prospect.

Vaude Producers as Patient as Ford Dealers

Chicago, Nov. 8. Franchised vaudeville producers here are in an advanced stage of worry over the failure of Orpheum to inform of its future status in the Orph-K-A amalgamation.

Upon completion of the deal it was intimated the producers would be shipped east in a body. Since which they have been able to learn nothing.

One producer, whose storage lease will be up shortly, went to New York last week to learn something but was refused any information. He has about \$10,000 worth of scenery in the storeroom.

The act producers have become as patient as Ford dealers.

Andy Rice's Renewal

Los Angeles, Nov. 8. Andy Rice, gag writer and scenarist, has had his contract with William Fox renewed.

Rice was brought here from New York as comedy constructor.

BRONX M. C. FOLLOW-UP

Bronx (N. Y.) picture houses are going in for presentations on a big scale. Following the recent decision of the Consolidated Amusement Enterprises to install this policy in its seven local picture houses, to include a master of ceremonies at each, the Joelson and Suchman Circuit has followed suit.

This policy is inaugurated in that circuit's Crescent theatre this week, with Frank Silver and his orchestra a permanent attraction. Silver will also act as master of ceremonies.

Benny Leonard's Fox Route

Fox dates have been given Benny Leonard, who starts his Fox tour Nov. 14. Leonard as a draw vindicated himself at the Academy, New York, the last half.

ED LOWRY'S "DREAM"

Skouras Brothers Increase Salary of Star of Own Volition

St. Louis, Nov. 8.

Ed Lowry had a vacation from the local Ambassador last week. He is the star stage draw of the Skouras Brothers' houses here, acting as M. C. and general fun-making entertainer.

While in New York Lowry displayed to the Skouras Brothers, also there, a notice in Variety on the Ambassador in which he was favorably mentioned.

Spiro Skouras replied: "That notice is all right, Ed, but it could have been 50 per cent. stronger and then it wouldn't have been any too much. And to show you that goes, when you return to St. Louis, you will find your salary check increased \$250."

Lowry had not intended to return until his week was up, but left New York immediately to see if the dream would come out—and it did. He is now said to be receiving \$1,000 or more weekly as a single.

About 18 months ago Lowry was being peddled by Halperin & Shapiro, the then Chicago agency, without takers, until A. J. Balaban of Balaban & Katz engaged him. Since that time he has had a succession of successes and was brought here on a cabled contract through William Morris, from London, where his score was most decided insuring him return London dates whenever wanted.

ENGAGEMENTS

By Milton Schuster, Chicago booker: Helen Davis, State Congress, Chicago; Margaret Williams, Tom Brady, Doc Dorman, Tommy Mullaly, Belle White, Star and Garter, Chicago; Gertrude Rout, Band Box, Cleveland.

Charles Ellis for "Show Boat" (Ziegfeld).

Moss Holds Up K-A-Orpheum Merger

Up until yesterday, B. S. Moss was holding up the consummation of the Keith-Albee-Orpheum circuits' merger.

Moss, with his houses in the K-A office, has been a stumbling block to the deal for some time. It is said Moss finally placed an ultimatum before the merger principals to either buy or sell to him. That would take in the Moss houses in which K-A hold an interest.

Moss is said to have asked \$4,000,000 for his interest in the theatres, excluding the Colony on Broadway. K-A offered \$3,000,000.

Monday, from accounts, Moss was closeted with income tax men trying to compute what he would have to pay the government if selling to K-A.

Meanwhile, an announcement of the merger with the officers of the new combination is daily looked for by the vaude people.

Hotel Clifford,
Detroit, Mich.,
Until Nov. 23rd

Manager or Booker
Presentation Theatre
Anywhere:

We were booked into the LaSalle Garden theatre here and told to do no talking, just singing, but we did talk and how the presentation audiences are hungry for laughs.

We learned that Mr. Rogers, a florist whom we have never seen, called the owner of the theatre and told him not to miss seeing us and considering us for master of ceremonies.

Some manager is missing a good buy. We are open for offers.

Respectfully,

MORT and BETTY

HARVEY

THE PARAMOUNT COMEDIAN EARL FABER with MARGIE MCINTYRE



While playing KEITH'S, PHILA., recently, the DAILY NEWS said: "The new B. F. Keith show contains every ingredient of good vaudeville. The LAUGH HIT is Earl Faber and Margie McIntyre in a skit that is the essence of laughter. Mr. Faber's methods and mannerisms had his audience in hysterics. Miss McIntyre is a delightful bit of femininity." Featured Attraction—Low Route Dr. MYER NORTH, JOE FLAUM

HOUSES OPENING

Sunnyside, Jackson Heights, L. I., latest Grohl & Knoble house, opened Nov. 3 with vaudeville. Plays five acts on a split week, booked by Arthur Fisher.

Opera House, Jamestown, Ohio, built on the site of Samuels' old O. H., is open with vaudeville. Feilber & Shea.

Schnee-Ohio theatre, Lima, O., Nov. 17. Vaudeville and pictures. Loew's Plaza, Corona, L. I., opens Nov. 10 with five acts and pictures, booked out of the N. Y. Loew offices.

White Plains, White Plains, N. Y., latest link in the K-A chain of houses, opened Monday. Five acts on a split week will be the policy.

Soph's \$17,000 in Chi

Los Angeles, Nov. 8. Sophie Tucker, after playing Omaha this week for Pantages, jumps to Chicago, where she will appear in the Balaban and Katz houses for three weeks. These theatres will be the Uptown, Harding and Senator. She will not appear in the Loop.

Her salary is understood to be \$5,500 in two of the names, and \$6,000 in the third.

THE MOST TALKED OF GIRL IN THE WORLD

"PEACHES" BROWNING

WORLD'S GREATEST BOX OFFICE ATTRACTION

Broke all records on Pantages Tour. Ask Mr. Alexander Pantages.

Also broke all previous records at Palace Theatre, Detroit, and held over for second week.

THIS WEEK (NOV. 7) LaSALLE GARDEN THEATRE, DETROIT, MICH.
BOOKED SOLID UNTIL JANUARY, 1298

For Engagements communicate with my personal manager, MARVIN WELT, Suite 604, Woods Bldg., CHICAGO, ILL.

READ WHAT THE CRITICS SAY ALONG THE ROUTE:

A CAST
OF
EIGHT

PASSERI'S ROMANTIC REVUE

THREE
BIG
SCENES

WITH VOCAL AND DANCING STARS

FEATURING COSMA VULLO, DISTINGUISHED AMERICAN SOPRANO

From "Morning Oregonian," Oct. 4, 1927

"ROMANTIC REVUE MAKES HIT

"Pantages Headliner Liked by Audience

"A very pleasing variety of good singing and good dancing is offered by Passeri's Romantic Revue, which is headlined in Portland this week by Pantages. The settings are more than usually well chosen, with opening in Venice, background for singing and dancing simultaneously carried on. Cosma Vullo, soprano, is featured, and justly, although other voices in the

revue are excellent. The dancers make no pretense of being sensational, but have more than usual grace and conceive dances artistically. The best received part of this act 'My Little Gypsy Sweetheart.'

From Los Angeles "Herald," Oct. 10, 1927

"GENUINE CARNIVAL

"The Passeri Revue is a genuine carnival of Venice, with moonlight, gondolas and guitars, followed by a gypsy camp scene and a dash of genuine Italian grand opera. Cosma

Vullo, the featured singer, has a high and flexible soprano, and the dancers are unusually graceful."

From Oregon "Daily Journal," Oct. 4, 1927

"Passeri's Romantic Revue is the real headliner of the show as far as real performance goes. The company are trained artists and the voice of Cosma Vullo is excellent. The dancers show life and grace. The conductor of the revue does not make the mistake so many do in acts of this description. He does not merely make it a concert. A part of 'Cavalleria Rusticana' is beautifully sung and acted."

NOW HEADLINING PANTAGES CIRCUIT AND REALLY STOPPING SHOWS!!!

WHAT

SIR OSWALD STOLL

THOUGHT OF

DORA MAUGHAN

"WEEKLY DISPATCH" (London)

ACTRESS "TOO DARING"

SIR OSWALD STOLL
BANS U. S. GIRL

"UNFIT" TURN

Because Sir Oswald Stoll considers her songs and monologues unfit for West-end audiences, Miss Dora Maughan, the American comedienne, who was playing at the Alhambra last week, will no longer appear under his management.

The news caused a sensation in West End theatrical circles late last night, for Miss Maughan was "top of the Alhambra Bill" and it was generally supposed that she would appear at other Stoll theatres such as the Coliseum, the Shepherd's Bush Empire, and eventually pay a return visit to the Alhambra.

Miss Maughan told the full story to The Weekly Dispatch last night.

"For weeks the Stoll booking managers have been trying to persuade me to sign a contract to appear at the Alhambra," she said.

"They knew my act perfectly well and must have realized the type of turn I gave. I had already given it at Victoria Palace and Palladium, and am still singing the songs at Ciro's.

HORRIBLY NERVOUS

"One of my monologues, called 'What thrill can there be in a date for me,' was objected to, but the other lyrics were passed by the booking managers, including one lyric called 'I couldn't say yes, I couldn't say no,' to which exception is now taken.

"They hedged me round with all sorts of restrictions and said I mustn't use the word 'damn' in any of my songs.

"I opened at the Alhambra last Monday afternoon with some new numbers and I felt horribly nervous. A 'damn' slipped out and I got into a terrible row behind the scenes.

"My performance did not go too well, and at the first house in the evening I put in two of my ordinary songs, which incidentally had been passed as O. K.

"After the show Sir Oswald Stoll gave me to understand that my numbers were objectionable and that if I meant every word I said in them, he was disgusted.

"After this I admit I openly defied him. I sang all my songs, including the 'thrill' monologue which had been banned.

"RISQUE" BUT HIGHBROW

"I had signed a contract for only a week, but there was a pencilled-in memo extending it to five weeks, and this would have been confirmed.

"Of course, after what Sir Oswald had said about my act this was impossible. The contract was cancelled by mutual consent, but I should add that I am determined never to play under Sir Oswald's management again even if he offers me a million a week!

"I am prepared to admit that my material is risqué, but it is what I call highbrow risqué stuff. It requires intelligence to understand what I mean.

"In my opinion Sir Oswald Stoll should be running churches, not music-halls. He would make an excellent bishop!"

Sir Oswald Stoll told The Weekly Dispatch last night that his contract with Miss Maughan was for one week only and he did not propose to enter into any new negotiations.

"I think Miss Maughan's humor is—well, shall I say far too cynical to be appreciated by the audiences who come to my theatres."

PALLADIUM—6 WEEKS

VICTORIA PALACE—2 WEEKS

CIRO'S CLUB—6 WEEKS

CAFE DE PARIS—6 WEEKS

(NOV. 14 OPENING)

Alhambra--Stoll

SIX DAYS ONLY

"EVENING STANDARD" (London)

Songs in Dispute

I have not heard Miss Dora Maughan, to the tone of whose songs Sir Oswald Stoll objects, but I am not impressed by the statement the singer has made in her own defense. "I am prepared to admit that my material is risqué," she says, "but it is what I call 'highbrow' risqué. It requires intelligence to understand what I mean."

The intelligence needed to penetrate a double entendre is not of a

very high order, and Sir Oswald is right in eliminating, as far as he is able, this type of entertainment from his music-halls. The late Marie Lloyd, a genius, could put a world of meaning into a wink and the variety shows of the old days could be Rabelaisian at times. But there was not the monotonous insistence on sex that is displayed by the American singers of today, whether in theatres or in cabarets. The adventures of "cuties" and "sweeties" and "babies" are either sloppily sentimental or tiresomely silly.

In my opinion it was vulgar, unfunny, and left nothing to the imagination whatever. I imagine Sir Oswald Stoll must have failed to see that performance.

Miss Maughan's songs, as she says in effect herself, skate on thin ice. There is not even thin ice in the turn I refer to. "A.B.C."

"DAILY MAIL" (London)

**SONGS
OBJECTED TO**

SIR OSWALD STOLL AND
A WOMAN ARTIST

By THE THEATRICAL
CORRESPONDENT

Miss Dora Maughan, an American comedy singer who last week was starred at the Alhambra, W.C., will not appear in any further engagements under the management of Sir Oswald Stoll.

"I do not think I am unusually squeamish, but having seen Miss Maughan at one of my theatres I made up my mind that I could not extend her engagement," Sir Oswald Stoll told me yesterday. He added:

I read in The Weekly Dispatch that Miss Maughan thinks I ought to be running churches, not theatres, and that I would make an excellent bishop. Well, my business happens to be to provide entertainment for large audiences in London and elsewhere, and I cannot help saying that when I first saw Miss Maughan on the stage I felt that some of her material was an insult to those listening to it.

I like to please the whole family with my programmes, and I am afraid that Miss Maughan did not know what kind of an impression she was making at the Alhambra. In some of her songs she appears to take a cynical view of human nature, and many people are apt to resent that sort of thing.

The variety stage is much cleaner than it was, and artists are delighted that the public will now accept and enjoy clean songs and so on. Miss Maughan is the first artist who has defied her contract and sung a song in one of my theatres which it was arranged she should not sing.

I understand Miss Maughan was paid a salary of more than £100 at the Alhambra, and, according to her statement to me yesterday, "They ran after me; I did not run after them."

"I still think Sir Oswald Stoll ought to be running churches, not theatres, but that is a personal opinion," she said. "I have sung my songs to millions of people in America and there has not been any complaint about them." She continued:

The Alhambra is the one theatre in the world in which I have felt I was being vulgar. Luckily, all managers do not think as Sir Oswald Stoll does. I have had four offers to appear in musical shows in London.

"I LIKED MISS MAUGHAN SO WELL AT THE ALHAMBRA I ENGAGED HER AT ONCE TO OPEN IN MY 'SHAKE YOUR FEET' SHOW AT THE PALLADIUM."

—Laddie Cliff.

American Representative
MISS JENIE JACOBS

London Representative
HENRY SHEREK

PANTAGES ENCOURAGING FLASH ACT VAUDEVILLE PRODUCERS

Rodney Pantages Makes Gladdening Announcement—Meeting Producers Shortly—Guaranteeing Outlet for Product

Pantages' decision to corral some of the best flash act producers through guaranteeing an output for product has been gladdening news

to a group of producers practically production poor through heavy investments and uncertainty of bookings.

Pantages' decision was announced by Rodney Pantages, general manager of the circuit, upon arrival in New York last week. The younger Pantages stated he would call a meeting of the producers and lay his plan before them within the next week or two.

Rodney will remain in New York a month. He will make an inspection tour of houses nearby to New York booked by Pan and will also set the production act proposition before heading back to California.

After a two weeks' sojourn on the coast the younger Pantages will return to assume entire charge of the New York headquarters, remaining indefinitely.

Vaude producers are particularly sanguine over the circuit's interest in production acts. Many claim that had it not been for the Pantages outlet for this class of vaude attraction previously, but not on such a large scale as now proposed, they would have been forced to quit.

Ethel Waters 3-a-Daying
Ethel Waters is returning to vaudeville.

Miss Waters played one week at the 300 Club when it was mutually agreed for her to withdraw.

MARRIAGES

Charles Lawrence to Violet Code (both in "The Love Call"), Nov. 1 in New York.

Lella Hyams to Phil Berg, agent, at Sherry's, New York, Oct. 5. The couple left New York Sunday for Hollywood.

Charles Gore, son of Mike Gore (West Coast Theatres, Inc.), to Pearl Spitz (non-pro), at Ambassador Hotel, Los Angeles, Nov. 9. The former is in the theatrical printing business.

Virgil Johansen, with Duncan Sisters "Topsy and Eva" company last season, to Helen Bruce, non-professional, in Chicago Oct. 6.

Jimmy Hussey (vaudeville), to Edith Hallisey, night club entertainer, in City Hall, Jersey City, Nov. 4.

Walter Futer to Patricia Murphy, Oct. 13, at Little Church Around the Corner, New York. Groom is head of Wafilms, Inc., film library; bride non-professional.

Manuel Gross, of First National's N. Y. exchange, to Betty Ludmerer (non-prof.) at Astoria, L. I., Nov. 6.

Jane Porter, "Miss Detroit," in 1925, and James Dorsey, first saxophone in Paul Whiteman's band, were married at the Sherman hotel, Nov. 6.

MRS. COOLIDGE—NEWS

(Continued from page 1)

ing Mrs. Coolidge. Hays attempted to bring out that newsreels have no rights to exclusives.

With the American Red Cross drive due this week the Fox News man here decided that a reel showing Mrs. Coolidge on a visit to the Walter Reid Hospital would be effective publicity for the campaign. With the aid of Red Cross officials Mrs. Coolidge was prevailed upon to visit the hospital. Fox got the only print.

The other newsreels squawked to the Fox office, New York, and in local official circles, claiming that news affecting the President was common property and that no company had a right to an exclusive shot. The protest, unheeded by Fox, was then forwarded to Hays in New York who called Truman Tally, editor of Fox News, and attempted to force him to supply the other newsreels with copies of the print.

Tally firmly refused to sell, give or loan prints, likening the newsreels to newspapers. "No newspaper can be obliged to give up an exclusive story to the other papers in the city; why should we?" he asked.

Hays carried the matter to William Fox who seemed to agree with Tally. Hays then said he would write to the President asking him to request Mr. Fox to supply the other newsreels with prints.

As far as can be ascertained in New York the Fox office has not yet heard from President Coolidge. Other newsreels have not been supplied with copies of the print.

ILL AND INJURED

Harry Fox, forced out of the Club Madrid, Philadelphia, show through laryngitis.

Frank H. Smith, veteran vaudevillian, is seriously ill with heart trouble in the Danbury, Conn., hospital.

R. J. LYDIATT DIES

Chicago, Nov. 8.

R. J. Lydiatt, 49, died this morning in an Evanston, Ill., hospital. Lydiatt was manager of the Western Vaudeville Managers' Association. He was operated on several months ago for cancer in Rochester, Minn. A wife and six children survive.

Burial will be in Toronto, Ont., his home town.

Trudy Meets Cal

Washington, Nov. 8.

Gertrude Ederle, channel swimmer, was belatedly interviewed by President Coolidge Monday. The President gave her an autographed photograph and remarked that she was smaller than he thought. After considering the Trudy shoulders for a minute the President postscripted his remarks by saying she was big enough.

She was accompanied to the White House by A. J. Clarke, of the William Morris office, who booked her at Loew's Palace this week.

DIVORCES

Derelys Perdue, screen actress, was granted a divorce by Superior Court Judge Burnell from L. M. Feldman, Los Angeles manufacturer.

Margot Deckock, an exhibition ice skater under the name of Margot, was granted a divorce from George Deckock, known on the screen as George Davis, by Superior Court Judge Sproul. Desertion was complaint.

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THE CREOLE FASHION PLATE

HEADLINING LOEW CIRCUIT

THIS WEEK (NOV. 7) LOEW'S STATE, NEW YORK

Direction: LYONS & LYONS

FREAKS SHOWS FOR VAUDE MAY DEplete CONEY ISLAND'S SUPPLY

Sideshow Freaks Being Gathered In—They Prefer Four Shows Daily to 12-Hour Grind—Agents in Scramble for Human Oddities

One of the most unusual conditions exists at present in vaude which at the rate it is going will make Coney Island next summer freakless. With several agents forming sideshow acts to meet the new booking demand both from the circuits and independent bookers a run on side show freaks is on right now.

Freak after freak is being signed up and agents are running in circles trying to corral oddities for their vaude turns who have not already been signed for a year.

The unwanted activity in freak hunting has proved the greatest bonanza the sideshow freaks have ever experienced. The new vaude lure amounts to a soft thing compared with Coney Island, where they have to sit for a 12-hour trick and get far less money than handed for their vaude work. Vaude contracts mean only four shows a day.

The first of the sideshow affairs came to the Keith-Albee houses through the Wagner Brothers, who

got the jump on other freak combos by several weeks.

The second is practically set for the Loew Circuit. Fred LaReine signed up nine freaks which broke in at an inde house in New Brunswick, N. J., last week and came within \$50 of breaking the house record held by the Gibb Twins.

In LaReine's layout are Albert and Alberta, half man and half woman; armless wonder, snake charmer, spider boy, fat woman, living skeleton, midget, giant and sword swallower. With the freaks is a barker, hooch dancer and a ticket taker with a complete sideshow set. LeReine got hold of special background by engaging scenery from the legit show, "Barnum Was Right," produced in New York some time ago.

Other Freak Acts

Claude Bostock is putting a sideshow act together and is trying to place Joseph and Josephine (half man and half woman) under contract to head his troupe.

Ike Weber has a side show act all set and is getting it in shape through independent dates.

The Wagner Bros. act has Gene and Eugene (half man and half woman) at its head. This turn has been given a 37-week route by the K.-A. bookers.

Meanwhile a number of other act producers are doing a still hunt for freaks, but finding their addresses is something else again.

WANER BOYS THROUGH

No further time will be given Paul and Lloyd Waner, Pittsburgh ball players, following their engagement in Baltimore next week.

This Loew's five-weeks' contract terminates at that time.

Corbett's Loew's Route

With timely interest in prize fights, the Loew offices have given James J. Corbett a 30-week contract.

Bobby Barry will appear with Jim when he starts touring for Loew Nov. 14 at the Oriental, Bensonhurst, L. I.

Nance O'Neil Reviving Act

Nance O'Neil is returning to vaude under direction of Charles and Evelyn Blanchard, reviving "The Lily."

This is a condensed version of Miss O'Neil's former legit starring vehicle.

LITERATI

(Continued from page 23)

stated the game had ended in a tie. The score never was tied.

Actually Yale defeated the Army 10 to 6. The "Evening Post" was so elated over its rival's mistake that it printed a reproduction of the front page. The "Telegram" uses U. P. service, having relinquished its A. P. charter, while the "Post" uses A. P.

Josephine Baker's Memoirs

Protest has been raised by the French association of married war veterans over certain passages in the Memoirs of Josephine Baker, the colored dancer from Harlem, who is one of the stage hits in the French capital. There are threats to ban the book in that country.

In the account Josephine says she can't stand crippled men. Josephine says she didn't mean exactly that, and lays the blame for the wrong impression on the French translator. Although written in English, Miss Baker's memoirs, already translated into French, have not yet appeared in this country, not even in Harlem.

"Americana" Twice

The "Americana" column which the "American Mercury" created—and popularized—is now an intermittent department of the "Sat-even-Post" as well, under the same heading and the new monthly "Plain Talk" has also cribbed.

ANOTHER USER OF DIRT TALK CANCELED IN COAST HOUSES

Cliff Nazarro Repeated Offensive Dialog After Warnings—W. C. Theatres Circuit Men Say No Actor Can Wreck Their Properties

San Francisco, Nov. 8.

Cliff Nazarro, comic, with Fanchon and Marco on the coast for some months, alternating as master of ceremony and specialty turn, had the balance of his route summarily cancelled by West Coast Theatres Circuit in northern California because of repeated uses of objectionable matter in his act.

On several occasions Nazarro had been warned by West Coast managers to eliminate offside material in his talking under penalty. Climax arrived last week when the actor, on his opening at the T and D Oakland resorted to chatter that brought numerous complaints from women.

Nazarro's route was canceled and he will not again be played by the circuit's Northern California division.

During his recent appearance here at the local Warfield, Nazarro pulled "raw" stuff and was threatened with dismissal at that time.

Despite the warnings, Nazarro launched into a routine of off-color stuff immediately upon opening in Oakland, and his dismissal followed.

West Coast men refuse to comment on the Nazarro cancellation other than to say that West Coast Theatres Circuit spends thousands of dollars weekly advertising its theatres and catering largely to women and children it does not propose to stand for any actor attempting to wreck the properties by resorting to dirt utterances.

Nazarro is the second act cancelled hereabouts recently for using offensive material on the stage of a West Coast theatre. Less than

three weeks ago Eddie Rogers was canned in the middle of his Granada engagement.

EVENING GRAPHIC

"KIDDING A KIDDER

a lad, whose name is

BOBBY HENSHAW

made the

MAYOR OF NEW YORK

shriek with laughter

at the Dutch Treat Club luncheon the other noon."

etc.

Walter Winchell

BOBBY "UKE" HENSHAW

Direction, WM. MORRIS

Touring the World
IVAN BANKOFF
(The Dancing Master)
and
BETH CANNON AND CO.
in
"AMERICAN AFFAIRS"
Opening November 7
Hawaii Theatre, Honolulu
Personal Direction, IVAN BANKOFF

BENNY RUBIN

MASTER OF CEREMONIES, CASA LOPEZ

DOUBLING

THIS WEEK (NOVEMBER 7), LOEW'S STATE, NEW YORK

Direction MAX HART

VAUDEVILLE DEBUT OF THE INTERNATIONALLY FAMOUS LYRIC SOPRANO

MADAME ALICE ZEPPILLI

OF THE CHICAGO GRAND OPERA AND OPERA COMIQUE, PARIS

NEXT WEEK (Nov. 14), Keith's, Boston—To follow, Albee, Brooklyn; Riverside, New York; and Palace, New York

M. DARDENNE at the Piano

PRESENTATIONS—BILLS

THIS WEEK (November 7)
NEXT WEEK (November 14)

Shows carrying numerals such as (6) or (7) indicate opening this week on Sunday or Monday, as date may be. For next week (13) or (14) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

GERMANY

Month of November

BERLIN
Scala
F & C Willuhn
Perkeo
Dares
Gaestepiel Co

G Blumenfeld
Chafalo
Flo & Renza
Custane & Duroy
Grook
Arthur Kleis Co

PARIS

Week of November 7

Apollo
Maria Valente
Rollin
Jane Brazine
Serge Max
Frog & Roge
Leone & Harrys
Rels Hamar 12
Mile Solane
De Bakera Co
Geo Gros
Rowland
Rowellts 2
Casino de Paris
Dolly Sls
Hal Sherman
Ratsochoff Co
Miss Florence
Gerlys & Lysia
Zolga & Rachel
Tiller Girls
Pasquall
Jud Brady's Dogs
Collins
Snow Ball
Andreas & Meret
Back
Empire
Nervo & Knox

Billy Beryl
Jolly Stunt
Dunaca & Cody
Tra-Ki
5 Mounters
Holloway & Austin
Gipay Rhouma Je
Dancer
Valtrys
Lily Franconay
M & N Schipoff
Mylos Coco & B
Olympia
Maurice Aubret
Holla 3
Ralph
Jack Wery
Las Trianeras
Flo Renza
Palermo's Seals
Geaky
Meers
Germaine Lix
G Pomies
Piala
Suzy Leford
Tricot
Buntix
Amourette & Dupre
La Chiarastella

LONDON

Week of November 7

FINSBURY PARK
Empire
Call of the Legion
HACKNEY
Empire
Rovell & West
Willy Foutser Co
Billy Bennett
Clarkson Bros
Wish Wynne
LONDON
Alhambra
Goulesco & Bard
Nont & Horace
G H Elliott
Little Tich
Leslie Weston
Rich & Galvin
The Kirks
Coliseum
Joe Termini
Fred Lake
Victoria Palace
George & Butcher
Tex McLead
A C Astor
May Henderson
Victoria Girls
Henry McCarthy
2 Falcorts
NEW CROSS
Empire
Top Gera Rev
SHEPHERDS BUSH
Empire
Willy Pyke
2 of Us
Hart Pender & O'N
Elysees
Idia Daniels
Johnson & Bert
Zalecki
STRATFORD
Empire
The Grass Widow

PROVINCIAL

ENGLAND

ABERDEEN
H. M.
H Baynton Co
ADWICK GREEN
Empire
Vivian Foster
Allen Stanley
Pierce & Roslyn
Jones & Thomas
BIRMINGHAM
Empire
Piccadilly Rev
Grand
Alma Victoria
Olga Grey
Ernest Hastings
Fletcher's Bd
The Balles
Jack Brownings
Harry Tate
BRADFORD
Alhambra
B Blackpool Rev
BRISTOL
Hippodrome
Wilkie Bard
Albert Whelan
Doris Dene
Novelli
Clifford & Gray
Madge Kennedy
CARDIFF
Empire
Lifs Rev
CHATHAM
Empire
Miss 1937 Rev
CHISWICK
Empire
Yvonne Rev
EDINBURGH
Empire
Love & Money Rev
DUNDEE
King's
Best People Rev
GLASGOW
Alhambra
Broadway Rev
Empire
Wonder Show Rev
HANLEY
Grand
Amateur Society

HULL
Palace
Contraste Rev
LEEDS
Empire
Dennis 2
Dot Darlington
2 Bobs
Marge
Russell & Dawn
George Harris
Hagenbeck Co
LIVERPOOL
Empire
Peg O'Mine Rev
MANCHESTER
Hippodrome
Walter Williams
Majorie Loting
Houston Sls
Ueasoms
Australian Boys
Mona Grey
Harry Cliff
Winnis Wager
Chas Coburn
NEWCASTLE
Empire
Queen High Rev
NEWPORT
Empire
The Big Noise Rev
NOTTINGHAM
Royal
Tip Toes Rev
PORTSMOUTH
Royal
Whispering Wires
SALFORD
Palace
Neighbors Rev
SHEFFIELD
Empire
Romance Rev
SOUTHEA
Kings
Poor Papa Rev

SWANSEA

Empire
Laugh Mixture Rev

WOOD GREEN

Empire
Bon Voyage Rev

Picture Theatres

NEW YORK CITY

Capitol (5)
Vincent Lopez Or
Ritz Bros
De Pace
Dolores Farris
Arthur Ball
Martha Vaughn

Lester Irving 3
Carney & Jean
F & V Vardon
L & M Wilson
"Chain Lightning"
Stanley (7)
Jow Fejer Bd
Don Barclay

JOHN J.

(JOHNNY)

COLLINS

Conceded to Be the Best
VAUDEVILLE BOOKER
In the Theatrical World
Has Joined the Staff of
ALF T. WILTON
1500 Broadway—Bryant 2027-3

Frances Shelley
Margie Barrett
Dave White
Chester Hale Girls
"Body & Soul"
(12)
Vincent Lopez Or
Happiness Boys
"Garden of Allah"
Paramount (8)
Rosa Marino
Petroff Dancers
Mauro & Lazarin
Helen York
Faulstich & Van
"Shanghai Bound"
(12)
Carlos & Inez
Immanette
Dolores & Eddy
Jerome Mann
Herman & Seamon
"The Last Waltz"
Bivoli (5)
Leonora Cori
Carlo Forretti
"Arabian Knights"
Roxey (5)
Betty Poulus
Gladys Rice
Marie Gambarelli
Aaronson Bd
Red Stanley
Phil Saxe
Markert's Rocketts
Lillian LaTonge
"Pajamas"
Strand (5)
N Shilker Bd
Marguerite Namara
Helen Denison
2 Cocktails
Simmes & Babette
Yacht Club Boys
Veronica
"College Widow"
CHICAGO, ILL.
Chicago (7)
H L Spitalny Bd
Paul Whiteman Bd
"Figures Don't Lie"
Harding (7)
Al Belasco Bd
Vittaphone
"Shanghai Bound"
Nashore (6)
Al Kvale Bd
Peggy Bernier
Forsy & Kelly
Gray & White
Great Gregory
"Crystal Cup"
Oriental (7)
Paul Alder Bd
Mark Fisher
"Breakfast Sunrise"
Senate (7)
Fisher Bd
Sammy Kaha
"Way of All Flesh"
Tivoli (7)
Bennie Krueger Bd
Brown & Bailey
Bayer & Speck
Charlotte Arren
Roma Bros
Joseph Parson
Eva Mascagno
"Way of All Flesh"
Uptown (7)
Frankie Masters Bd
Peggy English
Paul Howard
Rosemary
Chas Rosella
A & R Samuels
"Way of All Flesh"
BALTIMORE, MD.
Century (7)
Feast of Lanterns
Honorable Wu
Adler Well & H
"Body & Soul"
Garden (7)
Lew Wilson Co

"Garden of Allah"
NEW HAVEN, CT.
Roger Sherman (6)
Garden of Roses
Rose Deering Rev
"College Widow"
KAN. CITY, MO.
Midland (5)
Rose & Carroll
LOS ANGELES
Boulevard (4)
Abe Lyman's Bd
Harry Vernon
Frank Sterling
"Irresistible Lover"

Carthay Circle
(Indef)
Carl Ellnor Orch
Laughlin's Sain
E & E Canale
Louise Casselotti
Gombos
Stephen Ames
Elaime
Don Jose Arnold
Dorita
Kooloff Bal
3 Castilians
Marqueno & Delitta
Frederick Anner
Don Thrallkill
Merno 3
"Loves of Carmen"
Chinese (Indef.)
Atmospheric Prolog
"Gaucho"
Criterion (9)
Jan Rubini Bd
"Les Miserables"
Egyptian (4)
Lynn Cowan's Orch
Fanchon & M Idea
Ales & Darling
Hughes & Smoot
Emilie & Romaine
Vivian Faye
Sunkist Beauties
"3 Arab Knights"
Loew's State (4)
Jack Haley Orch
Fanchon & M Idea
Cushing & Hutton
Mona Lee
Sunkist Beauties
"Becky"

Metropolitan (5)
Frank Devos Bd
Welsh Gleeman
"She's a Sheik"
Million Dollar (3)
J Laughlin's Prolog
Gilda Gray Co
"Devil Dancer"
Uptown
2d half (9-12)
Gene Morgan Bd
Ritz 3
Adele Cutler
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WATERTOWN, WIS.
Classics
(17-18)
Hyland Sis
WAUKESHA, WIS.
Park
(18-14)
Ryan Sis

WAUSAU, WIS.
Wausau
(18-14)
Robt Hehn
(15-17)
Shorji

CHAMPAIGN, ILL.
Orpheum
3d half (10-13)
Michon Bros
(Others to fill)
DAVENPORT, IA.
Capitol
3d half (10-13)
Worden Bros
(Others to fill)
DES MOINES, IA.
Capitol
3d half (10-13)
Mort Stanley Co
Weston & Lyons
(Three to fill)
EVANSVILLE, IND.
Grand
3d half (10-13)
Kelso & DeMotte
Gibson & Scott
(Three to fill)
KANSAS CITY
Main St. (7)
Leon Vavara
Geraldine & Joe
Louisville Co
George Hall
Joe Bennett
MILWAUKEE
Majestic (7)
Sunkist Rev
Zelda Bros
Von Strommel
Walzer & Dyer
(One to fill)
MINNEAPOLIS
7th St. (7)
Eva Mandel Co
Barton & Young
Wilfred Dubois
Butler Santos
(One to fill)

ROCKFORD, ILL.
Palace
3d half (10-13)
Sub Deb Co
Libonati
Clayton & Lennje
(Two to fill)
ST. LOUIS, MO.
Grand O. H. (7)
Veriton
Shann's & Coleman
Harry Van Fossen
McRae & Clegg
(One to fill)
ST. PAUL, MINN.
Palace
3d half (10-13)
Chilton & Thomas
Envy
Hal Hart
Pears' & Anderson
(One to fill)
SIoux CITY, IA.
Orpheum
3d half (10-13)
11 Flappers
Morton & Beck
Nixon & Sana
(Two to fill)
SO. BEND, IND.
Palace
3d half (10-13)
Coward & Braden
Cole & Snyder
Veronica & H'fills
(Two to fill)
SPRINGFIELD, IND.
Orpheum
3d half (10-13)
Jack Janis Co
Hyde & Burrill
Sid Marion Co
(Two to fill)

Low Cody
Hyde & Burrill
Jack Redmond Co
Ina Alcona Co
MINNEAPOLIS
Hennepin (14)
Wm Brake Co
Taxi Talk
Geo McClennon
Senna & Dean
Nick Lucas
OAKLAND, CAL.
Orpheum (14)
Harrington Sis
Vancei Co
Amateur Nite
Carroll & Manley
Frank Richardson
Freda & Palace
OMAHA, NEB.
Orpheum (14)
Gus Fowler
Madcock's Co
Edith Meier
W & J Mandel
Ray & Harrison
(One to fill)
PORTLAND, ORE.
Orpheum (14)
Tinoia & Bakoff
Kokin & Galletti
Yates & Lawley
McLellan & Sarah
Babe Egan Bd
Small & Mays
ST. LOUIS, MO.
Orpheum (14)
Bartram & Saxton
Chevalier Bros
Brenna & Rogers
Doc Baker
Monologist
(One to fill)

St. Louis (14)
Claude Coleman
Alan Rogers
9 Debutantes
Ralls Reading & R
(Two to fill)
SAN FRANCISCO
Golden Gate (14)
Barry & Whiteledge
West & McInty
Rec & Rector
Nancy Gibbs Co
R & D Dean
Joe Fong
Orpheum (14)
R & J Creighton
Eral & Ayer
O'D Snow & C
Fortunelli & C
Harry Conley Co
Valerie Bergere Co
Odell Careno
SEATTLE, WASH.
Orpheum (14)
Ethel Davis
Bee Ho & Rubysatte
Toto
Chaney & Fox
Fath Henning Co
Blue Slickers
VANCOUVER
Orpheum (14)
Claude & Marion
Worden Bros
Gene Austin
Spotlight Rev
Stan Stanley
The Lockfords
(One to fill)
NEW YORK CITY
Broadway (7)
Joe Marks
Paul Smith
Claire Vincent Co
Pioneer Top Co
Yerkes' Or
Olive Olson
Marlene LaCosta
Hashi & Seal
(One to fill)
Coliseum
3d half (10-13)
Joyner & Foster
Mr & Mrs Barry
Stan Stanley
The Lockfords
(One to fill)
81st St.
3d half (10-13)
Melville Gideon
Tack Murdoch
Val Harris
Don Beator Co
(One to fill)
86th St.
3d half (10-13)
John Olms Co
Thos J Ryan Co
Flo Meyers Co
(Two to fill)
8th Ave.
3d half (10-13)
Hal Nelman
Gracie Deagon
Ida May Chadwick
Corinne Arbusckle
(One to fill)
58th St.
3d half (10-13)
Wm Sully
McCool & Dooin
Rowland & Joyce
Donovan Girls
Mack Hedley
(One to fill)
Fordham
3d half (10-13)
The Stubbins
Kaye & Say
Rose & Thorn
Ben Bernie's Or
(One to fill)
SHARON, PA.
Columbia
1st half (14-16)
Bentell & Mack
Larry Kelly
Clark & Villani
Mildred Carwe Co
(One to fill)
3d half (17-20)
Gardner's Maniacs
Marston & Manley
Doran & Soper
Berri Barto Rev
(One to fill)

LEXINGTON, KY.
Ben All
3d half (10-13)
Wendall Hall
(Others to fill)
RICHMOND, IND.
Murray
3d half (10-13)
Archer & Belford
Clar Downey Co
Baby Henderson
(Two to fill)
SANDESKY, O.
Schade
3d half (10-13)
Lyle & Virginia

TERRE HAUTE
Indiana
3d half (10-13)
Jazz Boat
(Others to fill)
WINDSOR, ONT.
Capitol
3d half (10-13)
Carroll & Brady
Collins & Reed
Mullen & Francis
Carl Rosini Co
(One to fill)

Mason & Dixon
(Two to fill)
ATLANTA, GA.
Grand
3d half (10-13)
DeDico Cir
Jim McWilliams
Burke & Durkin
J Alard Co
Ed Janie Rev
ATLANTIC CITY
Earle
3d half (10-13)
O & M Moore
Honey Boys
Agnes
Wm A Kennedy
Leo & Arch
AUBURN, N. Y.
Jefferson
3d half (10-13)
Wilkins & Wilkins
Lovett's Con'tins
Al Wesber
(Two to fill)
BALTIMORE, MD.
Hippodrome (7)
Billy Champ
B'way Whirl

McBanna
Charlotte Worth
Yesterday's
(One to fill)
CANTON, O.
Lyceum
3d half (10-13)
Harry Cooper
Jack Hanley
Elliot & Lature
Jene Green
Elda Dancers
CH'LSTN, W. VA.
Kearse
3d half (10-13)
Dayton & Rance
Cooper & Clifton
Manikin Cabaret
Sally's Alley
Coley & Jaxon
CHARLOTTE, N. C.
Broadway
3d half (10-13)
Stanley Wolf
Wilbur Mack Co
Paula
Ken & Carvett
Sorentinos

Pantages

NEWARK, N. J.
Pantages (14)
Flores Co
Victoria Memou
Fred Rinehart
Unique Rev
(One to fill)
BUFFALO, N. Y.
Pantages (14)
Caul Sis
Marion & Dade
Claire Loftus
Green & Parker
Ballet
W'CHESTER, N. Y.
Pantages (14)
Atkins' & Lucinda
Chas & G Morati
Jos K Watson
Watson & Cohen
Bartee Sis
NIAGARA FALLS
Pantages
1st half (14-16)
Hack & Mack
Crouch & Moore
Billie Goldie Rev

VANCOUVER, B. C.
Pantages (14)
Louise & Mitchell
Fred Morton
Snapshots
Hickman Bros
Roman Tr
TACOMA, WASH.
Pantages (14)
Texans
Wm Bence
Davey Jamieson
Balbanow &
Leon & Dawn
Rucker & Bard
PORTLAND, ORE.
Pantages (14)
Nathano Bros
Caledonian 4
3 Cyclones
Ben Smith
Willard Jarvis
SAN FRANCISCO
Pantages (14)
Aerial Patts
Raymond Wilbert
Sybil Bowhan

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Keith-Albee

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Berri Barto Rev
(One to fill)

THIS WEEK
NORTON AND BROWER
Melba and American
BURNETT and DILLON
Delaney and American
HUNTING and FRANCIS
Melba Brooklyn
Direction
CHAS. J. FITZPATRICK
100 West 46th Street, New York

Interstate

AMARILLA, TEX.
Fair
1st half (14-16)
(Same bill plays
Wichita Falls 2d
half)
Moore & Pal
Count Bernal Vied
Joe Darcy
Talent & Merit
Nathane & Sully
AUSTIN, TEX.
Hancock O. H.
1st half (14-16)
(Same bill plays
Galveston 2d half)
Zella Sis
Ala Lawlor
Faber & Wells
Sid Morehouse
Red's Nite Hawks
ATLANTA, GA.
Keith-Albee (14)
Helen Carlson
Hayden & Taylor
W & B Reddick
Stuart & Lash
Original Cavaliers
BATON ROUGE
Columbia (14)
(Same bill plays
Alexandria, 15;
Monroe, 16;
Tine Bluff, 17;
Shreveport, 18;
Texarkana, 19-20)
Bette's Seals
The Crooners
Burns & Allen
Eddie Ross
Jimmy Burchill Co
B'NGHAM, ALA.
Majestic (14)
Br'd'n & M'ay Rv
DALLAS, TEX.
Majestic (14)
Flying Hartwells
Melroy Sis
Jay Ward
Roy Cummings
& P Gypies
FT. SMITH, ARK.
Jole (14)
Prince Tokio
Wilson & Godfrey
Carleton & Ballew
(Two to fill)
FT. WORTH, TEX.
Majestic (14)
Harry Carroll Rev

HOUSTON, TEX.
Mertal (14)
Black & Gold
Roy Smock
Reynold & Wells
Patricia
Fountain e' Dance
L'TLE ROCK, ARK.
Majestic
1st half (14-16)
Prince Tokio
Carleton & Ballew
Weaver Bros
Wilson & Godfrey
3d half (17-20)
Weaver Bros
Elmer & Wheeler
Mr & Mrs Stamm
(One to fill)
NEW ORLEANS
Orpheum (14)
Richard Vintous
Cleveland & D'way
Dave Harris Co
Tom Smith
Colonial 6
McFarland & G'd'n'r
OKLAHOMA CITY
Orpheum (14)
Gertrude Co
Nawahl
Muriel Kaye Co
Hickey Bros
Haunted
SAN ANTONIO
Majestic (14)
Cyril Boganny Tr
Brooks & Rush
Eddie Pardo Co
(Two to fill)
TULSA, OKLA.
Orpheum (14)
Gibson & Price
Adela Verne
Al K Hall
Tad Tieman's Co
On the Air
WICHITA, KAN.
Majestic
1st half (14-16)
Wolgaat & Grille
Temple 2
Barton Family
Lewis & Lavarre
Family Album
CANTON, O.
New
3d half (17-20)
Wolgaat & Grille
Temple 1
Barton Family
Lewis & Lavarre
Family Album
JAMSTOWN, N.Y.
Palace
1st half (14-16)
D'Orsay & Stedman

Sun-Keeney

NEW YORK CITY
Park Lane
1st half (14-16)
B & O Turner
Ed Vine
Algier-Coporal & G
Lillian Kayton Co
George Watts
3d half (17-20)
Jean Phillips Rev
Arthur & Grille
Adelle & Hargraves
Darrell & Murray
O'Meara's Dancers
Park Plaza
1st half (14-16)
Winton Bros
Levan & Doris
George Lovett
Benard & Kellar
Elis King Rev
3d half (17-20)
Diam' & Waldman
Frank Terry
Elis Brice Bd
Freem'n & Seymour
Basil Lewis Co
BROOKLYN
Universal
1st half (14-16)
Diam' & Waldman
Frank Terry
Clis Brice Bd
Freem'n & Seymour
(One to fill)
3d half (17-20)
Huddut Sis & S
Levan & Doris
SOMERVILLE, MASS.
Capitol
3d half (14-16)
Golde & Pal
Oliver & Van
Raynor & Mae
4 Steppers
(One to fill)
3d half (17-20)
Ruth & Delevan
Lita Lopez
Morris & Ward
Rev Des Arts
(One to fill)
3d half (17-20)
Golde & Pal
Oliver & Van
Raynor & Mae
4 Steppers
(One to fill)
SHARON, PA.
Columbia
1st half (14-16)
Bentell & Mack
Larry Kelly
Clark & Villani
Mildred Carwe Co
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3d half (17-20)
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Marston & Manley
Doran & Soper
Berri Barto Rev
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VAUDEVILLE-COMEDY MATERIAL
AL BOASBERG
3333 West 4th St.
LOS ANGELES, CALIFORNIA
Telephone Dunkirk 8811

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Temple 2
Barton Family
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British Film Field

(Continued from page 16)
of Kings" and gave the permit, and
now P. D. C., is negotiating for the premiere.
A direct result of this and the ac-
tion of the L. C. C. in passing other
films lately which the censors have
banned is the projected new certifi-
cate which the Censor Board is about
to adopt. At present two kinds are
used by it, "U," which means the
film may be shown anywhere with-
out restriction, and "A," by which

films may only be screened to
adults, theatres not being allowed
to admit children under 16 when
showing an "A" film, unless with
parents or other adults.

The proposal now is to add to
these a "D" certificate, for films "of
a propaganda character." This is
to cover films of the type the board
cannot pass under its present code
of rules, and is aimed at preventing
the passing over of the board in fa-
vor of local authorities, which has
been done in several cases lately
besides that of "King of Kings,"

notably with "White Slave Traffic,"
already mentioned here some weeks
ago.

More New Theatres

Oxford, Glasgow, near com-
pletion, will seat 2,000. It is owned
by the Frutin interests, and is to
be managed by Victor Newton, as
present exploitation head in Scot-
land for Universal.

The Playhouse, Benton Park,
Newcastle-on-Tyne, is being re-
built to seat 850 from 450.
Derby Picturehouse, Liverpool,
opened Monday. Accommodation

1,600, doubled from formerly by re-
building.

A site for a super (de luxe) has
been bought in Dundee, Scotland,
by J. Bell, former owner of the
Royal Picture House in this town.

Next Monday the Westgate Pic-
ture House, Newcastle, opens. It
has been re-built to hold 1,800, and
is owned by Consolidated Cinematog-
raph Companies.

The Rialto, new super at Malden-
head, will be opened Monday by
Rinnie Hale. Work on building the
Plaza, Southsea, has begun. A 2,000-

seater, owned by F. J. Spickernell,
of Portsmouth.

Another Rialto, in Salford, Man-
chester, opened last Monday. It
cost \$200,000 to build, seats 1,400,
and has a stage for vaudeville and
a billiard parlor with 11 tables.
Owned by J. L. Dixon, who owns a
number of movie and legit houses
in Manchester, Liverpool and
Southport.

A. E. Abrahams has bought sites
and is preparing plans for two more
Regal theatres, at Golders Green
and Laventstone.

MID-WEST BURLESQUE WHEEL OF 10-12 WKS. FORMING IN CHICAGO

Serious Effort Has Irons and Weingarten Backing—\$1,000 as Top Salary List, Shows Using House Sets on Continuous Policy—Pictures Also

Chicago, Nov. 8. A middle western stock burlesque wheel, controlling about 10 or 12 weeks, is in process of formation. Reported in back of the project are Warren Irons, owner of the local Haymarket; Izzy Weingarten, a former burlesque magnate, lately in the furniture business, and one other party, said to be partially interested at present in either Columbia, Mutual, or both.

The wheel, if consummated, would be the first all-western burlesque association ever formed. Offices and officers are to be established in Chicago and all business handled here.

\$1,000 Salary Lists

According to the indefinite plans at present, each show, to be formed here, would play week stands over the entire circuit. Policy in all towns will be continuous, four shows daily, with scale topped at 75 cents. Feature pictures to accompany is also under consideration.

Salary lists have been figured down to \$1,000 for each show. Companies would include the usual number of principals and 10 girls, the latter to be bolstered by six resident girls.

The residents would help razor traveling expenses. Troupes are to travel without personal scenery, house sets only to be used.

Towns in line for franchises are Chicago, Cleveland, Cincinnati, Detroit, Indianapolis, St. Louis, Kansas City, Des Moines, Omaha, St. Paul, Milwaukee, Gary and South Bend, the last two split weeks. Several locations have already agreed to join, among them Chicago. This city would no doubt be represented by the Irons house.

For once the discussion of a mid-west burlesque circuit is not regarded as mere talk. The forming is practically a certainty, pending negotiation with the above-mentioned cities.

It is expected the principals in the deal will make public their intentions within the next few weeks.

Thatcher's Show Off

James Thatcher's show, "Round the World," current at the Columbia, New York, withdraws as a wheel attraction Saturday.

The former Mutual show, "Be Happy" renamed "Step Along" will take up the route allotted the Thatcher show.

Hill Drops Title

With the new working agreement between the Columbia and Mutual effective this week Gus Hill, operating "Bringing Up Father," cartoon show, decided to discard the title to save money on royalty. He is shifting his show to straight burlesque.

Hill has signed Fred Karno to produce his "Night in An English Music Hall" as one of the features.

The new Hill show will be styled "Peek A Boo" and will be in readiness to take up the present "Bringing Up Father" time Dec. 5 at Utica, N. Y.

Bedini Continuing

As a result of reducing his weekly show budget Jean Bedini and his "Cock-a-Doodle-Do" Co., opened again for Columbia at the Casino, Brooklyn, on Monday. Harry Reese's band and the "ukelle carpenter" have been dropped from the payroll.

Bedini has decided to play out the remainder of the Columbia time and not go into vaudeville.

J. E. Horn and William T. Cusack have left the Robbins Agency. Cusack goes with Harry Pearl as associate. George A. Landry returns to his former position as Robbins' assistant.

Eva Jessaye is booking the Dixie Jubilee Singers through the picture houses of the east. This organization also includes the Elida Webb Girls and the Two Black Dots.

New England Shows Make Jumps Despite Flood

The New England floods did not prevent any of the Columbia or Mutual shows in that section from making their usual Monday opening. A number of shows, however, were forced to cover additional mileage.

The Carrie Fennell show (Mutual) in going from Montreal to Boston had to come all the way to New York to make Boston.

"Pretty Babies," due to reach Montreal from Schenectady, went around by the way of Utica. "French Models" went from Boston to Worcester and "The Kandy Kids" got through safely from Worcester to Springfield.

BURLESQUE ROUTES

COLUMBIA

Weeks of Nov. 7 and 14

A Perfect 36—Palace, Baltimore; 14, Gayety, Washington.

Around the World—Columbia, New York; 14, Co. closes.

Bare Facts—Gayety, Pittsburgh; 14, Olympic, Cincinnati.

Be Happy—L. O.; 14, Empire, Brooklyn.

Bright Eyes—Gayety, Toronto; 14, Co. closes.

Bringing Up Father—L. O.; 14, Gayety, Toronto.

Burlesque a la Carte—Olympic, Cincinnati; 14, Empire, Toledo.

Cock-a-Doodle-Do—Casino, Brooklyn; 14, Casino, Philadelphia.

Dancing Around—L. O.; 14, Miner's Bronx, New York.

Flying Dutchman—Gayety, Buffalo; 14, Gayety, Rochester.

Foolin' Around—Miner's Bronx, New York; 14, Empire, Providence.

Galettes of 1928—Empire, Providence; 14, Casino, Boston.

Here We Are—Casino, Boston; 14, Casino, Brooklyn.

High Hat Revue—Casino, Philadelphia; 14, Palace, Baltimore.

Kongo—Empire, Newark; 14, Co. closes.

Let's Go—Gayety, Boston; 14, Columbia, New York.

Nothing but Girls—Gayety, Washington; 14, Gayety, Pittsburgh.

Snyder, Bozo—Empire, Brooklyn; 14, Empire, Newark.

Tip Top Revue—L. O.; 14, Gayety, Buffalo.

White Cargo—Gayety, Rochester; 14-16, Colonial, Utica; 17-19, Capitol, Albany; 21, Co. closes.

Wine, Women and Song—7-8, Colonial, Utica; 9-10, Capitol, Albany; 14, Gayety, Boston.

MUTUAL

Band Box Revue—L. O.; 14, Empress, Chicago.

Banner Burlesquers—7-8, Geneva; 9-10, Oswego; 11-12, Schenectady; 14, Gayety, Montreal.

Bathing Beauties—Corinthian, Rochester; 14-15, Geneva; 16-17, Oswego; 18-19, Schenectady.

Big Revue—Grand, Akron; 14, Garden, Buffalo.

Bowery Burlesquers—Lyric, Newark; 14, Hudson, Union City.

Finnell, Carrie—Howard, Boston; 14, State, Springfield.

Follies of Pleasure—Lyric, Dayton; 14, Empress, Cincinnati.

French Models—State, Springfield; 14, 125th St., New York.

Frivolities of 1928—Gayety, Brooklyn; 14, Lyric, Newark.

Ginger Girls—Gayety, Kansas City; 14, Gayety, Omaha.

Girls of the Follies—Olympic, New York; 14, Orpheum, Paterson.

Girls from Hanppland—Hudson, Union City; 14, Olympic, New York.

Girls of the U. S. A.—Star, Brooklyn; 14, Trocadero, Philadelphia.

Happy Hours—Gayety, Omaha; 14, Garrick, Des Moines.

Hello Paroo—Garrick, Des Moines; 14, Gayety, Milwaukee.

High Flyers—Gayety, Baltimore; 14, York, Pa.; 16, Altoona; 17, Cumberland, Md.; 18, Uniontown, Pa.; 19, Beaver Falls, Pa.

High Life—Garrick, St. Louis; 14, Gayety, Kansas City.

Hollywood Scandals—7, Allentown, Pa.; 8, Lebanon; 9, Williamsport; 10, Mahanov, City; 11-12, Reading, Pa.; 14, L. O.

Kandy Kids—Empress, Chicago; 14, Cadillac, Detroit.

Jazztime Revue—Gayety, Milwaukee; 14, L. O.

Laffin' Thru—125th St., New York; 14, Gayety, Brooklyn.

Moonlight Maids—7, York, Pa.; 8, L. O.; 9, Altoona; 10, Cumberland, Md.; 11, Uniontown, Pa.; 12, Beaver Falls, Pa.; 14, Academy, Pittsburgh.

MINN. DROPS CENSORSHIP

Johnson Withdraws Ordinance—Gayety Gets New License

Minneapolis, Nov. 8.

The move to bring about official censorship of theatres here died a speedy death. Stating that he had come "to the realization that censorship would be impractical," Alderman Victor Johnson, leader in the fight to close the Gayety (stock burlesque), has withdrawn his ordinance.

Johnson admitted he was brought to such a realization by newspaper editorials and friends. However, he served notice that, as chairman of the license committee, he will act as an unofficial censor.

After the city council granted a new license to the Gayety, to enable that house to resume its former burlesque stock policy with the same company present before the house was closed, each alderman received a season pass to the show-house.

Alderman Johnson and John Swanson, who instituted the move to revoke the former license, mailed back their passes. They say that when they wish to view a Gayety performance for unofficial censorship purposes they will pay.

3 MUTUALS RENAMED AND GOING COLUMBIA

"Bright Eyes," "Frivolities" and "Step Along" Swing Over—Mutual's Lone N. Y. House

Three Mutual shows have had everything set to complete their seasons as Columbia units. The three shows are, Joe Catalano's "Bright Eyes," renamed "Tip Top Revue," which started its new route this week (Nov. 7) in Toronto; Al Singer's "Frivolities," rechristened "The Merry Whirl," opening its Columbia travels Nov. 21 at the Casino, Boston; Sam Morris' "Step Along," restyled "Be Happy," opening Nov. 14 at the Empire, Brooklyn.

The shifting of the trio provides for the addition of two chorus girls to each show and augmenting of principals. The Yorkville Casino, New York, was closed and the Olympic, N. Y., was withdrawn from the circuit. Mutual is now playing only one house in New York, that being Hurtig & Seamon's 125th street.

Ushers as Barkers

Chicago, Nov. 8.

The Star and Garter, playing stock burlesque with a feature picture and four shows daily, is using ushers as "barkers" in front of the theatre.

The shows rotate weekly with the Rialto, a loop house.

GOLDBERG DISBANDS

Jack Goldberg's "Darktown Scandals" (Columbia) tried to get the Alhambra, New York, which has been offering a colored stock policy. The Alhambra tenants, however, decided not to disband but to keep at its stock going indefinitely.

Goldberg then decided to disband his troupe.

A drive is on in the east for new members for the International Photographers of Motion Picture Industries, Local 644, affiliated with the I. A. T. S. E. Francis E. Zelase is business representative with the local now located in West 45th street, N. Y. C.

Naughty Nifties—Academy, Pittsburgh; 14, Lyric, Dayton.

Night Hawks—Gayety, Louisville; 14, Mutual, Indianapolis.

Nite in Paris—Empire, Toledo; 14, Empire, Cleveland.

Parisian Klappers—Strand, Washington; 14, Gayety, Baltimore.

Pretty Babies—Gayety, Montreal; 14, Howard, Boston.

Record Breakers—Orpheum, Paterson; 14, Gayety, Scranton.

Social Maids—Mutual, Indianapolis; 14, Garrick, St. Louis.

Speed Girls—Garden, Buffalo; 14, Corinthian, Rochester.

Step Along—Trocadero, Philadelphia; 14, Strand, Washington.

Step Lively Girls—Empress, Cincinnati; 14, Gayety, Louisville.

Stolen Sweets—Gayety, Scranton; 14, Gayety, Wilkes-Barre.

Sugar Babies—L. O.; 14, Star, Brooklyn.

Tempters—Empire, Cleveland; 14, Grand, Akron.

GRAY MATTER

By MOLLIE GRAY (TOMMY GRAY'S SISTER)

Good Bill At Palace—Unwise

It's an unwise thing for the Palace to have a good show even occasionally, it makes the difference too marked.

Julian Eltinge certainly displays what every woman would like to wear. His two velvet wraps last week were exquisite, one of coral with grey fox collar and cuffs and a narrow panel of colored beads down the back, the other peach color elaborately furred with chinchilla and the back bead-embroidered. He was any man's fancy in those.

One gown was of gold lace and cloth, the scalloped hem uneven and two ribbons of gold floating from one shoulder. With an old-fashioned gown Eltinge wore a poke bonnet and followed this with an oriental costume of ostrich plumes hanging from a hoop of rhinestones held to the waist by strands of more stones. This called for a huge silver and ostrich headdress and fan.

Jerry and her Baby Granda are a pleasant sight with their four white pianos and themselves in white wigs, white taffeta frocks, only different to each other by the color of the hip and shoulder flowers, and satin slippers with tiny bows.

The costumes of Billy House's "company" must have been in constant use since they played the Fifth Avenue months ago. The audience had a fine time during this sketch.

Sylvia (Kola and Sylvia Co.) wore blue satin and tulle trimmed with rosebuds and the same silver wig with this as with a peach color crepe at the finish. The pianist, Maria Raycelle, has personality as well as ability. Her frock was flesh color, beaded and fringed.

Mama Diamond's Clothes

At the State, the Four Diamonds—Mama and Papa and two chips—may not be enough to make a flush but do a lot to entertain a full house. After removing her flame color velvet wrap with its grey fox collar and grey crepe lining, Mama Diamond sang in a flesh color georgette with beaded bodice and full skirt. Her next gown was black with a small all-over trimming of crystal beads and the rhinestones forming the waistline were not a straight line but a jagged one. Red flowers hanging from the waist were matched by slippers. The bodice of her white crepe frock was also rhinestone trimmed and some were scattered between the groups of colored flowers on the skirt.

Edwards and Rosita and four castanet clickers scatter a few laughs as they dance. All costumes were ruffled and most of the ruffles were black edged. When the shawls appeared two were white, and embroidered in red and two black. Rosita has lovely wavy hair which first hung loose, then in braids and finally held a tall comb which held her white lace mantilla worn with a white lace and spangled costume.

Stage Effect at Paramount

The setting and costumes for the Paramount's "Roumanian Rhapsody" last week were very picturesque and George Stefanescu's piping appreciated here as it was at the Colony.

Mrs. Jesse Crawford handled the big console, as cleverly as her husband does, and delighted the audience as always. Hers was a two-piece costume of sleeveless white satin blouse and black velvet skirt.

"Shadowland" was discovered with a single row of powerful lights outlining the arch, putting the public in the brightness the stage usually needs and leaving the stage in darkness. The first inhabitants to appear were bunnies with black bodices and ears, legs and tail white. The next was only the head and shoulders in the blackness but a fine voice she had. The Foster girls, 16 of them in two rows, all in white against black velvet made their aerial ballet a graceful picture, at times giving an impression of eight figures reflected in water.

The audience gasped at the perils of Pauline Alpert at her phantom piano. It acted like the Spirit of St. Louis. A spectacular finish had the girls in white with elaborate headdresses of feathers and fringe cut unevenly the length of the arms but bodices spangled.

At the Capitol

Capitol is celebrating Armistice Day all this week by opening its program with "Stars and Stripes Forever" and following that with a technical film called "The Flag," telling the story of its adoption. If the feminine styles those days had resembled today's who knows what kind of flag we would be cheering now since the story says it was made from a petticoat of Betty Ross's. A beautiful tableau of nurses and sailors grouped about a spread eagle monument with the flag floating back of them closed that patriotic effusion.

Vincent Lopez and his orchestra did their bit later with an overture called "1776," with a church tower in the background to hold the two lights that guided Paul Revere, and that faded into a white charger doing 90 miles on the treadmill.

Frances Shelley made her self liked and her frock of beaded bodice and skirt of black edged lace ruffles with bow of red velvet for color made a nice appearance. Red slippers worn matched the bow.

Dolores Farris danced cleverly in some pink crepe and spangles with pink ostrich making the short skirt.

The Chester Hale Girls appeared first in blue satin uniforms with red tipped cocades on their hats and helped push the balloon bubbles that colonial ladies and gentlemen on a gilded stairway played with for the finale.

Jetta Goudal's Exotic Beauty

Jetta Goudal is the exotic beauty "The Forbidden Woman" would be, and her gowns accordingly are almost oriental in their splendor. Her favorite earrings were large pearls, two in each ear. She even wore a still bigger one on her index finger. A veil floated back of her about two yards and the black tulle of a scarf wound about her neck so often it finally covered part of her chin. Spangles on an otherwise black net gown covered not only the whole bodice but long sleeves too. Her nightgown was entirely of lace, even to the tiny cap sleeves. Weight of her hair seems to be one of the reasons her beautiful chin is always in the air.

Victor Varconi and Joseph Schildkraut are splendid as the brothers and together with Miss Goudal's fascination are a relief from the epidemic of Alma Maters and war martyrs. Though how a soldier carried a supply of initialed cigarettes large enough to do him for months is just another wonder of the movies.

Orchestra's Different Personality

In orange silk dress and pointed black hat, a bewitching singer introduced the Strand's Halloween ballet. A pumpkin covered most of the curtain before which the black costumed even to gloves girls danced until the fact cut in it lit up and scared them away. Rita and Teke kept up the spooky spirit in their entrance in black capes and hats and also in their dance, a shadow effect adding to the occasion.

Waring's Pennsylvanians delighted the audience last week with their "Collegiate Capers" which included not only singing and band numbers but tossing a "fresbie" in a blanket among other things. These boys seem to have a distinct personality different from other orchestras.

Good Thing From Chicago

Art Kahn and his orchestra at the Colony are one of the few good things heard from Chicago. The Frivolity Club Girls must have been slight-seeing Thursday, since only Myrtle Allen in some spangles and ostrich and silver cap appeared. A colorful background for the men was made up of alternating panels of bright color silks and silver cloth finish with a solid base painted in futuristic fashion and edged with black points.

GREENWICH VILLAGE AS IZ

By Lew Ney

(Self-Designated Mayor of G. V.)

The first of the season's Village balls has been and gone. It was an agreeable, homelike affair, for everybody and Brooklyn were not there. Less than a thousand spent two-fifty and up, and four early morning hours to honor saints and encourage sinners.

Egplant Arens himself spent the time of his first ball in the hospital preparing for a mastoid operation. But the high and mighty, low and flighty, meek and weary, touched and touched of our Village and elsewhere were at Webster Hall that pre-Hallowe'en night in kind and unkind costumes.

There I saw Robert Garland in his forty-dollar dress suit, and Romany Marie advertising her Minnetta tearoom. There were Frank Shay, protegee of Elbert Hubbard, Maxwell Bodenheim, Paul Reeves, Bob Clairmont, Eli Siegel, John Rose Glidea, Bob Whitcomb, Jim Harris and Cynthia White, in jarring array, lending color and cognac to the occasion.

My own garb was not to be sneezed at or in. Helen Reitman, Ben's daughter, otherwise Jan Gay, and Eleanor Byrnes, also Zhenya, sewed up and down two diaphanous curtains into pantaloons and loaned me a jingling Mexican vest and two wee feathers for a shirt. For five hours Helen's high-heeled pumps adorned my fretting feet.

Of course our one and only blue-blooded Countess was there, and also Mary Fair. So were Florence Koehler and Remo Bufano, our marionette artists, Rella Ritchell, Spencer Kaplan and Ben Benn. All were daintily dressed as they have never been dressed before.

Polly, the Queen

Polly Holliday was there, too. Polly was the Queen of the Village 10 years ago, and Polly's was the rendezvous of our intelligentsia then. Today her presence anywhere spells atmosphere, for Polly is a permanent institution.

Sometime I managed from midnight till dawn with only minor accidents. Others were less fortunate. Glidea's shoulder strap gave way and he lost all of his Roman beggar's garb for many moments.

Dead-Heading

It embarrasses me to mention worthy tearooms, extraordinary drug stores and unique gift shops in cold print. To placate a spreading pleurisy I tried to buy a belladonna plaster last night. My favorite chemist refused to let me pay for it.

To accommodate three more soup eaters at my table I tried to buy three Chinese bowls. My wife and I were forced to accept them as a little present. Even a newsdealer hands back a bill to me, failing to change it to pay for a "Telegram" and "The New Yorker." And in low-ceilinged, dank and candle-lit basement tearooms I save a quarter for a cup of coffee I would prefer to pay for.

I wonder if these uncommercial people expect me to thank them by name in public print for their suggestive generosity.

Some day I shall write a column about our Village landlords in the hope of getting a studio, rent free, for a season. Plasters are luxury and newspaper kills time, but I must have a roof over my head. Why, if I could get part of the top and twenty-sixth floor at One Fifth Avenue for six months I'd write a book about that beautiful building about to be opened and publish it myself.

Prefers "New Yorker"

"Life" and "Liberty" interest me less and less, now that we have "The New Yorker." I do read the latter and also the "Telegram." Until last week I thought that Texas Guinan and I were the only Villagers who read Bob Garland's column, but since then 17 people have told me that he tells everybody in print that he reads my stuff in Variety.

Gifts for Holidays

Christmas is coming and New Year's, too, and some of us prefer individuality in our greeting cards to mass production a la Tuck, Voland and company. These things are not made like shirt waists or postage stamps, in the Village. Several artists hereabouts are already doing unusual and different designs for friends and others who prefer to pay for self-expression.

Zhenya, for example, at 65 Bedford street, is busy shaping por-

traits on wood cuts and slicing merry messages in linoleum. Or else she does anything else from the Washington Arch to Saint Nicholas or your door step or knocker and prints them on hand-made paper.

Bobbie Edwards, the unmurdered czar of Macdougall street, still does nudies in battleship linoleum coverings.

Down in the Minettas Jack MacGrath, the king of the Village for 15 years, is still unsteadily at work on his memoirs. Nearby Don Miller is hiding away in his attic studio writing poetry. And all the time the steam shovels and pile drivers are murdering sleep while making a mere subway.

And yet the days of O. Henry are still with us. But it isn't only at Thanksgiving time that poets and actors and Bowery men hunger. I feel like Christmas every day, both as to giving and getting, and many there are who know it.

Frank

Frank is his name, and frank is his nature. He is only 26 and hitch-hiked to the Village from California eight weeks ago. He has lived much on crusts and more on forced sales of his few first editions ever since.

I have made him feel at home in my studio, time and time again. Mostly he has come around at meal time, invited and otherwise. He is near-sighted and deaf somewhat, always unannoying and quiet and mysterious. Last night he came in, ate another hearty meal, washed a day's dishes, and, as he was leaving, typed this ingenious epistle to me:

"Listen, if I intruded here tonight I intruded on an empty stomach. I don't know just where I stand in your estimation, and it doesn't make much difference, I suppose. As long as I am hungry (and I mean hungry) and have no other place to procure nourishment I shall come here.

"If my presence isn't desired, don't speak words, just take my arm and escort me to the door. You will not affront, insult or bother me in the least bit by doing so, for I have cultivated a very thick skin in these, my latest years, and words have absolutely no effect on me. Action, I understand; but I would come again and again as long as the condition and circumstances I have stated above exist.

"I write as I can make myself more clearly understood on paper. If, when you have read this you want to say something, I will listen, but no matter what you say it will not stop me from coming here for food when I am hungry.

"You see, I have abandoned doing the right thing at the right time long ago. I have lost all my illusions of honor, love and of right-thinking longer still ago. There is no good or evil for me now. I do what I please, not bothering the other fellow too much because, if I did, I would be bothered myself.

"But food is a necessity, and I have at least one very good reason for living at least a part of my time. But this is enough."

First Free for All

The event of the month, as far as Village artists are concerned, is the opening of the season's first free-for-all-except-buyers art exhibition at the Troubadour Tavern, 46 West 8th street. Here artists may hang their paintings and prices without the usual five- or ten-dollar fee. The exhibit will be open all winter on Wednesdays only, free to the public and free to the creator. There ought to be some good buys at the Troubadour for Christmas presents.

Rising Rents

Rising rents rankle me. I can't kick about the 1,400 square feet of studio space I preside over at \$50 per month. But witness, for example, the transformation of my old home at 149 West 4th street.

Eight years ago I had two rooms and a fireplace, running water outside my door and a run down four flights for further accommodations. For three years I paid, when able, \$10 a month for this primitive atmosphere.

Today my rooms rent for \$85. The water and other comforts have been run inside, cramping the space available there. A few thousand dollars have been spent in bath

tubs, plumbers bills and steam heat. Does that justify 750 per cent. increase in the rent?

Another Tragedy?

That is not the worst tragedy of 149. Josephine was all but born there. She lived there for 30 years. When she grew up she married and became the janitor, had eight children and one died. He used to take care of my mail and I gave him pennies when I had them. I was glad to sit up all night at his wake and go to the funeral.

Josephine is the janitor no more. She and 20 other tenants were forced out when the old estate decided to remodel. Today she goes back diurnally to look at the glittering, colorful geegaw that was her home. Today she sheds tears and tomorrow!

Not one artist in fifty can pay these fabulous rents. Will the \$6,500-two-rooms-two-baths flats at 1 Fifth Avenue be taken by creators? Not one chance in 10,000. It doesn't take philanthropy to build suitable studios for poets and artists and actors. But it does take a willingness to accept a fair return on capital.

Who wants to be fair?

A 60c. Poem

Today I have worked longer than usual to help Frank to help himself. On a dozen pages of all-rag paper with a proper linoleum-cut cover I have printed one of his poems, set by hand, French fold, stitched with silk, 99 copies to sell for 60c. each. And they will.

Here's the poem, "What Augustus Tiberius Begged of Pan," all of it, for nothing:

long long ago
I sang with Pan
and Pan
he sang with me

and I was hoofed
and hoofed was Pan
and our four hoofs
together
thudded
in many a merry dance

and often Pan and I
strolled in and out
of leafy bowers
seeking
lonely nymphs

and many forgotten games
played Pan and I
with nymphs we found
and with them
many a pleasure rare
enjoyed

and long long ago
old Father Time
stole me
from Pan
and placed me
in this century

and now
I pine away here
and cursed Time
has changed
my hoofs to feet

and when
I sing my songs
strangers
look at me and laugh

Pan loved Pan
please
steal me back
from Time

30 Days for Peratin

Al Peratin, 145 W. 45th St., conducting a musical agency, was sentenced in Special Sessions Court to 30 days in the Work House.

Peratin, whose business was mostly with amateur and non-union musicians, was denied a license about two years ago and has since operated without one. The Bureau of Licenses deferred action until able to marshal sufficient evidence to get a conviction.

CHI'S USUAL POLICE ORDER

Chicago, Nov. 8.

On account of several gang wars in the past few weeks, Chief of Police Hughes ordered the captains of each district to close all gambling joints.

This happens every six weeks, with the joints closed for three or four days.

B. A. Rolfe, at the Palace, New York, this week, doubling from the Palais D'Or, was host at a luncheon to a group of theatrical newspapermen at the Hotel Astor Thursday. Walter J. Kinsley presided. It was a 48th birthday celebration for the bandman.

"VARIETY'S" B'WAY GUIDE

(Changes Weekly)

For show people, as well as laymen, this Guide to general amusements in New York will be published weekly in response to repeated requests. It may serve the out-of-towner as a time-saver in selection. Variety lends the judgment of its expert guidance in the various entertainment denoted.

No slight or blight is intended for those unmentioned. The lists are of Variety's compilation only as a handy reference.

PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the heading: "Shows in New York and Comment."

In that department, both in the comment and the actual amount of the gross receipts of each show will be found the necessary information as to the most successful plays, also the scale of admission charged.

NEW FEATURE PICTURES OF WEEK

Capitol—"Body and Soul" (Lionel Barrymore-Pringle-Kerry), with elaborate stage show, but not up to standard set by preceding three or four weeks of the new jazz policy.

Colony—"Les Miserables" at pop prices with simple orchestral accompanying program.

Paramount—"Shanghai Bound" (Dix) and "Moonlit Waters" unit revue.

Rialto—"My Best Girl" (Pickford) in for a run.

Rivoli—"Two Arabian Knights" (Wolheim-Boyd) in comedy classic, last week; "Sorrel and Son" follow for run.

Strand—New musical policy inducted at this house with Nat Shilkret's Victor records and elaborate stage show, including Yacht Club Boys, Margaret Namara, Simmes and Babette and others. Dolores Costello in "College Widow," good feature.

Roxy—"Pajamas" and elaborate presentation bill.

NEW SPECIAL FEATURES WORTH SEEING

"Sunrise" "Patent Leather Kid" "Wings"
"Jazz Singer" (Al Jolson) "Quality St." (Marion Davies)

NIGHT LIFE

The Parody, with the inimitable Clayton, Jackson and Durante as the features, is recommended at all times. Parody also has a girlie show to augment "those three boys."

Helen Morgan at her Chez Morgan (nee Anatole) is a draw, and the Jay C. Flippen Club (nee Deauville) ditto.

Vincent Lopez, with an excellent show at the Casa Lopez, must be "made," if only for the Lopez dance music, and for a change of pace and a Bohemian atmosphere, don't miss the Club Barney, in Greenwich Village.

The hotels like the Roosevelt (Ben Bernie), Pennsylvania (Johnny Johnson) and Biltmore (Bernie Cummins) should not be overlooked for relief purposes for straight dining and dancing purposes, before or after theatre.

The Mirador sans its stiffness to a \$3 covert with the Revellers and Rosita and Ramon, American dancers, should be on the list. Also the Hitchy Club with Raymond Hitchcock and nifty revue.

Of the other class spots, the Montmartre is very worth-while, and the Lido has the unique Moss and Fontana, dancers, as the new feature.

Van and Schenck are draws at the Silver Slipper, with an excellent supporting show. The Everglades has a new show; the Frivolity is continuing its usual healthy trade, and Hilda Ferguson and Benny Davis now head the 54th St. Club. Texas Guinan is also open in the Century theatre basement.

For a touch of Montmartre on Broadway, the unique Tommy Lyman, warbling his ballads at the Salon Royal, is very worth-while.

RECOMMENDED DISK RECORDS

Victor No. 20998—Nat Shilkret and his Victorites with the hit songs from "O'clock Girl" are a musical treat for concert and dance purposes. "Up In The Clouds" and "Thinking Of You" are the selections, both fox-trots.

Columbia No. 1134—In a lighter fox-trot vein, Al Lentz and his comedy jazzists cut up with "Oh, Doris!" and "When I Ring Your Front Door Bell."

Okeh No. 40384—Mike Markels with smooth dansapation pleases with two melody fox-trots, "It Was Only A Sun Shower" and "Give Me A Night In June."

Columbia No. 1099—Milton Charles, the Chicago picture house organist, now east, clicks with two excellent pop numbers, "Just Once Again" and "When Day Is Done." The melody compositions are smooth and appealing, and thus well suited for pipe organ interpretation.

Edison No. 52089—J. Donald Parker tenors "Broken Hearted" and "I'm Gonna Settle Up" with due feeling, his interpretations of the pop numbers registering handsily.

Victor No. 21000—"Diane," the musical theme of "Seventh Heaven," like "Charmaigne" in the filmization of "What Price Glory?" has developed into a big song hit. Both are Erno Rapee's compositions. As a waltz done by the Troubadours it is a dance selection and a worthy companion piece to "Dream Kisses," fox-trot, by the same orchestra.

RECOMMENDED SHEET MUSIC

"Diane" "Oh Doris"
"Dream Kisses" "When I Ring Your Front Door Bell"
"Morning After Night Before" "Baltimore"

SHAW AND "JOAN"

(Continued from page 1)

pugilist. This cunning Celt can punch a bag as a mercurial materialist and a sexless vegetarian—but he is, without exception, the most fraudulent writer on the disc. Any true poet can discover this. But does the actor know—that most of the directions in the works of Shaw—in the works of most of the dramatists—are insulting, degrading, destructive to theatrical effect. If he does not he should. Here follows the reason.

All actions lead to reactions. If a player reads a play, and the play is true, the reaction of the player will be true. If the playwright projects truly the player will reflect truly. If the magician is clear the medium is clear. If the sun is radiant the reflecting moon is radiant.

This should be enough. But the writer lives in an Age of Mules—and more must be explained.

Most plays are written by intellectual dunces. Men who have less feeling than the actor—but more intellect. Men who have less

imagination—but more noisy will. And these profuse directions in plays only betray the lack of balance in the creators of them. For if the creator had balance himself he would know that the interpreter is his balance. He would understand cause and effect—light and shadow—even and odd.

In short, he would not be under a "teter-board"—yelling to the actor. He would be on the other end—swinging with him—in trusting obmutescence and delictic rapture.

This is all very grave. For some day the actor—neurathenic from the yelpings of Saint Bernard and his poodles—will tear out all their whiskers and most of their spleens—and after burying these hounds of baying boredom—will write the plays themselves.

This should have happened—more than it does now—years ago.

Although the actor has a soul—it was born too near a boarding-house and much too far from a bank. But this is not altogether fatal. If it keeps away from the university and the Sunday School—and stays in purgatory long enough—it may—before Mr. Coolidge becomes a pagan emperor—well—
DAVID STURGIS.

EDDIE KENNEDY'S DEATH IS BROADWAY STORY

Jack Kennedy's Brother Found in North River, Shot in Temple—\$210 in Pocket

Edwin Kennedy, 25, brother of Jack Kennedy, former owner of "Jack and Jill's" restaurant on West 41st street, and who was found slain with a bullet hole in his right temple in the North River at 33rd street came to his death accidentally, it was learned on the "Big Stem."

Eddie, as the deceased was known to the patrons of the restaurant owned by his brother, Jack, at 121 West 45th street, had been missing for some time. He had made his home with his wife, Ella, at 9 West 97th street.

The latter part of October, Eddie quit his duties about midnight. He was last seen at 41st street and 8th avenue. Having just left a friend in a taxicab. Two days later Jack reported his brother missing to the detectives of the West 47th street station.

His wife was visiting relatives at San Antonio, Texas. Word was sent to her and she sped home. Meantime a hunt was started for Eddie. When his body was found, his widow declared that he had met his death at the hands of bootleggers. Jack scoffed at this, saying that while he believed his brother was murdered, he was unable to offer a motive.

When the body was recovered it bore no marks except the bullet hole that entered the right side and emerged at the left. A soiled grey comforter was corded around the slain man's body. In his pocket were \$210, a pledge ticket for a diamond ring and a fountain pen.

Captain Henry Duane in charge of detectives stated he thought Kennedy had ended his life. When asked to explain the comforter he said that suicides do strange things.

In an Apartment After several days of investigation the Marine Squad detective force were called in to handle the case because of the body being found in the water. They still have the investigation under way.

A story on Broadway is that Eddie was in a Times Square apartment. There were a group of young men. An argument arose which Eddie had no part in. The latter sought to act the part of a peacemaker when one of the group placed his hand to his pocket, menacingly.

There was a report from a revolver, it is said, and young Kennedy lay dead on the floor. Panic-stricken, the combatants, decided to wrap up the body in the comforter and dispose of it. It was tied in the comforter and placed in an automobile. The body was taken to the North River at 47th street and thrown into the river. Who the slayer is will probably never be known.

ROSE MARTIN'S FINISH

Former Show Girl Stands in with Clerks and Bell Hops

Chicago, Nov. 8. Rose Martin, former show girl; Charles Cupp, clerk, and Ike Payne and Charles Kolinsky, bell hops, fined and sentenced on a charge of pandering at the Grace hotel, are out on bond pending appeal. Judge Finnegan has imposed one year prison term and \$500 fine on each defendant.

Miss Martin is claimant of a theatrical career that ended two years ago. Since, with the alleged aid of the clerk and boys, she has resided at the Grace. Payne and Kolinsky are colored.

The Grace was once a well-known theatrical hotel.

Fell Off "Wings" Sign

Charles Cayten, 43, 1463 Huxley street, Rosedale, L. I., is recovering in Polyclinic hospital from injuries he sustained when he fell about 60 feet from the propeller of an imitation airplane outside the Criterion theatre, Broadway and 43rd street.

It was thought Cayten had been internally injured but closer examination disclosed he was not. He has two broken legs and body bruises which will confine him to the hospital for several weeks.

Joe Bender, electrician at the Capitol, New York, heads the committee in charge of the annual T. M. A. benefit in the Knickerbocker theatre, Nov. 27.

BOOTLEG PERFUMES

Dick Ives Arrested Charged With Selling Spurious Product

Richard (Dick) Ives, 33, husband of Hazel Warner, former flame of "Dapper Don Collins," was arraigned in West Side Court before Magistrate George W. Simpson on the charge of a violation of a trade law and was held for trial in Special Sessions. Ives resided at a hotel in West 48th street with his wife and her son Warren.

Ives was arrested by Detective Jo Fitzgerald and Lieut. Walter Hourigan of the West 47th street detective bureau after a search that lasted three months. Hourigan and Fitzgerald have been hot on the trail of Ives for at least a month. They finally located him at his hotel.

Dick Ives is charged with flooding cities in New Jersey and beauty parlors and drug stores with "bootleg" Coty perfumery. The latter firm had received complaints that their merchandise had deteriorated so that many orders were curtailed. They began an investigation and soon discovered that phony Coty perfumes were being peddled throughout New Jersey and other cities.

Hourigan and Fitzgerald were especially assigned and suspected Ives. When they arrested him they raided his apartment and said they found a large quantity of fake Coty labels and spurious Coty perfumes. The stuff was seized and Ives taken to the detective bureau. He remained silent. He was arrested when returning from a theatre with the former Hazel Warner.

Strasser Gets 30 Days For Cab's Dirty Dance

A sentence of 30 days in the Workhouse was imposed on John Strasser, 34, of 236 East 77th street, manager of the Golden Panel cabaret at 249 Sullivan street, Greenwich Village. Strasser had been convicted in Special Sessions of permitting an immoral dance to be given in the place.

In a raid on the place last July the police arrested Strasser, Belva Treba, 28, of Paterson, N. J., who performed "The Oriental Dance of Buddha," and Raymond Hines, drummer and announcer.

Following the hearing the Justices found all three guilty. Miss Treba was given a suspended sentence and placed on probation while Hines was also let go pending his good behavior.

According to the officers who made the arrests Miss Treba appeared on the dance floor in the cabaret "with nothing on but a set of beads." The dance was performed mostly with the girl gyrating on the floor, according to the police. In announcing the dance, Hines made some "spicy remarks," the complainants testified.

Strasser admitted he was in charge of the cabaret at the time of the offense.

"Jack Rose" Goes for 14 Years as Dope Peddler

Washington, Nov. 8.

Jacob Solomon, known as Jack Rose when operating a night club in New York City, changed his mind after jumping a \$10,000 bond and surrendered to the local police.

He was immediately taken before Chief Justice McCoy and sentenced to 14 years for selling narcotics.

ATHEISTS AND FILMS

(Continued from page 1)

worthy achievement. God is in laughter and in drama and in beautiful landscapes, and it is in a genuine spirit of reverence that I state that God is in our wholesome pleasures and our wholesome entertainment."

The Atheist Association first protested to DeMille about "The Atheist," now in production. None, or few of the dailies, would use the protest figuring it press stuff for "The King of Kings," which was mentioned.

In protesting to Hays the atheists said that DeMille had gone far enough with "Kings" but that "The Atheist" was a direct slam. The association has established branches in 25 schools and colleges where children are taught to live without religion.

Village Spender Gone; Her Art Languishes

Another little theatre group went to smash when Michael P. Lane, Jersey contractor and patron of the arts ran out on the project of converting 18 and 20 Jones street, New York, into another intimate theatre for the Greenwich Village district.

Mike, who had been heralded as a good-time "Charlie" of the Village got the show promotion bug after viewing "Bare Facts" at the Triangle. Norma Cavanaugh was picked to star in the undertaking. Norma trod the carpets of Broadway casting agencies without avail and got an engagement in the Mad Hatter cabaret of the Village. Norma's long suit was drama, but they don't buy that stuff in the Village. The management of the Mad Hatter was willing to take her on, but insisted the drama stuff was out and that Norma should warble for the inebriated co-ed universities with branches in the Village.

Norma rebelled against the warbling stuff, not half as much as the patrons, but went through with it upon Mike's promise that after she had been set in the cabaret and commanded a following he would take over the Jones street buildings and convert them into a theatre where Norma would have an outlet for her dormant dramatic art.

Norma went into the cabaret and worked faithfully. Her untrained voice grated on some of the best cash customers but the proprietor banked on Norma's big chance later.

The last straw came when a couple of Mike's checks bounced back at the Mad Hatter. That made Norma suspicious and she dropped in at Pepe Brothers, agents for the buildings of 18 and 20 Jones street to find out what progress had been made in converting the dwellings into a theatre. And when she found out that nothing had been done she disappeared from the Mad Hatter and also from 184 Fourth street where she had an apartment. Inquiries at the latter address bring forth information that everything had been paid, but Miss Cavanaugh had left no forwarding address.

The hoboemians that had shared Mike Lane's liberality while it lasted figure him a great guy even if he didn't go through with the theatre venture.

None of the mob knew Mike's particular habitat in New Jersey. If Norma did she didn't let on. The prop of the Mad Hatter checked it to profit and loss. All agreed Mike was a good guy while he had it and most hope he has it still. Skeptics will view the tabloids for the next few weeks in case Mike's mug should appear with the attendant data that he had been an absconding bank teller out on a holiday. Even this wouldn't be new for the Village—it has had lots of 'em.

But hostesses of the joints with whom Norma fraternized more or less figure the walkout of the butter and egg man a tough break. Ruth Shapiro, pal of Miss Cavanaugh, volunteered that it was more than tough for Norma, who had plenty of personality and latent talent, but never got the right break.

Friars' Mayor Walker Dinner November 27

Sunday evening, Nov. 27, will be the time and the Hotel Astor the place for the dinner tendered by the Friars to Mayor James J. Walker.

George M. Cohan is chairman of the committee in charge, with William Morris, Jr., vice-chairman. William Degen Weinberger is secretary.

Personal Padlock Service

An optimistic keynote in padlock proceedings is struck by Federal Judge Thacher, who scored the U. S. Attorney's office practice of serving padlock suits by mail, instead of the usual personal service. With this criticism of the correspondence service, the Waverly Club, 114 West 44th street, and James Collins, alleged proprietor, were exonerated of all charges.

Collins had not been personally served, but had a summons mailed to him and another nailed on his door. Process servers were unable to find him.

NO PROMISE TO MARRY

Picture Operator Klatzman Just Borrowed \$200 From Bronx Girl

Jacob Klatzman, 32, 70 West 114th street, picture machine operator, was exonerated of a charge of grand larceny when arraigned before Magistrate George W. Simpson in West Side Court.

Klatzman was arrested by Detective McCrohan, East 126th street station, on complaint of Gertrude Daun, 1306 Hoe avenue, Bronx. Miss Daun charged Klatzman with the larceny of \$200 which she said he obtained from her on his promise to marry her. Some time later, she charged, she discovered he was married and caused his arrest.

Called to the witness stand, Klatzman denied that he had promised to marry Miss Daun. He said he borrowed the money from her Jan. 3 and told her he wanted to use it for the purpose of reinstating his license as an operator.

He admitted he had not told her he was married because no question arose as to his marital standing.

After Magistrate Simpson heard all the facts he decided the evidence was insufficient and dismissed the complaint.

Steubenville, O., Women

Guilty of Shoplifting

Mrs. Gregoria Castantindia, 30, concert singer, and who claims to be under contract with a phonograph company, was sentenced to 20 days in the Workhouse in Special Sessions following her plea of guilty to a charge of shoplifting.

Her stepdaughter, Goldie Castantindia, 16, was given a suspended sentence on the same plea. Both came to this city several weeks ago from Steubenville, O.

The two were arrested Oct. 29 after detectives of the Stores Mutual Protective Association saw them take dresses valued at \$13.75 from a rack in Macy's and slip them under their coats.

ROUND THE SQUARE

"Tea on the House" on the S. P.

On Nov. 2 the Southern Pacific's crack coast special from Chicago completed its 25th year. As though to commemorate that anniversary the Golden Gate pulling into the Union Station, Chicago, that same day marked the first round trip of the finest dining car on wheels. On the S. P. its identification is No. 8023. Its conductor for the first trip, G. H. Smith, is one of those few dining car men who run their car.

Another innovation on the Golden Gate and in the same dinner is an "afternoon tea." That may have been adapted from the English but it's all new over here. It's "tea on the house," with the car open from 3 to 4 in the afternoon for the passengers to be guests of the Golden State Limited. Tea, wafers and lemonade are served.

Solicitude for Lone Travelers

The Ambassador, Los Angeles, probably the best conducted hotel in America which is guaranteed by the management of the Franks (Abe and Ben Frank, father and son), is looking out for its lone travelers through a social director, Mrs. Henrietta Hollo Young. Mrs. Young apparently scans the register to see those without the Mrs. or the Andra.

This is what follows: held in a very social looking envelope with an engraved card mentioning the hotel association:

"Trust I may soon have the pleasure of meeting you. If we may in any way add to your comfort and pleasure, it will be indeed a privilege. Cordially, Henrietta Young."

With Ambassador the Mecca of the ultra in L. A., Mrs. Young appears to have chosen an unusually pleasant job.

Perrier Water at Last Comes Into Own

Perrier Water, probably the only genuine sparkling springs water on the market and the best mixer for scotch highballs, is gradually coming into its own around the New York clubs and night places, after many years of comparative silence. It's a French mineral water from natural springs under government sponsorship. The English first introduced it to New Yorkers as first aid to a highball and some of the metropolitans have been using it for years.

E. J. Burke & Co., distributor of Perrier, also controls the best ginger ale for rye highballs. It's the Cantrell & Cochrane brand (C & C) and about the nearest approach to real ginger ale to be found nowadays among the myriads of that kind of water.

All of which is an outright plug for Perrier, which is believed to be also a very mild but efficient medicinal water as well.

Plane and Rail—Coast to Coast

Pacific coast aviation and railroad heads are working on a plan with the U. S. Department of Commerce for a combination airplane and rail transportation between San Francisco and New York. Under the new plan passengers would leave San Francisco at 8 a. m. Monday and arrive in New York at noon Wednesday—62 hours later. The present tentative eastbound schedule calls for an airplane trip from San Francisco to Ogden, thence rail to Cheyenne, plane to Chicago and train to New York.

Present airmail service between the two coasts is 36 hours. Fastest rail time now, 85 hours.

25c Tin Watch Racketeers

Among the phoney racketeers now clogging Broadway are the tin watch salesmen, who sell their wares for 25c, hurriedly, from a suitcase and then lose themselves in the crowd.

These boys work mostly at night, when the hollow tin watch cases look like the real thing. In their spick they value the watches from \$2 to \$10 and claim they are advertised in the "Graphic" and displayed at whatever happens to be playing in the Garden.

FOOTBALL

Football's biggest Saturday comes this week with a line-up of games whose final scores will likely out-guess 90 per cent. of the guessers. Last week's battles again ran pretty much to form, the principal surprises coming outside the circle of important games in the Syracuse, Cornell and Columbia tie scores with minor opponents. Penn's romp against Harvard was unexpected on this end, yet Purdue was another underdog to come home, and the Pitt-W. & J. was figured to be as close as the no-score results finally showed.

Few expected Princeton to run up 20 points on Ohio State. Witnesses of the game report that the Tiger looked exceptionally good. So good that the question arises as to whether the Orange and Black, "peaked" against Ohio and will be over the physical mark against Yale this week. If that's the case Yale should come in by two touchdowns because of its rest since Army and Dartmouth. On the other hand, there isn't a better trainer in the country than Keene Fitzpatrick, the gentleman who informs Mr. Roper just who he can and cannot use in a game. If Princeton is "right" this is going to be the best game in the East, and the Junglers will shoot the works this week.

Two terrific lines are going to face each other. Those 14 men and the breaks will tell this story. On a wet field Princeton never fum-

cient power to turn back N. Y. U. with Briante and Strong still the uptowners' best bets behind the line. How much W. & J. took out of Pitt is problematical, but the Panther is strong and will catch Nebraska on the end of a long journey. The Smoke City outfit should win.

Navy and Colgate

Navy is traveling again to meet Michigan and has that overwhelming defeat to wipe out from the last time the Midshipmen were in Ann Arbor. The Sailors are seemingly stronger than the westerners, and if they can stop either Oosterban or Gilbert it means that possibly 50 per cent. of Michigan is handcuffed.

The Colgate-Syracuse classic is another flip of the coin game. Both are liable to play over their heads against each other, but the edge is allotted Colgate on the strength of its line play and Dumont's punting. Syracuse looks to have the better offense and the Maroon the defense. A wet field will favor Colgate, and damp or dry the breaks will again be an important factor here. Pennsylvania stands a favorite over Columbia and, according to dope should win fairly eased up, but never does against the New Yorkers. Likewise, Dartmouth over Cornell. In the case of Harvard and Brown it's presumably a question of which is the weaker. Brown has dropped its last five games and will have to make a tremendous come-

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Probable Football Winners and Proper Odds

November 12

By Sid Silverman

GAMES	WINNERS	ODDS
Princeton-Yale	Princeton	Even
Army-Notre Dame	Army	5/7
Penn State-N. Y. U.	Penn State	Even
Colgate-Syracuse	Colgate	Even
Pittsburgh-Nebraska	Pittsburgh	Even
Navy-Michigan	Navy	Even
Dartmouth-Cornell	Dartmouth	5/3
Pennsylvania-Columbia	Pennsylvania	5/4
Harvard-Brown	Harvard	6/5
Illinois-Chicago	Illinois	5/3
Wisconsin-Iowa	Wisconsin	6/5

(Predictions based on fair weather)

bled against Ohio, a good sign, while those who have seen the Buckeyes in previous games say that they had not been so outclassed until reaching Palmer Stadium. Granting that from tackle to tackle both lines are even, Princeton has an edge on the wings and with, perhaps, the exception of Caldwell can parallel anything the Blue has to carry the ball. In punting Yale apparently has an advantage, but Wittmer or Baruch's return of kicks, and the speed of the Tiger ends down the field can offset this paper weight. With the stands keyed to watch the duel between Wittmer and Caldwell someone had better pay attention to the antics of Charlesworth and Howe in the centre of both forward walls. Charlesworth proved himself against Army and the Green, while Howe is said to have been a demon against Ohio. Whatever happens it's bound to be great football with Yale the ultimate favorite on Saturday because of the preponderance of Blue money. That happens every year, but anyone who gives odds on this one has either been talking to the ball or is crazy.

Army Over Notre Dame

And Notre Dame is in town for its Army annual. A logical favorite and with every chance of being a winner. Yet the Rockne outfit did a lot of fumbling against Minnesota last week, sometimes the tipoff that a team has not yet reached or is past its form. How strong Minnesota actually is nobody seems able to figure, for there's always that Indiana tie score to face. On the other hand Army should have learned much from Yale, has had three weeks to prepare and figures to be primed. Besides that, there is Cagle, Murrell and Wilson. A bucket of threats. If the Army will keep its head up the Cadets have a chance to celebrate, for Notre Dame will have to show more than it has displayed to date to win.

Penn State nerts at having suffi-

back. Even the puzzling Crimson succumbing to the Bear would be a great source of satisfaction in Providence, while a loss to Brown is apt to break Harvard's heart and allow Yale to run wild the following week. The Blue still itches for high scores to stand off that deluge of points rung up by Mahan, Hardwick, Brickley and others some years ago.

Illinois, of course, is the choice over Chicago, but neither is there anything certain about this fracas. And that goes for Wisconsin-Iowa.

Earl Sande Set Down

Baltimore, Nov. 8.

Earl Sande, riding Bateau in the Futurity at Pimlico, Friday, was stripped of his badge and barred from the track for the alleged fouling of Reigh Count, favorite in the big race.

The barring of the world famous jockey followed a report of Patrol Judge William Doyle, stationed near the point of the alleged fouling. Doyle advised the stewards of the Maryland Jockey Club that Sande deliberately elbowed Mrs. John D. Hertz's favorite, Chick Lang, up, as the two swung into the homestretch. According to Doyle, this caused Reigh Count to lose his stride, the race and a purse of \$53,310. The race was won by Glade, 15 to 1, from the Greentree Stable, Lewis Morris up.

The barring of Sande at Pimlico automatically closes all North American tracks to the popular jockey for the remainder of the season. He denies the charges and has requested the Maryland Racing Commission to hear him.

They have agreed to do so, but unofficially, and there seems little chance of Sande's reinstatement this season.

DUNDEE-HUDKINS MESS RUINS GAME IN CAL.

Arrests Followed No-Bout for Welterweight Championship at Los Angeles

Los Angeles, Nov. 8.

With Joe Dundee, welterweight champion, his manager, Max Waxman, and Dick Donald, promoter of the Dundee-Ace Hudkins championship fiasco, under arrest charged with false advertising, California is going to have a shake-up which may result in the death of boxing in this state.

Sport fans are aroused at being gypped out of around \$30,000 to see the fight at a top of \$11 a copy and are trying to figure out how they will get their money back. Of this amount \$40,000 was contributed by the picture colony, who turned out in full force to witness the contest at Wrigley Field. They are burned apently. Letters have been sent to Governor Young by the bushel basket, and it is expected that if nothing is done before the next legislative session, in February, that at least the three present members of the boxing commission will be removed from office.

It is claimed that the boxing commissioners knew that Donald was promoting on a shoestring and that they should have protected the fans as well as the fighters against any possibility of a fiasco. It was pointed out that the commission was aware that the bout had been postponed five days because Donald had not sold enough tickets to warrant paying off. It was also brought out that Donald was outside of the regular boxing fold and that he had no regular organization to handle the affairs, depending entirely on a makeshift unit.

It is said that Seth W. P. Stretlinger, head of the State Athletic Commission, knew at 4 o'clock in the afternoon that there was little likelihood of a fight. There was not enough money on hand to take care of the \$60,000 guarantee for Dundee and then on account of a dispute as to the referee Dundee and Hudkins are said to have agreed to have George Blake, local fight manager, referee. The local mob wanted to get one of two other men as the third man in the ring. This is given, it is said, as the real reason why Dundee remained away from Wrigley Field while his manager was arguing with Donald over the money and the boxing commissioners over the third man.

There was much talk while the fans were waiting for the bout to start that gamblers had gotten together and figured with any one else in the ring but Blake that Hudkins would have a chance of beating the champ. Hudkins, it is said, was not in on this stuff. But as the odds were 10 to 7 in favor of the champ (Dundee), the gamblers, it is said, conjured they could make a cleanup on the bout by taking the short end right around the ringside.

While the mob was waiting for more than two hours for things to start several men were heard going around the ball field saying they would bet 2 to 1 there would be no fight. Among them were recognized several men of the gambling fraternity.

There were some 18,000 present, half filling the ball park. They had paid from \$2 to \$11 a head. Of this number only those who paid \$3 and up had seat coupons.

Claimed Title

When Vinc Dundee stepped into the ring for the second bout of the night to fight Eddie Mahoney, the mob thought that everything was okay for the main bout. But Vinc got his man before two rounds were ended and then started the waiting for the main event. After 15 minutes Hudkins came in with his seconds. A floral piece was also brought. He sat in his corner for about 10 minutes and then walked out. The crowd waited. Another 10 minutes and Ace came back in his street clothes. With him was Tom Kennedy, picture actor who was his chief second. Kennedy announced Dundee had not shown and that his man claimed the championship. Then Ace got in front of the floral piece, a flash light was pulled and he left the ring.

The crowd was stunned. Then the band played "Home Sweet Home." That got the mob sore. A young riot started. People began taking home with them the camp chairs. Cops tried to stop them. Plenty of damage to the park as chairs and bottles were thrown with

Actor's Fighter

J. Gerald Mannes, vaude producer-actor, will devote some of his time to bringing out a young fighter. The scrapper is Eddie Moore, 18-year-old lightweight, who attracted Mannes when the latter was playing Bridgeport, Conn., recently.

Moore is a southpaw and Mannes is arranging some local bouts for the boy.

JACK CURLEY HAS BOUTS AT ST. NICH.

Sports Promoter Is Holding Wrestling Matches Also—Started Fights Monday

Jack Curley has taken over the St. Nicholas Sporting Club in the building at 66th street and Columbus avenue, that formerly housed an ice rink. The first boxing show under Curley's auspices was held Monday night, with the card topped by Dominick Petronne and Vic Burrone, featherweights.

Petronne was an easy winner, taking every round. It was a 10-round affair and went the limit, although Burrone caught enough socks with his face to make him woozy. Vic is a tough kid, however, and willing to mix it at any time.

The St. Nick arena is of limited capacity, needing capacity for a profit. There were plenty of empties Monday night. Curley, with the fight club on his hands, will continue his activities as a wrestling promoter. Matches of the latter have been staged in the 71st Regiment Armory.

the police reserves called out before quiet was restored.

City officials and members of the boxing commission got busy the next morning. Ferris Miller of the Better Business Men's Bureau swore out warrants for Dundee, Maxman and Donald, charging them with false advertising. The police were tipped off Dundee and Waxman were headed east. They went to Pasadena and picked the two men off the train. They were brought back lodged in the city jail and released in \$1,000 bonds. Donald surrendered later.

The State boxing commissioners meantime met and passed the buck to each other with the out of town commissioners, Charles Traung of San Francisco, and Louis Almgren of San Diego, unloading the entire matter on Stretlinger.

Stretlinger has not worked out any way that the public will get their money back. He stated the \$50,000 bond posted by Donald does not cover in any way refunds. He said it was simply a surety guaranteeing the fighters' share of the purse.

Still Trying

About \$15,000 less actual expenses incurred in training by Dundee which had been given his manager in advance was returned to the boxing commission. It is said that about \$20,000 of the money taken in was from people who had general admission and that this money would probably be given the Community Chest if arrangements could be made.

Stretlinger says that about \$50,000 is held in two banks and that Donald will have to dispose of this amount as he has no authority to touch it.

Donald is still trying to get a committee together to arrange a meeting next week between Dundee and Hudkins. He says he will turn over all the money to them and they in turn can issue tickets for the fight to those who were present.

When the fight was first announced it was stated around town that it would flop as folks were not accustomed to pay over \$3 for bouts and the \$11 top would keep them away. This proved to be the case.

Donald was the promoter last summer of the Hudkins-Baker fight, which the former won. On this bout Donald is reported to have made around \$30,000. However, he does not fit in right with the Johnny Doyle crowd and the American Legion bunch who have had the boxing game in their control ever since it has been legalized in this State.

George Spenn has left Arthur Fisher, independent booker, for Al Grossman, Loew agent.

SCOTT KNOCKED OUT IN SINGLE ROUND

English Heavy a Push-Over for Knute Hansen—Okun Beaten

By JACK PULASKI

Phil Scott, English heavyweight champ, was knocked cold by Knute Hansen in the first round at the Garden Friday night. He went down seven times, the last one seeing him so grogged up that the referee dragged him to his corner. Hansen can sock and he can fold up. He showed his fighting nature this time. Scott was seven to five favorite.

They built up Scott as a worthy battler. He was matched to meet Paulino Uzcudun, the Spanish woodchopper, whom he claimed to have beaten abroad. Uzie ran out on the promoters, and the fight bugs started speculating about Phil. However, it is on the books that Persson, the Swede, sent Scott bye-bye in England. To all that, Phil said he had the Persson person beaten but in a moment of forgetfulness dropped his guard and took it on the button.

One of the knockdowns of Scott was a sock to the back of the neck, the Britisher being so woozy that any sort of a blow would have felled him. He made the mistake of getting up without taking the count allowance when those first knockdowns occurred. A right to the head keeled him over once and he writhed as though fouled. Louis Magnolia, referee, paid no attention to the claim. It recalls the time in Boston when King Solomon sneaked one over to Maloney's chin after the bell rang. He was disqualified. They carried Maloney to his corner and, when revived, his manager coddled into his ear, "It's all right Jim, you won on a foul." Maloney promptly slumped and groaned.

Lomski Picking Up

Yale Okun, east side light heavyweight, got his'n from Leo Lomski, the Pole from Seattle. The latter, a 168-pounder, seems to be getting better every time he starts. He did not impress in his first fights east but won on points. He made Okun look slow and punished him badly. Lomski started by jabbing repeatedly in the first round. That was surprising in itself, because Yale has the longer reach.

Okun woke up in the third round and copped, but the tide swung back to Lomski, who sent hard rights to the body and jaw. Looked like Yale lost some teeth. His mouth was badly cut and there was a gash over the left eye. The speed of the westerner diminished in the final two rounds, though in the tenth he took a couple of desperate rights to the chin from Okun and fought back savagely. It is many a moon since Okun was beaten so handily. Yale peered at the clocks several times to see how many seconds must elapse before the bell. Indications are he will have nothing more to do with Leo in any ring.

It was a tough night for Jimmy Johnson, whose pet, Michael McTigue, was stowed away by Mickey Walker in Chicago last week. Jimmy was in Scott's corner, also Okun's. The first ten-rounder was a clinching match between Martin Burke and Billy Vadebeck. Burke won the decision on his showing in the last three rounds. In the eighth he nearly sunk the other blonde.

USHERS' BASKETBALL LEAGUE

Chicago, Nov. 8.

Ushers of the Balaban and Katz theatres have formed a basketball league. Roy C. Bruder, manager of McVickers, is the head.

Games will be held every Saturday morning at Seward Park, at which time the different house managers will officiate as referees.

John Balaban, Barney Balaban, and Herbert L. Stern have donated trophies.

Since the recent death of Roland N. Bickerstaff, general manager of the National Print and Engraving Co., Charles Tulley has been filling his place. The Tulley arrangement is only temporary as Tulley has plenty of work in the auditing department.

Morris Blitzer, publicity director for Public in Newburgh, N. Y., has entered the real estate business in New York.

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15 YEARS AGO

(From Variety and "Chipper")

A difference of opinion over salary cost Big Time a class feature when Lewis Waller, English star, asked \$2,500 a week for three weeks and was turned down by the Keith organization. Arthur Hopkins acted as agent for the player in the negotiations.

Nance O'Neil had an experience since familiar to vaudeville players. She spent \$4,300 staging and breaking in a tabloid drama, "Joan of Arc" and then received word that it would not be booked on the Keith time. The actress had been solicited to prepare a number to substitute for time left open by Sarah Bernhardt's change of plan for a vaudeville tour.

Retirement of Blanche Bates was announced upon her marriage to George Creel, Denver newspaper man.

The Empire Circuit and the Columbia Circuit, rivals in the burlesque field, were getting together on all sorts of trades and compromises, and it was increasingly evident that the old Wheel battle was near settlement. A big and a little Wheel were talked of.

Glenmore ("Stuffy") Davis, a picturesque Broadway character, quit the A. H. Woods publicity staff to become dramatic editor of the New York Press, just purchased by Frank Munsey, who said he would spend \$2,000,000 to develop it.

Pathe Freres had produced a freak attraction in Paris and it was about to be shown in America. A four-act opera was presented entirely by pantomimists while the score was sung through phonographs concealed in the prompter's box.

40 YEARS AGO

(From "Chipper")

James A. Bailey purchased the interest of J. L. Hutchinson and W. W. Cole in the Barnum & London Shows, and in partnership with P. T. Barnum embarked upon the great Barnum & Bailey Circus. The new firm in an advertisement set forth that they proposed to build an entirely new show for the next season, new from "hoof to helmet" and to that end offered for sale all the equipment used the season just passed.

Jenny Lind, "the Swedish nightingale," died in London at the age of 67. She had made a concert tour of the United States in 1850 under the management of P. T. Barnum, but the association ended in a few weeks, due to the singer's objection to Barnum's sensational advertising. She finished her 150 contracted concerts under her own management. The first appearance was in Castle Garden, New York, now the Aquarium, but then used for public events after being discarded as an examination office for immigrants. She was buried in Malvern, England, a patchwork quilt, presented to her by American children, being placed in the casket by her last request.

Kate Claxton made another vain effort to disassociate herself from "The Two Orphans" by purchasing from A. M. Palmer American rights to the play, "The Pointsman."

"Ruddygore" was approaching the end of its long run at the Savoy, London, and "Pinafore" was scheduled to succeed it until Gilbert and Sullivan had completed another piece they then were at work upon.

Henry Irving and Ellen Terry gave the first performance in this country of a new version of "Faust" in five acts and 12 scenes. Irving played Mephistopheles and Miss Terry Marguerite.

CRITICS GAGGING HEADLINES

It may be carping and captious for a trade paper to take the critical gentry of the metropolitan press to task, but dramatic reviewing in New York, more and more, is resolving itself in an exhibition of the critic's erudition.

The reviewer sits through the entertainment, it seems, with the constant bee in his bonnet as to just what pat phrase, pun or simile will head his critique within a few minutes after he leaves the theatre.

Admittedly, the urgency of time and necessity for speed prompts this duplex efficiency. Concededly a dramatic criticism is enhanced if dressed up with a trick heading, but why all this sudden striving for a quip and a gag at the expense of the weightier task in hand?

After all is said and done, a dramatic critic's job is that of criticizing the drama—not emulating gagmen and libretto humorists. Reviewers with Napoleonic inhibitions may be capable of multiple mental performance, but it is just as likely that the constant concentration on a witicism for a couple of hours may react damagingly to the task in hand—that of play reviewing.

But this striving for a gag or a pun is not the gravest shortcoming. It is the general tenor of so many of our recent reviews of deviating from the salient facts, and discursing in a vein more or less irrelevant to last night's sock and buskin exhibition.

It smacks of an offshoot of the George Jean Nathan idea of strutting his theatrical stuff in the weekly or monthly periodical publications. For one thing, without condoning Nathan's critical egotism, it is more permissible and plausible in a monthly review magazine or a weekly periodical's leisurely critique than in a daily where the reviewer must and should serve his "notices" hot off the first night. The daily paper critic has a large and important circulation to serve. While it may be his good intention to assist their theatrical edification with a gag-line in the head, there is no need for expanding fulsomely and prolonging a situation beyond its worth.

Right now, at the pace some of the scribes have been going, it will require a key or a code to interpret the supposedly expert theatre guide's opinions. As matters stand a reader—generally speaking—must see the performance and then check up on the review to properly interpret the critic's meaning.

The redundancy of some of the boys is appalling. In one breath, their tried-and-true allegiance to and respect for some star or entrepreneur clashes with their honest opinions of the performance or the play. An attempt to maintain a consistent batting average in order to sustain the aforementioned faithfulness to the cause of some particular pet or favorite, results in a qualification of opinion that, if it should not be termed erroneous or insincere, is certainly partial and warped.

INSIDE STUFF ON LEGIT

Jules Murry, the Shuberts' booking executive, has bought in on the Klaw theatre (New York), lease. The house was leased by Marc Klaw to Richard Herndon and Herbert Adams last spring, with the lessees required to post \$50,000 as a guarantee to Klaw. Murry in participating is said to have turned over one-third of that sum to Herndon and Adams. The switch of the house from an independent to the Shubert booking office is reflected in Murry's interest. Previously the house was booked out of the Erlanger office, the former differences between Klaw & Erlanger not affecting the house in that respect.

Joe Flynn's publicity snatcher through Marie Saxon of the "The Ramblers" suggesting the Gideon Society place a Bible in every dressing room got attention all over and considerable space in the Chicago dailies. One picture had Marie posed with F. A. Garlick, president of the Chicago Gideon Society and presenting her with a Bible. Arthur Brisbane also took notice, saying it would require a million Bibles, but Arthur, since hanging round with Hank Ford, can't talk low figures anymore.

The switch of his bookings by George White from the Erlanger to the Shubert office was entirely a monetary matter with several angles. Of the several inside stories, one has it that White's "Scandals" and succeeding attractions on the Shubert books are to receive the same sharing terms—70/30—as from Erlanger but in addition White's shows are supposed to get all in excess of \$35,000 gross. It is possible to beat that figure in only several spots outside of New York but there is the Shuberts' Winter Garden on Broadway and it is reported White is anticipating spotting the next "Scandals" there and he may take the house under lease. It is also possible the present "Scandals" will be brought back for a repeat, at the Garden later in the season.

The argument between Erlanger and White is said to have started over Ed Wynn for whom Erlanger started producing a show last season, expending \$25,000 on it. When White signed Wynn, it was understood he agreed to refund that sum to Erlanger. Recently when called on to do so, White sought to cancel the obligation, asking whether his bookings didn't mean that much and more. He is said to have mentioned going over to the Shuberts and was told go any place he wanted, but that the \$25,000 item had to be paid Erlanger.

ON VAUDE

Keith-Albee at the time the Tunney-Dempsey fight pictures were in agitation were said to have had accepted an offer of \$30,000 for the circuit's rights to the film. When about to be closed the proposal is reported to have been placed before the K-A heads with the chief stating he did not believe it dignified for Keith-Albee to play fight pictures with the possibility of publicity through official investigation.

Later the K-A heads are reported to have been somewhat furious over having lost the profitable film for a week, and made inquiries as to how it had occurred.

Some of the fight film rights were sold for different states mostly according to size for as low as \$3,000. Some buyers of rights paid outright for one state and secured on a percentage basis the rights to adjoining states. Prices were generally held low for the fight pictures through the many dupes rushed out.

The death of Florence Mills, colored, came as a decided shock to especially those who did not regard her condition as anything to be alarmed about. Miss Mills was a very sick woman during the last weeks she appeared in "Black Birds" in Europe and only kept up by sheer nerve.

Ada Ward was with the Mills show and when she left her work was taken over by Miss Mills in addition to her own songs.

At the time of the operation in New York the attending physicians found her stomach in such shape that they immediately realized that if she recovered it would be a miracle. Another operation was decided upon with her husband, U. S. Thompson, giving up blood for a transfusion but Miss Mills never regained consciousness.

All Harlem was visibly affected. Miss Mills was an idol of the race. Wednesday over 10,000 passed by her coffin at Howell's funeral parlors on upper 7th avenue.

INSIDE STUFF ON PICTURES

A picture house in San Francisco stated in its house organ that its master of ceremonies or stage band leader stole the show away from a single woman star recently playing the house. It admitted, however, that the woman was the draw and nearly broke the house record. Of course the figuring is easy, that since the star left and is unlikely to return, for sometime at least, the fact of her appearance and sensational draw (it was sensational) is being employed against herself for a little stage band leader plug.

It is most unfair, regardless of any circumstance. And as improbable that any stage attraction not a freak could have held up the business to nearly a record throughout the week without giving a stage act entitled to consideration. Variety's San Francisco representative sent on the story as news. It was so manifestly unjust to a high salaried artiste who had made good on her name at the box office that this is substituted for it. Not only for the San Francisco house but any other resident manager who may deem that kind of stuff smart.

An observer in Los Angeles quickly reaches an impression that the pre-views out there don't mean a thing, as a pre-view, other than to let the studio staff look over the finished product on the sheet. As far as the audience of lays is concerned, it seems to be the bunk.

In L. A. whenever there is a pre-view, a large search light swings around in a circle, with those of the city wanting a pre-view knowing the location of the base. One night recently two search lights were thus employed. That appeared to be the signal for those who like pre-views or want to see a new picture to drop around. It's logical to suspect that through this means the pre-views have erected their own following with a slim chance of a universal opinion from an unbiased house. It would seem more like a first night on Broadway when only the hard boiled are in attendance.

Picture producers and distributors east and west seem to be at loggerheads among themselves as to whether or not they should support the Academy of Motion Picture Arts and Sciences of which Douglas Fairbanks is the president. The western group of producers feel that the Academy will prove beneficial to the industry in general and iron out a lot of messy difficulties without publicity which otherwise might be spread broadcast. They also feel that they can keep in closer touch with conditions of the various branches of the industry through their classification of these branches in the Academy and that their salvation is in the Academy, that they must put it over or otherwise stand the consequences to the extent of having anarchy in the ranks of the industry which would harm their policies of operation as well as the conduct of people within the industry.

The New York group, however, have not taken the Academy very seriously. They seem to feel that the Hays organization is sufficient to keep its hand on the throttle of the industry and to engineer matters to the satisfaction of the producers and distributors as far as their personal interests are concerned. They don't seem, it is said, to figure that the Academy can be of especial service to them with the work it will do; that it is a four to one proposition against the producers with the other branches such as actors, directors, writers and technicians, having the grasp or control of the Academy through their power.

These Easterners figure that under the circumstances the producers' branch itself has very little chance of accomplishing anything constructive for the industry that may not at the time appeal to the other branches though it may be for the good of all concerned, with these branches having the right to down and reject any proposals that they might feel were launched by the producers for so-called selfish purposes which the producers claim are for the good of the industry.

There were several meetings in New York of the producers' organization which Will Hays attended, with the producers talking freely on the matter. No definite action was taken regarding the future of the Academy, with the New York crowd agreeing with the Hollywood people that they would see what the Academy was doing before taking any further steps.

On account of the vast sales believed possible for Movietone, three Wall Street brokerage houses were last week reported after options on shares of Fox at the current market price. The price rose two points by the end of the week. Representatives of brokerage houses were scheduled to attend a special hearing of Movietone at the Fox studios last Thursday to further ascertain the value of this innovation in theatres throughout the world.

The Wall Street element seem satisfied that the talking newsreel, at any rate, if not the complete motion picture talker, is a good bet for international sales. In this they took into consideration the value of political propaganda or stimulation with Movietone to be used as an outlet by home governments wishing to send verbal messages to colonies in addition to the value as a medium of closer communication between nations.

It is understood the brokers have been shown just how Movietone can be made commercially profitable. Ultimately Movietone will probably sell for 50 per cent of its present price. It is reported that final plans are that Movietone equipment will be furnished to exhibitors signing up, to be paid for on an installment plan running over a year. These payments, met monthly, will be added to the cost of the film service so that by the end of 12 months the exhibitor will have paid the complete leasing price of the equipment, though ownership will, of course, remain with Fox.

Officials of Publix were considerably incensed Friday over a cartoon by T. E. Powers which appeared in the "Evening Journal." The cartoon depicted a spotlight being thrown from the Capitol theatre against the wall of the Paramount building. The balloon in the cartoon read: "Go to the Capitol and hear good music." Good was underscored.

The Paramount people, from report, felt that this was a direct slam at their shows. In view of the association between Hearst and M-G-M, the Powers crack was considered invidious.

Powers probably picked up the story of Nick Schenck's stunt from Arthur Brisbane who commented on it a couple of days before in his syndicated column. Schenck used a 4,000-watt lantern to project a sign against the Paramount reading simply "Go to the Capitol" and as such considered a legitimate and smart exploitation gag.

Though the Tunney-Dempsey fight is old stuff now and the battle pictures rapidly but profitably played themselves out, there are a few spots where they have not been shown as yet, owing to federal preventatives. At a couple of points the prints were seized by federal officers with the exhibitors going into court for their recovery.

Mainly just now the two principal cities encountering difficulty in seeing the fight pictures are Atlanta and Baltimore.

West Coast Theatres circuit is now operating 234 theatres between the northwest and southern California. Since Harold Franklin assumed charge of the combined chain there have been 19 eliminations and 20 additions to the W. C. circuit. On the Pacific Slope the energy of Franklin is looked upon as stupendous. Out there with its balmy climate no one suspected a man could do so much work in one day.

Among other reports circulating on the Los Angeles inside is that West Coast will disclose a surprising financial statement for this year, with its earnings much beyond the hopes of its most sanguine supporters. While the report is merely rumor, those out there who knew Franklin when he was at the head of the Paramount's theatre operating department in New York have but little doubt the W. C. statement will bear out the rumor.

DICK BENNETT MAKES DAILY TALK BACK

Actor Burns Up Critic on Milwaukee 'Sentinel'—Dick's Gaggling Spiel

Milwaukee, Nov. 8.

Richard Bennett came to town last week to thrill the populace for a week with "The Barker." He thrilled the public, not so much with "The Barker," although the play pleased mightily, but with a fight with William Norris, pinch-hitting critic for the "Morning Sentinel."

Norris covered the Bennett show on its opening, taking the place of C. Pannill Meade, the regular first-stringer for the morning sheet.

The play did not please Norris and under his by-line he said so.

If nobody else paid any attention to the panning, Bennett did. In a curtain speech Tuesday night between the first and second acts, Bennett said plenty uncomplimentary to the "Sentinel" and Norris. Rapping Norris' ability as a critic, Bennett stated to the audience:

"The second-stringer—I'd like to meet him face to face. I know I wouldn't like him. One of these writers who thinks repertorial genius consists of holding up to ridicule. Probably one of those persons who sits with Joe Miller's joke book all day and sets out to review a show at night."

"I hope I meet this Norris on every crossroad of life, even finally in hell, where I hope to be the one to turn him over to the fellow with the pitchfork."

Answering the attack by Bennett, the "Sentinel" Wednesday ran a two-column story telling that Norris was not a cub reporter, and said in part:

"How could Mr. Bennett, reading the review, know that this Bill Norris is no cub reporter or 'second-string' writer? There are several degrees from Harvard University which he might sign after his name, for he is not only a graduate, but has taken post-graduate courses there. And list to this, Dick Bennett; Bill Norris has even been a professor of English at that sanctum sanctorum of erudition."

"And further, Bill Norris is an authority and writer with years of experience."

Norris' regular job on the "Sentinel" is the editing and compiling of a column called "The Percolator," similar in style to "A Line O' Type or Two" and other standard contributors' columns on newspaper editorial pages.

(It's a laugh for the "Sentinel" having fallen for Dick Bennett's spiels. He will rail at anything from off-stage and has been doing it along the route of "The Barker" as he did with "They Knew What They Wanted." From accounts, however, Mr. Bennett is getting rough in his curtain harangue. Out west he is said to have been swearing quite freely in the talks at times. However, the "outbursts" have been business getters, and the Mansfield gag Bennett revived is working for show and house.)

Coast "Sunny" Cast

Butler, Davis & Belasco, west coast managers who produced "Oh Kay" with Elsie Janis, have the western rights to "Sunny," which they are opening at their Mayan theatre, Hollywood. Helen Patterson has been booked by William Morris (Billy Grady) for the Marilyn Miller role and Harry Miller will do Jack Donahue's part. Others in the cast include William Valentine, Peggy Hope, Bill O'Donnell, Nicky Pittell and Peggy Fears.

Following the Hollywood run the show will play San Francisco, Portland (Ore.) and other far west territory.

Thurston Taken!

There are more ways than one to serve a summons. A former employee of Thurston, magician, alleging salary claims against the illusionist, has been trying for days to serve him with legal process. Efforts to see him at the Shubert theatre, New York, failed.

During his stage performance Thurston invites a committee from the audience. One evening last week the process server walked up with others as a volunteer committeeman and when close to Thurston flashed him the summons.

8 Shows Out

Eight attractions join the list of Broadway closings, including one which suddenly stopped last Saturday. The others shut down this week-end. All but one are flops. "Yes, Yes, Yvette," presented by H. H. Frazee at the Sam H. Harris closed Saturday, playing but five weeks. The show had toured most of last season. It was rated doing fair business at about \$15,000 but dropped markedly last week. Weakness in the musical numbers is said to have hurt the show's chances.

YES, YES, YVETTE

Opened Oct. 3. Rated a minor subject by major critics and passed up.

"Ink," presented by Charles L. Wagner, at the Biltmore last week, will close this week. It drew a general panning from the critics who did not think it much as a newspaper play.

INK

Opened Nov. 1. Osborn ("Eve World") said: "Little hope—and deserves little." Gabriel ("Sun") slammed it as "raucous tommyrot." Woolcott ("World") rated it "cheap and silly."

"A Night in Spain," presented by the Shuberts, leaves the Winter Garden after 29 weeks. It opened at the 44th Street, spanning the summer to good business, of estimated average of \$30,000. Newer shows probably pushed pace down \$10,000 lately.

A NIGHT IN SPAIN

Opened May 3. Coleman ("Mirror") thought it "fine entertainment." Dale ("American") predicted it would run the summer and into the fall. Variety (Con) said: "Should stick around quite a while."

"Allez Oop," independently presented at the Carrol, leaves for the road after 15 weeks. Business fairly good for a revue, around \$14,000 weekly. Under that figure indicated lately.

"The Mulberry Bush," at the Republic, by Charles Dillingham and A. H. Woods, will be taken off, playing two weeks and a half. It showed no strength in the agencies.

THE MULBERRY BUSH

Opened Oct. 26. Mantle ("News") foresaw a brief career. Variety (Ibex) "indications it will be a big sockcase."

"The Springboard," presented by Charles L. Wagner at the Mansfield, will go to the road after an engagement of five weeks. Business started around \$6,000 and improved to \$8,000 but the attraction did not figure to draw real trade here.

THE SPRINGBOARD

Opened Oct. 12. Gist of comment was that play would not click. Coleman ("Mirror") ascribed to the star, "What spring there is in 'The Springboard.'" Hammond ("Herald Tribune") on the other hand called it "a smart study—a bright new comedy." Mantle ("News") qualified a moderate notice by writing: "Not for a large public." Variety (Ibex) wrote: "Will not make the grade."

"Speakeasy," presented by William Friedlander, will close at the Waldorf, playing seven weeks in all. Business light throughout, estimated under \$5,000. Sale of picture rights accounts for it continuing the last two weeks.

SPEAKEASY

Opened Sept. 26. Assigned to the second line men who didn't think much of it. Variety (Abel) saw the warehouse truck just around the corner.

"The Belt," presented in the Village by the New Playwrights three

THE BELT

Opened Oct. 19. Gabriel ("Sun") wrote: "Hyde Park harangue shrieks itself feeble—take aspirin along if you go." Vreeland ("Telegram") said: "Likely to go down the toboggan." Woolcott ("World") was practically alone in saying: "A good play, written and acted with passion." Variety (Abel) thought it "would interest the intelligent."

Weeks ago, will be taken off Saturday. No chance to come uptown.

RUFUS LE MAIRE FAILS; DEBTS PUT AT \$212,475

Bust Due to "Affairs"—Insurance of \$145,000 Only Assets

The aftermath of Rufus LeMaire's financial difficulties involving his "Le Maire's Affairs" was the filing of a voluntary bankruptcy petition Monday listing \$212,475 in liabilities and no assets other than insurance policies with contingency value totaling \$145,000. LeMaire is now associated with the Lyons & Lyons, Inc., agency in charge of the production department.

The creditors include authors, actors, costumers, etc., concerned in the "Affairs" production. Jack Lait and Andy Rice among the others have \$330 and \$1,850 coming to them; Jack Lewis, the agent, identified as "Red" Lewis is down for \$10,000; Drake Productions, Inc., \$4,000; Ed Davidson, LeMaire's former partner, \$15,000; 4 Eaton Boys, \$4,000; Harry Fox, \$1,500; Arnold Rothstein, \$2,500; Sophie Tucker, \$2,600; Betsy Rees, \$275; James Husey, \$2,000; Winnie Lightner, \$3,700; Combined Production Corp., \$10,000; Eddie Hokey, \$380; Net Lewis, Inc., \$2,000; Shapiro-Bernstein, \$2,349; George Marion, Jr., \$500; De Barron Studios, \$1,638; and Goldie & Gumm, \$3,000.

LeMaire will confine his activities to agenting.

Schwab & Mandel May Get New Chi Theatre

Chicago, Nov. 8.

The handsome, new legitimate theatre being built on the new section of land near the lake front at Wacker drive and Dearborn street, may be leased to Schwab & Mandel, New York managers. Reports sometime ago were that Flo Ziegfeld had secured the lease, but Schwab, who recently visited here, is now said to have secured a 30-day option.

The new house, of 1,600 capacity, is located within two blocks of State and Randolph streets. It is being erected in conjunction with a 1,200-room hotel. A feature of the theatre is provision for the parking of 400 cars in the basement during performances.

It is understood the owners ask \$100,000 annual rent. They propose a 21 years' lease and require the deposit of \$200,000, to apply as rent for the 10th and 11th years.

"Pigs" in Minn. Stock Tops B'way Cast Gross

Minneapolis, Nov. 8.

Local legitimate houses enjoyed their best trade of the season to date last week.

"Pigs," at the Shubert, proved the best-liked offering so far presented by the Bainbridge Players (dramatic stock). At \$2.75 prices at the Metropolitan a few seasons ago, this same piece, presented by the original New York cast, did not attract much attention, and played to starvation business. At the Shubert last week, with the scale 99c. top, it drew close to \$6,000, the biggest seven days of the current season.

"The Haunted House," with song and dance trimmings, was a magnet for the McCall-Bridge Players (musical comedy tab) at the Palace. Takings hit in the vicinity of \$5,500.

The Gaiety reopened with its same burlesque stock and former company, after making its peace with the city council. By dint of big newspaper advertising it started to win back its old patrons. Ladies were admitted free to matinees. Gross was about \$3,500.

Again the Metropolitan was dark, but it's finally set with an attraction this week, a photoplay, "Is Your Daughter Safe?"

"Clown" Play on Coast

Los Angeles, Nov. 8.

"Laugh, Clown, Laugh," starring Lionel Barrymore, will receive its production at the Belasco here, Nov. 28. It is in for a minimum run of four weeks.

Barrymore will alternate his stage work with his screen duties at the Metro-Goldwyn-Mayer studios, where he has a contract.

"Rang Tang Stager Sues

Charles Davis is suing Walker & Kavanagh, producers of "Rang Tang," for \$500 balance for services rendered in staging the musical.

WIETING ON MARKET

Syracuse House to Be Liquidated Under Will

Syracuse, Nov. 8.

The Wieting Opera House, under lease to the Shuberts, and Syracuse's sole temple of legit, will be sold or mortgaged to carry out the terms of the will of its late owner, Mrs. Mary Elizabeth Wieting-Johnson, who died last week. The will, disposing of an estate of \$1,500,000, provides for two memorials, a \$125,000 hospital at the Onondaga Orphans' Home, and a \$55,000 building for the Syracuse Home Association.

During her lifetime, Mrs. Johnson is said to have refused offers of \$1,000,000 for the theatre building.

FUTURE PLAYS

"Storm Center" listed as Carl Reed's next, goes into rehearsal this week. Cast includes Russell Mack, Betty Lawrence, Harry Clark, Maud Eburne, Joseph Bell and others.

"Get Me Into the Movies," which Laura Wilcox tried out last spring, is being set for another start. Phil Dunning, co-author of "Broadway," has collaborated with Charlton Andrews on the revised version. The piece is now being cast and due for rehearsal in two weeks.

"Brace Buttons," which Lew Cantor is producing, will bow in at Ma. week, N. Y., Nov. 22, and follow into New York two weeks later. Cast includes Frank Shannon, Beryl Mercer, Muriel Kirkland, Lee Kohlmar, John T. Dwyer, Ada Ayres, Edythe Shayne and others.

"Playing the Game" went into rehearsal this week under direction of Arthur Hurley with Pendenis Productions sponsoring. Cast includes Irene Homer, Martin Burton, Joan Blair, Stephen Gross and Virginia Morgan.

"The Inheritance," by J. Victor Wilson and Warren Lawrence, has been accepted for production by Sam H. Harris.

"Play Ball," which finds George M. Cohan and Ring Lardner collaborating, will be produced by Cohan in January.

"Everything's Jake," by Don Marquis, is next on list for William A. Brady. The piece is now being cast and due for rehearsal in two weeks.

"The Celebrity," by Willard Keefe, went into rehearsal this week at the initial production of the newly organized producing firm of Herman Shumlin and Paul Streger, formerly connected with Jed Harris.

"Barking Dogs," which tried out for a single performance at the Central Opera House (ballroom) last season, will be produced as a regular attraction by Raymond Productions, Inc.

"Rip Van Winkle" is to be done as a musical with Sam H. Harris sponsoring production. Edwin Justus Mayer will do the book while Irving Berlin will do the lyrics and music. Production in January.

"Jeopardy" went into rehearsal this week with Hallett Productions sponsoring. The piece is figured for out-of-town opening in three weeks.

"Georgia," all-colored, is in rehearsal under Irvin C. Miller.

"Green Apples," which E. K. Nadel is producing is Harry Delf's show, originally titled "The Unsophisticates."

"The Trigger," new Richard Herndon play, James Crane featured.

Ahead and Back

Charles Washburn is with George M. Cohan press department, associated with Eddie Dunn.

Le Gallienne Award

Eva Le Gallienne, winner of the \$5,000 Pictorial Review annual achievement award for having founded the Civic Repertory Theatre, will be presented with the check at a dinner in her honor at the Hotel Ritz, Sunday evening, Nov. 20.

Otto Kahn, who has been a patron of the Civic Repertory since inception, will preside.

Lachman With C. B. D.

Marc Lachman is now press agent for the Charles B. Dillingham attractions. He is quartered at the Globe theatre building, specializing on "Sidewalks of New York."

Last season Lachman was publicist for Eddie Dowling during the run of "Honeymoon Lane" at the Knickerbocker.

'SPIDER'S' CHICAGO CO. RESUMING AS NO. 3

R. E. Keane's Claim for Run of Play Disallowed—William Courtney Rehearsing

With cast disputes ironed out, the Chicago company of "The Spider" is back in New York. William Courtney, in the lead, is rehearsing for a resumption of the tour which restarts in Pittsburgh next week.

Several players, including Robert Emmett Keane, had run of the play contracts. Keane made representations to Equity, claiming that as a "Spider" company would continue playing on the road he was entitled to continuous engagement while such a company continued. His contention was not upheld, however, it being ruled that the Chicago "Spider" for which he was engaged had closed.

When resuming, "The Spider" will be known as No. 3 company. Some of the players in the Chicago cast are to be used.

Albert Lewis offered to present the No. 3 show without an entirely new group of players and to open it a week ahead of the Chicago closing. Equity replied that was not necessary, as the closing of the Chicago show was definite.

STOCK EXCLUDED FROM SOUTH BY PICTURES?

There are 124 stock companies operating this week in the United States and Canada. Twelve are across the border. Of the 112 in the states but 11 are located in the south. These are in Atlanta, Birmingham, Charleston, Dallas, Fort Worth, Houston, Lexington, Ky., Lynchburg, Va., Memphis, New Orleans and Norfolk.

Stock showmen insist the south would be a fertile field if they could get in. Picture interests are charged with having sewed up the territory.

Takes 3 Yrs. But Equity Collects From Macloon

Los Angeles, Nov. 8.

After trying more than a year to collect a judgment of \$503, which Actors' Equity Association obtained against Louis O. Macloon, Attorney I. B. Kornblum finally succeeded, through levying a number of attachments on moneys coming to the manager.

The judgment was obtained by Equity, to whom a claim had been assigned by Doris Keane for transportation almost three years ago. Miss Keane had been brought to the Coast by Macloon to open the Playhouse in "Romance." Then she signed a contract with Frank Egan to do a new play. When this contract was signed, Macloon refused, it is said, to pay Miss Keane's return transportation.

Equity upheld her complaint and sued on this claim.

"Royal Family" Off

"The Royal Family" has been called off after seven rehearsals by Jed Harris, producer, who says he was unable to cast the juvenile leads satisfactorily.

The disbandment obligates Harris for two weeks' salary for two of the cast holding run of play contracts, and one week salary for the others. Harris paid off.

"The Royal Family" is collaborative effort of George S. Kaufman and Edna Ferber.

OPERA MAN IN LEGIT

Henry Russell, former director of the Boston Opera Company, will invade legit producing ranks having already established himself in offices in New York.

Russell's initial fling will be "Yankee Romeo," musical, which he will launch the latter part of December.

SMITH SEEKS ROYALTIES

Paul Gerard Smith has retained Goldsmith, Goldblatt & Hanover to proceed against James La Penna, "White Lights" producer, for three weeks' royalty due.

That was the extent of the Broadway run. Smith co-authored the musical's book.

SOUR BUYS AMONG AGENCIES; BROKERS DEMAND 4-WEEK LIMIT

Agencies "Lured" Into Buying Flops—Must Carry Losses—No Chance to Break—"My Maryland" Toughest to Sell on Broadway

With the number of agency buys for the new shows as great as in former years, Broadway's theatre ticket brokers are demanding limitation of such deals by the managers. There are 27 buys at present.

Brokers appear to have been lured in making buys for attractions which are flops, with the result they have been forced to assume losses by dumping unsold allotments into cut rates or "eating 'em."

Heretofore sour buys were equalized by the brokers getting excess premiums from the hits. That cannot be done by leading agencies at present, since the agencies are Tuttle-tied to an agreement not to sell at more than 50 cents premium, pending the outcome of the Alexander test case.

The brokers in the main have come out with the stipulation that buys are not to extend for more than four weeks. They were caught with a 12-week buy on Shuberts' "My Maryland," tickets hard to dispose of. While other buys among the present list are for more than four weeks' duration, none are as troublesome as the "Maryland" tickets.

Strenuous objection was raised Monday when the scale for White's "Scandals" went to \$6.60 each night this week except Wednesday. The boost was based on the double holiday—election (Tuesday) and Armistice Day (Friday). One agency refused to accept its allotment except with the privilege of 50 per cent. return. Normally the return privilege is from 10 to 20 per cent. Another agency turned back its "Scandals" allotment in total. With the same show arranging a scale of \$7.70 for Thanksgiving week, the agencies are against handling the usual allotment for "Scandals," pointing out that bad weather would result in heavy losses.

Admission Tax Hearing

Washington, D. C., Nov. 8. The Ways and Means Committee, hearing suggestions from various groups and individuals on tax revision, will hear arguments on the matter of admissions taxes Thursday.

Congressman Sol Bloom of New York will appeal for the total removal of such taxes. He will represent the public, acting on a mass of telegrams and letters to that end. Frank Gillmore, executive secretary of Equity, and Paul N. Turner, Equity's counsellor, will argue for a total removal also. Suggestions that the exemption limit be raised from 75-cent tickets up to \$2 will be fought on the grounds that it would not be beneficial to the legitimate theatre.

The New York group will be completed by Ligon Johnson of the International Theatrical Association, representing attraction theatre owners throughout the country.

Miss Patterson as 'Sunny'

Los Angeles, Nov. 8. Helen Patterson is en route from New York to play the lead in "Sunny," which opens at the Mayan Nov. 22.

A number of people had been cast for the Marilyn Miller role here before Gerhold O. Davis finally turned to New York for help.

Others in the cast will be William Valentine, Joe Donohue, Peggy Hope, Nita Martan, Ernest Wood, Fred C. Holmes, Morgan Williams, Wendell Marshall, Carter Sexton, Gary Breckner.

CORPER AGAIN PRODUCING

Los Angeles, Nov. 8. Michael Corper, former lessee and manager of the Majestic, who left here about six months ago when he closed the house after the run of the Olsen and Johnson revue there, has returned to Los Angeles.

Corper says he is negotiating for another theatre in down town Los Angeles, with a seating capacity of 900 on the lower floor and in which he will produce legit attractions.

EQUITY AND THE ROAD

Working to Bring It Back—M. P. A. Condition

Equity is gathering data on theatre conditions through the country, pursuant to presenting a plan for "bringing back the road" to the managers. The plan is part of the proposed change in the Basic Minimum Agreement between the Managers' Protective Association and Equity, which the latter claimed was breached when two producers were supposed to have been admitted last month without prior notification to Equity. While the M. P. A.-Equity standard contracts are being used for engaging players, the dispute is still to be finally adjusted.

Frank Gillmore accompanied by Paul N. Turner, Equity counsel, recently went out of town to work on the program which is to be presented to the managers. In addition to the hoped for road activity, Equity is desirous that the managers have committees to watch harmful legislation and taxation.

Before the report is to be made a number of questionnaires sent to owners of houses in various portions of the country will be digested. The matter of breaching the basic agreement may eventually be placed to arbitration.

"RIO" GOING ON ROAD; "ROSALIE" AT ZIEGFELD

"Rio Rita" is said to be booked out of town at Christmas, with Boston the first stand. "Rosalie," the forthcoming Ziegfeld musical to star Marilyn Miller, is named to succeed "Rio" at the Ziegfeld, New York, at that time.

"Rio" furnished a brilliant premiere for the new Ziegfeld theatre. It was rated the classiest of last season's musical comedy attractions and led Broadway's list from the mid-winter opening date throughout the season. It maintained high standing for grosses against the newer musicals, although lately has been affected by the business slump that included all Broadway attractions. "Rio Rita" will have come close to a year's run, which was predicted for it.

When the decision to send "Rio" out was made, reports were that "Show Boat" would follow in but that show is slotted for the Lyric, New York, shortly before the holidays. The "Follies" is still leading the list at the New Amsterdam across the street from the Lyric. Ziegfeld's "Three Musketeers" is the likely successor of the "Follies" later in the winter or the early spring.

MRS. INSULL'S 1ST PLAY

Chicago, Nov. 8. Mrs. Samuel Insull's Rep theatre company has postponed its opening from Monday (Nov. 14) to Tuesday.

Cast has been rehearsing here under the direction of Priestly Morrison and the first play will be Shaw's "Heartbreak House."

George Kingsbury, manager of the Studebaker, has arranged for subscriptions for four shows every four weeks.

NELMES AT BELMONT

Harry Nelmes is back as treasurer of the Belmont, New York; during the summer he was in charge of the box office of the Vanderbilt.

Leon Spachner and Arthur Wright have returned to the latter house after away for several months.

Charles Gray, who assisted Nelmes at the Vanderbilt for a time, is at the Majestic.

ELMIRA STOCK ENDS

Elmira, N. Y., Nov. 8. Starvation business forced the closing of the Majestic Players at the Majestic here on Saturday. The company opened on Labor Day. The future of the theatre is uncertain.

One Guy's Idea

A new slant on the picture house thing is an independent legit producer's decision not to put out a musical comedy he has in preparation.

The fancy salaries afforded talent in the film policies prompted this producer's conclusion that at some future period he will have a better chance for "name" people at lesser salaries.

SHUBERT 'PARTY' AID FOR FAVORED SHOWS

Gross Added to by Cut-Rate Subterfuge—No Assistance to Unfavored Shows

Chicago, Nov. 8.

Independent legitimate producers playing their shows in Shubert houses here are incensed over the manner in which the Shuberts are running their special theatre party department. Shows favored by the brothers are aided by "parties," others are not.

The theatre party gag as operated by the Shuberts has developed into a squarer of several badly located houses around town.

The Great Northern, handicap spot for any show, is currently cleaning up with "The Desert Song" with the help of the party agency. The G. N. has invariably been a turn-down by the indie producers when offered, but Schwab & Mandel are reported guaranteed the party side line.

By throwing their party agency and a special publicity department behind "Desert Song" and the G. H. theatre, the Shuberts have succeeded in selling the house almost completely to parties as many as five times a week, taking in the five evening and one matinee performances from Monday to Thursday. The four shows Friday, Saturday and Sunday have natural capacity.

"Desert Song" and the Great Northern were sold for \$2,500 at each of the four week-day night shows, and \$1,500 for the Wednesday matinee, giving the house \$11,500 before and without the week-end business. With the natural buy added, the entire weeks are hitting from \$24,000 to \$28,000.

The party racket is practically another way of cut-rating.

"The Spider," "The Ramblers" and "An American Tragedy" were refused party aid, though all were in Shubert houses when turned down. "Countess Maritza," an out and out Shubert production, comes into the Olympic and has already been sold on party arrangements for four weeks. "The Spider," one of the shows refused the benefit concession, is now the Olympic's tenant.

SHOWS CLOSING

"What Every Woman Knows" was called in from the road Oct. 29. It closed in Columbus.

"Ned McCobb's Daughter" was withdrawn from the road after its recent engagement at Boston.

"Among the Married," which was to have come to Broadway last week and was withdrawn after a second tryout, may be seen later in the season. Complete revision of the last act will be made.

"Send No Money," produced by William Street, folded up after a two weeks' preliminary tour for revision and recasting. The piece had been set to come into New York this week but was scrapped instead.

Shift Mat. to Midnight For Football Crowd

Los Angeles, Nov. 8.

On account of the football season, matinees in legit theatres on Saturday have been very light. The Mayan, which is housing "Twinkle Twinkle," a musical show, co-starring Joe Brown and Nancy Welford, tried a midnight matinee instead.

Last week the first of these was held on Saturday night with the house capacity, after the show had done capacity on the regular evening performance.

Amato as Napoleon

Los Angeles, Nov. 8.

Pasquale Amato, who earns his regular livelihood by singing in grand opera, is to play Napoleon in "Glorious Betsy," Warner Brothers picture starring Dolores Costello.

TICKET INQUIRY RESUMED BY TUTTLE

New Arrow Service Cause—Victor House Assails U. S. Attorney's Dictation

The theatre ticket investigation started by U. S. Attorney Tuttle last summer may be torn wide open again, with Tuttle's inquiry into the activities of the Arrow Ticket Service, Inc., conducting business on the same stand as the Arrow Theatre Ticket Office, which corporation recently dissolved. The latter was signatory to Tuttle's agreement stipulating the 50-cent premium limit on the resale of tickets, whereas the new corporation declares its right to sell tickets at any price, so long as the law is complied with—the payment of one-half of all excess premiums to the government.

It is this provision of the law that is under legal test through the appeal of the Alexander case.

The original Arrow office and its president, William Deutsch, were indicted and pleaded guilty, the decision awaiting the outcome of the Alexander decision.

Joseph Grainsky, interested with Deutsch in the original corporation, is now office manager for the new Arrow firm.

It was intimated that Tuttle would now seek to indict Grainsky on the old charge. It was originally agreed that the head of each agency be named in the indictments. Deutsch has retired from the ticket business, it is said, the Arrow people averring they could not remain in business under the Tuttle limitation.

The new Arrow office is selling tickets for successes at what prices they will bring and reporting such sales to the income tax collector as required. Half of the excess premiums will be held in escrow pending the Alexander decision.

Victor House, of House, Holt-husen & McCloskey, is counsel for the Arrow agency. Mr. House, as former assistant U. S. attorney, opposed Tuttle when the latter was in private practice. A clash happened Friday and again Monday when Tuttle reopened the investigation before Commissioner Cotter. House opposed such a reopening, contending that the new Arrow firm had committed no offense. Cotter overruled him, however, and the investigation went ahead.

Insisting that the new Arrow concern because of its newness has not violated the revenue laws, House said: "The criminal proceedings taken against other agencies were founded upon violations of the law, and it is only by reason of such violations that the U. S. attorney has been enabled to assume in the public eye the position of arbiter of all the activities of theatre ticket agencies. . . . No limitation upon the resale price is contained in the revenue laws or in any act of Congress, and such limitation, when enacted by the Legislature of the State of New York, was held unconstitutional by the Supreme Court of the United States."

"That decision was based on the Supreme Court's view that the public interest was no more involved in the business of selling theatre tickets than in provision and butcher shops, and that the power to fix the prices of theatre tickets was not vested in the public authorities. That power which was denied the Legislature of a State, the U. S. Attorney has assumed to exercise, by indirection, in making his regulation of the business a 'condition of clemency.' . . ."

"We have heard of 'secondary boycott' before, but this is the first time that such a policy had been thought to be an instrumentality for the public enforcement of the law. There is something at war without former conceptions of equality before the law in compelling men to go out of business or to conduct their business in accordance with restrictions definitely held to be unconstitutional. . . . That Grainsky should be subject individually to proceedings against him, after the cooperation with which he was connected as its president pleaded guilty to the offense, after a tacit understanding that such pleas terminated further proceedings, seems an excess of zeal in forcing upon the theatre ticket business the policy approved by the U. S. attorney, though, heretofore, declared

AGENTS CUT IN WITH SOME MGRS ON 10% COMMISH

Practice Seems Known—Agents and Stand-in Producers in Split

It is alleged that certain producing managers are cutting in on the fees of dramatic agents, the practice not being confined to one managerial firm. There are several casting offices concerned and the kick-back is necessary for them to do business with certain producers.

For some time there has been a remonstrance against casting agents charging 10 per cent. weekly of the salaries of actors placed by them. That is double the legal limit of five per cent. The agents have gotten around the law by calling themselves personal representatives or managers.

At least one agent who collected but five per cent. is said to have paid that much to a producer upon the latter's demand. When the agent exclaimed that was his total share, the manager is reported remarking that was his look-out and that he should have collected more.

'My Maryland' Coast Flop; Back to N. Y. Storehouse

San Francisco, Nov. 8.

Shuberts will close "My Maryland" at the Curran Nov. 12, and the entire production will be jumped back to New York, and thence to the storehouse. Initial plans were to take the musical to Chicago, recast it and open in the Loop for a run, it being figured that "names" might drag in some attendance. Later instructions, however, were to bring company and production back to Broadway.

The coast did not fall for "My Maryland." Heavy losses were chalked up since it opened at the Curran two weeks ago, with this week yet to go.

Astaire Show Stays Out for More Fixing

"Funny Face," musical, will not open at the Alvin, New York, Nov. 22, as per schedule, but will be kept out to undergo fixing.

Aarons & Freedly, producers of the musical starring Fred and Adele Astaire, arrived at this conclusion last week. Victor Moore will be added to share comedy honors with William Kent, a special part being written into the show for Moore. Allan Kearns will supplant Stanley Ridges, and Lillian Roth will also be added.

What! No Girl Show!

Syracuse, Nov. 8.

The annual Colgate-Syracuse football clash comes Saturday, bringing to Syracuse the biggest crowd of the year. The Wieling, however, instead of a musical attraction as an after-the-game lure, will have pictures, leaving the thousands of amusement seekers dependent upon three-day vaudeville for their spoken entertainment. A musical show with a fair reputation would have played to S. R. O. business on Saturday, if past experience is any criterion.

unconstitutional by the Supreme Court. . . .

Tuttle Proud

Tuttle said he was "proud that he had been attacked for his efforts against the agencies." He said that his previous investigation had uncovered graft and gouging, and that the Arrow was attempting to be relieved of the terms of the 50 cent agreement. He also said the assessment against the original Arrow was \$115,000, claimed as the government's share on tickets sold at excess prices.

Jack Levey, who conducted the Premier Agency, went out of the ticket business last week. Levey had signed the Tuttle agreement. He was arrested for selling at more than 50 cents over box office prices recently and sentenced to eight months in jail. A stay pending the Alexander case freed him.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top price of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

"A Connecticut Yankee," Vanderbilt (2nd week) (M-771-\$5.50). Opened late last week (Thursday); critical comment strongly in favor and ticket demand naturally heavy Friday and Saturday; Broadway trade still away of

"And So to Bed," Shubert (1st week) (C-1,395-\$3.30). Presented by Shuberts; based on diary of Samuel Pepys by James B. Fagan; opens tonight (Nov. 9).

"Allez Oop," Carroll (15th week) (R-997-\$4.40). Final week; going on tour; revue did moderately well with average takings around \$14,000 weekly; "Spellbound," first called "Surmise," next week.

"Broadway," Broadhurst (6th week) (CD-1,148-\$3.85). Affected by autumn slump but still holding to profitable business and expected to run into spring; \$13,000.

"Behold This Dreamer," Cort (2nd week) (CD-1,043-\$3.30). Critics divided on opinions; those favorably disposed rate play as fantasy; business after premiere not up to expectations; around \$10,000.

"Burlesque," Plymouth (11th week) (CD-1,012-\$4.40). With Broadway's business undeniably under normal, trade for comedy leader continues to virtual capacity; around \$27,000 again.

"Dracula," Fulton (6th week) (D-913-\$3.30). Standing of melodramatic thriller unquestioned; not in smash class but drawing substantial trade to good profit; last week \$13,000.

"Escape," Booth (3rd week) (C-708-\$3.30). Looks like dramatic smash; capacity since opening; gross last week around \$13,000. About all house can get at scale.

"Five o'Clock Girl," 4th Street (5th week) (M-1,326-\$5.50). Agency call excellent, indicating season's stay; getting around \$10,000 weekly, biggest figures ever in this house.

"Follies," New Amsterdam (13th week) (R-1,702-\$6.60). Most of big shows affected more or less within past month; last week again around \$44,000, top money for list.

"Four Walls," John Golden (8th week) (CD-700-\$3.30). Trade not as good as anticipated but engagement expected to last well into winter; \$8,000 to \$9,000.

"Good News," Channing's 46th Street (10th week) (M-1,413-\$5.50). Weather not one factor cannot affect this one, standout musical; capacity all performances; \$40,000.

"Her First Affaire," Bayes (12th week) (C-860-\$3.30). Management states several cast changes to not anticipate touring and that engagement here indefinite; \$5,000 to \$6,000 and making money.

"Hidden," Lyceum (6th week) (D-957-\$3.85). Management confident of building business to successful proportions; extra advertising used; picked up week by week; \$10,000 to \$11,000.

"Hit the Deck," Belasco (29th week) (M-1,000-\$3.35). Summer venture that turned out smash and aimed for year's stay or longer; getting over \$26,000 right along in house new to musicals.

"If," Little (3rd week) (C-530-\$3.30). Slated for another week; although co-operative attraction can hardly last longer; business estimated under \$3,000.

"Immortal Isabella," Ritz (3rd week) (C-945-\$3.30). Moved here from Bijou where it got a mild start; one of those shows rated around \$5,000, if they get it; estimated under that mark last week.

"Ink," Biltmore (2nd week) D-951-\$3.30. Reviewers spoofed at newspaper drama written by western newspaper man; will be taken off Saturday; "The Marquise" next week.

"Interference," Empire (4th week) (C-1,099-\$4.40). Aided by agency buy, business downstairs virtually capacity, also boxes; improvement upstairs would mean run; \$15,000.

"Jimmie's Women," Frolic (7th week) (C-602-\$3.30). Moved to roof house, probably under rental arrangement; trade fair at about \$5,000 with cut rate support.

"John," Klaw (2nd week) (C-830-\$3.30). Premiere postponed from Wednesday to last Friday; critics regarded serious drama as excellent production; little agency call as yet.

"Just Fancy," Casino (5th week) (M-1,477-\$5.50). Better weather may jump pace further; business has bettered slowly, but attraction requires bigger money for run; \$18,000 or bit more.

"Manhattan Mary," Apollo (7th week) (M-1,168-\$5.50). Rainy Wednesday afternoon accounted for gaps in many Broadway houses last week, same here;

trade still heavy; rated above \$40,000.

"Mikado," Royale (9th week) (O-1,117-\$3.30). Doing business, but not equal to early expectations; "Iolanthe" will be revived for Monday nights; "Mikado" playing balance of week; \$15,000.

"My Maryland," Jolson's (9th week) (O-1,777-\$5.50). Agency buy has three weeks more to go; sales in premium offices have been sluggish from start; estimated pace, \$25,000.

"Night in Spain," Winter Garden (29th week) (R-1,493-\$5.50). Final week; made good run of it, playing through summer at 44th St.; "Artists and Models" next week.

"Nightstick," Selwyn (1st week) (C-1,067-\$3.30). Presented by Crosby Gage; tried out under title of "One of the Finest," title used some time ago; opens Thursday (Nov. 10).

"Out of the Night," Liberty (4th week) (D-1,202-\$3.30). Some improvement with removal here from Lyric; last week approximately \$5,000; may be profitable for show but hardly for house.

"Porgy," Guild (5th week) (C-911-\$3.30). Will move to Republic after another week here; standees for most performances since start, with weekly takings bettering \$14,000; "The Doctor's Dilemma," Nov. 21.

"Rie Rita," Ziegfeld (41st week) (M-1,750-\$5.50). Holdover musical hit slipped more last week, as with other long run shows; takings here estimated under \$32,000; lowest figure to date.

"Road to Rome," Playhouse (41st week) (CD-1,530-\$3.30). Trade last two weeks between \$12,000 and \$13,000, low money for holdover which ought to come back, however.

"Sidelwalks of New York," Knickerbocker (6th week) (M-1,412-\$3.85). Getting \$24,000 estimated, quoted figure being above actual gross; last week around \$23,500; little drop because of weather; among winners.

"Speakeasy," Waldorf (7th week) (CD-1,111-\$3.30). Final week; rated \$5,000 and less since opening; "Take the Air," Gene Buck's new musical, next week.

"Springboard," Mansfield (5th week) (CD-1,097-\$3.30). Final week; going to Chicago (Blackstone); figured having chance for moderate money but failed to pick up enough during slow going; "The Marquise" next week.

"Take My Advice," Belmont (2d week) (C-515-\$3.30). Seems liked by audiences and may build; first week rather light, with \$5.50 opening night takings in seven performances about \$4,500.

"The Arabian," Eltinge (2d week) (CD-892-\$3.30). Engagement limited to about six weeks; trade first week estimated at \$6,500; may be even break.

"The Baby Cyclone," Henry Miller (9th week) (F-946-\$3.30). Good draw for lower floor, but weakness upstairs has kept grosses in comparatively moderate money class; around \$10,000.

"The Command to Love," Longacre (8th week) (D-1,019-\$4.40). Slight revision of text has not affected performance; continues to sell out, averaging over \$22,000 weekly; biggest money yet for this house, with high scale counting.

"The Coquette," Maxine Elliott (1st week) (D-924-\$3.85). Presented by Jed Harris in association with Crosby Gage; written by George Abbott and Ann Preston Rodgers; Helen Hayes starred; opened Tuesday.

"The Desert Song," Imperial (50th week) (O-1,446-\$4.40). Moved here from Century, where business around \$20,000; will probably stick until same firm (Schwab & Mandel) are ready with "The New Moon."

"The Fanatics," 49th St. (1st week) (CD-708-\$3.35). Presented by A. H. Woods; well regarded out of town; first slotted for Ritz, but more intimate house desired; written by Miles Malleon; opened Monday.

"The Ladder," Lyric (56th week) (D-1,406-\$3.30). Farce to continue show playing to audiences of dozen and a half; people or less; just a millionaire's whim.

"The Letter," Morosco (7th week) (D-893-\$3.85). Business slipped, with agency demand off, too, last two weeks; started off like real smash; still getting profitable trade, however; last week estimated at \$19,000.

"The Love Call," Majestic (3d week) (O-1,800-\$3.85). Second week little better than first; estimated at \$15,000 or slightly over; little money for big operetta.

"The Merry Malones," Erlanger's (7th week) (M-1,500-\$4.40). General class of Cohan musical kept

Pete Rice's 77th

Peter Rice, who celebrated his 77th birthday Monday and who is one of the oldest Friars, was given a surprise party at the Monastery.

A birthday cake with the requisite number of candles was built for him. Around it were spread all the toys two of the boys could dig up at the nearest 5-10c store.

Appropriate cards were attached to each and Peter had the laugh of years.

L. A. Grosses

Los Angeles, Nov. 8.

Legit grosses for last week were conventional in the main. The Mitzi show, "Madcap," copped \$14,600 at the Biltmore, okay for house and type of attraction.

"Broadway" continued to smash trade at the isolated Mason. The town is going strong for the Dunning-Abbott opera. Fourteen thousand four hundred dollars for the sixth week in this house is tremendous.

Fourth week of "Twinkle-Twinkle" at Mayan figured around \$12,000. Fifth week, "Devil's Plum Tree" in next-door Belasco gathered \$11,500. Hollywood Playhouse, second week, "Meet the Wife," \$6,300; Morosco, "Night Cap," opening week, \$5,800.

"The Patry," nearly through, at the El Capitan, \$5,100. "Young Woodley," final week, around \$3,000, a local flop.

Bill Tilden, tennis champ, in "They All Want Something," around \$2,300 at Hollywood Music Box. Closed engagement and house.

business up, while others eased off more; over \$30,000; cinch for season.

"The Humberly Bush," Republic (3d week) (C-801-\$3.30). Final week; had agency call, but that doesn't mean anything; house dark next week, with "Porgy" moving down from Guild Nov. 21.

"The 19th Hole," Cohan (5th week) (C-1,111-\$3.30). Floor business o. k., but upstairs trade slack for golf comedy; last week saw some improvement; around \$10,000.

"The Shannons of Broadway," Martin Beck (7th week) (C-1,198-\$3.30). Expected to stick into winter; fairly good business; with balcony cut rated, trade approximately \$12,000.

"The Spider," Music Box (34th week) (D-1,000-\$3.85). Dropped under \$10,000 recently and now cut rated; box-office selling for another four weeks, however.

"The Stairs," Bijou (1st week) (D-605-\$3.30). Presented by Throckmorton, Light and Rockmore; original by Rosso Di San Secondo; opened Monday.

"The Squall," 48th St. (53d week) (D-989-\$3.30). Last two weeks announced; scheduled to start on tour next Monday, but date switched; around \$6,000.

"The Trial of Mary Dugan," National (8th week) (D-1,164-\$2.85). Dramatic smash; only "Burlesque" tapping grosses, with latter show at higher scale; beating \$23,000 right along.

"The Wasp Nest," Wallack's (3d week) (D-760-\$3.30). Mystery piece opposed near-by by "Out of the Night," at Liberty; doing well enough apparently at \$6,000, cut rates aiding both attractions.

"The Wicked Age," Daly's 63d St. (2d week) (D-1,173-\$3.30). Another opening late last week; drew second-string men, who rated Mae West show peculiar mixture.

"Weather Clear, Track Fast," Hudson (4th week) (C-1,094-\$3.30). Given weather break, should settle down to moderately good business, despite matinee weakness; \$10,000 last week.

"Women Go on Forever," Forrest (9th week) CD-1,015-\$3.30. Rated among new season's moderate money shows; around \$10,000 recently; using cut rates upstairs.

"Yes, Yes, Yvette," Sam H. Harris (M-1,051-\$4.40). Withdrawn Saturday after surprisingly short engagement of five weeks; house went dark.

Outside Times Sq.—Little—Special "Taming of the Shrew," in modern dress (3d week); Garrick; won good notices and doing fair trade.

"An Enemy of the People" (6th week). Hampdens; Ibsen revival scoring.

"Chauve-Souris" (5th week). Cosmopolitan; Russian novelty troupe getting better business than previous appearances; rated around \$19,000 last week.

Civic Repertory (3d week); 14th Street; again attracting attention and good business reported.

Musci (6th week). Manhattan O. H. Italian repertory.

"In Abraham's Bosom," leaves Provincetown for tour after another week; "The Ivory Door" (4th week), Hopkins, playing four matinees this week; "The Belt," final week, New Playwrights, then "The Centuries"; "Bare Facts," Triangle; "Much Ado About Nothing," American Laboratory, opens Friday (Nov. 11); "One Shot Fired," Mayfair, opened Monday.

PHILLY'S SLOW WEEK; DRAMAS BEST DRAWS

Skinner - Fiske Revival - Did \$20,000—"B'way" Big at \$17,000 in 6th Week

Philadelphia, Nov. 8.

Although five new attractions were in town last week, legit business did not begin to really pick up to normal proportions until Friday night, because of the sluggish, warm Indian summer weather. Even with these handicaps, some of the attractions turned in excellent grosses for the week.

The dramatics lead the musical shows by a wide margin. The Broad had the Otis Skinner-Mrs. Fiske revival of "The Merry Wives of Windsor" and sold out through-out the week in the balcony and gallery. Downstairs was rather disappointing. At \$3.85 top gross was reported at \$20,000. Very good, but by no means capacity at this top.

The other outstanding dramatic was "Broadway," but this melodrama took a tumble up at the Lyric and grossed just over \$17,000. Attendance in the next three weeks will largely indicate the length of the engagement.

Of the musicals, "Golden Dawn," at the Shubert, led the list, although this tremendous production did not begin to show its real strength until late in the week. Few shows have had the enthusiastic notices accorded "Golden Dawn" by the second string men here and the regular critics echoed their sentiments with some even higher words of praise in the second thought columns Sunday. Word of mouth, too, was of a wildly laudatory nature. Right now everybody interested in the theatre here in Philly is talking about the big Hammerstein's "music drama."

Fred Stone's show, "Crisis Cross," took another sharp drop at the New Erlanger in its fifth week. This musical comedy was in at least three weeks too long here, and will have to rustle to show any kind of a profit.

"Bye, Bye, Bonnie," charging \$3. as against \$2.50 top asked by "A Connecticut Yankee," last at the Walnut, got around \$14,000 or \$15,000 in its first week. Moderately hooked up, this musical shows profit in two weeks here, although not enthusiastically hailed.

The new Schubert musical, "Ain't Love Grand," started mildly at the Adelphi. The booking is for four weeks, believed by some to be rather long for a new show in this theatre. But the notices were excellent and the show was well received. It is really a farce with music.

This week has no new shows whatsoever, the second time this year this situation has occurred. Next week there will be four openings, "The Studio Girl," Shubert operaetta based on "Trilby," at the Shubert; Earl Carroll's "Vanities" at the Erlanger; "The Silver Cord" at the Walnut; and "The Wooden Kimono" at the Broad.

Nov. 21 "Delicate Justice," the new Laurette Taylor play, comes to the Garrick; Nov. 28 Jeanne Eagels in "Her Cardboard Lover" arrives at the Adelphi; "The Show Boat" reaches the Erlanger Dec. 5; "Half Moon," Chesnut, Dec. 19; "Scandals," Shubert, Dec. 19, and "The Barker," Broad, Dec. 12.

Estimates for Last Week

"The Merry Wives of Windsor"—(Broad, 2d week). First week very good but little disappointing downstairs. Gross \$20,000, with capacity upstairs.

"Golden Dawn"—(Shubert, 2d week). This big Hammerstein operaetta enthusiastically received. First week slow in starting but reported at \$26,000.

"Crisis Cross"—(Erlanger, 6th week). Dropped again with only \$24,000 claimed. This Stone show at \$4.40 top held in too long.

"Two Girls Wanted"—(Garrick, 3d week). Moderately geared show making profit with over \$9,500 last week. Parties and benefits helped.

"Bye, Bye, Bonnie"—(Walnut, 2d week). In for two weeks. Fairly good last week at \$14,000; \$3.30 top.

"Broadway"—(Lyric, 4th week). Took drop last week, but still big at \$17,000.

"Ain't Love Grand"—(Adelphi, 2d week). New Schubert musical comedy started mildly, but received nice notices and may click. In for four weeks.

"The Student Prince"—(Chestnut, 2d week). Fourth visit here and claimed \$16,000. Good, but show is to stay only month this time.

STOCK COVERS 4 TOWNS

Frank F. Miller is opening a company at the Coliseum, Toledo, O. Nov. 17. It will change bill weekly playing four days in Toledo, Thursday to Sunday, and filling in the other three days between Napoleon, Defiance and Bowling Green, Ohio. "Laff That Off" booked through Frank O. Miller is the opening bill.

13 CHI SHOWS AVERAGE \$16,620

'B'way,' \$20,500, Crowds Out 'Chicago'

Chicago, Nov. 8.

All except the two capacity attractions dropped last week. Shrinkage was slight, though, and the season's excellent average was maintained. Combined gross of \$215,500 on thirteen shows, an average of \$16,620 a show.

"Lulu Belle" and the Theatre Guild with "Doctor's Dilemma" as its fourth bill continued sellouts. "Desert Song" suffered a \$2,800 decline, but came up closely behind. Shortage of theatre parties during the week is the reported cause for the operaetta's decline.

"The Spider" said goodbye at the Olympic Saturday, and "Chicago" quits at the Harris the end of the current week. Both were the season's early hits. "The Spider" traveled at a terrific pace until the last warm spell but failed to recover after that and was doubly smothered by internal dissension. With "Chicago" it's mostly a case of too much "Broadway."

"Broadway" fell only \$500 away from its \$21,000 average and still looks good.

"Road to Rome" showed its true color last week and proved itself an artistic rather than a money piece, as predicted upon opening.

"Saturday's Children," which should be an outstander, is buried down at the Princess and the box office is weeping accordingly. If a more favorable spot can be procured this one is the logical occupant.

"The Ramblers" and "Queen High," similar musicals, were about the same in tally, while "Tommy" and "Hoosiers Abroad," similar farces, were also business twins. Very little exploitation around town about any of the four.

The Woods bade farewell to "The Patent Leather Kid" (film) and returned to legit Monday with "Hit the Deck," a potential smash. Another new one this week is "Countess Maritza" at the Olympic.

Estimates For Last Week

"Broadway" (Selwyn, 8th week). Retains major portion of premium demand; agencies report "Broadway" and "Lulu Belle" as best buys; former's \$20,500 denotes box office is also busy.

"Chicago" (Harris, 9th week). Competition of next-door neighbor now shown; down to \$14,000 and will leave end of this week.

"Countess Maritza" (Olympic, 1st week). Opened Sunday.

"Desert Song" (G. N., 10th week). Declined \$2,800 on week, but leads nearest rival for musical honors by \$10,000; theatre parties, mainstay so far, getting shy; location will hurt when parties depart; \$31,000.

"Doctor's Dilemma" (Theatre Guild) (Studebaker, 8th week). Guild's fourth of play series upheld regular gross, \$20,300; repeaters in majority; this one out after current week and "The Guardsman" revived for two days completes Guild's stay.

"Hit the Deck" (Woods, 1st week). Opened Monday, marking theatre's return to legit; musical not conceded New York success hereabouts.

"Hoosiers Abroad" (Blackstone, 7th week). Down \$500 from previous surprise week; hotel trade not tipped off to value of lightweight piece's chances; good income from that source; \$8,000.

"Lulu Belle" (Illinois, 4th week). Claims town leadership at \$32,000; that figure is capacity.

"Queen High" (Four Cohans, 4th week). Unpretentious musical can prosper with \$20,400; not troubled getting that sum.

"Rain" (Central, 8th week). Opened as a Minton stock but developed into regular legit class; low net keeping it in line with rest of street; \$6,500.

"Road to Rome" (Adelphi, 4th week). Dropping out of money class, as expected; will have difficult time maintaining \$16,000 pace.

"Saturday's Children" (Princess, 3rd week). Lost in the jungles of non-theatre district; \$9,300 is much below deserts.

"The Ramblers" (Garrick, 5th week). Still out in the cold without build-up; above \$20,000.

"The Spider" (Olympic, 12th week). Closed Saturday; started like whirlwind but finished weak; could not come back after heat took toll; \$10,000 for final week.

"Tommy" (Cort, 11th week). Can be considered lucky; this house has unusual power to force weak shows; getting most of late Randolph street shoppers, also overflow from picture houses; \$8,500.

PLAYWRIGHTS' SECOND

The second production of the New Playwrights theatre opens Nov. 23 at the group's little playhouse in Greenwich Village. It is by Em Jo Basshe.

"The Belt" concludes Nov. 14.

B'WAY AT UNPRECEDENTED EBB; "RIO RITA," \$32,000; 27 BUYS

Hope Cold Weather Will Help at B. O.'s—Last Year's Holdovers Hard Hit—"Conn. Yank" and "Escape," New, Reveal Class Draw

With cold weather this week it was the hope of Broadway that the legitimate would emerge from a month long slump.

Business last week was no better. Rainy weather socked the mid-week matinees, and it was generally poorer at night than the previous week. The holdover attractions seemed to be worse off than the others, and nearly all of last season's successes still current reached new low gross mark levels. A leading booker estimates 20 Broadway theatres without attractions by the first of the year. Another asserted there would be 10 before the month (November) is out. That is an unprecedented condition.

One stand-out premiere was on view last week, that of "A Connecticut Yankee," opening at the Vanderbilt. It developed an agency demand right off. "Escape," which entered late in the previous week, showed class and has been selling out at the Booth ever since, getting \$13,000 last week.

Of the other new shows, "Behold This Dreamer" is somewhat, in doubt, doing about \$10,000 at the Cort. "Ink" will be taken off at the Biltmore. "John," at the Klav, attracted some attention, but its business possibilities are in doubt. "Take My Advice" seems to be liked by audiences at the Belmont, but is not doing real trade. It got \$4,500 in seven performances, with the first night \$5.50. "The Arabian" at the Eltinge was rated around \$6,500; "The Wicked Age" opened last Friday at Daly's, getting no flattering notices. "The Mulberry Bush" of the previous week won't do and will close Saturday.

"Rio" Slipped

"Rio Rita" felt the brunt of the slump, slipping to \$32,000 last week, which is the lowest gross to date. All the musicals with a possible exception were affected, however. "Follies" held its leadership at \$44,000; "Manhattan Mary" beat \$40,000, but was off; "Good News" and "Five O'Clock Girl" were around the same figure; "The Merry Malones" got \$30,000; "My Maryland" around \$25,000; "Hit the Deck," \$26,000; "Sidewalk of New York," \$23,500 (has been averaging \$24,000); "Desert Song," \$20,000; "The Love Call," \$15,000; "Mikado," the same.

Advance sales kept "Burlesque" around \$27,000, high for the non-musicals; "The Trial of Mary Dugan" is a smash at over \$23,000; so is "The Command to Love" at \$22,000; "The Letter" eased off to \$19,000; "Porgy" has been standing them up at \$16,000; "Interference" fairly good at \$15,000; "Dracula" doing well at over \$13,000; "Broadway," \$13,000; "Road to Rome," \$12,500; "Shannons of Broadway," \$12,000; "Hidden," about \$10,500; "The Baby Cyclone," \$10,000; same for "Weather Clear, Track Fast"; and "Women Go on Forever"; "The 19th Hole" improved, close to \$10,000; "The Spider," \$9,500; "Four Walls," \$8,000; "Out of the Night" and "The Wasps' Nest," \$6,000; "Immoral Isabella," \$5,000; "Jimmie's Women," about the same.

Replacements

Eight shows are off the list. Together with next week's new ones they are "Ink" will close at the Biltmore, which gets "The Marquise"; "The Springboard" leaves the Mansfield, which will offer "New York"; "A Night in Spain" will be followed at the Winter Garden by "Artists and Models"; "Allez Oop" leaves the Earl Carroll, which will offer "Spellbound"; "Speakeasy" will be succeeded at the Waldorf by "Take the Air"; "The Belt," down in the Village, will make way for "The Centuries"; "Yes, Yes, Yvette" closed Saturday, leaving the Harris dark; "The Mulberry Bush" will stop at the Republic, which gets "Porgy" from the Guild, Nov. 21.

In addition next week Max Reinhardt and his German company will open at the Century with "A Midsummer Night's Dream."

27 Agency Buys

The ticket brokers do not seem to hold down the number of buys despite the limitation in premiums set by the U. S. attorney. Differences arose over "Scandals" this

'NECKER,' AT \$12,000, DEFIES FRISCO SLUMP

San Francisco, Nov. 8.

Legits took another brodie last week with little cheer in sight. Only improvement was slight gain for "The Great Necker," in its second week at the Lurie. Looks as though this comedy with Taylor Holmes as the star is beginning to catch on.

"My Maryland" continued an out-and-out flop, and closes next Saturday night to go to the storehouse. The few who did go to the Curran had nothing but praise for the musical.

Marjorie Rambeau finished the fifth of her seven-week engagement at the Columbia and notices were posted for closing Nov. 19. She will probably lay off until after the holidays and then reopen in Los Angeles. Duffy stock ventures drew satisfactorily.

Estimates for Last Week
Lurie—"The Great Necker," in its second week, jumped to better than \$12,000, with word of mouth advertising a big help. Two weeks to go.
Curran—"My Maryland." Played to lowest gross this house has had in weeks. They simply don't want it here. \$13,000. Now in final week.

Columbia—"Just Life." Third of Marjorie Rambeau's repertory failed to click, even though announced for one week only. Will close her season after two more weeks. Last week not much over \$8,000.

Alcazar—"Pigs" in sixth week with off with rest. Barely hit \$6,000. One week to go.

President—"What Anne Brought Home" wound up its fifth and final week for around \$5,000. New show, "Why Men Leave Home," opened Nov. 6.

week when the scale was lifted to \$6.60 for all night performances except Wednesday and—several agencies turned back their allotments. The balance appear to have retained the tickets under protest. The list: "Hit the Deck" (Belasco); "Take My Advice" (Belmont); "Ink" (Biltmore); "Escape" (Booth); "Good News" (Chanin's 46th St.); "Behold This Dreamer" (Cort); "Interference" (Empire); "The Merry Malones" (Erlanger); "The Five O'Clock Girl" (44th St.); "The 19th Hole" (Geo. M. Cohan); "Weather Clear, Track Fast" (Hudson); "My Maryland" (Jolson's); "John" (Klav); "The Sidewalks of New York" (Knickerbocker); "The Command to Love" (Longacre); "Hidden" (Lyceum); "The Love Call" (Majestic); "Coquette" (Maxine Elliott); "The Letter" (Morosco); "The Trial of Mary Dugan" (National); "Ziegfeld Follies" (New Amsterdam); "The Road to Rome" (Playhouse); "Burlesque" (Plymouth); "The Mulberry Bush" (Republic); "A Connecticut Yankee" (Vanderbilt); "Rio Rita" (Ziegfeld); "Manhattan Mary" (Apollo).

33 in Cuts

The number of attractions offered at cut rates reached a high mark for the new season, the total on Monday reaching 33. The bargain list: "One Shot Fired" (Mayfair); "The Desert Song" (Imperial); "Allez Oop" (Carroll); "Just Fancy" (Casino); "The Love Call" (Majestic); "A Night in Spain" (Winter Garden); "Her First Affair" (Bayes); "Baby Cyclone" (Henry Miller); "Jimmie's Women" (Frolie); "Weather Clear, Track Fast" (Hudson); "The Shannons" (Martin Beck); "The Ivory Door" (Hopkins); "The 19th Hole" (Geo. M. Cohan); "Immoral Isabella" (Ritz); "The Wasps' Nest" (Wallack's); "The Springboard" (Mansfield); "The Taming of the Shrew" (Garlick); "Take My Advice" (Belmont); "Behold This Dreamer" (Cort); "The Squall" (48th St.); "Four Walls" (Golden); "Speakeasy" (Waldorf); "Women Go on Forever" (Forrest); "Out of the Night" (Liberty); "In Abraham's Bosom" (Provincetown); "The Mulberry Bush" (Republic); "Ink" (Biltmore); "The Arabian" (Eltinge); "The Spider" (Music Box); "If" (Little); "John" (Klav); "The Belt" (New Playwrights); "Hamlet" (Davenport).

Shows in Rehearsal

"Spring 3100" (George L. Miller).
"Soldiers of Fortune" (Shuberts).
"Rosalie" (Florenz Ziegfeld).
"Jeopardy" (Hallett Productions).
"Show Boat" (Florenz Ziegfeld).
"Tia Juana" (Kilborn Gordon).
"People Don't Do Such Things" (Jones & Green).
"Tin Soldiers" (Leon Gordon).
"Good News" Chicago Co. (Schwab & Mandel).
"The Trigger" (Richard Herndon).

\$20,000 WEEK BOSTON'S TRIBUTE TO BARRYMORE

"Circus Princess" Departs, Weak at \$19,000—Dowling Show Near End of Run

Boston, Nov. 8.

Ethel Barrymore in "The Constant Wife," opening here last week, walked away with all the honors. Not even the record box-office figure of \$20,000—phenomenal for the Wilbur, where the show is playing—can begin to indicate the reception which Boston gave the actress.

"The Circus Princess" took its leave to a closing week that pronounced it one of the weaker shows in Boston. The Shubert is dark this week, but will reopen next Monday with "A Night in Spain."

Next in the list of best sellers is "Broadway," which is having a remarkable run. "Gentlemen Prefer Blondes" closed in rather sickly fashion to give way to the town's only new musical show, "Oh, Kay." "Rose-Marie," playing a final swing at the Opera house before going to the subway circuit, got off to a poor start, but rallied toward the middle of the week.

Four new shows will come to Boston next week, including a return of George Jessel in "The Jazz Singer," at the Opera house; "A Night in Spain," at the Shubert; E. H. Sothern in "General John Regan," at the Hollis; and "The King's Henchman," at the Tremont, to succeed Eddie Dowling's successful "Honeymoon Lane."

Last Week's Estimates

"Honeymoon Lane," Tremont (8th week). Eddie Dowling's show again created \$24,000 worth of interest among Boston theatregoers.
"The Constant Wife," Wilbur (2d week). Crowded the Wilbur, piling up \$20,000.
"Rose-Marie," Opera House (2d week). Rallied from poor start to do \$16,000.
"Oh, Kay," Majestic (1st week). "Gentlemen Prefer Blondes" closed at only \$10,000 for final week.
"Spellbound," Hollis (2d week). Opened with a \$9,000 week; better by \$500 than closing week of its predecessor.
"Broadway," Plymouth (10th week). Up \$1,000 to \$15,000.
Shubert dark. Closed "Circus Princess" at \$19,000.

"BARKER" OFF AT WASH.

Less Than \$5,000 on Week—"The Racket" Looks Good

Washington, Nov. 8.

Strange week comprised of a flop for "The Barker" with Walter Huston at the National; a new one with a chance in "The Racket" at the Belasco; the good gross for the new Astaire musical, though in bad shape, and the wonder intake for the Friday afternoon performance of "The King's Henchman," grand opera traveling as would a road legit outfit at Poli's on a rental. Though notices were splendid, carnival life, as depicted in "The Barker," did not interest. Gross in all probability did not reach \$5,000. For the first time the police are presented in a sympathetic light, in "The Racket," and though getting around \$2,500 chances look good. None of the new ones, with but few exceptions, ever gets anything at this Shubert tryout house.

Poli's housing, "Funny Face," with the Astaires found the show in a bad shape though doing \$17,000. "King's Henchman" topped \$9,000 for the one performance at the \$5 scale. Approximately 500 were standing up at \$2.50 each.

ABRAHAM'S FIRST

Saul Abraham, general manager for A. L. Jones and Morris Green, is sponsoring "Little Orchid Annie," comedy by Hadley Waters and Charles Beahan. It is his initial entry.

PLAYS ON BROADWAY

Connecticut Yankee

Low Fields and Lyle D. Andrews' musical comedy based on Mark Twain's story. Book by Herbert Fields, with Richard Rogers and Lorenz Hart doing the music and lyrics. Alexander Leftwich, stage of book, and dances by Busby Berkeley. Scenery and costumes designed by J. F. Hawkins, Jr. In two acts and five scenes, with epilog and prolog. At the Vanderbilt, beginning Nov. 3, at \$5.50 top.
Sir Kay.....Gordon Burby
The Yankee.....William Gaxton
Allan.....Constance Carpenter
King Arthur.....Paul Everton
Sir Lancelot.....William Roselle
Sir Galahad.....Jack Thompson
Maid Angela.....Dorothy Roy
Merlin.....William Norris
Miss Evelyn.....June Cochrane
Queen Morgan, Le Fay.....Nana Bryant
Queen Guinevere.....Celeste Dueth

The Vanderbilt is dreaming again. It blacked out on a tired young lady for "Peggy-Ann," and the electrician is again pulling the switch as a prospective bridegroom is hit over the head with a bottle by his intended. It's the means of reaching 528 A. D. and King Arthur's court. The house will hold sweet memories of "Peggy-Ann," for this Twain work, musicalized, is neither a sequel nor equal to "Peggy."

"Connecticut Yankee's" main fault seems to be that the entire show is within the first half hour. By that time the two strong melody potions have been administered and the chorus has uncorked an energetic routine that must run a full three minutes, if not more. So the bid is two in melody with a couple of outside tricks in the chorus numbers, and the hand is on the table to be played. Allowing that the audience strength is behind the dealer, one finesse (Billy Gaxton) goes through, and maybe Fields and Andrews can make their bid, but no game. "Yankee" is moderate.

Most of the show's money is apparently in the production. The sets are futuristic in design and look good. Divided into two acts, there are four full stage episodes and a comedy curtain, a plan of King Arthur's estate, to amuse those who don't smoke during the intermission. The costuming appeals, while there are 24 in the chorus, 12 girls and as many boys. Given a number of novelty routines by Busby Berkeley, this contingent is a highlight practically every time it works.

Weakness crops up in the spasmic comedy underpowered by definite slow spots in the book and a lack of punch from the feminine players. There's many a juvenile along Broadway who mentally wanted to do this show. Billy Gaxton got it and does well by it. Nobody ever worked much harder than Gaxton did at this premiere. If all his laugh dialog didn't click, it nevertheless held a sufficient sprinkling of ticklers to help make his characterization interesting.

Explaining historical romances by means of modern slang has been attempted to by others. Herbert Fields has given this particular tale a few more deft twists in applying the abbreviated and expressive tongue to stock situations in a knightly setting.

Rogers and Hart have turned in about 10 compositions. "My Heart Stood Still" is the melody this team wrote for C. B. Cochran in London and which Ziegfeld denied he tried to obtain for his current "Follies." Cochran differing on the point. Anyway, it is a decided hit abroad, and they'll be playing it around here too. Yet the composers seem to have topped that effort in "Thou Swell," a melody the majority of dance orchestras should immediately gobble. In fact, the New York outfits will probably highly score "Heart," while Chicago's syncopating fiends will pounce on "Thou." So that figures a break for the show, with the latter song possible strong enough to make itself felt at the box-office and a better bet for the first act finale.

Next to Gaxton, William Norris sails home as "Merlin" the magician, while Jack Thompson (of "Peggy-Ann"), is back at this theatre again, doing his generally approved high kicks. Paul Everton plays "Arthur" legitimately. Constance Carpenter, who wrinkles her face like Gertrude Lawrence and understudied the English girl, is opposite Gaxton. Miss Carpenter's best work is the "Thou" number, which both she and Gaxton work up excellently. June Cochrane and Nana Bryant are most apt in handling the dialog, with Miss Cochrane calling for an edge through being assigned some semi-comic vocalizing which she nicely delivers.

Trying to figure out the duration of "Yankee" at the Vanderbilt isn't easy. If it comes to a pinch, it's Andrews' house, and pooling can always sell itself to the management as "something just as good." But there's heavy opposition in town, and this one is in at \$5.50. It may start out substantially but figures to ease along at moderate money at best, the pooling idea underwriting the run.

THE WICKED AGE

Anton F. Scibilia presents this "satirical comedy in three acts by and with Mae West. Staged by Edward Elmer. Opening Nov. 4 at Daly, 63d St., New York.
Aunt Elizabeth.....Emily Francis
Ruth Carson.....Doris Hallett
Willie Weller.....Russell Brooks
Gloria Carson.....Ruth Hunter
Robert Carson.....Hal Clarendon
John Ferguson.....Francis Reynolds
Warren Hathaway.....Carroll Daly
The Count.....Robert Bentley
Mrs. Martha Carson.....Marjorie Main
Evelyn ("Babe") Carson.....Mae West
Bob Miles.....David Newell
Al Smalley.....Hub White
Tom Hathaway.....William Langdon
Jack Stratford.....Raymond Jarno
Ray Dempster.....Harry W. Williams
George Smith.....Harold Leonard
Lou Ginsberg.....Harry W. Carter

Sexier than "Sex" and hopkier than the Anecdota Milleriana, "The Wicked Age" is an anomaly in dramaturgy, shaping up as a choice piece of limburger that will pafadically attract shekels at the box office. While not a "Sex" as a boob catcher at the gate, it has sufficient of the dirt to insure a sizeable sojourn on 63d street for Miss West and her self-authored starring production.

"The Wicked Age" is labeled a "satirical comedy." Actually, it's a burlesque, with the satire at the expense of an auditor of a mentality above the eighth grade.

For one thing, Miss West, a veteran in the show business, unsuccessfully essays a Fanny Ward as the flip flapper who ultimately cops a bathing beauty contest. That's quite a stretch of imagination.

It's hardly possible she could be serious in attempting to make the illusion bear the semblance of fidelity. Starting with the premise that the contemporary adolescent is perhaps a little freer and franker than the flapper of the preceding decade, Miss West's conception of a catch-as-catch-can necker is too strong for anybody to take it seriously.

Miss West is well fortified with masculine support. None is less than six feet and a couple are above the 6-3 mark.

No one will believe that Babe is exactly a lily of the valley. She knows too many fly comebacks. Even hoyden flappers don't ad lib that "while he was a quarterback at Notre Dame, he's now a fullback for this game"; or, in response to an equally demure flapper's inquiry, "I was up in the Count's room alone last night—did I do wrong?" with Babe responding, "How do I know? Don't you remember?"

"The Wicked Age" thus resolves itself into a dialog of sidewalk wisecracks for its brighter moments.

With Babe Carson miraculously winning the b. b. contest, despite the generous fixing to throw it to another girl, who, on form alone, could have annexed it regardless, we find the temperamental probat endorsing various products. She complains to her press agent that the ad copy on a condensed milk product reads as if she's the cow, to wit: "Drink Babe Carson's milk—it never runs dry." Miss West wise-cracks something about "some of our best people have been in jail." In another scene with the titled sheik the Count (one of the contest judges) reads: "I kiss your hand now, Mademoiselle, and later I will kiss you some more," to which Babe responds that "50,000,000 Frenchmen can't be wrong." Another interpolation from contemporary colloquialisms is the bon mot that she has no objection to staging a publicity stunt down Broadway astride a white horse as a modern Lady Godiva, because it's been years since people saw a horse on Broadway. That's a sample of the cross-fire comedy that is hodge-podged under the nomenclature of a "satirical comedy."

The first act is laid in the home of Babe's aunt and uncle. With the conservative pair leaving for the evening, and ordering Babe to pass up a roadhouse rendezvous, she playfully brings the roadhouse to Babe. The boy and girl friends stagger in under illegal influence and on come the samples of heavy petting. Of course, Miss West might be exaggerating a trifle.

In the last act, her New York apartment, Babe Carson waxes temperamental to jazz obligato, finally condescending to rehearse a few numbers with her colored jazzhounds at the piano and trumpet. Five songs, credited to Miss West, Jack Murray, and Charles Pierce for authorship, are reeled off to cooch accompaniment.

The long cast includes a majority of supers with the principals equally pop priced. There isn't a salary among them excepting the star's, and the production represents a minimum outlay, excepting the last act—vaudeville-amorous moments make it difficult to determine whether Raymond Jarno or William Langdon is the male lead. Both are heavy contenders for the final clinch, and the night before the premiere this difference of opinion was the subject of an arbitration on Jarno's complaint that

his contract calls for the male lead. Some last-minute script changes became necessary to conform with Jarno's contract.

Among other last-minute hitches opening night was a nine o'clock curtain because scenery was not set in time. The previous day's rain spoiled some of it and the new stuff was found too large to get through the stage door in units, necessitating sub-division just before scheduled curtain time.

The Mae West name, with the notoriety of the theme, plus the advantage of a good box office title, should prove beneficial in toto to the attraction. The biggest complaints should be the Columbia-Mutual burlesque wheels because Miss West is getting away at \$3.85 with something the wheels don't dare at \$1.65. The clinches, the torso tossing and the racy comedy in "The Wicked Age" would make Scribner and Herk squirm in official trepidation. With the Scibilla-C. W. Morganstern split as a producing team, the presentation is solely by Scibilla, with Jim Timony "in" as ex officio, as in "Sex," which had Morganstern's name solely associated. Morganstern is not affiliated with "The Wicked Age," bowing out after his attempt to foster "The Drag" was halted because of qualms over the gendarmes.

While "The Wicked Age" is theatrical tripe, it possesses enough in the star and theme to develop it into a money-maker. It may not be another "Sex," although there's no telling what some judicious publicity and cop-baiting might do for it, but it has a good chance to click, especially with the better house terms than those "Sex" contended with. Only a superstition against changing locations kept Timony from moving "Sex" downtown last season. Abel.

INK

Charles L. Wagner presents a comedy-drama by "Dana Watterson & Greeley"; staged by T. Daniel Frawley; at Blitmore theatre Nov. 1 (\$3.30 top).

Hester Trevelyan.....Clara Blandick
Hal Somerset.....Robert Hyman
Jack Davis.....John H. Dillon
Franklin W. Jerome.....Charles Richman
Clarence Jerome.....Dwight Frye
Henrietta Scott.....Jamel Handolph
Robert Buchanan.....William Harrigan
Mrs. Jerome.....Eue MacManamy
Jim Reynolds.....Brandon Evans
"Bull" Taggart.....Leo Kennedy
Jeanne Keenan.....Kay Strozzi
Office Boy.....Carlyle Moore

If the ghosts of Charles Dana, Henry Watterson and Horace Greeley were out romping that night, and by chance got together, it would have been some review they could have collaborated on; for the brash young Minneapolis newspaperman who concocted this smudgy smear called "Ink" chose to hide his own obscure identity behind the pseudonym invented of this hallowed threesome.

Why do people write such plays—and why do other people buy them? The most precarious piece of written merchandise known is a newspaper play. The few truly good ones have been failures. The eagerness of people about the backstage of the theatre is not reflected in their lackadaisical disinterest in their inner workings of journals. Newspaper stories always lack sex. All efforts to draft in the pretty sob-sister, the favored actress, the publisher's daughter or the editor's wife have still left the woman angle detached and secondary.

Then, always there is graft, grift, influence and crooked work. Since the newspaper readers see so little of that in real life, and don't understand it much when they do meet its rare manifestations, the plots don't ring right.

In this instance the artistic Mr. Wagner has persisted in bringing to New York, after it was a woeful disappointment in Brooklyn and Atlantic City, an unusually stupid,

tepid and unconvincing allegation of inside editorial affairs. Written by a backwoods reporter, it smacks at its best of the bush league idea of metropolitan dailies. At its worst it isn't even up to Prove, Utah.

The absurd publisher of a ridiculous rag, with his effeminate son as assistant editor and an incredibly manly managing editor, is at once turning his sheet over to two causes: to have an ordinance passed forbidding dogs on auto running boards and to promote the prosperity and fame of a stock company leading strumpet. His dramatic critic, in on the know, is cheating with the actress, while the publisher is cheating on his wife with her at other odd hours, especially falling asleep in her bed when she sneaks out to meet the critic and a crooked politician. Their car kills somebody. That complicates it all.

The yokel publisher doesn't know. The fairy son yells for justice. The chief of police jams the pub. Meanwhile Mrs. Pub, whose paper it really is, has had a clean but clear love complex with the managing editor, who divides his time between cracking jokes, making a gentlemanly play for her and ordering fierce editorials at the behest of the dumb pub. It finishes with the morons both—dad and son—squelched, the wife going to Paris to get a divorce, and the implication that she'll marry the noble M. E., and he'll run the paper fine.

Nobody could run such a paper and live. And neither it nor the play will be able to hold out long enough for even a Paris divorce.

The fault is all in the writing of the piece, which turns out a brutally silly contraption of nonsense, libel, over-characterization and bucolic scandal-dishing. The acting is pretty fair and the direction alone disguises the utter childishness of the book. William Harrigan as the managing editor plays it far more than it's worth; Kay Strozzi, as the siren, and Eleanor Woodruff, as the wife, lend crutches at least to lame parts and limping lines; but Charles Richman as the publisher and Dwight Frye as his son—two well-known players—are worth going miles to see as lessons in what ought never to be done on a professional stage.

The title is terrible and more likely to drive off than draw in people who have neither inclination nor prejudice.

In all, though Mr. Wagner is a glutton for punishment and takes a long time to believe that a flop is a flop, "Ink" runs past the end of this year it will be on the producer's charity. Latit.

TAKE MY ADVICE

William Garyl "suggests" a farce by Elliott Lester, staged by the producer, set by Yelenti; at the Belmont theatre, Nov. 1 (\$3.30 top).

Bud Weaver.....Raymond Gulon
Ann Weaver.....Vivian Tobin
Jim Thayer.....Ray Walburn
Kerry Van Kind.....Herbert Yost
John Weaver.....Lawrence Grattan
Mrs. Weaver.....Lucia Moore
Bradley Clement.....Ralph Morgan
Marella Scott.....Mary Stills

This came in with excellent suburban reports. That proves it is excellently suburban. What it wants around Broadway, or what Broadway can possibly want with it is nebulous. A sophomore and amateurish construction of old-style bromides flavored with a few new-style nifties out of "College Humor," wooden direction and stultified acting, it doesn't figure to stand up long in the mid-season competition despite its economical lineup and the smallness of the theatre.

Ralph Morgan, Vivian Tobin and Herbert Yost are "featured." They give easily the three worst performances in the show, hard pressed by Raymond Gulon (of "Cradle Snatchers" memory) who is almost overstrained enough to be featured, too. Miss Stills, as the wicked vamp, is just outside the money, by the same test. Ray Walburn, Lawrence Grattan and Lucia Moore, though their roles are far over-written, still manage to avoid some of the temptations or directions to swamp us with exaggerations.

The story is of a family (such as never lived) in which the son is the callow sucker for an outrageous gold-digger, the mother is a superstitious nut who decides everything by a number puzzle and how it comes out, the old man is a sap for bum stocks and high-power salesmen, and the daughter is a chump for an obvious gyp freak who is trying to take her for \$1,000 by playing on her stage struck frailties. Comes the boy's college struck frailties, who proceeds to show up all the frauds and fallacies by making them ridiculous, cops off the gal, saves the \$10,000 check, denumbers the old lady and makes everything hotsy.

Some of the laughs, most of them off the main key but still by far the outstanding value in the evening spent at "Take My Advice" are hearty. It could stand a whole lot more of them, and another carload would be needed to dilute the soggy mess that is the rest of it. Rates to stay until Christmas. Latit.

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Music & Lyrics by **IRVING BERLIN**

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By **FIELDS, ROGERS and HART**

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LEATHER KID"

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"THE RAMBLERS"

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POLLY WALKER

as

MOLLY MALONE

in

"THE MERRY MALONES"

PLAYS OUT OF TOWN

THE RACKET

Washington, Nov. 4.

Alexander McKelag presents a new play by Bartlett Cormack. Directed by John Hayden. Settings by Livingston Platt. Belasco (Shubert) week of Oct. 31.

Barrett	Mal Kelly
Belasco	Willard Robertson
Miller	Hugh O'Connell
Miller	Harry English
Miller	Romaine Callender
Miller	Harry McCoy
Miller	Fred I. Lewis
Miller	G. Pat Collins
Miller	Alphonse Ethier
Miller	Norman Foster
Miller	Edward Ellis
Miller	Marion Coakley
Miller	Charles Peyton
Miller	Jack Clifford
Miller	Ralph Adams
Miller	Louis Frohoff
Miller	Edward G. Robinson
Miller	Charles O'Connor
Miller	Mike Flanagan
Miller	Fred S. Roberts

Good melodrama with a story not particularly new, but excellently told and equally well played. It never lets you get away from its development for a minute. If there is to be any fault finding it lies right there, for in knitting his story Bartlett Cormack of the Daily News, Chicago, has stuck so close to his theme as to leave out the other generally accepted formula portions, namely, love interest.

It's a story any reporter covering police might pick up. It's the police station mob. The captain that the gangster-boss is trying to get because the captain is trying to get him. There's the reporters, too, and for the first time they're real. The enthusiastic cub, whose office always hangs the receiver up on him, the cynical one who likes his "nlp" and the older enthusiast who still gets a kick out of a real yarn. Mary a reporter pulls a pad and pencil.

Reports have it that the language was cleaned up for the local tryout, but that when Manhattan views it the accepted jargon will be in. It won't have to depend on the strong language, for it caught interest here with but one oath.

Cormack tells of the captain that grabbed one of the boss' henchmen for rape and goes through to get a jail sentence, with the captain finding himself transferred. The organization men are telling the policeman to pipe down, but he won't pipe. When a copper picks up the baby brother of the boss in a parked

machine with a girl, the captain is fairly well on the road to get the boss.

The boss is finally brought into the station because of the girl signing a statement that the brother stole the car. In the station the gangster shoots the cop who made the arrest. From then to the finish, when the organization turns the boss down and kills him as he tries to escape, the customers are held in a script grip that doesn't let go till the finish.

That comes under the head of good scribbling.

Cast headed by Alphonse Ethier is truly excellent. Ethier doesn't make the police captain the accepted loud mouthed bullying copper, but rather the square sort that takes his job seriously and is out to get the man who would get him.

Only woman in the cast is Marion Coakley as the hard Chicago dame of the parked and stolen car, who acquires a yen for the cub. Miss Coakley, too, is splendid while Norman Foster, as the cub, also scored.

Not a bad performance in the cast. Willard Robertson, as the older scribe; Hugh O'Connell as the cynic and Romaine Callender all gave airtight characterizations. G. Pat Collins as the cop who is bumped off and Edward G. Robinson as the gangster-boss, are equally worthy of commendation. Robinson's gangster decidedly so.

May be a little late for a crime story, but melodramas, somehow or other, always find a niche no matter what the trend may be.

It sheer merit from a playwright-angle the players' end and direction are worth anything, this one should click.

Meakin.

MERRY WIVES

Philadelphia, Nov. 6.

George Tyler made plenty of profit with his all-star revival of "Trelawny" and even more out of "The Rivals," which toured two seasons. The latest production along this line is Harrison Grey Fiske's personally directed revival of "Merry Wives of Windsor" with Mrs. Fiske and Otis Skinner, current at the Broad Street.

Everything has been faithfully and artistically done for this offering. The production is elaborate and vivid; the acting is of high merit, and Mr. Skinner, playing a role that he should have played long ago, achieves a personal triumph. The combination of features is almost certain to win high praise wherever the revival is given, and the Shakespearean clubs, schools and colleges will lend wholehearted support. Otherwise, however, it is doubtful if "The Merry Wives" will draw as well as "The Rivals."

In the first place, this play is one of Shakespeare's lesser writings. Being a sequel, and written to the order of the queen, it has all the defects common to such efforts. To offset the moments of delightful roughhouse and slapstick, there are dull stretches. It is one of the bard's plays which would have been more effective if a clever play-doctor had been called in.

It is, indeed, fortunate for this revival, that the three leading parts are played with just the proper gusto and the right amount of farcical spirit and zest. It was to be expected that Skinner would get the most out of the role of the "fat knight," since he had already shown that in the Players' Club revival of "Henry IV" a couple of seasons ago. However, since that time, he has elaborated on the characterization, has mellowed and crystallized it and his Sir John Falstaff now emerges as not just a tavern roisterer and souse, but a man who, after all, is a gentleman born, and although now down-at-the-heels, still retaining some of

his knightly heritage. It is a robust, vigorous, likable amusing performance and one that dominates the whole play.

Mrs. Fiske, whose peculiar diction would not, presumably, fit her for Shakespearean lines, triumphs by the sheer enjoyment she appears to experience from her role of Mistress Page. She rollicks through the play with an abundance of life and good humor. She crawls on her hands and knees under tables, directs well-aimed kicks at prostrate pages and even thumbs her nose at other characters, catching and communicating the spirit with which this slapstick farce should be performed.

Henrietta Crossman, playing Mistress Ford, reads her lines with clarity and dignity, and also catches the comedy of the role. Others in the cast who stand out are Rudolph Badaloni, an Italian actor of repute, who plays Dr. Caius; France Bendtsen, who is seen as Slender; Burford Hampden in the role of Peter Simple (a typical Shakespeare clown and nit-wit); Lawrence Cecil, as Mr. Ford, and Eleanor Gordon as Dame Quickly.

Mr. Fiske has staged "The Wives" pretentiously—in fact, almost too much so. So heavy is the production that the waits are long, and although the time will undoubtedly be cut later, they will still be unnecessarily drawn out.

For example, the first scene, a

street in Windsor, is elaborate and careful in detail, with the facades of no less than six gabled houses and a wealth of smaller, intricate color and atmosphere. This scene breaks immediately to a heavy and cumbersome interior, an attractive and realistic scene of the Garter Inn with heavy doors, rustic furniture, a broad staircase and a balcony. Not once, but several times during the play, a change must be made from one to the other of these scenes, and although both of them stand out distinctly, this must slow the action.

The final scenes, in Windsor Park, in which a ballet and many extras are used, is also one of real beauty and imagery.

Everything possible has been done for this revival, and it will undoubtedly be hailed by Shakespearean students and a certain limited clientele with open arms, but for the general run of audiences, the biggest lure will be the names of Mrs. Fiske and Otis Skinner. Their work will certainly take precedence over the show.

Waters.

GIRL FROM CHILDS

Pittsburgh, Nov. 8.

During the premiere of "The Girl from Childs" at the Nixon last night there was the impression that this musical lacked many of the qualities which give a new show the

stamp of a sure-fire success. Despite certain good spots, the performance did not register favorably.

The action dragged considerably, not from the encumbrance of ponderous scenes or lengthy chorus routines that often hold up the speed, but rather from a too evident want of tunefulness and a definite need of co-ordination in staging a poorly written book. The uncertainty in the chorus will wear off in succeeding performances and action may hit it up a bit, but the question of a more cleverly lined book and a song or two that the audience will carry away with it offers the problem to the producer.

The idea of "The Girl from Childs" has possibilities. Henry Wood marries a waitress for no other reason than to spite the girl who has just broken her engagement with him. Mary arrives at the Wood home in Washington as the guests come to attend the new announcement party. Apparent social embarrassment faces the family.

But as the things work in musical shows Mary is able to save the family and then leaves to seek a stage career in New York.

Ann Milburn and Irving Fisher lift scenes from mediocrity and make the most of their limited dialog and ordinary songs. When Miss Milburn slings her restaurant lingo in the drawing room she is at her best.

Bahmer.



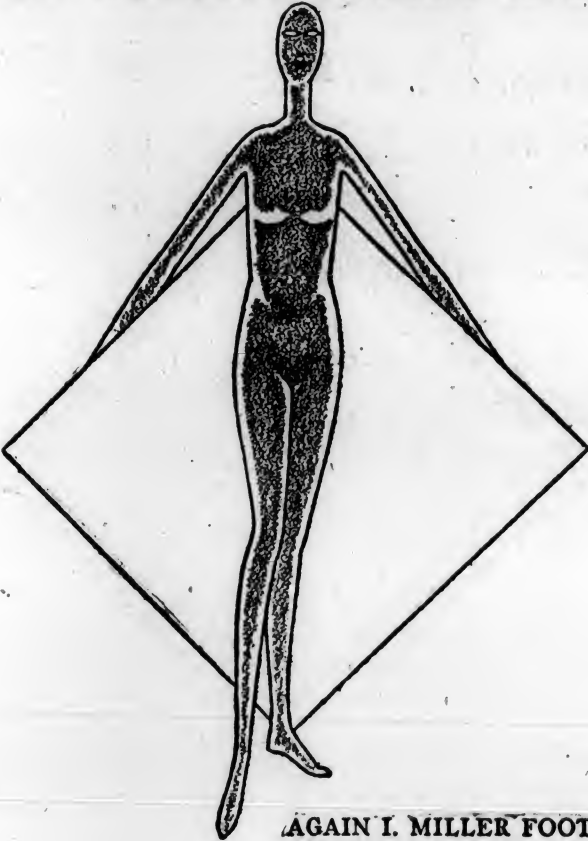
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FLORENZ ZIEGFELD INEVITABLY
PROCURES THE SHOES
OF THE STYLIST WHO GLORIFIES
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Hallett Outdrew Every Nationally Famous Dance Orchestra in America
(Including Whiteman, Lopez, Olsen, Lewis, Waring, et al.) and

BROKE George Olsen's HOUSE RECORD by 267 Admissions
(according to Mr. Arthur Cohen, Manager of Town Hall)

THE SCRANTON "SUN" (OCT. 31)

Scranton abdicated to an invading army Saturday night, and with a smile, too. What's more, the metropolis of the anthracite will repeat this performance tonight while upwards of 5,000 enthusiasts participate in the proceedings. Lest you haven't heard the glad tidings it might be appropriate to mention that the conquering forces are commanded by Mal Hallett, music-master extraordinary and director of the greatest dance band to ever appear in this vicinity, or anywhere, for that matter.

How this incomparable combination, proclaimed by none other than Paul Whiteman as the best along "Melody Lane," actually fascinated a record-breaking audience is a story in itself. Starting with their opening offering the Hallett troupe won encore after encore until the reception accorded them surpassed by far the finest tribute heretofore paid to any band.

We appreciate Mr. Arthur Cohen's confidence in booking us on our reputation and trust his faith was amply fulfilled

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CIVIC OPERA'S \$2,334 NET ON \$374,827 GROSS

St. Louis, Nov. 8. An audit of the Municipal Opera season in the outdoor theatre in Forest Park shows a net profit of \$2,334.51. Total income for the season was \$357,730.20 from ticket sales for the twelve weekly productions and \$17,097.92 from program advertising, concessions, membership fees and other sources. The total expenditures of the season amounted to \$372,493.66. Receipts were \$6,700 more than 1926.

Unfavorable weather for the outdoor performances during 1927 took heavy financial toll. Less than one-third of the performances were held under good weather conditions and five performances had to be abandoned.

The St. Louis Municipal Opera is the only self-sustaining civically directed musical enterprise in the United States. There has been only one losing year since the summer operas were inaugurated—1919, when a loss of \$11,000 was made up by the guarantors.



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Ruling Affirmed in Matter of "Boloney"

Appellate Division of New York Supreme Court has affirmed a ruling denying an injunction to Edgar Leslie, Inc., against George McClenon and the General Phonograph Corp., manufacturers of Okeh records. Leslie, Inc., as copyright owners of "I Ate the Boloney," Harry Lee's song (Hoey and Lee) authored in 1908, complained that McClenon, negro actor and composer, unauthoritarily copyrighted the number and "canned" it for Okeh in alleged violation of common law rights.

The courts concur that the matter should go to trial for adjudication.

The same song, "I Ate the Boloney," is also the subject of litigation by Henry Frey, vaudeville single, against Harry Lee, Leslie, Inc., and the Victor Talking Machine Co.

Frey claims \$100,000 damages, alleging he authored, and not Lee (Hoey and Lee), the accredited author.

W. B. & S. With A. S.; 605 Authors—75 Pub'ers

After resigning from membership in the American Society of Composers, Authors and Publishers, the Waterson, Berlin & Snyder Co. has been re-elected to membership along with the following new publisher-members: Ted Browne, Century Music Pub. Co., Evans Music Co., Melros Bros., Photoplay Music Co., Inc., Harold Rossiter, Schoeder, & Gunther, Inc., Sonneman Music Co., Inc., Fred K. Steele, Inc., and Willis Music Co.

The new elections among songwriter-members in the A. S. C. A. P. include Nacio Herb Brown, Philip Charig, Eddie Dowling, Mrs. Julian Edwards, Richard H. Gerard, David W. Gulon, Irving Kahal, Leo Kempinski, Edward Kilenyi, Richard Kounts, Tommie Malle, Walter Melrose, Billy Meyers, Willard Robinson, Bennie Russell, Mme. Sturkow-Ryder, Leo Sowerby, Jimmy Steiger, William Stickles, James Thornton, Harriet Ware and Pietro A. Yon.

The American Society's membership now includes 605 authors and composers, and 75 music publishers.

Lyman in "Good News"

Abe Lyman has been booked into the Chicago company of "Good News" to officiate similar to George Olsen's band with the original Broadway troupe. Lyman is getting \$3,000 a week, placed by Leonard Goldstein of Arthur Spizzi's agency.

The California bandman closes at the Boulevard, Los Angeles, Dec. 8 and opens in Detroit with the company December 25, for four weeks prior to coming into Chicago.

Los Angeles, Nov. 8.

Abe Lyman contemplates remaining in the east for at least two years. He broke all house records at the Boulevard during his engagement up to date, taking the picture theatre from the red into the black on his first week. He did likewise last year when he went to the Uptown (pictures) and played for 20 weeks, doubling the gross of the house from the opening and keeping it around a set figure during the entire engagement.

Bernie in Nite Club

Ben Bernie's brother, Jeff Bernie, is going into the production field. Besides managing Ben, he is putting out a number of new band attractions. Tom Kerr and orchestra is the first unit.

Ben Bernie and his Roosevelt orchestra are going into the old George Olsen club on West 49th street, with Olsen slated for the Club Richman. Bernie is also doubling into the K-A houses this week at the Fordham and Coliseum, and is slated for a run at the Palace.

Paul Specht Back at Capitol

Paul Specht and his Capitolians return to the Capitol, New York, Nov. 19, for an indefinite run. This is the band unit that opened the jazz policy at the Capitol.

Business Off

Like the show business, the music biz is off.

Song sales are just mild with "Charmaine," "Blue Heaven," "Broken-Hearted," "Just a Memory" topping the lists.

No outstanding hit is on the market.

UNION IMPEDES BAND'S CHANCES WITH NOBILITY

Goldkette's Toronto Unit Can't Play for Party in Hotel Where Stationed

Toronto, Nov. 8.

Jean Goldkette's local orchestra gets tough breaks when it comes to entertaining British nobility. Out of four big chances the only "name" they have played to here is Prime Minister and Mrs. Stanley Baldwin.

Two months ago they unwittingly got into a jam on the Prince of Wales. Now it is Right Hon. Sir William Mulock, K. C. M. G., chief justice of the Province of Ontario, whom they are offending—again unwittingly.

William Mulock K. C., son of the chief justice, was giving a party for his daughter at Casa Loma, an exclusive hotel here. The local branch of the American Federation of Musicians stepped in to tell Henry Bragen, leader of the band, he could not play, threatened to expel him if he did and fined the band \$1,000 in cash anyway.

The fine was because the Goldkette band had "played outside the jurisdiction granted by the union" and was \$200 for the leader and \$100 for each of the eight men. This band is under contract to Casa Loma and, according to the union, cannot play outside jobs.

A special band, many of the players of the original Goldkette outfit in Detroit, were rushed here, arriving in time for the event, but Goldkette is protesting the fine to headquarters and also the action of the union in canceling the Mulock date. The argument is that as the party was in Casa Loma and the band under contract to that hotel, why couldn't they play there?

In September an informal party was arranged at a private home for the Prince of Wales and Prince George. His Royal Highness requested that Goldkette's band play, but contracts forbade the band leaving. Had the Goldkette outfit been "commanded" to appear there might have been trouble.

Werner Janssen's Band

Werner Janssen, musical comedy composer, is going into the orchestra field as a conductor of a symphonic jazz band. Janssen will tour picture houses and has George Sharp associated as personal manager.

The son of August Janssen, the restaurateur, is well known for his compositions in the production field, including Hassard Short's "Ritz Revue," the 1925 Ziegfeld "Follies," "Letty Pepper," etc., and concurrently has "The Flower Prince" running in London, written in collaboration with Edgar Allen Woolf and Clifford Grey.

Janssen's jazz experience is not limited, through having scored numbers for Whiteman, Lopez, et al. His Jazz Symphony is to be conducted by Leopold Stokowski and performed by the Philadelphia Symphony.

MRS. A. COHEN'S INHERITANCE

Scranton, Pa., Nov. 8.

The wife of Arthur Cohen, manager of the local Town Hall auditorium, the scene of the important dance concerts in this sector, inherited \$500,000 from her father recently.

Mrs. Cohen plans to finance her husband in his theatrical ventures.

PERLITZ LET OFF

Soused Clarinet Player Socked Cop

"I believe in the gospel of a second chance for a first offender," declared Magistrate Simpson in West Side Court when Harry Perlitz, 33, Manhattan Hotel, clarinet player at Roxy's theatre, was arraigned for sentence on a disorderly conduct charge.

Perlitz was arrested by Detective Herman Levine, safe and loft squad, after the musician had struck the detective on the nose and almost bit his finger off. Perlitz, who was quite intoxicated, had chased a negro bellhop into the hotel. When the detective attempted to eject the six-foot-two clarinet player, the fight started.

A probation officer who investigated, reported Perlitz bore an excellent reputation and had never been in trouble before. Perlitz' wife appeared in court and pleaded for leniency and said she was certain her husband would never drink again.

After hearing this the magistrate suspended sentence and admonished Perlitz to take a pledge for life and to observe it. Perlitz then apologized to Levine, who is about five feet seven, and they left court together.

WHITEMAN'S HOSPITAL

Almost Entire Band Banged Up or Ill—And One Marries.

St. Louis, Nov. 8.

A wholesale attack of illness almost broke up the Paul Whiteman orchestra professionally, but they managed to finish out the week here at Loew's State and open for B. & K. in Chicago this week. Whiteman sent to New York for his personal physician, Dr. Maurice Meltzer, as a result of a slight attack of influenza.

Harry MacDonald, the drummer, is working with a leg in a cast.

Nye Mayhew was treated for blood poisoning; Henry Busse, tonsillitis; Austin Young, sprained back, and Frank Traumbauer required immediate operation for sinus infection.

Whiteman's colored valet, Sam Taylor, was ordered to the hospital for a general breakdown.

Amidst it all, Jimmie Gillespie is aide-de-camp, general factotum and little Pollyanna rolled into one.

Chicago, Nov. 8.

James Dorsey, Whiteman's first sax player, married "Miss Detroit" of 1925, Jane Porter, here Nov. 8. The bride won third place in the national beauty contest at Atlantic City that year.

KAHN WEST'S SPOKESMAN

Gus Kahn has been elected a director of the American Society of Composers, Authors and Publishers, to represent the mid-west group of writer-members of the A. S. C. A. P. He is a resident of Chicago.

Kahn will come into New York once a month to serve on the board and act as spokesman for the western writers.

DON BESTOR'S VAUDE ROUTE

Don Bestor's orchestra will have an eastern K-A tour, opening at the 81st St., New York, this week.

The musicians will be supported by specialty artists.

HALLETT'S 3,000

Scranton, Pa., Nov. 8. Ticket sales were halted for Mal Hallett's band date at Arthur Cohen's Town Hall. Hallett broke the attendance record by playing to more than 3,000 paid admissions.

Hallett is a newcomer to Pennsylvania dance territory.

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FIDDLE STRING MAKER VANISHES FROM FRISCO

San Francisco, Nov. 1.

For years one of the delights of noted violinists visiting San Francisco has been the little shop on Mission street of Professor D'Arcy, maker of violin strings. Here such artists as Zimballi, Kreisler and others were wont to gather. Professor D'Arcy's strings had that something that could not be duplicated elsewhere. An unrevealed "art" had won him a place in the world of violinists because of his wares.

Professor D'Arcy ostensibly ran a cigar store. There was a collection of dried perfectos in the little glass case near the door. No one ever saw the professor make a sal of cigars. But Kreisler, Zimballi and other famed violinists always left the little nook in the wall supplied with strings to last them a long time.

And then a few days ago the little shop changed hands. Professor D'Arcy disappeared. And in his place was a notion store. The new owner said she had purchased a foreclosed mortgage. No, she couldn't tell what had become of Professor D'Arcy.

Just another of life's little mysteries.

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Prices of the National Metal Guitar Style No. 1. Hawaiian style or Spanish style, heavily nickel-plated and highly polished... \$125.00 Style No. 2. Same as above, but elaborately engraved... \$135.00 Sent by express C.O.D., with privilege of five days' trial on receipt of \$2.00 as evidence of good faith, which amount will be deducted from the C.O.D. bill.

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LONG DISTANCE REVIEW

(FROM CHICAGO TO PACIFIC COAST)

By W. B. McCLARAN

(Variety's Correspondent at Grand Rapids, Mich.)

With the unseasonable warm weather over radio reception appears much improved. For the first time in a month eastern stations are beginning to show some pep.

WEAF, the last three or four nights, has been coming in with more volume than has WJZ, but WEAF is being quite badly hetrodynd. In fact, several nights the whistle has been so severe that there was little to be enjoyed in listening to the big eastern station. WOR, Newark, has been pounding through right well. You can tell WNYC that it is hetrodynding KYW quite as badly as it is being socked by the midwest station. In fact, this is a serious matter here, KYW being the foremost station in this neck of the woods.

In the South

Down south things are taking on life with plenty of eligible microphone material. WBAP, Fort Worth, is putting the "Sunflower Girls" on the air most every night and they're good. At Nashville, WSM is offering Dutch Eckert and his orchestra. WLAC was heard on Hallowe'en with the Commodore hotel orchestra playing for a late party. It was a live bunch, so the microphone told us. KRLD, Dallas, is offering Bill Saley, a rare pianist. KFVE, St. Louis, and its "Haunted House" program is a good idea, featuring weird music. KMOX, St. Louis, had music from the Arcadia ballroom with Harry Lyon and orchestra furnishing good times.

Sound Plenty Powerful

KWKH does not need more power. They hit this part of the country with what they have now like they were across the street. If they had more power we would have more trouble tuning them out than we have the locals.

More of it

Since the Federal Radio commission notified all stations to put in

their call letters now and then, it is noticed that there are many who are entirely too saving with their announcements. Listened to several stations during the last week for more than 15 minutes without discovering the identity.

A Little One

Welcome. Heard WIBU, at Poyette, Wis., for the first time this winter. This station is run by the Electric Farm. While but a 20-watt, it gets out well when conditions are right. However, the programs are about 20 watts in calibre. Out at Clay Center, Neb., KMMJ is putting an organ program on the air three times a week.

Sounds Good

Here comes B. A. Rolfe and his Palis d'Or gang, coming from WHO, Des Moines. Sounds good, too. Now they are finished and we will have to be content with Freddie Cook and his orchestra from the Capital ballroom. A letdown after Rolfe's music. Over at Omaha WOW is placing Tracy Brown's music on the air. They ask reception reports from the east and west coasts.

WRS at Racine, Wis., with an organ. First time we've ever heard it, as is the case with WQMT at Manitowoc, Wis. Must be Wisconsin night. WAMD bringing the music from the Marigold ballroom played by the Aristocrats. KOIL, Council Bluffs, the home of the Mona Motor Oil Twins, who have been heard in all parts of the country. Broadcasting dance music by remote control from Omaha.

Sounds Fishy

Dean Mathews at WCBS, Springfield, Ill., playing a piano solo for a woman in Los Angeles. They didn't say whether the request came in by mail or wire. They must be getting west with more snap than they are getting over into Michigan. WJKB at Gary, Ind., just signing off.

Over at WDAF, Kansas City, the Nighthawks program is under way.

No use, KHQ, Portland, Ore., is squealing too bad to hear. WOC, Davenport, announcing a spring fever program in honor of the warm weather.

IN THE EAST

By F. E. KENNY

(Variety's Correspondent, Mt. Vernon, N. Y.)

Mt. Vernon, N. Y., Nov. 2.

The Radio commission is moving to eliminate some of the interference we have talked so much about and has sent WDW, Asbury Park, down to the 252 zone after being up around 351.

Recently WNAC has been clear. It came through nicely several nights recently, but at other times there is a battle with WOC, Davenport.

There has been nothing startling of late in distance reception and much of it has been routine. But there have been some nice features offered and among these can be listed Del Lampe and orchestra from WOK, Chicago. Here is genuine harmony—an orchestra that sent strains through the air that made us get right up and dance.

Joe Candula, who was a favorite at WHN in days past, was picked up snapping into it at the Cafe Madrid in Philadelphia, the broadcast being from WCAU. And it was a broadcast that had a sneeze in it—Philly's wave is usually choked with pebbles and if you enjoy radio you will understand.

Replying to the West

Yes, MacClaran, we have heard 3XN. The test is from Whippany, N. J., and the ownership is at present unknown. It is a strong wave, however, coming in close to WOR's point on the dials. Endeavoring to ascertain the proper details for you.

Bill Harbrecht and orchestra are an old standby at WHAZ, Troy, N. Y., and seem to take great delight in working. The Hotel Van Curler orchestra provides some nice dinner music at WGY, Schenectady.

WGBS' Colored Hour

What will be considered an "all colored hour" will become a monthly feature via WGBS. Program will be arranged by Floyd Calvin. Calvin experimented Oct. 3 with a talk on "Some Notable Colored Men," and the response resulted in the station arranging for the full hour.

Remus' Daughter's Effort

Chicago, Nov. 8. Romola Remus, daughter of George Remus a former Chicago attorney and now on trial for the murder of his wife at Cincinnati, is going to sing in cabarets to earn the money for her father's defense. Her first cabaret debut will be at the Hollywood Barn.

Fenton's Vaude Tour

Carl Fenton's Brunswick recording orchestra is essaying its first vaudeville tour. The "name" recording band has not done any stage work and has Teddy King featured with it.

FARMERS' STATION CLOSING

Canton, N. Y., Nov. 8. WCAD, located at St. Lawrence University here, will close. It declines to accept a Federal Radio Commission order changing its wave length. The station claims its clientele is almost exclusively farmers with old types of receiving sets on which wave lengths below 280 meters cannot be heard.

CHICAGO SOCIALITE

With Mrs. Park Benjamin installed as hostess in the top floor room of the Beaux Arts, Kathryn Parsons, a Chicago social luminary, is also hostessing in the same building. Miss Parsons has the downstairs Old Roman Supper Club. Joe Fejer's orchestra officiates.

MAYTIME "BEAT" CURFEW

George Wilson's Maytime Club, 23 West 49th street, reported paroled for violation of the curfew law, was instead dismissed of charges through lack of evidence.

Sam Reichman, formerly at Joel's restaurant, has opened his own place at 248 East 82d street.

YIDDISH RADIO HOUR

Kosher Meat Sponsors Over WOR Weekly—Hot Dogs, Too

Frankfurter and delicatessen product manufacturers are great believers in radio for exploitation. The Jacob Brannman Co., kosher meat sponsors, are behind a gala Yiddish hour every Monday from WMCA, and the Otto Stahl "hot dog" concern has the eminent pure food expert, Alfred W. McCann, plugging the Stahl wares via WOR. The Brannman Co.'s Yiddish hour is the first commercial outlet for Yiddish talent which includes the "name" players of the Yiddish musical comedy stage, as well as vocal choirs and cantors from the synagogues.

Molly Picon, Luncy Finkel, William Schwartz, Aaron Lebedoff, Cantor Gershon Sirota and choir, et al., are among the Jewish luminaries contracted by the Brannman company. The same theory applies to McCann on behalf of Stahl's "hot dogs."

It is said Senator Royal S. Copeland, formerly New York City's Health Commissioner, and a widely syndicated writer on health topics, has been similarly enlisted by pure food concerns on behalf of their products.

Toronto's First Nite Club Gets Jammed With Dancers

Toronto, Nov. 8.

Canada's first attempt at a night club got itself into the courts when Prince Alexis Gagarin and Dimitri Vladimiroff, conductors of a Russian dancing school, swore out a writ charging slander against Jack Connell, manager of Palais Royale.

The pair were paid \$300 to put on a series of dances Hallowe'en. Late for one number the manager made a squawk, learning later they were six miles away performing at the King Edward Hotel. Language was used and Gagarin declares a gun was pulled on him. He also charges that dieters threw champagne bottles at him. Both these allegations are denied.

Night clubs were never tried here before but the few cabarets that have opened have all gone far into the red. Another cabaret is making a downtown attempt under direction of Gilbert Watson and Waldo Holden. The floor show will be recruited from standard local acts.

A band is being brought in from Toledo and noon day dancing will be tried.

CABARET BILLS

NEW YORK

Beaux Arts Mrs. Park Benjamin Angelo Zotos Clothilde Berryessa Trade & Tailors Beaux Arts Ser Joe De Nat Or Cane Lopez Vincent Lopez Or Benny Rubin Brown & Sedano Joie Griffith	Nina Navarro Eileen Dee Cee Montgomerys Billy Lustig Or Club Richman Allan Pryor Evelyn Law Lyons & Lorraine 2 Embassy Boys Maxine Lewis Arthur Brown Donald Lanning Harold Stera Or	Sammy Stept Joey Ray Mary Lucas Havely Sis Rhodia Veronica Lee Dorothy Casey Chas Barum Francis Nevins Harold Stera Or	Palais D'Or B A Rolfe Bd Rolfe's Rev Park Contr'l Hotel Ralph Wonders Grace Kay White Cass Hagan Or
Club Florence Florence Sneez & Palmer Florence's Orch Chas Helen Morgan Helen Morgan Robbie Arnet Arthur Gordon Jana & Whalen P & B Irwin Leo Stevens Or Club Barney Marjorie Linken Pauline Zenova Vale & Stewart Hale Byers' Orch	Castilian Royal Al Shayne "Sleepy" Hall Bd Cotton Club Healy & McHugh R Everglades Bunny Weldon, Rev Jack Wilson Calvert Shayne & M Rhonda Lloyd Mary Titus Ruth Hamilton G & C Worth George Tapp Charlotte Ayers Eleanor Terry Irving Bloom Or	Hotel Astor Freddie Rich Or Hotel Biltmore Madeline Northway Geo Chiles B Cummins Or Hotel Manger Irwin Abrams Or Jay C Flippen Club Jay C Flippen Rev Mike Speciale Or	Farely Club Jimmie Durante Lou Clayton Eddie Jackson Parody Rev Durante's Orch Folham Heath Inn Lou Gold Or Pennsylvania Hotel Johnny Johnson Or
Club Lido Moss & Fontana Meyer Davis Orch Club Mimic Eddie Davis Ethel Bryant Arthur Franklin Connie's Inn Leonard Harper R Allie Ross R Club Ebony Colored Show Ebony Bd Club Monterey Jack Edwards Connie Almy Madelyn White Martha Vaughn	54th St. Club Hilda Ferguson Becky Davis Alice Lee Colamas H'w'ne Dave Bernie Or Frivolity N T G Rev Molly Doherty Vee Carroll Hoty-Toty Pete Woolery Jack White Harriett Marned Jean Murray Tom Timothy Bd Hitchy Club Raym'd Hitchcock	Little Club Phil Baker Marion Harris Jean Myro Desha & Barte Mildred Melross Joey Chance Or Mirador The Reveliers Rosita & Ramon Ernie Holtz Or Montmartre Chas Sablin Edwin St Claire Emil Coleman Bd McAlpin Hotel Ernie Golden Or	Selen Royal Tommy Lyman Geo Whiting Jacques Green Or Silver Slipper Van & Schenck Dan Healy Rev Dolores Farris Beth Chaille Don & Mae Vercelli Sis Tom Gott Or Strand Roof Jack Connor's Rev Warner Gault Ten East 60th Margaret Zolnay David Gerry Larry Stry Or Texas Guinan's Century Club Texas Guinan Victor Hyde Rev Carlo & Norma Texas Strollers Waldorf-Astoria Meyer Davis Or

CHICAGO

Alabam Dale Dyer Lew King Beatrice Harpster Bernice Adler Eddie South Bd Alama H & L Swan Le Foyers Lowell Gordon Lester & Clarke Henri Gendron Bd Ansonia George McQueen Hazel Verges Grace Johnston Betty Abbott Bill Krane Bd Bagdad Eddie Clifford Sebastian Mesa Irene George Irene Gorman Nan Blackstone Walter Ford Bd Ches-Pierre Florent Nuyten Rv Earl Hoffmann's Or Colostomes Malonoff & Grey Jerry Blanchard Eddie Burton Mary Stone	Inez Gamble Pete de Quarto Bd Davis Hotel Frank Libuse Gypay Lenore Lucheron & R Al Handler Bd Deauville Mable Waizer Lincoln & Fedora Lowell Gordon McQuillan Sis Billy Rolis Mildred Boline Louis Salammie Bd Frolies Jack Waldron Enrice & Theodore Novelle Bros Mirth Mack Julia Gerity Geraldine Karma Madeline McKenzie Ralph Williams Bd Golden Pumpkin Banks Sisters Russell & Durkin Gene Gill Jean Gage Henrie Gendron Bd Green Mill Babe Kane J & M Jennings	Adelle Walker Collette Sisters Sol Wagner Bd Lido Sammy Lisban Violet Hansen Nick Hall Dolores Sherman Edna Norman Charley Schults Barry Clay Bd Lindo Inn Babe Archer Mile Simone Rose Taylor Flo Kennedy Eleanor Hayes Grace LaFrance Phil Friedlander Fred Burke Band Mirador Harry Glynn Rose & Jean Virginia Jones Cole Sis Eleanor Bundell Frank Quartell Bd Parody Club Margie Ryan Frances Aillye Phil Murphy Harry Harris Al Gault Jules Novit Bd	Rendezvous Joe Lewis Auricle Craven McCume Sisters Mabel Hollis Malenoff & Grey Chas Straight Bd Rainbo Gardens Tripoli 3 Lee Evans Ernestine Caru Sam Haase Bd Samovar Olive O'Neil Camell & Gorman Terrace Garden Gertrude Claus Eddie Willis Edmund Galtreth W Wadsworth Bd Valentine Dolores Sherman Salerno Bros Margaret Williams Clay Orch Vanity Fair Vierra Hawaiians Ralph Bart Silver Dallas Elaine Pring Ted Taft Leo Wolf Bd
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WASHINGTON

Better 'Ole McWilliams' Orch Carlton Harry Albert Meyer Davis Orch Chantecler Paul Fiedelman Bert Bernard Meyer Davis Orch	Club Lido Eileen Lally E Dougherty Or Club Marlboro Phoebe Orch Club Mirador M Harmon Orch Club St. Marks Schultz-Rosey Or	Le Paradis Milton Davis Meyer Davis Orch Mayflower Sidney's Orch Spanish Village J O'Donnell Orch Swanee Roland Young	Al Kamons Meyer Davis Orch Villa Roma Drenoff Sis Alice Lupman Villa Roma Orch Wardman Park Sidney Harris Meyer Davis Orch
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NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and the Pacific Coast. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Marriage of Hendrik Van Loon, writer, to Frances Goodrich, actress, took place in October, although it has just been revealed. A report that the couple were living in separate homes because they decided to experiment in marriage was denied by Van Loon.

Samuel R. Golding, lawyer and playwright has entered suit for \$100,000 against Samuel Shipman, playwright, alleging Shipman called the play "New York" "salacious, indecent and immoral" in connection with a court proceeding in Newark, although he had previously described the play "interesting, with a moral motive and purpose." Golding says Shipman was to collaborate with him on the play, but became huffed when it was scheduled for production in Newark without his aid.

Lya De Putti was injured in a fall down a stairway and will not be able to resume screen work for several weeks. She is in Berlin.

Gifts of \$500,000 from John D. Rockefeller and \$100,000 from Edward S. Harkness for the Shakespeare Memorial Theatre at Stratford-on-Avon. The American Shakespeare Foundation hopes to raise \$1,000,000 of the \$2,500,000 sought in the world-wide drive.

Suit of Nicola Zerola, singer for \$250,000 against the Metropolitan Opera Company, was dismissed. Zerola's contract called for a minimum of two appearances, which he admitted he had been paid for.

Mme. Gelling (Hilda Grace Cooper), singer, has entered suit against the U. S. government as operators of the steamship Leviathan, charging negligence and asking \$25,000 damages. Mme. Gelling stated her scarf became entangled in a ventilator fan, injuring her severely.

Replying to the suit filed against him by his wife, Elmer Conway, millionaire printer, charges the former Sylvia Gordon was guilty of misconduct with Harry Richman and other night club men. Pending trial of her suit Mrs. Conway is receiving \$50 weekly alimony.

Lorena Trickey Harris, rodeo star, was examined in Lakeview, Ore., in connection with the fatal stabbing of her husband, J. O. Harris.

Radio station WMAK, Lockport, N. Y., has been sold by the Norton Laboratories, Inc., to a group of Buffalo men headed by Elmer S. Dayer.

Mrs. Irene Wallach Harris Simmons seeks a divorce from her fourth husband, L. Marvin Simmons, retired broker. In her complaint the theatrical producer states

her husband hasn't contributed to her support since they were married in 1924.

After viewing the body of Mrs. Pauline Welch, actress and divorced wife of Bud Fisher, Lowery A. Waters, lawyer, died a few hours later.

Mike Hastings, Fort Worth, Tex., cowpuncher, was fined \$5 in West Side Court for socking Bob Belcher, a rival cowpuncher, at the recent Garden rodeo.

The marriage of Buster Collier and Dorothy McCarthy (McCarthy Sisters) has been postponed indefinitely, with parental objections and theatrical contracts as explanation.

Feodor Chaliapin, grand opera star, obtained a divorce from Julia Tornaghi in Moscow after a separation of 21 years.

Falling to the stage during a trapeze act in a Trenton theatre, Oba Kirsch fractured her thigh bones and lacerated her face.

Lou Holtz is writing a musical comedy called "Golddigger's Girl."

Frank Hearn of "The Shannons of Broadway" has written a play called "Shoot to Kill."

George D. Sherman, composer and former leader of Sherman's Military Band, was struck by an automobile in Burlington, Vt., and died a few hours later. His band was famous in New England a generation ago.

CHICAGO

An enlargement of Chicago's Art Institute to cost about \$7,000,000 is planned, and if put into effect will be ready in 1929 to mark the golden anniversary of that building.

Chief of Police Andrew Bentowski has been charged with personally supervising the operation of a still by Chicago Calumet residents. Another charge is that the chief levied a dollar on every one of 85,000 barrels of mash used in the manufacture of liquor in the village.

Joe Rush, former owner of a Chicago coffee shop and later owner of the "Tropical Inn," Miami, Fla., was arrested in Chicago on the finding by police of \$100,000 worth of stolen tapestries and paintings in his apartment.

An exhibition of the works of the American negro in music, painting, drama and literature will be given in Chicago during the week of Nov. 16.

Permanent injunctions for padlocks of old and repeated violators of the prohibition laws are being sought for by E. B. Elder, assistant United States attorney. Forty-eight cafes, poolrooms, drug stores, cigar stores and breweries among which are Colosimo's, Midnight Frolics, the Rubyat and Detroit Coffee Shop.

Machine gun bandits invaded the Harmony Inn on Ridge road, breaking up a Halloween party and escaping with \$15,000.

Arthur Seyferlich, Chicago fire marshal, was let out of office by the Thompson regime. Michael Corrigan replaces.

The ban on loop parking to avoid congested traffic, will not be tried until after the new year.

Ward Moore, book store owner in the State-Lake building, was arrested for displaying pictures of nude colored women in the store window.

LOS ANGELES

In a lengthy opinion Judge Ira F. Thompson reversed the conviction of Sarah Kerrick, Joe Hunt, Henry Ishell, Iris Burns and Anita Davis, all motion picture players of the manslaughter of Tom Kerrick, Hollywood film cowboy, in an all-night gin party last April. Mrs. Kerrick, the widow, is now serving a term in San Quentin while the others were released on bond pending appeal. It is unlikely that the case will be retried, as too many errors were found in the original trial. All had been sentenced to serve one to ten years.

Mrs. Margaret Powell Stagg, fiction writer, was held in \$1,000 bond by United States Commissioner (Continued on page 63)

PENN ROAD MUST PAY CIRCUS \$2,000 FOR DOGS

Massillon, O., Nov. 8. A judgment of \$2,000 awarded by jury in favor of the Evans Indoor Circus against the Pennsylvania Railroad for the death of five trained dogs and damage to equipment, was sustained by the State Supreme Court. The Court of Appeals previously had affirmed the judgment.

The Supreme Court refused to order the Court of Appeals to certify its records for review.

RODEO'S \$155,000

First N. Y. Event of Kind to Show Profit—Lon Rooney, Champ

Both world's championship trophies awarded by picture companies at Fred Beebe's annual rodeo in Madison Square Garden were won by entrants from Ardmore, Okla. The Ken Maynard (First National) trophy for the world's champion cowboy was won by Lonnie Rooney. The \$10,000 Metro-Goldwyn trophy for world's champion cowgirl was awarded to Florence Hughes for her trick and fancy riding. The Maynard trophy is a permanent award. M-G's must be won three times for possession.

Winners of the championship prizes in the various events: Bareback bronc riding, Smoky Snyder, Canada; trick and fancy roping, Chester Byers, Oklahoma; cowgirls' bronc riding, Marie Gibson, Montana; cowboys' calf roping, Bob Crosby, New Mexico; cowboys' bronc riding, Bob Askins, Montana; cowboys' and cowgirls' trick and fancy riding, Ted Elder and Florence Hughes, Oklahoma; steer wrestling, Frank McCarroll; steer riding, Lonnie Rooney, Oklahoma.

Rooney and Miss Hughes won the all-around championships' prizes besides the picture trophies.

Beebe's second annual rodeo is the first to make money, either indoor or outdoor, in New York. Paid admission totalled \$155,000.

The rodeo lasted from Oct. 25-Nov. 2, under auspices of the Broad Street Hospital.

Barkers Okayed

Los Angeles, Nov. 8. In their campaign to clean up Main street and eliminate barkers and ballyhoos from in front of amusement places and theatres, the police received a setback when six men arrested for violation of a city ordinance which prohibits crying or proclaiming a theatrical performance on the sidewalks were found not guilty by municipal Judge Wilson.

The latter ruled that the evidence showed the men were inside their own property lines, 26 feet from the middle of the sidewalk, and consequently did not violate the ordinance.

TONY DUFFY'S \$58,130

Scranton, Pa., Nov. 8. A. J. (Tony) Duffy has sold his interests in Rocky Glen Park, biggest of its kind in this section, to P. J. Murphy and G. W. Wesslinger, local trolley car men.

Tony got \$58,130 for his holdings. The park is on the line of the trolley road.

CARNIVAL ROUTES

(For Current Week, Nov. 7, When Not Otherwise Indicated)
Alabama Am. Co., McRae, Ga.
Bernard Expo., Phoenix, Ariz.
Bruce Greater, Washington, N. C.
Central States, Monticello, Fla.
Coe Bros., Albany, Ga.
Craft's Greater, Oceanside, Calif.
Dodson's World's Fair, Greenwood, Miss.
Florida Expo., Blackstone, Va.
Gear-Wade, DeWitt, Ark.
Doc Hall, Santa Rita, N. M.
Bill H. Hames, Brady, Tex.
Hamilton's United, Elberton, Ga.
L. J. Heth, Hawkinsville, Ga.
Krause Greater, Swainsboro, Ga.
14, Sumter, S. C.
LaMance's Attractions, Waverly Hall, Ga.
Donald McGregor, Tyler, Tex.
Metropolitan, Clinton, S. C.
Glenn Miller, Chesterfield, S. C.
Miller Bros., Dublin, Ga.
Miller's Midway, Winfield, La.
Ralph R. Miller, No. 1, Orange, Tex.
D. D. Murphy, Beaumont, Tex.
C. W. Nail, Beaumont, Tex.
Page & Wilson, Sanford, N. C.
Poole & Schneck, Crockett, Tex.
Rubin & Cherry, Montgomery, Ala.
R. L. Wade, Dewitt, Ark.
West's World's Wonder, Mullins, S. C.
Wright's United, St. George, S. C.
Zeldman & Pollie, Dothan, Ala.

OBITUARY

JAMES P. CURTIN

James Patrick Curtin, professionally "Spider" Kelly, one-time contender for the lightweight boxing crown, and for many years a cafe operator in San Francisco, died Nov. 1 in the Mayo Bros. hospital, Rochester, Minn. "Spider" was 55.

Death was due to a blood clot on the brain, after an operation for mastoid trouble. Ten days before his death Kelly was taken to Rochester from Tucson, Ariz., where he made his temporary home for the last several years, seeking to regain his health.

Born in County Kerry, Ireland, Kelly came to this country when 10 years old. Fights that won him fame included a 25-round bout with the then champion, Joe Gans, when the "Spider" gained a draw. A number of Kelly's fights were for 40 rounds, and he frequently had a gruelling bout every month.

After retiring from the active fight game Kelly conducted a cafe that was a rendezvous of the sporting clan and theatrical folk generally. A wife and son, Thomas Curtin, of San Francisco, and two sisters survive. Burial in San Francisco.

MAJOR JOHN MOOD

Major John M. Mood died in London Nov. 3 following a second operation for cancer which devel-

York, 12 years ago. He is survived by a widow and daughter.

WILBERT WINN

Wilbert Winn, 50, an employee of Ringling-Barnum-Bailey Circus for the past three years, died Nov. 5 at the Methodist Hospital, Los Angeles. Burial at Forest Lawn Cemetery.

MARCELINE ORBES (Marceline)

Marceline Orbes, internationally-famed stage clown, committed suicide in New York Nov. 6. A news account of his death appears elsewhere in this issue.

Blind Boone, 64, pianist, died last week at his home in Warrensburg, Mo.

William H. Augustus, 70, veteran circus and carnival man, died Oct. 28 in Bloomington, Ill.

The father of Evelyn Watson died in Chicago, Oct. 15, of pneumonia.

O. Woodward, 55, well known in Ohio theatrical circles, died suddenly at his home in Elyria, O., Nov. 2 of heart disease.

Dr. David Singer, 44, brother of Mort, Will and Harry, died Oct. 31

Marcus Loew

oped through wounds received while on service with the British Army.

An amateur actor for 20 years, he went to Canada in 1922 and joined the Hart House Players of the University of Toronto. Three years of that and he went with the Cameron Matthews Players, stock company in Toronto, which failed. In 1925 he was with Charles Hammond and in 1926 conducted his own stock at the Empire theatre, Toronto.

Major Mood's policy was to produce English plays only. This cost him money, but he stuck to the plan. When the company was taken over this year by Mrs. D. M. Stair and George Keppie, Mood went to England.

VALLI VALLI

The death of Valli Valli, actress, was reported in London Nov. 4.

Valli Valli was born in Berlin in 1882 and was educated in London, making her stage debut at the age of 12 in "Gentle Ivy." In subsequent years she became a great favorite in London and Berlin theatres, among her successes being "Alice in Wonderland" and "Sweet Red Riding Hood."

Her initial New York appearance was in 1908 at Daly's in "The Merry Widow." She later toured the U. S. appearing in many productions. She also played vaudeville for a short time.

She is survived by her husband, Louis Dreyfus, music publisher, and a daughter.

BILLINGS BURCH

Billings Burch, about 55, formerly Broadway theatre treasurer, died Nov. 2 in New York. He was operated on for a throat growth at the Post Graduate hospital and succumbed. Burch was in the box office of the original Wallack's theatre in its prime. Later he was treasurer of the Park, now Cosmopolitan. The funeral last Friday was attended by many members of the Treasurers Club.

PAULINE WELCH

Pauline Welch, former wife of Harry C. (Bud) Fisher, died at the home of her sister, Mrs. Harry H. Mitchell, in Baltimore, Nov. 1. Miss Welch, former vaudeville actress, met and married Fisher when they were teamed in vaudeville in 1912. They were divorced in 1917. Miss Welch was the daughter of the late Laura T. and Edward R. Welch of Baltimore.

K. M. TURNER

K. M. Turner, 40, head-of-turner Radio Corp., died in Hollywood Hospital. He was an inventor of radio devices and reputed to be the first to adapt microphone for broadcasting public addresses, having transmitted a program from the Metropolitan Opera House, New

in Chicago from effects of a nervous breakdown.

N. Y. T. P. U. No. 1 Deaths. A number of deaths have been recorded among the members of New York Theatrical Protective Union No. 1.

Edward (Wash) Lane, stage carpenter, died recently in Staten Island, N. Y. Lane for years was employed by different New York shows, his last important assignment being with "Lightnin'." For more than a year Lane has been bedridden.

William Lippincott, 55, stage hand, died in New York Nov. 1 of a complication of diseases.

Henry Himerlie, 60, stage carpenter, who in recent months had made his home in Buffalo and had worked for theatres there under the Buffalo union premise, died in that city Oct. 23.

Deaths Abroad

Paris, Oct. 29.

Victor Armleder, Swiss critic, died in Geneva.

M. Daniewski, 55, Polish writer, at Warsaw.

P. P. Fellner, 43, German picture producer.

M. Geant, French cafe concert performer, known as Omega, died at Avignon, France.

Albert Champion, 50, former French bicycle champion, and famed manufacturer of spark plugs in the U. S., died in Paris suddenly, Oct. 27.

Alla Berh, Slovene actress, was found hanging dead in her dressing room at the Ljubilana theatre, Belgrade. No cause for suicide known.

Jeanne Rio, 22, vaudeville vocalist, shot dead in Paris by her husband, Henri Veuve, of Swiss nationality, during quarrel.

Mme. Guilbert, French comedienne, who retired from the stage 20 years ago, died at Bilgny, Aube, France.

Maximilien Harden, journalist, died at Montana Vermala, Switzerland.

Howard Vice Julian

Los Angeles, Nov. 8. Cecil B. DeMille switched directors on two of his pictures. William K. Howard, who was to have directed Vera Reynolds in "Walking Back," was switched to handle the megaphone on "My Country," starring Rudolph Schildkraut.

Rupert Julian, who was to have directed the latter picture, was given the megaphone for "Walking Back."

Weber Leaving Tiffany

John Weber, assistant general manager for Tiffany Productions, has handed in his resignation, to be effective shortly.

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CHICAGO

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Kedzie's last half vaude had the visiting firemen sitting up and taking notice. Four out of five acts had "It." The fifth was the opening bicycle act, woman not much of a performer. Man's costume very eccentric.

Nathan and Maybelle, mixed gaggers, were nicely received. The man, who did cartooning for a finish, played to the Kedzie audience with utter disregard for the material as written. He ad libbed generously, scoring the better for it. If there's anything the gang at this house likes it's an impromptu remark from one of the performers. The girl's change of costume for the

finish was evidently designed to "outstrip" the rest, and she had a lot to do with the encores they received.

Billy Miller and Co., two men, one woman, doing an office sketch, kayoed 'em for a fair bit of applause. Alexander and Peggy, black and tan mixed team, were next to closing. Alexander serves his cracks about the woman's relatives hot and heavy. The act is just a series of wise cracks and puns, but how that Kedzie mob ate it up. The woman is an excellent foil.

Miller Sisters Revue (8) closed the show. The sisters, Paula and Madelon, and Brother Bob comprise a trio of violin, piano and 'cello that's sweet. The sisters later do their share of the hoofing and warbling. Edna Barrett telescoped a toe routine and a tap dance in here and there. A ballroom dancing team, Bevan and Millett, didn't show much except for the final spin. Burns and

seats with their well-known material.

Healy and Cross did well with songs. The Horlick Family closed. Business pretty good, the weather being snappy and cool.

The Academy theatre, a sort of lodging house from 11 to 11 daily, hasn't changed a particle. News reels that have toured Chicago make their first break here, and acts that break in for better or worse make their first break here, and acts that are already broke make a last stand. About the only thing that can be looked forward to as real amusement is the feature picture, "Lovers" (Fox), the feature picture last week, was well above the average run of films here, and no doubt landed a few more than expected inside, but the acts, like a sail boat with all sheets in the wind landed in a squall.

George Bradley's Minstrel Revue

one girl and six men (colored), closed with fair results.

Ben Tidwell has closed his booking office in the Delaware building. He is returning to Fort Smyth, Ark., his home.

NEW ORLEANS

By O. M. SAMUEL

Tulane—Blackstone.
St. Charles—"The Enemy" (Saenger Players).
Crescent—Lander Bros. Revue.
Saenger—"Now We're in the Air."
Liberty—"The Fighting Eagle."
Loew's State—"Jesse James" and vaude.
Strand—"Underworld."

Howard McCoy, Saenger representative in the tropics, is a local visitor. McCoy formerly managed the Colony, New York, and later was Loew's southern representative.

With business materially off practically all of the local picture houses have slashed prices. Loew's State has instituted bargain matinees to offset the competition. Many of the suburban houses are admitting children for 5c and a coupon clipped from one of the dailies.

The New Orleans Civic Opera Association has leased the Tulane for two weeks during December and is bringing down one of Fortune Gallo's San Carlo companies for a shore opera season.

Joseph De Milt's "Kid Boots" found the going hard at the Tulane last week. The show did not merit patronage, ranking as the weakest touring organization De Milt has ever brought south.

The dog tracks, gambling places and jail are all tending to deplete patronage at the theatres, and with the long racing season beginning Thanksgiving in the offing the local managers have a lot to worry over. Added to all the gloom New Orleans is now much over-seated.

The St. Charles, housing stock, has changed its opening from Monday to Sunday. It was formerly Monday, but the Saenger Co. figured Monday might be a better day to start. They're now convinced otherwise.

BALTIMORE

By BRAWBROOK

Auditorium—"My Maryland" (2d week).
Guild—"Fashion" (5th week).
Maryland—Vaude.
Hippodrome—Vaude and pictures.
Garden—Vaude and pictures.
Palace—"Perfect 36" Revue.
Gayety—"High Flyers."
Ford's—"The Barker."

Eddie Sherwood opens his ritzy night club this Thursday. Moe Baer and band, from Wardman Park, Washington, will furnish the syncopation.

"Bud" Fisher was here last week to attend the funeral of Pauline Welch, his former wife, who died here Tuesday. Fischer and Miss Welch formerly teamed in vaude.

Governor Ritchie signed requisition papers last week which released Hamilton Smith, latest husband of Fawn Gray, to the Indiana authorities.

Bob Sisk, Theatre Guild's publicity representative, came home last week to pave the way for the Guild's local debut in "The Devil's Disciple."

Leonard B. McLaughlin, manager, Auditorium, reports that "My Maryland" riddled all b. o. records at that house (at \$3.50 top) last week, grossing over \$30,000 on the week.

MILWAUKEE

By HERB ISRAEL

Davidson—"Do Me a Favor."
Pabst—German stock.
Gayety—Mutual burlesque.
Alhambra—"Les Miserables" (2d week).
Garden—"Topsy and Eva."
Majestic—"Judgment of the Hills" vaude.
Merrill—"Body and Soul."
Miller—"By Whose Hand."
Palace—"All Around Hogan" vaude.
Strand—"Now We're in the Air."
Wisconsin—"Adam and Eva."

Tom Kelly, formerly with Finkelstein & Rubin, Minneapolis, is new press agent for the Saxe chain.

High school bands of the city turned out en masse to welcome Sousa to town last Sunday.

Four dental students at Marquette University were on the bill at the Miller last week, doing a quartet. They got by nicely.

Alice Patricia Conroy, 23, fashion expert and style show producer, died here last week of pneumonia.

SYRACUSE, N. Y.

By CHESTER H. BAHN

Wieting—Over Sunday "His Holiness Pope Plus XI," Vatican pictures. Next week, first half, "Fog"; last half, New York Grand Opera Co. B. F. Keith's—Vaudeville, films.

Temple—Pop vaudeville, films.

Crescent—Independent vaudeville, films.

Strand—"The Garden of Allah."

Eckel—"Seventh Heaven."

Regent—"We're All Gamblers."

Harvard—"Man Power."

Syracuse—"Camille."

Crescent—"The Overland Stage."

Savoy—"Gold Chevrans."

Palace—"What Every Girl Should Know."

Rivoli—"Good as Gold."

Swan—"Is Zat So?"

Binghamton police are investigating an alleged attempt to kidnap Katherine Handte, of the Strand, Endicott. Miss Handte reported two men seized her and tried to carry her into a parked auto. Her cries aroused residents of the vicinity and the men fled.

The annual Tigris Temple indoor circus, Fred Bradna in charge, is set for the 104th Artillery Armory here, opening Nov. 28.

When a child with smallpox attended a picture show in the Standard Silk Mill theatre at Chadwicks, more than 200 others in the audience were ordered vaccinated by Dr. A. P. Clark, health officer. The child sold popcorn to patrons.

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CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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ATLANTIC CITY	57	MONTREAL	60
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BROOKLYN	57	NEW ORLEANS	56
BUFFALO	57	OAKLAND	57
CHICAGO	56	PORTLAND, ORE.	57
CINCINNATI	60	ROCHESTER	60
DALLAS	60	SAN FRANCISCO	60
DETROIT	60	SEATTLE	57
KANSAS CITY	60	SYRACUSE	56
LOS ANGELES	60	TOLEDO	57
MIAMI	57	TORONTO	57
MILWAUKEE	56	WASHINGTON	57

Gorman, male hoofing duo, did a sort of double master of ceremonies for the act.

"The Missing Link" (W. B.) on screen.

They handed out programs for no good reason at the Palace Sunday matinee. Frederic Fradkin, billed to share bill-topping honors with Louis Mann, failed to appear; hence, the line-up was shifted so that only the first two acts were in accord with the printed programs. Mel Klee opened after intermission for his regular turn, but acted as master of ceremonies throughout. It took Mel a long time to get going on the m. c. stuff. The Mongadors, three women and two men, jugglers, opened. The tricks are clever, with a smattering of comedy by a man dressed hobo style. Doc Baker and two comely misses of local reputation (Peaches and Poppy) were next. The girls worked most of the choice cafe spots in town, starting at the Moulin Rouge cafe about a year ago. The girls are doing about the same routine they did in the picture houses, including the acrobatic waltz number. Doc Baker has a complete new and good idea in the act he's doing, though his lightning changes are still the chief selling point.

Louis Mann was third. Mann is doing character sketches, and cleverly, but hampered through every film or stage celebrity making a personal appearance in vaude doing a similar stunt. Mann clicked solidly and deservedly. Royce and Maye revue followed. Opening routine was teamwork. Royce followed with a single routine; Maye did her toe bit alone, and the scenic Indian thing was used for a finish, which scored heavily.

Brennan and Rogers knocked the staid Palace patrons out of their

(7), five girls and two men, in a flash act, treyed with the best results that can be expected in the house. "A sister team, that made good eye fillers for the mob out front proved the best of the turn."

Jimmy J. Curry, doing a song and eccentric dance, was a blank as far as the audience was concerned. A washout opener.

Pay and Welch, mixed duo doing pop songs and using song titles for a line of gags, deuced with favorable results. Ray Rottach, with pop songs and a line of gags, fared well next to closing. The boy has good pipes, but his gags are just a couple of summers too old.

Flowers, mixed trapeze team, closed to fair results.

A. D. Allger returns to the fire-works field in the west after an absence of two years in the east as display manager for Liberty. Allger was with the Pain Fireworks Co. for 28 years. He conducted the display at the Sesqui-Centennial in Philly.

A new policy of rotating the stage productions from the B. and K. Norshore theatre to the L. and T. Senate and Harding theatres will be inaugurated starting Nov. 14. Heretofore the Norshore had a separate show that was quite expensive. The two band leaders at the Senate and Harding will still rotate, but Kvale will be stationary at the Norshore.

The Elliott stock at the Evanston theatre closed for three weeks.

A. M. Van Dyke is now assistant manager of the Fox Chicago office in place of P. C. Johnstone, who left for the Coast as private secretary to Winfield Sheehan.

The Majestic Sunday looked the best it has for some time, business good and so was the picture, "Very Confidentially" (Fox). The sudden cold change in weather was a box office asset.

Roshier's K-9 Twins, man and two dogs, opened. First dog act here in some time, and not favorably received. Donahue and Barrette, mixed duo, deuced to nice results, using song, chatter and dance.

Layton and May treyed surprisingly well with nothing but a line of gags, and were much liked. Bert Lewis, black-faced and collegially dressed, followed and was only half as successful as he should have been. A hoke act here would have gone great. Majestic audiences eat hoke stuff, and it's no secret either. Harry ("Shuffles") Le Van and Co. (6), four girls and two men, in a flash act, were a hit. Le Van and a girl acrobatic dancer proved the bright spots of the turn. Robinson and Pierce, mixed duo, followed with their telephone act. When they were in the middle of things the electrician stumbled over the switches or something and the lights went out, but they came back and finished the act. They were good and well liked.

Jeannette Seymour and Band (7),

VARIETY BUREAU WASHINGTON, D. C.

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By **HARDIE MEAKIN**
Belasco (Shubert)—"Tia Juana" (Kilbourne Gordon); next, "Gentlemen Prefer Blondes" (Edgar Selwyn).
Auditorium—Fritz Lieber in Shakespeare.
National (W. H. Rapley)—Billie Burke in "The Marquise"; next, "Ziegfeld's Show Boat." Nov. 21, Mrs. Fluke, Otis Skinner and Henrietta Crossman in "Merry Wives of Windsor." Nov. 23, "Two Girls Wanted." Dec. 4, "Vanities," with Moran and Mack.

President (T. Arthur Smith)—"Black Hussar" (comic opera, stock).
Earle (Stanley—Crandall)—K-A vaude and pots.
Keith's—K-A vaudeville.
Gayety (Columbia)—Frank X. Silk Revue.
Strand (Mutual)—Parisian Flappers.

Pictures

Columbia—"Ben-Hur" in for run, "Garden of Allah" to follow.
Fox—"Loves of Carmen" and stage attractions.
Little—"Manon Lescaut"; next, "Tartuffe."
Metropolitan—"Camille"; next, "Now We're in the Air."
Palace—"Chang" and Gertrude Ederle; next, "Two Arabian Knights."
Rialto—"Les Miserables"; next, "One Woman to Another."

Meyer Davis is staging a "Movie Ball" Wednesday night as the first of a series of features at his dancing place, "Swanee."

The Swanee orchestra, Al Kamons directing for Davis, shortly goes into the new Fox as a stage attraction.

Ida V. Clark, long an organist for the Crandall local houses, has been established in the Apollo (neighborhood), where she is to be heavily featured. Miss Clark is a former professional in vaudeville.

Eddie Sherwood, until recently manager of Harry Crandall's independent film exchange, is to open his dining and dancing place in the new Stanley Theatre building in Baltimore on the 10th. Moe Baer and his orchestra are to supply the tunes.

Ned Wayburn's "Ritz Revue" is doing the whole show at the Earle, currently replacing the usual five acts of K-A vaudeville. Work is now progressing to switch this house over into a presentation policy with definite date of change yet to be announced. Meanwhile Colby Harriman, scheduled to do the staging, is continuing at the Palace (Loew), across the street. Earle is a Stanley-Crandall house.

Paul Polret, the French dress designer, is at the National today (Tuesday) for an afternoon appearance sponsored by one of the local department stores.

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President—"The Night Cap" (stock).
Pantages—"Moon of Israel" and vaude.
Orpheum—"A Harp in Hock" and vaude.
Fifth Avenue—"The City Gone Wild."
United Artists—"Rough Riders."
Blue Mouse—"Slightly Used" and Vita.
Liberty—"His First Flame."
Columbia—"Chinese Parrot."
Embassy—"Woman Who Did Not Care."

Local West Coast theatres have placed scrip on sale, the opening date being Nov. 7. The plan provides \$10 of admission tickets for \$9.

A neighborhood theatre in the Jewish section is advertising "positively last appearance of The Callahans and Murphys." There have been many "first showings" advertised here, but "last appearances" in pictures is a new one.

W. D. Coma & Co. is financing the Olive Street theatre here, of which Casper Fischer is the promoter and president.

Frederick Mercy, former manager for West Coast houses in Yakima and vicinity, has resigned, to devote all his time to his own string, consisting of three theatres in Walla Walla, three in Tappanish and one in Kennewick. His son, Frederick, Jr., is general manager for the string. Mercy was in Seattle the past week conferring with Herschel Stuart, manager for West Coast in this sector.

Canadian Paramount circuit of picture houses, operating in western Canada under the name of Capitol houses, has been increased by the opening of the Nelson, B. C. theatre and one at New Westminster.
H. M. Thomas, general manager, attended. New house seats 1,000.

NEWARK, N. J.

By C. R. AUSTIN

Shubert—"Earl Carroll Vanities." Broad—"New York."
Proctor's—Vaude and "Barbed Wire."
Loew's State—Vaude and "The Fair Co-Ed."
Newark—Vaude and "The Irresistible Lover."
Rialto—Vaude and "One-Round Hogan."
Mosque—"Breakfast at Sunrise" and vaude.
Brantford—"Rose of the Golden West" and vaude.
Fox Terminal—"Seventh Heaven" and Movietone (fourth week).
Capitol—"The Life of Riley" and "Once and Forever."
Goodwin—"The Way of All Flesh."
Miner's Empire—"Kongo."
Mutual Lyric—"The Bowery Burlesquers."
Orpheum—"Darktown Revue" and films.

Fox Terminal next week after four weeks of "Seventh Heaven" goes back to regular features at 50c, with Movietone out and an orchestra in. It is stated for the musicians that they are getting back pay for the time the Movietone was in, as they had a two-year contract with one to go.

The Brantford has a personal appearance of Monte Bell for Monday afternoon only. Sunday the Brantford had Zelma O'Neal for that day only. It was during one of her bookings at the Brantford that Miss O'Neal was taken for Broadway.

BROOKLYN, N. Y.

By JO ABRAMSON

Majestic—"The Studio Girl."
Verba's—"Rang Tang."
Teller's Shubert—"Tenth Ave."
Rivers—"Yellow."
Cort's (Jamaica)—"The Silver Cord."
Strand—"Loves of Carmen."
E. F. Albee—"Tell It to Sweeney" and vaude.
Loew's Metropolitan—"Gentleman of Paris," vaude.
Montmartre—"Husbands or Lovers."
Fulton (stock)—"Within the Law."
Dekalb (stock)—"Uncle Tom's Cabin."

Only one new show being tried out this week in the boro, "The Studio Girl," a Shubert production. Next week is brighter. At Teller's Shubert, Lynce Querman to be seen in "People Don't Do Such Things"; "Happy," a musical comedy scheduled for the Cort and "The Girl From Childs" at Verba's, another musical comedy.

At the Halsey, a Small-Strausberg house, besides vaude and movies, they are offering "The Mysterious Masked Countess," singer.

The Institute Players, semi-professional group, offer "The Romantic Young Lady" at the Academy of Music the latter part of this week.

MINNEAPOLIS

By LESTER REES

Metropolitan—"Is Your Daughter Safe?" (photoplay).
Shubert—"What Price Glory" (Bainbridge dramatic stock).
Hennepin—Orpheum—Vaudeville and pictures ("The Wreck of the Hesperus").
Pantages—Vaudeville and pictures ("The Racing Romeo").
Seventh Street—Vaudeville and pictures ("Judgment of the Hills").
Palace—"The Patsy" (McCall-Bridge musical comedy tab).
Gayety—Stock burlesque.
State—"Breakfast at Sunrise."
Garrison—"Ben-Hur" (2d week).
Strand—"Madame Pompadour."
Lyric—"After Midnight."
Grand—"Beau Geste." Third loop showing.

George Adams, managing editor of the "Journal" for 17 years, has bought an interest in the "Star" and become its editor-in-chief.

Receipts for the Galli-Curci concert at the new auditorium last week were nearly \$20,000, a record.

The Granada Amusement Co., a new local theatrical and amusement enterprise, has filed articles of incorporation for \$200,000. It is now erecting a theatre in one of the outlying business sections.

Ossip Gabrilowitch, the pianist, has obtained a judgment in district court here against the Brooks Piano Co., a local concern, for \$300. The judgment is the result of the company's failure to meet a promissory note.

Theodore Hays, one of the head Finkelstein & Ruben officials, celebrated his 40th anniversary in the theatrical profession last week.

John Todd, who retired from the stage to teach dramatic art at a local school after five seasons with the Bainbridge Players, returns to the company this week as a guest player to portray Captain Flagg in "What Price Glory."

William Rader and wife (Dorothy Woodward) have rejoined the McCall-Bridge Players at the Palace after an absence of a year and a half. They relate that they started a lingerie store near Grauman's Egyptian theatre in Hollywood but quit after waiting in vain for a single customer.

TORONTO

By G. A. S.

Royal Alexandra—"The Fox."
Princess—"The Shadow."
Empire—"Rebecca of Sunnybrook Farm" (Kepple stock).
Victoria—"Buddies" (Facett stock).
Regent—"Rose of Picardy" (British)—prologue.
Pantages—"Second to None" (British)—vaude.
Loew's—"The Woman on Trial"—vaude.
Hip—"St Elmo"—vaude.
Uptown—"Now We're in the Air" stage show.

General Motors of Canada, following the move of the parent company across the line are launching into radio broadcasts here via CFC.

Government withdrawal of 10 per cent amusement tax on all admissions under 25c has helped the b. o. of practically all picture houses.

The Uptown, usually playing four acts with the picture increase. The vaudeville to six turns this week.

The Gerrard, independent neighborhood house, opened this week, as plans were announced for the Mayfair, a smaller neighborhood. Mayfair, ready in the spring, will be opposition to Runnymede, largest of the dozen F. P. neighborhoods here.

The first legit split week of the season will be at Shubert's Royal Alexandra, where Mikhail Mordkin's Russian Ballet will play Nov. 17-20.

Pantages, always successful with all British vaudeville bills, go a step further this week with an all English bill topped with the English naval picture, "Second to None."

TOLEDO

Clark and Clarence Young, proprietors World and Station picture houses at Napoleon, will build a new theatre there. The Young brothers also have houses in Bowling Green, Perrysburg, Rossford and Hicksville.

William L. Bristol, owner Victory, Findlay, was burned when a reel of film caught fire in the operator's booth last week. 13,000 feet of film was destroyed by the fire, which was confined to the operator's booth. The patrons fled out orderly.

"The Busy Honeymoon," produced at Willard last week, was directed by Mrs. Eulalie Laver, who was in "The Miracle" when it played Cleveland several years ago.

PITTSBURGH

By W. J. BAHMER

Pitt—"Her Cardboard Lover" (Jeanne Eagels).
Nixon—"The Girl from Childs."
Alvin—"My Maryland" (3d week).
Gayety—"Bare Facts" (Lena Daley).
Penn—"Becky"—Waner Brothers (stage).
Grand—"Loves of Carmen."
Sheridan Square, Harris, Davis and Aldine—Vaudeville.
Academy—"Naughty Nifties."
East End—"Aloma of the South Seas" (Al Smith stock).

Walton Bradford, general manager for years with George C. Tyler, is back with E. H. Sothorn's "General John Regan."

Sam Harrison is in Pittsburgh in advance of Ziegfeld's "Show Boat," coming to the Nixon Thanksgiving week.

Townsend Walsh is ahead of "The Merry Wives of Windsor."

Bill Wyman, praise agent for the Harris and Sheridan Square, is without opposition for re-election as judge in Thornburg.

Dick Liebert came from Loew's Palace, Washington, as guest organizer in the Penn, succeeding Ken Widenor.

The Pittsburgh "Press" is producing a movie called "The Penalty." In two reels, with safety campaign being planned locally.

ATLANTIC CITY

By VINCE MCKNIGHT

Apollo—"Funny Face."
Stanley—"One Woman to Another."
Virginia—"Gay Retreat."
Earle—"Gingham Girl"; vaude.
Colonial—"Singed."
Strand—"4th Commandment."
Capitol—"Heart of Maryland."
City Square—"The Denver Dude."
Savoy—"Harlem Frolics."

Several important changes have been made in "Funny Face," current at Apollo. Victor Moore is now co-featured with William Kent. Basil Ruysdael and Lillian Roth have been added, while Kathryn Ray, Barbara Weeks, Henry Whittemore and Maxine Carson have been dropped. Paul Gerard Smith is given credit for the book in collaboration with Fred Thompson and Robert Benchley.

A last minute change was almost made in the booking of "Funny Face" when the Shuberts endeavored to bring "Oh Kay" here this week. When they ascertained the expenditures already made for advertising, for which they would have to be responsible, they reconsidered the move and allowed matters to remain as they were.

Slight changes have also been made in "The Fanatics," here last week. Rose Hobart has supplanted Eileen Beldon, the latter taking the part of Josephine Brummett, who was dropped.

Joseph Jordan, manager of the Stanley, is spending a week's vacation in New York and Washington.

PORTLAND, ORE.

By SAMMY COHEN

Broadway—"Breakfast at Sunrise."
Liberty—"The Life of Reilly" with vaude.
Columbia—"The Way of All Flesh."
Pantages—"Racing Romeo" with vaude.
Orpheum—"White Pants Willie" with vaude.
Rivoli—"The Road to Romance."
People's—"Chang."
Blue Mouse—"Old San Francisco."

All exterior work has been completed on the new Publix-West Coast theatre. The house is expected to open February or March.

Melville Ogden, formerly organizer with the southern Publix houses, has been engaged by West Coast theatres for the Broadway.

Ike Geller, owner of the Walnut Park theatre, is erecting a large suburban theatre, which will cost over \$150,000.

MIAMI

By F. H. FIDLER

Frank McCoy is bringing stock to Miami Beach again this season, opening New Year's eve.

"The Naked Truth" opened at the Paramount Sunday on a return, and has been drawing full houses on the separate-audience plan.

Miami's winter vaudeville season opens Sunday, Nov. 27, at the Fairfax with B. F. Keith programs four days a week. Miami has been bidding for Keith on a daily basis for years, but the long jumps from Jacksonville to St. Petersburg, Tampa and down to Miami are still prohibitive, according to Paramount Enterprises, operators of the Fairfax.

OAKLAND, CAL.

By WOOD SOANES

"Gay Parce," Shubert show, grossed around \$12,000 in three performances at the Auditorium. It was "sold" to W. A. Rusco for the week, and played at San Jose, Stockton and Sacramento under his management.

Channing Pollock's "The Enemy" was given its first Oakland showing by the Fulton stock this week.

Georgie Stoll has replaced Al Lyons as director of the T and D orchestra. Lyons went to the Warfield in San Francisco vice Walt Roesner, who moves to the Capitol, New York.

A war over billing and dressing rooms was precipitated at the Orpheum last week by Ann Codee, who found her "unlit" taking second billing to Ethel Clayton and Ian Keith, in a dramatic sketch. Miss Clayton and Keith laughed it off and took the change without comment.

BUFFALO

By SIDNEY BURTON

Erlanger—Thurston; next, Robert Mantell.
Teck—"Jazz Einger."
Buffalo—"Shanghai Bound"—"Gypsy Land."
Hipp—"Tell It to Sweeney"—vaude.
Great Lakes—"Gay Retreat"—vaude.
Loew's—"Garden of Allah"—vaude.
Lafayette—"Life of Riley"—vaude.
Court Street—"What Is Your Husband Doing" (stock).

Morris Winthrop and Will Henderson have opened a booking agency here as the American Theatrical Vaudeville Exchange.

Jeanne Eagels in an interview here last week stated that she was soon to appear in pictures as co-star with John Gilbert and that she would leave for the west shortly to complete the film.

Station WMAK, at Lockport, with studios atop the Liberty Bank building in Buffalo, has been sold to a group of Buffalonians headed by Elmer S. Dayer. On Friday the Federal Radio Commission granted the new station permission to relocate the station from Lockport to Martinsville.

A new summer stock at the Erlanger here is planned by Charles Wagner, who has taken up option relinquished by Garry McGarry. The top will be \$150.

The opening of the local musical season by the Boston Symphony Orchestra Tuesday evening was a sell-out, gross close to \$6,500.

ATLANTA

By ERNIE ROGERS

Erlanger—Dark.
Forsyth—"Gentlemen Prefer Blondes" (stock).
Howard—"My Best Girl" (film); "Klasy-Kapers" (Public unit).
Keith's Georgia—"The City Gone Wild" (film) and vaude.
Capitol—"Cameo Kirby" (film) and five acts Pant. vaude.
Metropolitan—"Stolen Bride" (film).

O. B. Keeler, sports writer for "The Journal," gave the mat game a merry razzing after bout between Ed "Strangler" Lewis and Jack Washburn.

John Crovo has resigned his post as manager of the Metropolitan theatre here to take over the Imperial and Republic houses in Jacksonville.

Greyhound races got under way Thursday night at Dixie Lakes, near Atlanta, with about 10,000 attendance. New here.

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Blue River

Written by
Alfred Bryan
and
Joseph Meyer

BLUE RIVER SONG

Words by
ALFRED BRYAN

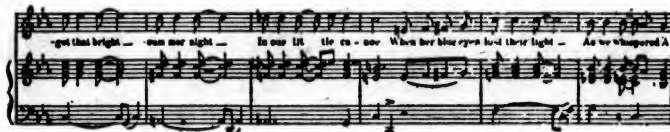
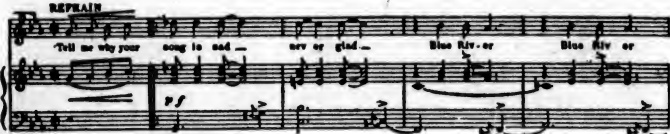
Allegro, moderato

PIANO



Music by
JOSEPH MEYER

REFRAIN



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HERE'S A REAL
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COBBLE STONES

by
SIDNEY CLARE
AND
LEW POLLACK

GUS KAHN'S LATEST
BALLAD FOX-TROT
SENSATION

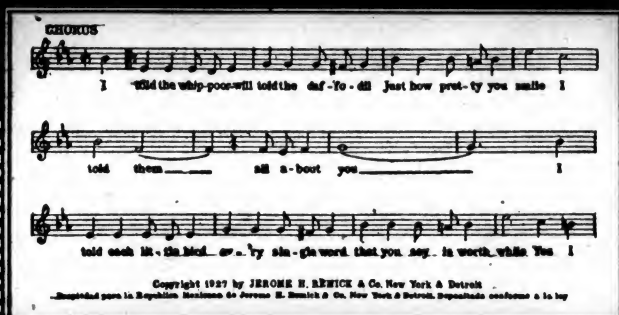
I'LL THINK OF YOU

WITH A MELODY
YOU WILL LOVE TO HEAR
by SCHONBERGER
AND LYMAN

A BEAUTIFUL
LOVE SONG

BENEATH VENETIAN SKIES

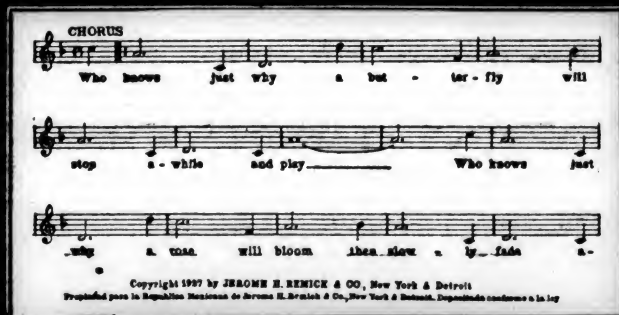
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INSTANTANEOUS
HIT--AND HOW!

LONELY IN A CROWD

by
BILLY ROSE
AND JESSE GREER

THAT TINKLING
TINKLING MELODY
FOX-TROT

JOY BELLS

by
JOS. H. SANTLY
& CLIFF FRIEND

CLIFF FRIEND'S
POPULAR
BALLAD HIT

GIVE ME A NIGHT IN JUNE

MELODY
FOX-TROT

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ARTHUR UNGAR in Charge

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LOS ANGELES

Professionals have the free use of Variety's Los Angeles Office for information. Mail may be addressed care Variety, Loew's State Bldg., Suite 1221-22, Los Angeles. It will be held subject to call or forwarded, or advertised in Variety's Letter List.

Pantages last week had a good vaudeville show with its weakest link in the centre of the bill being Tampa. The other four turns were of the clicking order and gave solid entertainment. The Tampa turn consists of the magician and eight assistants, four of each sex. Pantages has him billed as a miracle worker in magic and illusion. From the showing made here on the night show Monday Tampa's entire routine is obvious throughout. As a matter of fact, he telegraphs most of his tricks.

The knockout turn of the show were Jim Toney and Ann Norman. This turn, which has been a standard feature act on the Keith and Orpheum circuits for a number of years, proved that whether they play for \$1.65 or 50 cents top the audience know what they are getting. Toney has changed his talk routine considerably since last here. It is right up to snuff, and after going through his routine with Miss Norman the comic stays on stage all alone for another 12 minutes. The mob just went plain nuts over this veteran comic and he stopped the show for fully three minutes.

Opening the show were Ambler Brothers, two gymnasts, with a pedal balancing routine. The stuff is all executed through the manipulation of perch contrivances. The turn does about four minutes, and opening clicked great. Jack Strouse and Co., mixed, deuced it with their comedy talking and singing turn. Strouse is a standby on the Pan circuit and makes the rounds of the time as often as he selects. He is popular with the audiences, who take kindly to his talk and song. As a rule on the Pan bills the "deuce" spot is a little early for the Strouse turn, but as there was another mixed comedy team on the program the spot seemed okay.

Passeri's romantic revue, three male and four feminine players with pit leader, closed the show. The turn is a classy foreign flash of singing and dancing and has an exceptional vocalist in Cosma Vulla, soprano. It is a novelty turn. On the screen "The Great Mail Robbery."

"Pigs" will open at the El Capitan Nov. 14, presented by Henry Duffy. Cast includes Gay Seabrook, May Buckley, Emerson Tracy, John Stokes, Alice Buchanan, Florence Roberts, Guy D'Emery and John Mackensie.

Nat Taylor, who worked with Netta Packer (Anger and Packer) is going to do a double act with Jerry Belmont (Belmont Boys and Jerry).

The Mission Players, headed by Charlotte Treadway and Harlan Tucker, open an indefinite stock engagement Nov. 10 at the Los Angeles Playhouse with "Three Wise Fools" their first offering.

Those so far chosen for the cast of "Mary's Little Lamb," to be produced by Oliver Morosco at the Biltmore Nov. 27, include George Grandee, Doris McMann and Betty Blythe.

Edward Clark's "Relations," at the Hollywood Vine Street theatre Nov. 14, will have in cast Barbara Brown, Albert Von Antwerp, Mabel Forrest, Harry Shutan, Johnny Morris, Janet Elsie Clark, daughter of

author; Add Randall and Nellie Enzer.

The Mission Playhouse, San Gabriel, had a sell-out for the opening of "Babylon," J. S. McGroarty's new historical comedy, which opened for a run Nov. 7.

Instead of playing Warner Brothers' "Old San Francisco" at the Criterion to follow "The Cat and the Canary," West Coast Theatres made a last-minute switch and in its place put the Universal French production of "Les Misérables," opening this week.

Ralph Ince is directing and playing the character lead in "Chicago After Midnight," which he is producing for E. B. O. Those so far chosen in support are Jola Mendez and Florence Turner.

"The Blue Danube," being made for De Mille by Paul Sloane, has in its cast Leatrice Joy, Joseph Schildkraut, Nils Asther, Seena Owen, Albert Gran and Frank Reicher.

Phillip Strange added to "The Traveling Salesman," Dix production for Par. Mal St. Clair directing.

Harrison Carroll, who did the studio beat in Hollywood for the Los Angeles "Times" and "Examiner" during the past three years, has been appointed dramatic editor of the "Evening Herald." He succeeded Don Krull, who has gone to San Francisco as dramatic editor of the "Call." Krull came here last September from the "Call" to succeed Guy Price on the "Herald."

Municipal Court Judge Haas reserved decision in a suit brought by Laurence W. Bellenson, attorney, against S. George Ullman, executor of the estate of Rudolph Valentino; Berthold Berger and Shirley Randolph to collect \$1,000 for legal services rendered the late star and the administrators of his estate. The complaint alleged that the attorney was employed by the defendants from March 11 to April 23, 1926, to negotiate a real estate transaction for them.

"Scoop" Conlon, free lance p. a., is in New York. He returns here about Dec. 1.

Howard Hughes, young oil millionaire owner of Caddo Productions, whose first and only production was "Two Arabian Knights," has hired Lincoln Quarberg to press Agent Caddo.

Quarberg formerly was with the United Press, later working for Edwin Carewe with Harry Wilson.

Henrietta Demorest, of the M-G-M costume department, had a major operation at Hollywood Hospital.

Carey Wilson (First National) suffered broken foot while playing tennis and will be laid up about six weeks.

Robert F. Lakeman, Jr., picture gag man, and wife appeared in Superior Judge Harry R. Archbald's court in a divorce battle with each wanting custody of their five-year-old child, Mary Lorraine. The husband alleged cruelty, while the wife asserted that Lakeman associated with other women. This is the pair's third appearance in court in four years.

"Yellow Sands," a new play by Eden and Adelaide Philpotts, opens at the Pasadena Community Playhouse for two weeks starting Nov. 15.

"Cradle Snatchers" follows "Young Woodley" at the Majestic. The cast includes Helen Bolton, Florence Auer, Grace Travers, Norman Peck, William Eugene, James C. Eagle, Henry Hall, Flora Bramly, Charles Coleman, George Rand, Thyra Shaw, Agnes Lynch and Ernest Wilkes.

Mrs. Bernie Hyman, wife of the M-G-M executive, is seriously ill in St. Vincent's Hospital.

Reginald Denny and Hedwiga Reicher will co-star in "The Great

Catherine" by Bernard Shaw at the Gamut Club. Henry Kolker will direct it for the Little Theatre of Los Angeles.

Betty Blythe will appear in "Mary's Little Lamb," a musical comedy produced by Oliver Morosco at the Biltmore, starting Nov. 27.

Sig. Schlager is handling special exploitation for the opening of "The Gorilla" at St. Louis for Asher, Small and Rogers.

SAN FRANCISCO

Embassy, opening Nov. 3 with Vitaphone and Warner Bros. first run policy, installed the largest electric sign on Market street.

Frank Vesley succeeded L. R. Crook as booking manager for National Theatres Circuit here.

San Francisco's fifth annual horse show will be staged Nov. 10-12, with exhibits from all sections of Northern California.

Baron Hartsough, Wurlitzer Co. staff organizer, resigned from Alhambra (pictures) and will open new house in middle west.

Life masks are being made for use in "Everyman" to be given by Little Theatre University of California players in December, by Glenn Wessels, member of the art staff of the Little Theatre.

Playhouse Association revived George Farquhar's "The Beaux Strategem" at the Berkeley Playhouse Nov. 4-5, and will repeat it Nov. 11-12.

Players' Guild, this week at the Community Playhouse, produces "The Jest." Reginald Travers directing.

"Rolla's Wild Oats" will be second production of season by the Pendragon Players in the Golden Bough, Carmel-by-the-Sea, Nov. 11.

Mike Coyne has arrived to pave the way for "King of Kings" at the Columbia Nov. 20 for three weeks.

"Gay Paree" is the last legit to play the old Auditorium in Sacramento. Within the next 30 days the Hippodrome will be ready to house road shows.

"Blossom Time" is announced as an early attraction at the Curran, likely following Mitzi in "The Madcap."

DETROIT

William Hodge didn't do so well with "The Man at Home" here, and after two weeks moved out of the Shubert-Lafayette, where he was slated for a run. At its premiere the first act of the Hodge show contained some pretty rough talk. The critics jumped it hard, and the Hodge clientele felt badly enough about it to tell friends. That first act was rewritten and completely purified, but it did little good.

Miles theatre reopened under a new policy as a two-day house for road show pictures, with "The Patent Leather Kid" as starter. Two performances daily, with all seats reserved; \$1.65 top.

Beginning Nov. 12, Michigan and Capitol (Kunsky) will change their programs Saturday instead of Sunday.

Wallace Beery and Raymond Hatton mysteriously blew in here Saturday in an airplane. From all that could be gathered it was a publicity racket for "Now We're in the Air," and as such was a complete flop. None of the dailies carried a line, and nobody but a few of those in the game knew a thing about it.

Picture conditions hereabouts continue to be anything but good, probably due to the automobile slump and customers counting their pennies until Henry springs the new Ford. "Way of All Flesh" did very mediocre business for two weeks at the Adams; Marlon Davies got away little better at the Madison, and Buster Keaton, appearing in the flesh at the Capitol, failed to pack them in.

The row of several weeks' standing between the Detroit News and first and second-run exhibitors is still on, with no decision for either side. The News boosted display rates \$1.40 an inch, and the theatres came back by cutting down their space to a third of the old quota. The new policy is said to be costing the news in the neighborhood of \$3,000 a week.

KANSAS CITY

By WILL R. HUGHES
Shubert-White's "Scandals."
Orpheum—Vaudeville—pictures.
Pantages—Vaudeville—pictures.
Mainstreet—Vaudeville—pictures.
Loew's Midland—"Tell It To Sweeney."
Newman—"My Best Girl" (2d week).
Royal—"Stark Love."
Liberty—Pictures.
Globe—Vitaphone.
Wonderland—Vaudeville.
Gayety—Burlesque (Mutual).

George White's "Scandals" (Shubert) next week, scaled from \$1.50 upper balcony, to \$4.00, lower floor, record the highest prices of the season.

"Expressing Willie," the second offering of the Kansas City theatre, is being presented this week.

The Howard Brothers, with a number of other acts, on the Globe's Vitaphone bill for two-bits. Next week the Shubert will ask four dollars to see the same boys.

E. A. Vinson, Loew office, New York, has been here for the past week assisting in the opening of the new Midland and the taking over of the Publix houses—Newman and Royal.

Don Ross, Loew State, St. Louis, has been transferred here as treasurer of the three Loew theatres. Sanford Farkas follows him at St. Louis position.

DALLAS

Palace (Publix)—"Now We're in the Air"; stage, Lou Forbes and orchestra.
Majestic (Interstate)—"The Blood-ship"; stage, Eddie Paro.

Melba (Loew's)—"Ben-Hur"; stage, "Let's Play," Dallas Academy of Speech and Drama Junior Little Theatre.

Old Mill (Saenger)—"Figures Don't Lie"; stage, George Wintz's "Follies" (split week).
Capitol—"The Irresistible Lover."

Circle—"If I Were Rich" (Circle Players).

Pantages—Buddy Morgan and Revue (tab).

Municipal Auditorium—"The Constant Wife" (Lou Tellegen).

Wallace Beery and Raymond Hatton were here for the opening of "Now We're in the Air" (Palace). They appeared in a preview of the picture at a benefit midnight matinee.

Dallas' first real night club, Rain-bow Gardens (15 miles outside) is clicking with a \$1 cover charge.

Al Katz and his Eleven Kittens, Victor Recording orchestra, opened the Adolphus Hotel Junior Ballroom Nov. 1, with a \$1 top door charge. The Junior Ballroom, once the leader here, has fallen off lately with the passing of Jack Gardner and his orchestra.

CINCINNATI

By JOE KOLLING

Shubert—"Yours Truly."
Cox—"Tailor-Made Man."
Keith's—Vaudeville.
Palace—"Body and Soul"—vaude.
Olympic—"Burlesque a la Carte."
Empress—"Step Lively Girls."
Lyric—"Underworld."
Capitol—"Tell It To Sweeney"—Vitaphone.
Grand—"The World War."
Walnut—"Smile, Brother, Smile."
Strand—"Figures Don't Lie."

"The Shanghai Gesture," held over (Shubert), did good business, the Grand (Erlanger) being dark. A film rental has the Grand this week.

Ted Florito's orchestra is the permanent attraction at the Chatter Box, night club (Hotel Sinton), which opened Saturday. The concert is \$1 except on Saturdays, when it is \$2.50. The place seats 250.

The Henry Thels orchestra, at the Sinton last year, is back at Castle Farm.

Ray Miller's orchestra is at the Hotel Gibson for an indefinite stay.

Thus far the Dempsey-Tunney fight pictures have not been shown in Cincy, but exhibitors in Covington, Ky., just across the Ohio River, have been screening 'em for several weeks.

MONTREAL

The next to the last lap in the tragedy of the Laurier Palace Theatre fire last January when 79 children were burned to death, was reached on Monday when Ameen Lawand, proprietor of the house, was sentenced to two years imprisonment and Camil Bazy and Michel Arle, employees, each were given one year on conviction of manslaughter. All three men are out on bail, sentences staged by appeal. The findings of Judge Boyer who headed a royal commission to enquire into the disaster, to the effect that none of the men were blameworthy, were not taken into account in the trial, but will probably go for a lot in the appeal.

"And So To Bed," Pepsy play, at the Princess, was estimated by Manager Charlton to have taken a gross around \$15,000, good for a house of under 2,000 seats and with prices from 50c. to \$2.50. Other plays coming to the Princess here for premieres and then going on to New York will be "The Banshee," this week and "The Squawman," Friml musical comedy, at the end of the current month.

Ameen Lawand, proprietor; Camil Bazy and Michel Arle, employees of the Laurier Palace, picture theatre, were found guilty of manslaughter in the court of King's Bench in connection with the fire last January at which 79 children perished. An appeal against the verdict was at once put in by the accused. There was no mention during the trial of the findings of the Royal Commission which exonerated them from blame.

Sentence for manslaughter can go as far as life imprisonment in this country, but it is more probable that the upshot will be a nominal punishment, if any. Meanwhile the men are out on bail.

Province of Quebec Safety League promises action against the picture houses for crowding of aisles. How they get this way nobody quite knows, since all the big first run houses here have the most severe rules against it and any usher transgressing them would be fired at short notice.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"General John Regan."
Rochester—"The Magic Flame."
Eastman—"Beau Geste."
Regent—"Shanghai Bound."
Piccadilly—"The Chinese Parrot."
Fay's—"When a Man Loves"—Vaude.

Temple—Vaude.
Gayety—Burlesque (Columbia).
Corinthian—Burlesque (Mutual).

The new Rochester theatre (\$3.-000,000 movie), opened Saturday night. The Ballet Russe, headed by Andreas Pavley and Serge Oukrainsky, and "The Magic Flame" (film) head the program for the week.

Rochester will have a week of opera Nov. 21 in the Lyceum theatre, the New York Grand Opera Co.

E. H. Sothern is at the Lyceum this week in "General John Regan."

The movies are going in for education, Dr. Thomas E. Finegan, educational director, Eastman Kodak Co., told the Screen Advertisers' Association, in session here, last week. Visual education already has proved its worth in a number of cities, he said, and further tests will be made in Rochester schools this winter. Pupils using films will be pitted in a contest against those who see movies only at the theatre. Dr. Finegan says the production of educational films in a few years will be put on the same basis as the publication of textbooks.

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Creators of Special Costumes for
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And All Fanchon and Marco-West Coast Theatres, Including Presentations
These Costumes can now be rented by responsible Musical Stock and
Tab Shows at very reasonable rental.
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Another Walter Donaldson GEM! "A SHADY TREE"

A Waltz
Ballad That
Will Sweep
the Country!

A Master
Stroke of
Simplicity
and Charm!

As Refreshing
As An April
Shower!

Superb for
Singers—
Irresistible
for Dancers!

Here's
your
Copy

"You Can't Go Wrong
With Any FEIST Song"

Moderato



I be-lieve that you be-lieve in wish-ing, ——— When it brings the
When a tot I read a lot of heav-en, ——— So I know where

sweet-est things in store, ——— But if I had to spend my life in
heav-en ought to be, ——— In my heart I think a part of

wish-ing, ——— Here's just what I'd be wish-ing for: ———
heav-en, ——— Is un-der-neath a shad-y tree: ———

CHORUS *p-f*

A shad-y tree to shel-ter me And chase my cares a-
-way ——— A shad-y tree to wel-come me Just
like the flow'rs in May. ——— A sto-ry book, A
bab-bling brook, A field of new-mown hay, ——— A
shad-y tree just help-ing me To spend a per-fect
day. ——— A day. ——— *D.S.* day. ——— A

1. 2. 3. Fox-Trot Tempo

711 SEVENTH AVE. **LEO FEIST INC. NEW YORK**
 SAN FRANCISCO 935 Market St.
 CINCINNATI 707-8 Lyric Theatre Bldg.
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LOS ANGELES 105 Majestic Thea. Bldg.
 MINNEAPOLIS 433 Loeb A-cade
 TORONTO 193 Yonge St.
 LONDON W. C. 2, ENGLAND
 138 Charing Cross Road
 AUSTRALIA MELBOURNE
 276 Collins St.

BILLS NEXT WEEK

(Continued from page 39)

FAY FAMILY
Casey & Warren Co
Russo Co
Marion Weeks
(One to fill)

Uptown
2d half (10-13)
4 O'Connors
Roxie LaRocca
Clark & Bergman
Medley & Dupree
Zermale Farrar

DUNKIRK, N. Y.
Capitol
2d half (10-13)
Watts & Ringold
Dashington's Dogs
Johnny Marlin
(Two to fill)

E. LIBERTY, PA.
Sheridan Sq.
2d half (10-13)
Danny Dugan
Sydell & Spotty
Chita & Pals
Jack Rubie Clifford
J & B Page
Jackie Collier

ELIZABETH, N. J.
City
2d half (10-13)
Gordon's Dogs
Jerome & Evelyn
Jos B Stanley
Irene Ricardo
(One to fill)

ELMIRA, N. Y.
Majestic
2d half (10-13)
Ferris & Rome
Shaw's Hawaiians
(Three to fill)

ERIE, PA.
Erie (7)
Langford & Myra
Ferry Corvey
Skelly & Helt Rev
Mar Coates
(One to fill)

FAIRMONT, W.VA.
Fairmont
2d half (10-13)
Brema Pitt & M
Cecil & Van
Hite & Redow
(Two to fill)

GERMANTOWN, PA.
Germantown
2d half (10-13)
Reed & Lucy
Dubas 3
Slim Timblis
Shine & B't'ries
(One to fill)

GLENS FALLS, N. Y.
Rialto
2d half (10-13)
Lumm & White
Up in the Clouds
Marg Ford
Phil Bennett
3 Weber Girls
Strains & Strings

GLYNSVILLE, N.Y.
Globe
2d half (10-13)
Raffin's Monks
Elkins Fay & E
(Three to fill)

GREENFIELD, PA.
Strand
2d half (10-13)
B & O Nelson
Violet Singers
May & Kidult
3 Rubes
Dunn & West

GREENSBORO, PA.
Strand
2d half (10-13)
Senna & Weber
Stewart & Olive
Cecil Byrd
Morrow & Stella
Mue Conservatory

G'D B'YDS, MICH.
Ramona Pl.
2d half (10-13)
Kafka Stanley & M
Melville & Stetson
John Barton Co
Derickson & Brwn
Worth & Willing
Moscon Bros

H'CKNS'CK, N. J.
Keith's
2d half (10-13)
Manny Roberts
(Others to fill)

HARRISBURG, PA.
Majestic
2d half (10-13)
Rev Fantasy
Dixie 4
Cannon & Lee
Toby & Wilson
Edwin George

HARTFORD, CT.
Capital
2d half (10-13)
Fisher & Gilmore
As We Were
Dunbar's Collegians
Bentell & Gould
Del Orto

HOUSTON, TEX.
Palace
2d half (10-13)
Fisher & Hurst
Ervel & Dell
Haynes & Beck
Larry Stoutenberg
(One to fill)

JOHNSTOWN, PA.
Majestic
2d half (10-13)
Lassalle Hanson & M
Page & Cortes
Mildred Crew
Ushers
Covington & Kent

LANCASTER, PA.
Colonial
2d half (10-13)
A & L Barlow
Scrambled Legs
(Three to fill)

L'VENCE, MASS.
Empire
2d half (10-13)
Abbott & Bisland
Floresci
Dirosoli & Perry
(Two to fill)

LOOKPORT, N. Y.
Palace
2d half (10-13)
Gerber's Jesters
Col Jack George
(Two to fill)

L'G BRANCH, N.J.
Broadway
2d half (10-13)
Oretto & Otto
(Three to fill)

LOUISVILLE, KY.
National
2d half (10-13)
F D'Armour
Harris & Peppers
Jerome & Gray
Woodland Rev
(One to fill)

NEW YORK
O'Connors & V'ghn
2d half (17-20)
Royo & Maye
Wm Groh Co
Hayes & Cody
Cartmell & Harris
(Two to fill)

LOWELL, MASS.
Keith's
2d half (10-13)
Jack Merlin Co
Columbia 4
T & R Romaine
4 Gregg Girls
Jackie Lane
Wheeler & Wheeler

M'NCHESTER, N.H.
Palace
2d half (10-13)
C & L Pondau
J C Mack
Viola May

HORNELL, N. Y.
Shattuck
2d half (10-13)
Yachting Party
(Others to fill)

H'NT'GTN, W.VA.
Orpheum
2d half (10-13)
Kelso Bros
Osborne & Pione
(Three to fill)

INDIANA, PA.
Indiana
2d half (10-13)
5 Cardinals
Tom Lane
Demarest & Deland
(Two to fill)

INDIANAPOLIS
Keith's (7)
Willie Higgle & Co
Ernest Hiatt
Friscoe
Johnny Berkes
Young Wong Co
(14)

ITHACA, N. Y.
Strand
2d half (10-13)
Chas Frink
Lane & Harper
Martin & Martin
Ruth Hale
(One to fill)

J'MESTWN, N. Y.
Shea's
2d half (10-13)
Martha Pryor
Morley & Anger
Helen Higgins
Holt Weir
(One to fill)

JERSEY CITY
State
2d half (10-13)
3 Londons
Miss Juliet
Harrington & Gre'n
Gaston & Andre
(One to fill)

JOHNSTOWN, PA.
Majestic
2d half (10-13)
Lassalle Hanson & M
Page & Cortes
Mildred Crew
Ushers
Covington & Kent

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Colonial
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Scrambled Legs
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Jack Merlin Co
Columbia 4
T & R Romaine
4 Gregg Girls
Jackie Lane
Wheeler & Wheeler

M'NCHESTER, N.H.
Palace
2d half (10-13)
C & L Pondau
J C Mack
Viola May

WATTE & Hawley
(One to fill)

McKEESPORT, PA.
Hippodrome
2d half (10-13)
Gaston Palmer
News & Gordon
Ed Blum
Thatcher Deverux
(One to fill)

MEADVILLE, PA.
Park
2d half (10-13)
Blue Grass 4
Jack Fairbanks
(Three to fill)

MERIDEN, CT.
Follis
2d half (10-13)
Doran Rivers
Day Dream
Stroud & Wheeler
Gaynor & Byron
(One to fill)

MONTREAL, CAN.
Mobile
2d half (10-13)
Marty Dupree
Barbara Mcardell
Delvey Sls
(Two to fill)

MT. VERNON, N.Y.
Proctor's
2d half (10-13)
Hoffman & L'm'b't
Goffman Sls
Geo A Moore
Hector & Holbrook
Lang & Haley
Julian Ellings
Barto & Mann
Ruby Latham 3
(One to fill)

N'SHV'LE, TENN.
Princess (7)
Will Groh
Prince Wong
O'Donnell & Blair
Conlin & Glass
Stepping Along

NEWARK, N. J.
Proctor's (7)
Paper Creations
Frank Canville
Frank & Lamar
Reynolds & Clark
Kanawha Jape

N' BRN'SK, N. J.
Proctor's
2d half (10-13)
Adams & Rash
John Murphy
Dewitt & B
(Two to fill)

NEWBURGH, N.Y.
Proctor's
2d half (10-13)
Millard & Marlin
Jean Sothern
Trump Tramp
Jack & Jill
(One to fill)

N'W LONDON, CT.
State
2d half (10-13)
Ashley & Sharp
Scanlon Dento & S
(Three to fill)

NEW ROCHELLE
Proctor's
2d half (10-13)
J & H Reyes
Brendell & Burt
Little Jim
(Two to fill)

NIAGARA FALLS
Bellevue
2d half (10-13)
Marty & Nancy
Dorothy Byton
(Three to fill)

N. ADAMS, MASS.
Empire
2d half (10-13)
Buddy Beryl
Morley & Leeder
Lottie Atherton
Fink's Mules
Jack & Queens

OTTAWA, CAN.
Keith's
2d half (10-13)
E Sheriff Co
Foley & LaTour
Hamil Sls
Gautier's Toy Shop
Chester & Devere
Jerome & Nowell

P'KERS'G, W.VA.
Smoot
2d half (10-13)
Newton & Parker
Yvonne & Victory
Rolsman's Al'b'm's
Jarrov
(One to fill)

PASSIAC, N. J.
New Montauk
2d half (10-13)
All Girl Show

PATERSON, N. J.
Majestic
2d half (10-13)
Rev Cas de Paris
Wanser & Palmer
Tiny Town Rev
(Two to fill)

READING, PA.
Rajah
2d half (10-13)
W & E Ford
Wm Faversham
Forbes Proot
Polly & Os
(One to fill)

RICHMOND, VA.
Lyrie (7)
Gus Edwards' Rev

ROCHESTER, N. Y.
Temple
2d half (10-13)
Amata
Bennett Bros
Stan Hughes
Ronda Ruby
Dooley & Slat
D & R Gorman

SARATOGA SP'GS
Congress
2d half (10-13)
Cliff Johnson
(Others to fill)

SCHN'CT'DY, N.Y.
Proctor's
2d half (10-13)
Kitty Doner
Wulf & Jerome
Brown & Demost

PTH AMBY, N.J.
Majestic
2d half (10-13)
Murphy Bros
Willie's Reception
Lloyd & Fields
LaFaville & Pierce
Ann Gold

PHILADELPHIA
Broadway
2d half (10-13)
Gracella & Thee
(Others to fill)

Cross Keys
2d half (10-13)
Carr Bros & Betty
Baxter & Hutton
Summers 2
(One to fill)

SYRACUSE, N. Y.
Keith's
2d half (10-13)
T & A Leon
Novelty Perettos
Mildred Parker
Schwartz & Clifford
(One to fill)

Temple
2d half (10-13)
D'e's f'm Cl'w'd
Ewing & Batton
M'Lughlin & Ev'ns
Ryan Sls
Eddie Nelson

TOLEDO, O.
Keith's
2d half (10-13)
The Rooneys
Shelton Bentley
Casey & Warren
Lady Marg Co
Hayes & Cody
Hardeen

TORONTO, CAN.
Hippodrome (7)
A & G Falls
Boudin & Bernard
Mayo & Lynn
Glorifying Jazz
(One to fill)

TRENTON, N. J.
Capitol
2d half (10-13)
Harmen & Sans
Kerr & Weston
Wilson & Bobson
Carter King 3
Kirk & Lawrence

UTICA, N. Y.
Gaiety
2d half (10-13)
Pamling Parade

WARREN, O.
Robbins
2d half (10-13)
Compense Attn'ion
Renée & Calvert
Neil McKinley
Iback's Ent
Barto & Clark

WASHINGTON, D. C.
Earle (6)
Wayburn Ritz Rev
(13)

Edith Brod
Edwin George
Miss America
Saul Sullivan Co
Rev Fantasy

Keith's (6)
Brown & LaHart
Ruis & Bonita Co
Billy Hallen
Wee George Wood
Farnell & Florence
Fannie Brice
Pallenberg's Bears
Nash & McIntyre
(13)

Ruby Latham 3
Moore & Powell
Thora Dogs
Yvette Rugel
Davis & Darnell
Gus Edwards Rev

WATERBURY, PA.
Palace
2d half (10-13)
Cardiff & Wales
Wilbur & Gille
Thompson & Kemp
Dave Applon
(One to fill)

WATERTON, N. Y.
Avon
2d half (10-13)
Mildred Feeley
T & D Ward
Newmane
(Two to fill)

WHEELING, W.VA.
Victoria
2d half (10-13)
Francis & Wally
3 Blossoms
3 Red Caps
(Two to fill)

WILM'GTN, DEL.
Garrick
2d half (10-13)
Holland Dockrill
Guests & Duffy
Saul Brilliant
Chalm St Orr
Gola' North

WINSOCKET, R.I.
Bijou
2d half (10-13)
Abbott & Miller
Geo Gordon
Broadus Earl
Fennell's Monks
Weider Sls

W'ROST, MASS.
Palace
2d half (10-13)
Gerber's Oddities
Oliver & Crangle
Davis & McCoy
Pete Van Lane
W & L Holmes

YONKERS, N. Y.
Proctor's
2d half (10-13)
Wm Hage & May
Lee Mason
Mollie Williams
(Two to fill)

YORK, PA.
York O. H. (7)
Harry Berensford

YOUNGSTOWN, O.
Keith-Albee
2d half (10-13)
Rasso
Estelle Fratus
Racine & Ray
H & A Seymour
Henry Santry Co
Santry & Seymour
1st half (14-16)

Jack Hanley
Skelly & Helt Rev
Langford & Myra
Cosmopolitan 4
Virginia Bacon Co
(One to fill)

Chapelle & Carlton
Martha Pryor Co
Eddie Dale
Roger Imhoff
Glen & Richards
(One to fill)

Agnesoff Alex
Allesandro Jose
Anderson Dallas
Arment F

Balley & Phil
Balmfair Frank
Barrett Jess
Beck Fay
Brady Irma

Carroll Thomas
Cash Joe
Castilian Trio
Cathro J L
Catin Margie
Corbin Lee
Costello Frank

Delf Harry
Delyans Henry
D'Oise Adouir
Dolan Gertrude

Ferguson W N
Fitzsim's & Flory

Gordon Roy
Grinnell Ben F Mrs

Hallahan J J
Harrie Daisy
Howell Don
Howell Ruth
Howells John M

Albano V F
Bennington Chas
Bona Walter
Booth Wade
Briggs Ira

Cordon Don
Crahe Geo
Cronin Albert

Dell Delano
Devine M
Dumont Adolph

Foley Bernice
Frohmam Bert

Gibson & Betty
Gilbert Bert
Gordon Myrtle

Hammond Al
Harter Kathryn
Hassen Ben
Heller & Riley
Horman Lewis
Hertz Lillian
Hogan & Stanley
Holmes Frederick

Iverson Fritzie
James Gladys

Koestner Joseph
Lamont Micky
Larry's Ent Bob

Lester H & C
Long Tack Sam

McDermott Loretta
McNeill Lewis
Maloney R P
Martin Lucien
Moey Chony & R
Moore Anna
Murray David

Pollard May
Rend Eddie Wesley
Rice & Tyler
Rideout Harrison

Shaunan Harry T
Smilett Sisters
Stewart L F

Tyree C W
Weekly Waldo
White Pearl
Wilder Addie
Williams Herb

CHICAGO OFFICE
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Wilder Addie
Williams Herb

Hubert J & F
Jemima Aunt
Jinke Geo Mrs
Johnstone Bobby
Jones Davey
Jorner & Hopkine

Kelly Jos M
Keyes Jack

McAllen Jas
Moore Frances
McNeill Lewis
Maloney R P
Martin Lucien
Moey Chony & R
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McDermott Loretta
McNeill Lewis
Maloney R P
Martin Lucien
Moey Chony & R
Moore Anna
Murray David

ment of one-half of the original allocated cost of the portion cancelled.

5. Releases not to be included in blocks.

6. Newsreels and shorts not to be included nor to be used to force taking or securing of features.

7. The phases covered in provisions five and six shall be dealt with in a paragraph in the scheduled new uniform contract set to come out some day.

Confused Record

Commissioner Myers expected to have his report ready at this date, the expiration of the 60 days' extension granted Paramount. The commissioner states this was made impossible due to the unsatisfactory condition of the official stenographic report of the conference. He added that he has had to revise the entire record from his own angle and that he is sending out copies to the majority of those addressing the conference in order they may follow a like course.

HOTELS FOR SHOW PEOPLE

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: BRYANT 7228-29

HOTEL FULTON

(In the Heart of New York)
\$ 9 and Up Single
\$14 and Up Double
Shower Baths, Hot and Cold
Water and Telephone
Electric Fan in each room
264-268 WEST 46th STREET
NEW YORK CITY
Phone: Lackawanna 6990-1
Opposite N. V. A.

Great Opportunity for the Profession.
The Cheapest Rates in the City.

HOTEL ST. GEORGE

B'way and 12th St., N. Y. C.
100 Rooms attractively remodeled and
renovated, with all latest improve-
ments.
Single Rooms, \$7.00; Double Rooms,
\$10.00 up. Front Rooms, \$9.00; for 2
\$11.00; adjoining bath. Rooms with
Private Baths, \$12.00; for 2 \$14.00 up.
Conveniently located, 2 minutes to all
subways and elevated, 5th Ave. bus;
5 minutes from Times Square.
Convince Yourself
Telephone Stayesant 7069-5448-5427

NEWS OF THE DAILIES

(Continued from page 55)

Head on charge of attempting to
use the mails to defraud in connection
with the suicide of Helen St.
Clair Evens, Hollywood film girl.

Ford Sterling was severely burned
when a gas furnace in the basement
of his home exploded. He will be
incapacitated for three weeks.

Though permission had been
granted for the erection of a church
by the Pasadena city directors re-
cently, when it was found out by
property owners that Almee Semple
McPherson was going to build one
of her Four Square temples on the
site, objection was made under the
residence zoning law and the permit
has been rescinded.

Collector of Internal Revenue
Galen H. Welch filed an income tax
lien against Marshall Nellian, mo-
tion picture director, for \$8,864.42.

Pola Negri seems to have gone
into the real estate business. She
sold her home recently in Beverly
Hills to the Orange County Invest-
ment Company for \$200,000, making
\$50,000 on the property in three
years. She bought the place in Oc-
tober, 1924, from Priscilla Dean for
\$150,000. According to reports, Miss
Negri is going to build a \$650,000
apartment house in Los Angeles.

Thelma Todd, motion picture ac-
tress, was shaken up when a truck
collided with her car as she swung
from the studio entrance at the
Metropolitan studios on to Santa
Monica Blvd.

Russell "Frenchy" Rausch, stunt
flyer of Long Beach, was seriously
injured when his plane plunged
headlong from 500 feet while he was
doing stunt flying for "The Legion
of the Condemned," which William
Wellman is directing for Paramount.
He will recover.

Michael H. Corper, theatrical pro-
ducer, who formerly had a lease on
the Majestic theatre, filed suit for
divorce against his wife, Mrs. Edna
H. Corper. The complaint states
Mrs. Corper had extravagant tastes,
declaring that when Corper gave her
money to pay bills she would spend
it with bootleggers.

Maria Roder, daughter of Juan
Roder, South American author, is
in Hollywood writing a series on
cinema conditions here for South
American papers. It is understood
Miss Roder played in pictures pro-
duced by the Zenith Films, a Latin-
American company with studios in
Buenos Aires. Senorita Roder has
adopted the name of Mary Clay for
this country.

Louise Sheldon, motion picture
extra, filed a claim with the In-
dustrial Accident Commission for
lost time and physicians' bills due
she charges, to contracting pneu-
monia as a result of standing in
water during filming of fire scenes
for Warner Brothers.

Those in "Rose-Marie," which
Edmund Goulding is directing for
M-G-M, are Joan Crawford,
James Murray, William Orlamond,
House Peters, Gibson Gowland,

Hotels LORRAINE and GRANT--Chicago

LORRAINE
SINGLE ROOM, BATH, \$2.00 UP
DOUBLE ROOM, BATH, \$17.50 AND \$21.00 WEEKLY
DOUBLE WITHOUT BATH, \$14.00 WEEKLY
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Creighton Hale, Lionel Bellmore,
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ley.

Margaret P. Stagg, a former
actress, was indicted by the United
States Grand Jury, charging her
with misuse of the mails, and re-
leased on \$1,000 bail. She is
charged with having attempted to
obtain transportation to New York
from Mrs. A. T. Daniels, whose
daughter, Helen St. Clair, picture
actress, committed suicide. Miss
Stagg, it is said, offered to give
Mrs. Daniels information concern-
ing her daughter's death if she was
provided with transportation to New
York.

Mrs. Leota Crider Lakenan, for-
merly an actress, was granted a
decree of divorce from Robert F.
Lakenan, Jr., son of a Kansas City
millionaire, by Superior Court
Judge Archbold. She was given
the custody of their daughter,
Nancy Lorraine, five years old, and
in the property settlement pro-
visions were made whereby she
will receive the family homestead
in Hollywood. The decree ended a
four-year struggle in the divorce
courts. The complaint charges that
Lakenan deserted his wife in 1923
and refused to return.

Wallace Beery and Raymond Hat-
ton, after a four-day trip in a Ford
aeroplane from Detroit, arrived
home safely. They were accom-
panied by their wives on the trip.
It is said that the actors are finan-
cially interested in the Maddux Air
Lines, which will operate the plane.
The Ford ships are reported to cost
\$48,000 and the company is to put
12 into service by Jan. 1.

When an electric fan broke down
on one of the stages at the Para-
mount studios sparks shot out in
all directions, igniting a shed in the
studio lumber mill close by. Five
fire companies extinguished the
blaze before much damage had been
done.

Myrtle Marsh, 28, actress, was
fined \$101 on a joint charge of driv-
ing an automobile while under the
influence of intoxicants and trans-
porting liquor by Judge Turney.
One hundred dollars was the fine
for possession and \$1 for transpor-
tation.

LONDON (ENGLAND)

On the assumption the public is
tired of jazz, Percy Athos an-
nounces the new edition of his
cabaret at the New Princes Re-
staurant will be based mainly on
waltz tunes. Not even a Charleston.

Edgar Wallace's first musical
play, "The Yellow Mask," due at
the Palladium after Christmas an-
tonime, is being produced at Bir-
mingham Nov. 14, and from there it
will go on to Manchester and Glasgow.
Music is by Vernon Dukes. Max
Rivers and Eddie Dolly are respon-

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sible for the dances. Chorus num-
bers 100. Principals, Phyllis Dare,
Winnie Collins, Sybil Wyse, Mar-
garet Ismay, Frank Cochrane, W.
Cronin Wilson, David Hutcheson,
Bobby Howes, Wilfred Temple.

Philip Ridgeway, West End pro-
ducer, who for a time ran a little
try-out theatre at Barnes (suburb),
announces his intention of building
a series of theatres to house plays
after they have had a West End
run. His first venture, anyway, will
be at Harrow.

When "Paul I" closes at the Court
Nov. 12, Theodore Komisarjevski
will produce a dramatization of
Arnold Bennett's novel, "Mr. Pro-
hack." Among the players are Hilda
Sims, Dorothy Cheston, Elsa Lan-
chester, Lydia Sherwood, Carl Har-
bord, Charles Laughton, Scott Sun-
derland.

Lee Ephraim has secured the
English rights to the New York
musical, "Good News." It will
probably come in as a successor to
"Peggy Ann" at Daly's.

The Daniel Mayer Company, in
conjunction with Alec Rea, is pro-
ducing Jean Bart's "The Squall" at
the Globe Nov. 14 in succession to
"The Golden Calif." Cast includes
Mary Clare, Rosaline Fuller, Margot
Sleevking, Betty Schuster, Roy
Emerton, Malcolm Keen, Roy By-
ford, George Zucco, George Howe,
Wallace Geoffrey.

"The Red Umbrella," fantastic
play just produced at the "Q," is
being transferred to the Little the-
atre Oct. 31. Jean Forbes-Robert-
son, Aileen Peel, Mary Rorke and
Marie Ault, of the original cast, will
remain.

Another "Q" production, given a
few weeks ago, "The Big Drum,"
will go into a West End house
shortly. Ida Molesworth and Tem-
plar Powell have acquired the
world's rights.

A sensation was caused in film
circles by the decision of the Lon-
don County Council to allow the
exhibition of the film of Christ.
"The King of Kings." The British
Board of Film Censors has a ruling
that no film containing an actual
impersonation of Christ can be
shown. The picture houses are not
allowed to show any film that has
not passed the Board—so the only
means of exhibiting the film will
be at theatres or lecture halls
which do not come under the cen-
sorship. It has not been decided
where the film will be shown in
London, but it will probably be at

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the Royal Opera House, Covent
Garden. The Council can act inde-
pendently for theatres of the cen-
sors. This is explained in more de-
tail under British Film Field, in
this issue.

SAN FRANCISCO

Following protests by women
from the San Francisco Center,
Board of Supervisors canceled per-
mit for an all-night masquerade
dance at Civic Auditorium No. 7 to
have been staged by S. L. Marsh,
negro attorney, for the Samuel M.
Shortridge Non-Partisan club.
Marsh was held up to the super-
visors as "facing a criminal charge
in Superior court," which it was al-
leged grew out of the conduct of a
similar dance.

Jane West, 21 years old, claiming
to be a show girl, drank poison in a
suicide attempt, but prompt emer-
gency treatment saved her life.

Portia Grafton, Albertina Rasch
girl in Ziegfeld's "Follies," was sued
for divorce in Seattle by her hus-
band, Richard J. Feek. The couple
were married in August, 1924.

Mrs. Nita Woodall, radio singer
and composer, known professionally
as Nita Mitchell, filed suit for di-
vorce on cruelty charges against
George M. Woodall, music pub-
lisher.

Marguerite Trainer, 28, swimmer
and diver, was drugged and at-
tacked while "slumming" along Pa-
cific street with a woman com-
panion.

Police arrested two men, one the
proprietor of a soft drink parlor
where the alleged assault took place.

Oakland police staged a series of
raids on alleged gambling houses

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and bootleg resorts, involving a
number of prominent East Bay resi-
dents and reaching into the influ-
ence of the Greater Oakland club.
Gambling devices, said to have been
shipped in from Reno, Nev., were
seized.

Alexander Pantages is building a
theatre in Frasnio.

Classic Motion Picture Corpora-
tion and the Albert Arthur Allen
Studios of Oakland filed a voluntary
petition in bankruptcy. Petition,
signed by Allen, president of the
company, which has been defunct
for some time, listed assets, \$16,400;
liabilities, \$19,357.

Harry Cornell (right name Ed-
mund Harold Corley) for many
years identified with Pacific coast
theatres, but who for the past few
years a Pullman conductor run-
ning between Oakland and Chicago,
had his citizenship revoked in U. S.
Court because of alleged misrepresen-
tation at the time he filed his
declaration of intent. Cornell was at
various times manager for Orpheum
and other circuit houses hereabouts.

Harry Burke, erstwhile New York
newspaper man, now under indict-
ment here for alleged complicity in
a conspiracy against the govern-
ment, in connection with the Dep-
sey-Tunney fight pictures, "yanked"
the film from the Capitol. Burke
objected to running the fight pic-
tures on the same program as the
"Street of Forgotten Women," a
screen version of the old Barbary
Coast days.

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"DAILY
JOURNAL"

BOB SWAYZE

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Direction of HARRY WEBER



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64 PAGES

ALBEE ON SHOWMANSHIP

HITCHY'S BLAH NITE CLUB TERM WITHOUT BIZ, COIN OR COUVERT

Opening Wires Ran to \$625 Net, with \$1,750 Gross
—Hitchy Gladly Took Doctor's Advice to Amble
—Only Had Fond Hopes—Norins' Breaks

Raymond Hitchcock's season as a night club regisseur at the Hitchy Club on West 56th street was short-lived, lasting four days, from his Friday night debut in the cafe up to Tuesday night. The Election Day special matinee at evening shows with "Just Fancy" at the Casino were too strenuous for Hitchy, and since trade was blah anyway, the comedian called it a season on his doctor's advice.

So Hitchy ambled; all he had coming was left on somebody's cuff.

Hitchcock opened on a gamble, the first night's gross, in response to 2,500 wired invitations (wholesale rate of 25 cents each, or \$625 for tolls alone), was \$1,750. This was quickly absorbed by Arnold Rothstein and Tommy Guinan in \$1,000 and \$700 instalments each for previous debts due from William Norins, who is operating the Hitchy Club (formerly Ethel Waters' 300 Club) on West 56th street, the same room in which Texas Guinan held forth. Guinan grabbed his seven yard for rent.

Norins has had some bad breaks right along, the cafe with its hy-

(Continued on page 40)

Elinor Glyn's Spiel on "2 Kinds of Marriages"

Mme. Elinor Glyn has prepared a lecture on "Two Kinds of Marriages," without announcing which is the other kind.

Elinor, now in New York, seems set on a concert tour for the spiel, and is the only one falling for that idea. Her advisors are plugging for a picture house en route with the "It" stuff labeled hot, but Elinor is shy. She says it's okay to write for pictures, but not to talk to the fans four or five times daily. About four spiels weekly look enough for the Madame.

Until Elinor gets her future adjusted, she will do naught in the stage life line excepting at 11 a. m. Wednesday, Nov. 23, when she will talk from the rostrum of the Stanley theatre, Philadelphia, at 50c. straight, as a test of drawing power. That is when she will cut loose on the double marriage thing. A 50-50 division of the gross is arranged for.

So far only Jimmy O'Neal and Charlie Yates are intensely concerned on the gross.

JACK DEMPSEY'S RED TIE

Jack Dempsey, guest of honor at the A. M. P. A. luncheon Thursday, wore a red necktie.

LOEW GETS RUTH ELDER, 25 WEEKS AT \$5,000

Tour Opens Coming Saturday
at Capitol, New York—Publicity Splurge

Show business versus aviation as a career has Ruth Elder deciding in favor of the former. The pioneer female transatlantic aviatrix opens Saturday at the Capitol, New York, at \$5,000 a week, with a route of 25 weeks insuring her \$125,000 gross

(Continued on page 45)

"VEIL LIFTER" SENTENCED

Wm. Phillip Gave Up \$750 for Flop Rejuvenation

Peoria, Ill., Nov. 15.

When Mrs. Essilyn Dale Nichols of Rock Island enrolled William Phillip, house manager of the Mt. Diablo County Club, Diablo, Cal., in her class for rejuvenation through the "Lifting of the Veil" and other kindred psychic mysteries, she took on an earth-bound customer, who demanded results for his \$750.

Federal agents got Phillip to recite the story of his disappointment and failure in the process; Mrs. Nichols got three years in prison and \$1,000 fine for using the mails to defraud.

Mrs. Nichols claimed that all the money the rejuvenation theory had netted her in seven years had gone back "into the work," and that she was broke. The 50-year-old rejuvenator was granted probation. She told the judge that Judge Rhea, Independence, Mo., her "attorney," informed her that her material was court-proof.

TELLS K.-A. HOUSE MGRS. WHAT TO DO

Writes General Letter—Seemingly Intent on Bringing Out New Acts to Substitute for High-Priced Names or Headliners—"May Get Somewhere This Season"

"NOT GETTING RESULTS"

A letter signed E. F. Albee and printed herewith sounds as though some one had been talking to the head of the Keith-Albee Circuit, informing him what it's all about and how.

In the letter Albee appears to be driving his bookers and managers into bringing out new but not too expensive material, to avoid paying high prices for names or standard headline attractions if K-A could secure them.

Albee's letter as reproduced is not unlike the one John J. Murdock wrote along the same lines some months ago, also urging K-A managers to do something. They apparently have not done it. Murdock is now in pictures as president of Pathe.

In the letter Albee tells the boys his ideas of showmanship. In other ways of late he has been telling the picture people how wrong they are

(Continued on page 42)

COLLEGE BARS SLOW MOTION FOOTBALL

Doesn't Want Opposing Teams to Dissect Formations—Only 1 College

Some of the eastern colleges have non-scouting agreements amongst themselves as regards their football teams, but this hasn't deterred one big university along the Atlantic coast from harrasing slow motion picture cameras from its stadium. The idea is that future opponents might be able to secure a print and diagnose plays from the celluloid record.

(Continued on page 46)

\$1.50 DAILY HOTEL RATE TIE-UP FOR FLORIDA, WITH PUBLIX IN

Extensive Propaganda Movement to Promote Off Seasons—5-Year Plan If Southerners Finance Project—State's Governor Interested

Pleasure and Business

George Mayer, wealthy corset manufacturer and a constant first nighter for 45 years, is retiring from business. Mayer is invariably allotted his regular aisle seats, A 1-2, by all managers and always attends with his mother.

It is believed Mayer has fallen behind on his openings, due to the multiple premieres, and is quitting business to catch up with the shows at matinees.

IDLENESS HITS LAMBS; DELINQUENCY GROWS

Preference once given to Lambs Club members in casting shows seems decidedly out this season.

More than 150 members, said to be the largest in history of the club, are posted upon the delinquent list. The unusual amount of delinquents in this formerly rated thriving actors' club has caused comment both in and out.

Most of the postings are for 30 days, giving the delinquents that period to square up past indebtedness or become suspended.

Screen in Play

Motion pictures are being used in connection with the legitimate stage by Max Gabel in "Her Mother's Wedding Gown," Yiddish dramatic production.

In a chase to make a steamship in the second act it was found that the illusion of ground covered, impractical on the stage, could be easily transmitted on the screen.

SHOW AND BATHING

For the first time in the careers of show business and Turkish baths, both are mated with a continuous vaudeville show as an entertainment adjunct to the baths.

Monday night Libby's Baths, on Delancey street, inaugurated Libby's Music Hall, with a marathon show from 9 p. m. to 3 a. m.

Paramount and Publix are in on a publicity tieup with Florida that includes a series of contests which will entitle the winners to accommodations in any hotel in that state at \$1.50 per day top. This is part of and practically the start of a five-year plan to publicize Florida under the direction of the State of Florida Travel Bureau.

Paramount and Publix executives
(Continued on page 44)

Cemetery Picked by Petters and Leggers

Minneapolis, Nov. 15.

Young men and women arrange their petting parties nightly at Layman's Cemetery, with bootleggers as silent audiences, according to complaints. The City Council has authorized an investigation.

The cemetery contains the graves of many pioneers and soldiers. Relatives of persons buried in the grounds are behind the charges.

Ad Agencies in Control Of Commercial Radio

Ultimate control of commercial radio entertainment by the larger advertising agencies is foreseen. Commercial firms using radio for exploitation consider that as part of the advertising appropriation and their advertising agents are in direct charge of arranging for the radio facilities and the talent.

A plan for the injection of some showmanship through showmanly supervision is on foot whereby the adv. agencies will be relieved of the burden of engaging talent.

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JOYS AND GLOOMS OF BROADWAY

By N. T. G.

Within the past week four producers of big girl shows have phoned or sent emissaries asking to help them get girls for their new shows. One producer has been having calls every day for a week, with from 200 to 300 girls appearing at each one, and hasn't selected 10 girls yet. Which again leads to the situation in theatricals today which is rather sad. There are hundreds of girls in New York trying to get into shows who haven't the slightest claim to beauty or charm. And all too few of the other kind.

Suffering among the chorus girls who can't get a job is acute. Most are entirely without resources, and scores go hungry. None seem to understand that they are not for show-business, but waste managers' time and their own by answering call after call, and rarely getting work.

That practically all the beautiful girls in New York are already on the stage has been demonstrated by the local beauty contests. Girls from every section of New York have had a chance to compete. Managers are turning more and more to the method of picking girls from each city the show passes through, which has been tried successfully.

First Equity Ball

We went to the Equity Ball. Which reminds us of the first one. We had landed that morning in New Bedford, after two and a half weeks at sea, south of Nova Scotia, on a swordfishing vessel. That night we went to the ball, with Mary Miles Minter, her mother, grandmother and sister. They had a box. This announcer hadn't slept in three nights. So we promptly fell asleep, while Jay Gould took care of Mary Miles Minter in the grand march.

Eddie Cantor's Paper Profit

We were in Eddie Cantor's dressing room showing him some movies of himself taken in Madison Square Garden, awarding the M-G-M trophy to the world's champion cowgirl.

"I'm a lucky guy," said Eddie. "I just bought 10 acres of land down at Great Neck, to build a house on, paid \$80,000 for it, and then someone offers me \$120,000. That's better than working for Ziegfeld. I'm going to build and by that time it'll be worth \$250,000."

Which reminds us of the old adage, "Them as has, gets."

Heartaches

Show business is filled with heartaches. The case of Harry Delmar. For years he's played vaudeville with his wife as Hackett and Delmar. Got backing and started to produce a revue. His wife was always a genius as a costume designer. Had been working for years on color plates. Costume order given to Mayhieu. Thousands of dollars worth of creations finished. Dress rehearsals held in the costumer's. Finishing touches ready to be made.

That night a fire wiped out the establishment. Every costume, the labor of weeks, destroyed. And Mrs. Delmar's color plates burned. Tears? Of course. What woman wouldn't cry.

Heartaches? Plenty. Show opening in Hartford in four days, and no costumes. Discouragement? Not a bit. Mayhieu Company hired scores of extra workers and went at it. They worked night and day. Show opened on time in Hartford. Costumes ready.

But then floods swept down. With the town partly under water no interest in theatres.

You've got to have courage in this business.

One—and Another

She worked in a little revue in Murray's five years ago. Adorable. About 15, full of life—clever. Then disappeared. We met her a few nights ago in a night club. With her husband. Married a South American. Retired. Took on weight.

Yesterday she called. Wants to get back into show business. Marriage a bust. And sadly she thought of the wasted years. Now she starts her fight for recognition all over again.

Just then Hilda Ferguson walked in. Hilda was in the same chorus. Both received \$30 a week. And now Hilda's salary is in four figures and she's starring in her own club.

It's Betty Browne

A couple of weeks ago we told you in these columns of a Ziegfeld girl, funny, sophisticated, smart, dressing room wit, who disappeared from her Broadway haunts. We attached a letter from her, which omitted her name. It is Betty Browne. She's now a little writer with Mack Sennett. She's finally capitalized her gift of comedy.

A Girl Who Drew

She was part of a sister act out of work and finally got a job in a night club, in place of a girl who was sick. The kid recovered and was out of a job. Nothing coming in. Always had a talent for drawing, and color work. One night visited the cafe and started drawing a likeness of one of the principals. Sold the picture. Got orders for more. Started drawing some of the guests. More money. Got a job with Ziegfeld, and spends all her time drawing and painting during rehearsal. A living, and perhaps more in the future.

Irving Berlin Regular

Irving Berlin has been accused of being high hat and forgetting his old friends, since his successes and his marriage. He proved that he's still regular when he drifted into the Frivolity Club one evening last week. The announcer wanted his new hit, "The Song Is Ended," sung for Irving, but two tenors he called upon struggled with it and couldn't sing it.

It was an embarrassing situation. Just then Irving, all unannounced, walked across the floor and said very simply:

I'll sing it.

And he did, in that plaintive little voice of his. Of course, the crowd went wild. Then he sat down at the piano and played and sang another chorus.

Incidentally, Irving knows how to play the piano now. When we first met him, 12 years ago, at the opening of Loew's theatres, he picked at the piano with one finger and his voice was just a shade above a whisper. Both have improved tremendously. We remember, exactly 10 years ago, on a recruiting drive for the Navy in Brooklyn. Irving had written a special recruiting song and, accompanied by Kitty Gordon, her daughter and an escort of sailors, we made six theatres a night. Irving sang his song in every one. He did this for a solid week.

In a number in a current revue the girls run around among the tables and muss up men's hair, pull ties off and make burlesque love to them. One kid started in on a ringside customer and his toupe came off.

Four-Flushing

Broadway is full of bluffs and many a guy thinks more of making a front than making good. The latest wrinkle in the game of four-flushing was turned up one night in a certain club. The manager happened to remark to the orchestra leader that Mr. So-and-So, a very well known Broadwayite, recently married, had certainly given them plenty that night.

The leader laughed.

"That's the bunk," he answered. "He always slips us a \$20 bill and then gets it back again. Tonight, while dancing, he gave us \$20 five times. It was the same bill. We always give it back to him. We know he does it for effect and he hasn't the money. Did you see him chase us into the kitchen tonight when he thought we were leaving? We hadn't returned his twenty."

JOHN EMERSON TALKING

London, Nov. 15.

John Emerson sails on the "Majestic" tomorrow (Wednesday) for New York, his throat trouble completely cured after two years voiceless.

Anita Loos (Mrs. Emerson) took her husband to an Austrian specialist in Vienna. He diagnosed the trouble and relieved a condition that was feared might become a permanent inability to talk.

No Princes Litigation

London, Nov. 4.

T. M. Pennington, chairman of Princes restaurant, says the report printed in Variety of Princes cabaret being in litigation is entirely wrong.

The same applies, it is also said, to the statement that several people are making a claim of ownership.

COCHRAN-HEARN UPSET

London, Nov. 15.

C. B. Cochran was to give T. Elder Hearn the option of the touring rights for "One Dam Thing After Another," after it had finished at the London Pavilion.

Through some misunderstanding Hearn will not now take out this production as announced in some English papers.

AFTER MISTINGUETT

London, Nov. 15.

C. B. Cochran is at present in Paris negotiating with Mistinguett and Earl Leslie.

It's a preparatory effort for Cochran's new Pavilion revue, due early in the new year.

JACK HYLTON IN PARIS

London, Nov. 15.

Jack Hylton and his band will migrate to Paris for a month at the Empire. Engagement is scheduled to start Christmas.

Tommy Holt in Hospital

London, Nov. 15.

Tommy Holt, touring representative of the Fuller Circuit (Australia), is in a hospital here to undergo an operation for gallstones. Holt was recently in America and is on his way back to Australia.

Elsie in Paris

Paris, Nov. 15.

Elsie Janis and her mother arrived late last week in Paris. They will rest here for a brief vacation, going on to London before sailing home.

New in Paris Cabaret

Paris, Nov. 15.

Rosera and Capella opened late last week as a new feature of the Florida cabaret. The engagement was well advertised and drew much attention.

Bainsfather's Picture

Los Angeles, Nov. 15.

Bruce Bainsfather is producing a picture at the Canadian Government studios at Trenton, Ontario.

Dora Maughan Shifts Cafes

London, Nov. 15.

After six weeks at Ciro's, Dora Maughan opened last night (Monday) at the Cafe de Paris for a similar run.

SAILINGS

Nov. 30 (London to New York) Val and Ernie Stanton (Olympic).

Nov. 22 (London to New York) Will Fyffe (Leviathan).

Nov. 19 (London to New York) Ernest Rolls (Leviathan).

Nov. 18 (New York to Paris) C. F. Wyn (De France).

Nov. 19 (New York to London) Archie Selwyn (De France).

Oct. 18 (Melbourne to Toulon, France), Marion and Martinez Randall (Orsova).

Nov. 16 (New York to Paris) Billy Arnold (Rochambeau).

Nov. 16 (London to New York) Sara Allgood (Majestic).

Nov. 16 (New York to London) Horace Reeves.

Nov. 16 (London to New York) Anita Loos, John Emerson (Majestic).

Nov. 12 (New York to London) Fritz Thommen (Leviathan).

Nov. 12 (London to New York) Myra Hess, Frederick Lonsdale (Berengaria).

Nov. 12 (New York to Paris), Albertina Rasch (Leviathan).

Nov. 11 (New York to Rome), J. J. Ruben, L. M. Ruben (Roma).

Nov. 9 (New York to London), Mr. and Mrs. Paul Ash (Mauretania).

Nov. 9 (Naples to New York) Vatican Choir (Duilio).

AUSTRALIA

By ERIC H. GORRICK

Sydney, Oct. 15.

Williamson-Tait revived "The Chocolate Soldier" at Her Majesty's last week. Nothing startling about production, which is for two weeks. Charles Walcott very badly mis-cast in principal role, as was Patti Russell, who replaced Stella Wilson. Mabel Gibson away above rest of women folk, with John Ralston heading male portion. Mounting high class. Chorus rather weak. Altogether disappointing revival.

"Castles in the Air" opens today, with Rowena Rowland, an Australian "find," in principal role.

Fullers are scoring big with "Lady Be Good" at the St. James. This show will have opposition at Her Majesty's, and "Tweekie" opening at Empire.

Moscovitch has scored the hit of the dramatic season with "The Ringer" at Royal. Play in 11th week under W. T. direction.

Stock in Opera House with "Baby Mine." Business not satisfactory.

Margaret Lawrence doing nicely with "Our Wife" at Criterion for W. T. Will be followed in two weeks by "Rain" with Miss Lawrence.

Palace, "Outward Bound." Williamson-Tait attraction with Zillah Bateman and Peter Gawthorne.

"Tweekie" at Empire

"Tweekie" (renamed from "Gingham Girl") opened here Oct. 12. Just the type of entertainment for summer season. Bobby Jarvis scored in main comedy role, rated as the best comedian seen here for many a year. Jarvis worked his very soul out to put the show across and had the satisfaction of knowing he succeeded. Alleen Poe did splendidly in name part, proving very refreshing. Loring Smith did nicely. Cast very good, including Sam Stern, Bertie Wright, Audrey Lewis, Arthur Clarke, Edna Dare, Nancy Girdwood and Don Schaffer.

First act finale weak, but will probably be built up. Show running about three and half hours, much too long. Will be cut to three hours.

Rufe Naylor has spent an enormous amount on this production, dressing it in very lavish manner. Ballet trained by Maurice Diamond best seen here in long time. Girls all lookers and corking dancers.

Seems as though "Tweekie" will have a very good run of about 15 to 20 weeks. Will Redstone conducted the orchestra and also wrote several new numbers for the show. Produced by Harry Hall. Carltons did several dance numbers meeting with nice applause.

Pictures

"Cabaret" main attraction at the Haymarket this week. Pulling big business. Emperors of Harmony on stage.

Lyceum has "Afraid to Love" and "Social Highwayman." Vaughn is vaude feature.

Quite a good bill at the Lyceum this week. Lineup includes "Hey, Hey, Cowboy," "Afraid to Love," Jimmy Elkins and jazz band and Verna Bain, dancer, capacity.

"Ben-Hur" will soon finish a great run at the Prince Edward.

"Night of Love" now in its last two weeks at Crystal Palace. "7th Heaven" following.

"Camille" in 7th week at Piccadilly and is still pulling.

"False Shame." German picture, twice daily at Adyar Hall. Feature is shown to women at matinees with men's session at night. Big business resulting. "False Shame" deals solely with the Red Plague menace.

Hoyt's playing in their two theatres, "Convoy" and "The Frontiersman." Ohmy acrobatic troupe, stage attraction.

Empress has "Cabaret." "Almost a Lady" and "The Social Highwayman." Quite a feast of film for 25 cents.

"Seventh Heaven" will go into the Crystal Palace, Sydney, shortly for run. Big publicity by Union Theatres, Ltd.

It is practically certain that "King of Kings" will follow "Ben-Hur" into the Prince Edward, Sydney. Management figure that business should not be hurt by playing two biblical pictures in such close proximity. "Ben-Hur" has proven the surprise draw picture of the present season.

Universal Films (Aust., Ltd.) will hold special screenings each morning at the Prince Edward during the

coming week. By this means exhibitors will know just what attractions the company intend to release during 1927-1928.

"What Price Glory" has been doing remarkable business throughout New Zealand. Releasing agents are waiting for an open date to screen the attraction as a long-run feature in principal Sydney house.

"For Term of Natural Life" is now being offered as second release to suburban exhibitors by Australian Films. Picture has done great business wherever shown, but, as stated before, is mostly suited to Australia only, with England as a possibility.

"Resurrection" opened tremendously in Adelaide, South Australia, last week. United Artists releasing.

"Oh! What a Nurse," did very good business in Sydney last week. Picture meeting with big success round suburbs this week.

English Paramount picture, "The Flag Lieutenant," opened at Capitol, Melbourne, last week. Special orchestra and stage effects built up business nicely, with attraction seemingly assured of a long run.

Government of New Zealand recently passed a special bill repealing the act which increased duty on imported pictures by 200 per cent. System now in vogue will admit British productions into the dominion duty free, with tax of 2 cents per foot on foreign pictures.

The minister for customs stated that it had been proved that British companies could not supply the film required for all the movie houses in New Zealand, and any increase in tax would, it was feared, keep out American pictures.

Olsen and Johnson will return to America in November after one year's stay here.

Margaret Lawrence will appear in "Rain" at Criterion, Sydney, in two weeks for W. T. This attraction was recently taken over from the Fullers as a starring play for Judith Anderson. Owing to Miss Anderson returning to America the idea was abandoned. "Rain" was produced in Melbourne by the Fullers, about two years ago, but proved a dismal failure. Louis Besson will appear with Miss Lawrence in the Sydney production.

"The Whole Town's Talking" will be produced in Melbourne shortly by W. T. with Marie Burke and Barrett Leonard.

Harry Muller has booked a colored show to appear at the Tivoli, Sydney, early in the new year. The company will include Sonny Clay's Band, Dick Saunders, Ivy Anderson, Four Covans, with the Emperors of Harmony (colored act now on circuit) as added attraction. Unit will occupy the whole of the second half of show.

Tivoli is the only house in Sydney presenting high-class vaude at present time. Next door, at Fullers, pop-time musical comedy is in vogue.

Moscovitch will play "The Music Master" next month at the Royal, Sydney, for W. T. "The Cuckoo in the Nest" and "The Letter" are two attractions listed for early presentation by W. T.

Ole Olsen, of Olsen and Johnson, struck quite a heap of trouble last week prior to opening at Tivoli, Sydney. He lost \$500 from his hotel and then some one stole his fiddle, but his jinx gave him the hardest jolt when a cable arrived stating that Olsen's baby had died the day before.

"Sunny" has finished in Melbourne and the company will disband. Wyn Richmond and Beatrice Kay will go to England, the Randalls to America, via Paris, and Fred Hilder will probably stay here a little while longer. Melbourne season of "Sunny" was under the Fuller management.

Elsie Gergley and several other members of "Student Prince" company will leave this week on return to America after Sydney season for Rufe Naylor. James Liddy has joined up with Williamson-Tait and will appear in Melbourne in "Student Prince."

Kind Word for James

Paris, Nov. 15.

Dorothy Gish, arriving in Paris late last week, met a press agent yarn about her forthcoming marriage to a Serbian prince.

The film star entered a prompt denial, observing that she had a splendid husband in the person of James Rennie. She will return to America in December, having no definite plans for production.

150 STOCKHOLDERS REGAIN CONTROL OF F & R GARRICK—MUST PAY \$580,000

Seven-Year-Old Finkelstein & Rubin Suit Finally Adjudicated and Against Them—Arraignment of Theatre's Operation and Manipulation in the Court's Decision—2d Largest F. & R. House

Minneapolis, Nov. 29.

M. L. Finkelstein, I. H. Ruben and William Hamm, officers of the Twin City Amusement Trust Estate, operators of the Garrick here, have been ordered by the federal court to pay approximately \$580,000, with interest and costs, to a group of 150 of the theatre's stockholders living mostly in Minneapolis and Detroit.

The decision handed down by U. S. District Judge William A. Cant ends a eight-year's court fight victoriously for the stockholders who brought the action, alleging improper acts in the administration of the theatre's affairs and wrongful diversion of funds. The plaintiffs asserted that the Twin City Amusement Trust Estate tried to "freeze them out" of their theatre stock, and actually did succeed in inducing many of them to sell their stock for considerably less than it was worth on the ground that it was virtually valueless.

Judge Cant's order also provides that the original stockholders who sold to the Twin City Amusement Trust Estate may repurchase their stock at par. It had been charged that Garrick theatre receipts had been used to pay much of the expense of operating the entire Finkelstein & Ruben circuit and expanding it. The more than half a million dollars recovered by the stockholders represents their share of these profits that were alleged to have been diverted, as well as their share of profits from the time of starting the suit up to within about a year ago.

Stockholders who filed this suit bought it prior to the theatre's construction and were in possession of it when Finkelstein & Ruben acquired the theatre's control in 1915. When William Hamm purchased an interest in the Finkelstein & Ruben co-partnership in 1918, a reorganization of the Garrick theatre corporation followed, and some of the stock held by Minneapolis and Detroit people was repurchased by the Twin City Amusement Trust Estate.

Dissatisfied minority stockholders and a number of those who had sold their stock to the estate filed the present suit in 1920.

The Garrick theatre company has 35,000 shares of stock outstanding at a par value of \$10 a share. Under Judge Cant's order, 12,000 shares will be cancelled, leaving only 9,500 shares in the hands of Finkelstein & Ruben, and giving control to the original stockholders who will have 13,500 shares.

Others Can Come In

The court order also leaves the action open so that other claimants may intervene and file charges against the Twin City Amusement Trust Estate for adequate relief upon proper proof. It provides for the appointment of a trustee or other responsible officer who, under the court's direction, shall receive and disburse the more than half a million dollars obtained by the stockholders.

Conceding that the defendants comprising the Twin City Amusement Trust Estate unwittingly might have kept inadequate records of the theatre's affairs and unwittingly lost theatre documents, Judge Cant asserts that the officers owed a duty to stockholders to protect the latter's interests properly.

"Among the questions left for determination at this time is whether the conduct of the defendants in relation to the corporation has been such that salaries should or should not be allowed them in connection with the services which they claim to have rendered," Judge Cant's decision says.

Derelictions of Duty

In this connection a long and imposing list of derelictions of duty are pressed upon the consideration of the court:

The scrappy and sketchy and quite inadequate records which were kept of business transactions, whereby no stockholder

Cruze Shot 2 Meighan Pictures in 27 Days

Los Angeles, Nov. 29.

Hollywood wiseacres figured Paramount had slipped over an old Tommy Meighan picture when it released "The City Gone Wild." However, "City" was the final product made by James Cruze under his Paramount contract.

Cruze had been assigned to direct Meighan in "We're All Gamblers." This took just 16 days, so he sold Paramount officials the idea to let him go ahead with another Meighan film. The story was all set and without a day of interruption he shot "City" in 11 days.

without great expense and much labor could ascertain anything about the corporation's financial condition.

The loss or destruction of many important records which a proper regard for the rights of others required should be preserved.

The unfair allocation of the cost of films as between the Garrick and other theatres.

Charging the Garrick with films which were never shown there.

The unfair charges made against the Garrick on account of a joint expense incurred in the operation of that and other theatres.

The continued and frequent abstracting of large sums of money from the treasury of the corporation by defendants for use in their private ventures. This went on without abatement for a considerable period of time after defendants were warned thereof by the allegations of the complaint herein.

Excessive Salaries

The attempted absorption by defendant of excessive amounts allowed to themselves as salaries. According to the evidence this continued long after and in defiance of the decision of Judge Booth, to the effect that in any event such salaries must be reduced.

Using the corporation's credit to the extent of \$52,000 through the execution and delivery by the corporation of a mortgage in that amount given to secure a debt which was really that of the defendants, Finkelstein & Ruben, and which, in truth, was not a corporation debt at all.

The long course of alleged misconduct in connection with the purchase of stock from the minority stockholders.

The Garrick theatre, seating 2,000, is the second largest F. & R. house, second only to the firm's State. With the new 4,200-seat Minnesota theatre opening in the spring, loss of its control is not expected to handicap F. & R.

The competition of the new house is foreseen as spelling difficult going for the Garrick. It has used a straight picture policy with the big super-features such as "Ben-Hur," "The Big Parade" and "Beau Geste" this season with good results. Without the big pictures last season it did poor business.

Buck Jones' Rodeo

Buck Jones expects to leave on a tour of the country with his own rodeo in May. A deal now pending between the western film star and backers is expected to be closed within a week or two.

Before leaving Jones expects to make three westerns for independent release. He will probably fill in part of his time with eastern vaude dates until May 1.



ROS COE AILS

Fox's Academy, Haffel in "Billboard" said: "Roscoe Ails with Katie Pullman two times ten. First a series of laughable blackouts, then they mop up the theatre with the brand of dancing that brought their great two day reputations. Where Roscoe Ails plays, you'll find the crowds. New and greater production."

Direction JOHN SINGER

SUIT OVER UNDRRESSING IN L. A. APARTMENT

Mr. and Mrs. Groth Charge Defamation of Character—Claim Couple Used Flat

Los Angeles, Nov. 29.

Mrs. Don R. Groth filed suit in Superior Court for \$100,000 damages against Worthy Butts, automobile man, and Sally Winters, screen actress, also known as Sally McGowan. Mrs. Groth was joined as plaintiff in the action by her husband.

Miss Winters and Butts are charged with intent to defame Mrs. Groth's character by entering her apartment, turning on the lights, raising the shades and showing the neighbors what was going on. Miss Winters is alleged to have disrobed with her companion.

When learning of the suit brought against him, Butts denied knowledge of the affair and will file an answer.

F. N.'S THEORY

Public Interested in Actors, Not Directors—Fitzmaurice Resigning?

George B. Fitzmaurice, First National director, is understood to have offered to resign unless his name took precedence over title and star of "The Love Mart."

First National executives ruled that wherever the star, Billie Dove in this case, had a fan following, the name of that player should be most prominently displayed in the billing.

F. N. is proceeding along the lines that film patronage is interested in stars and featured players with little thought in directors, producers, etc.

Mgr. Apologizes for "Woman" Title in Ads

Schenectady, N. Y., Nov. 29.

Playing "The Desired Woman" (W. B.) William Shirley, manager of the Van Curler theatre, apologized for the title of the film and recommended it as suitable for family audiences in a signed statement featured in his regular newspaper advertising. The statement follows:

"Often titles of pictures are misleading. Meeting a friend I was surprised to learn that although he and his family have been weekly patrons he told me that he was not coming this week because of the title of the current showing. I then realized the importance of a title of a picture. I take this opportunity to inform the public that instead of the theme which the present title suggests, this picture receives my full endorsement and is such that every one will enjoy."

William M. Shirley, Manager.

Circulation Argument for Picture House Publicity With All New York Dailies

There are over 5,000,000 weekly patrons of the Loew 56 theatres in Greater New York, as against a possible 672,000 patrons of the 70 legitimate theatres on Broadway within the same period.

So says Terry Turner, publicity head for Loew's, in a letter sent by him late last week to all publishers, managing editors and business managers of the New York dailies.

For the reasons cited, the letter argues, dailies should devote more attention to the picture theatres and less to the legitimate stage, not alone because of the statistical information the letter sets forth, but because the facts prove, at least to Loew's, that the vast majority of New Yorkers are more concerned in the popular price than the \$3.50 theatre.

Turner states that if the complete capacity of the Loew houses is cut in half, there yet remains 2,150,000 people going to the Loew houses weekly, as against the full capacity of the 70 legit at 672,000.

Modest Figures

Mr. Turner was extremely modest in his figures, both ways. He mentions only the Loew houses. There are nearly 800 theatres in Greater New York, with not over 80 (including the Broadway legit) outside of the variety classification.

Nor did the Loew letter mention that of the 70 Broadway legit theatres possible 672,000 entire capacity weekly, that at least one-third if not more, or 225,000, are transients, not residents of New York City. New York has a transient population of from 125,000 to 150,000 daily. These are the main dependence of the \$3.50 theatre on week nights, as most strongly evidenced by the great number of theatre ticket stands in as many hotels.

In unlimited variety theatres of every section the program changes twice weekly, with the house establishing a steady patronage, with many of that clientele repeating during the week. Many also visit more than one variety theatre during a week, either in the neighborhood or downtown. For years Loew's New York theatre, playing a daily change of picture in the downstairs theatre and upon the roof, has not varied \$40,000 in its yearly grosses.

Capacities and Performances

In the Loew letter it is stated that there are between 65 and 70 legit theatres in New York, with an average of 1,200 seating capacity to each house, none playing over eight performances weekly. It says that of these 70 theatres 22 have hits and 45 (including the hits) hold money making shows. For the Loew houses with an average capacity of 2,500, Turner says there are 32 playing pictures exclusively, giving seven performances daily or 49 a week. The other 24 Loew houses play vaudeville, states the letter, three performances a day except Saturday and Sunday when four each are given, making a total on the week of 23 performances in each house.

A couple of paragraphs of the Loew letter read:

"I believe that any successful newspaper became so primarily because of its reader-interest, but secondarily or as an off-shoot of the primary interest, the editorial value making the paper a good advertising medium. The two combined, as I see it, always make for a greater circulation."

"In the dramatic sections, Saturdays and Sundays, are pages and pages devoted to the legitimate theatres. If the neighborhood picture houses playing to more than half of the city's population in one week, get a half a page combined they are very, very fortunate. The people who buy this popular form of entertainment in million lots are entitled to read something about the theatres that they support, and are vitally interested in, rather than seek through pages of legitimate theatre news that can at its peak only interest some 300,000 people out of a city of more than 6,000,000."

"It is my humble opinion that a better news break for a possible 5,000,000 patrons a week would not only help our theatres, but would certainly react favorably to the circulation of any newspaper in the metropolitan area."

Joy Pictures, Inc., Myth; Judson Grant Arrested

Judson Grant, 69, manager, 554 7th street, Brooklyn, was held in \$3,000 bail for the Grand Jury when arraigned before Magistrate Dreyer in West Side Court on a charge of grand larceny.

Grant was arrested by Detective Dan Fisher on complaint of George E. Fleming, lawyer, Hotel Plaza, who charges the aged man with the larceny of \$3,000 on June 21, 1926. The attorney said that Grant came to him and said he was selling stock in the "Joy Pictures, Inc."

Fleming said that he purchased 300 shares of preferred stock and gave Grant \$3,000 in cash. When the stock certificates were not delivered the attorney started an investigation. He said he discovered there was no such corporation as Joy Pictures, Inc.

Fleming located Grant, came to West Side Court and obtained a summons. When Magistrate Silberman heard the preliminary facts he directed Grant's arrest. Despite Fleming is in possession of a receipt for the \$3,000 Grant made a denial of the charge.

Grant's office is located at 235 West 42d street. He was visibly stunned when the Court held him for trial pending the action of the Grand Jury. Grant did not take the witness stand.

Coolidge Church's Films

Washington, Nov. 29.

Rev. Jason Noble Pierce, pastor of President Coolidge's church, is to utilize motion pictures in conjunction with his sermons.

This is the first time the films have been so used here.

U STARRING STONE

Lewis Stone is to be starred in "Freedom of the Press," his next for Universal.

It is reported negotiations for a contract with Stone are pending. Labor Bureau.

STUDIO HEADS PEEVED OVER COMMUNITY CHEST

Players and Staff Earning from \$1,500 to \$5,000 Wkly. Won't Give Up

Los Angeles, Nov. 29.

Producers and picture executives are much perturbed at the attitude of stars earning from \$1,000 to \$5,000 a week who have given reluctantly, or nothing at all, to the industry's share of the Community Chest which distributes all local charities.

The industry for the coming year was assessed \$200,000. Indications are that it will not turn over much more than \$125,000. Efforts were made to get stars, writers and directors to make a substantial donation as the Community Chest each year gives the Motion Picture Relief Fund \$70,000 for its share of the chest disbursements. However, the stars, directors and writers in most instances have turned a deaf ear, the producers claim. Meanwhile, the producers and executives have furnished the major portion of the chest funds with all studio employees, earning from \$18 to \$300 a week, giving one day of their pay toward the fund.

Last year the donation of the industry amounted to \$160,000, with almost 50 percent of this amount coming back to the industry through the Relief Fund.

ORDERED TO PAY

Los Angeles, Nov. 29.

Municipal Judge Frederickson ordered Robert J. Horner, independent picture producer, to pay a wage claim of \$50 to Bernice Lewis before Dec. 22, or serve 30 days in jail.

Horner has been mixed up in numerous wage claim matters that reached the attention of the State Labor Bureau.

1ST N-PATHE AND OTHERS

NATIONALISTS OF GERMANY USING FILMS

See Opportunity on Screen at Home and Abroad—Royalists Alert

In addition to gaining a clear majority control of most of the important German film companies, the Nationalist party of Germany has ordered 400 Ford cars especially constructed for the purpose of transporting and showing appropriate films all over Germany during the forthcoming Reichstag election campaign in the spring.

In the scramble for control of Germany's film production the Nationalist party has secured what is practically considered a monopoly. Its purpose to use the screen is almost exclusively for political propaganda.

The political backers of German film activities are reported uninterested in profit from rentals. They seek for world-wide distribution, to publicize German commercial activities and manufactures.

It is understood the Royalists are also laying plans for film production, partly to counteract the effects of books and plays reflecting on former German rulers. The most recent of revolutionary plays is called "Rasputin, the Romanoffs, the War, and the Nation That Rose Up Against Them," or "Rasputin" for short. It was authored by Alexander Tolstol, relative of the Russian writer, and P. Shchegoley, and was recently produced in Berlin.

Among those represented on the stage in all their folly is the ex-Kaiser and the late Emperor of Austria. Whole production is Communist propaganda which certain German elements figure to counteract via screen.

Quota Bill Expected to Pass This Week

London, Nov. 29.

The Film Quota Bill passed second reading in the House of Lords last night (Monday). Earl Russell and Viscount Beauchamp moved, unsuccessfully, for its rejection on behalf of the Socialist and Liberal parties.

Earl Russell called the bill a hot-house method of fostering British films and said it is an absurd little bill. The Bishop of Southwark praised American pictures saying that the cinema is the poor man's university.

Denny "Blows" Because Name Not Large Enough

Los Angeles, Nov. 29.

Reginald Denny got peeved and quit the Potbottlers cold when he discovered the playbills featuring such names as Bernard Shaw, H. L. Mencken, Henry Kolker and the name of the play in larger type than his.

Denny was to appear as Capt. Edstrom in Shaw's "Great Catherine," but was quickly replaced with Gene Gowing.

"BLONDES" IN L. A. JAN. 4

Los Angeles, Nov. 29.

"Gentlemen Prefer Blondes" has been booked for the Million Dollar opening Jan. 4. Other pictures to follow are "Beau Sabreur" and Harold Lloyd's "Speed."

"JAZZ SINGER" AT \$5

Los Angeles, Nov. 29.

"The Jazz Singer" will inaugurate a two-a-day Vitaphone policy at the Criterion Dec. 27. Tickets for the opening will be \$5 with half the house already sold.

DROPPING 'NAME' OFF; PLUGGING TITLE ONLY

Keaton Left Off St. Louis Billing for "College"—Similar to Meighan on the Coast

St. Louis, Nov. 29.

Buster Keaton's name was kept off the billing in St. Louis last week when "College" played at the State here. The title was played up over everything on account of Keaton's acknowledged failure to draw in St. Louis.

It is becoming a practice to relegate stars into the background in spots where they are not favored by the fans. A week previous to the action in St. Louis, Thomas Meighan was similarly treated on the Coast.

In both cases the names of the stars were blocked out in billboard advertising. "Frisco heralding of 'The City Gone Wild,' at the Granada, admitted it was no secret Meighan's popularity was on the wane.

PAR OFFERS POLA \$125,000 PER PICTURE

Los Angeles, Nov. 29.

It is understood Paramount executives are trying to reopen negotiations with Pola Negri to continue with the organization under a new production-release arrangement.

Negri was to leave for New York last week but was detained for retakes on her current picture and additional scenes. This will not give her time to go east before she starts her next production.

Meantime it is said she has had an offer from Paramount of \$125,000 a picture for a maximum of three pictures a year. Paramount is unwilling to continue with her on the present weekly salary basis.

Miss Negri's contract will not expire until late in spring, but Paramount is prepared to hold her if she will remain and conform with the terms.

MAE MURRAY'S PUBlix 9 WKS.; P'MOUNT FIRST

Mae Murray will open a nine week's tour of the Publix Circuit starting Dec. 10 at the Paramount, New York. Frank Cambria will frame a "Merry Widow Revue" around the movie star.

Miss Murray will play Boston, Buffalo, Detroit, Cincinnati, Indianapolis and the Chicago, Uptown and Tivoli in Chicago. The engagement concludes in Chicago.

Miss Murray will play on a flat salary.

PORTLAND FIRES CENSORS

Board Thrown Out After Press and Public Jibes—Cost \$20,000 Yearly

Portland, Ore., Nov. 29.

This town has decided to dispense with the luxury of a Board of Censors. It has been estimated that the board costs the city \$20,000 a year. A permanent paid secretary and staff are maintained.

The decision to abolish the censor thing is the culmination of continued ridicule by both press and public upon certain comical eliminations and mutilations of movies.

These operations have been performed by Mrs. F. O. Northrup, chief cutter for the reform element.

Camilla Horn on Coast

Los Angeles, Nov. 29.

Camilla Horn, who played with Emil Jannings in "Faust," arrived here from Germany this week under contract to United Artists.

She will be given the feminine lead in John Barrymore's next picture for United Artists.

ONE DEAL BRINGS HEAVY REPORTS

Stated as Certainty First National and Pathe-De-Mille Will Merge—Details Given—Vague Reference to West Coast's Entry Into Huge National Theatre Merger—Nothing Definite Except 1st N-Pathe Closing

FRANKLIN AS OPERATOR

Los Angeles, Nov. 29.

It is fairly certain that by New Year's the long reported amalgamation of First National with Pathe-De Mille (P. D. C.) will have been far on its way or effected. This information is from an authentic source, despite the denial of any such pending negotiations by Clifford Hawley, president of First National.

The same story says that Hawley will be at the head of the merged producing body, while John J. Murdock, now president of Pathe, will be the president of the joined distribution organization.

At present the layout has three distinct producing organizations. All will function independently and without interference with one another, but the product of all will be handled by the single newly merged distributor.

The producers will be First National and Pathe with De Mille as the third unit, although it is not concluded just how the De Mille product will be handled, whether wholly or in part. It appears to be the current idea that a choice be given the merged distributor of the De Mille-made pictures, not all by Cecil B. De Mille but by his producing companies.

While West Coast Theatres circuit and the Stanley Company must and probably have approved of this merger, through their mutual control of First National, the 1st N-Pathe deal when consummated will not mean that the rumored Stanley-Keith-Albee-Orpheum merger will follow. The Stanley and Keith theatres will continue to be separately run as at present regardless of the product of First National-Pathe, combined.

Possibility and Probability

There follows into this possibility, however, the probability of the Stanley and Keith-Albee circuits eventually merging, and the bare chance along with that, the West Coast Theatres circuit, in its entirety, might go into such a pooling. It is claimed that Harold B. Franklin, head of West Coast, has had many conferences east and west, with the principal parties, including Murdock, John J. McGuirk, president of the Stanley Company and Abe Sablosky, McGuirk's partner and also of importance in the Stanley group.

It is said there will be an interlocking representation of all of these theatre circuits in the various corporations to be included in the First National-Pathe combine.

Contributing reasons to the delay just now are said to be the squeezing out of some of the water in Pathe's capitalization, and also the straightening out of the long postponed Keith-Albee-Orpheum merger. The latter lately was reported set with an outline for it to be finished up by Jan. 1.

Bankers Willing

In these deals, the banking interests behind, all more or less concerned in all of the companies, are said to have approved of the movements. In the forecast of the theatre ends of the circuits amalgamating, there looms up as a decided factor in Franklin of West Coast becoming the operator of the entire combined theatre circuit, if it eventuates. Franklin is said to be peculiarly the single choice of the bankers, and is also reported to

Critics and Dailies

At the next meeting of the A. M. P. A. a resolution is scheduled to be brought up requesting managing editors of New York dailies that film reviewers be chosen from the ranks of writers who at least understand and like pictures as entertainment.

It is claimed by members of the A. M. P. A. that most of the newspaper critics, in addition to being far removed from ability to judge the value of pictures properly, are basically opposed to the screen. It is contended that pictures are not receiving fair treatment.

RUSH BARRYMORE FILM; U. A. MAY NOT RE-SIGN

Depends on "Tempest" and "Cellini"—3 Directors Working on First Picture

Los Angeles, Nov. 29.

With John Barrymore's "The Tempest" two weeks behind an eight week shooting schedule, three directors are now working on the picture to get it through on time. Slav Tourjansky, the original director, Lewis Milestone, the volunteer who is working without compensation, are doing the dramatic sequences and Sam Taylor is at the comedy sequences.

The schedule is now laid out so that none of the players have to wait for their scenes. If they are not in the hands of one director, another one is using them, so that the sequences are going through as fast as possible with the expectations that the picture will be finished on time.

The production is expected to cost better than \$1,000,000 and will be released as a special.

Barrymore will make "Cellini" after finishing "Tempest." "Cellini" was originally bought for the late Valentino.

"Cellini" will be Barrymore's last picture under his present contract and it is understood a new U. A. contract will not be negotiated unless these pictures show a gross improvement.

"HELEN" AT GLOBE

"Helen of Troy" (F. N.) follows "The Patent Leather Kid" into the Globe on Dec. 11. It comes in for a run at \$2.

have the strong support of Murdock, if Franklin will consent to throw West Coast into the theatre deal.

West Coast's recent maneuvers toward gaining Finkelstein & Ruben of Minnesota with the Saxe chain of Wisconsin, and negotiations started for both, appear to have an important bearing when the larger theatre merger contemplated is considered. It is reported around here that Franklin has rejected what would appear to be desirable theatre operating propositions for West Coast, and the cause appears to be, from accounts, that Franklin is figuring the future with its possibilities for West Coast.

West Coast has a clear field in bargaining with Saxe. About the same condition exists with F. & R., other than the Minnesota firm's pooling arrangements for its leading house in Minneapolis and St. Paul with Publix. With Publix (Paramount), however, West Coast is on a friendly business basis as it is operating the Publix pictures theatres on this coast.

Franklin, as theatre operator for West Coast, is also operating out here for Loew's and United Artists. With West Coast admittedly one of the biggest factors in the country for a national chain merger, its Pacific Coast situation being supreme and reaching out toward the east, Franklin is occupying a unique position.

Almost anything in theory and much of it practically may be deduced from the lineup.

W. B. LIST 12 'TALKERS,' REFUTING QUIT RUMORS

26 Non-Talkers Also on '28-'29 Program—"Lion and Mouse" Has Dialog Throughout

Los Angeles, Nov. 29.

Warner Bros. refute rumors of their retirement from the producing field by announcing 12 Vitaphone "speaking" pictures and 26 non-Vitaphone program releases for 1928-'29.

The first of the "speakers" is "The Lion and the Mouse," already completed and awaiting release. Lionel Barrymore, May McAvoy, Buster Collier, and Alec B. Francis, who have the principal roles, will speak lines throughout.

Jack Warner and Harry Warner, accompanied by their wives, sail Dec. 29 for Europe. Upon the return here of Jack Warner in March, production will be resumed at the Warner studios, now idle.

Paramount's \$1,760,000 Paris Theatre Opens

Paris, Nov. 29.

The Paramount Palace on the Boulevard des Capucines, a short block from the Opera, was opened last week at a private reception attended by many fashionables. The house was not yet completed entirely, but the management determined to have the formal dedication on schedule.

Later in the week the Palace was opened to the public, three shows being given beginning Friday afternoon. The event was well publicized and the curious thronged to the place.

The initial show had "Chang" as the feature, greatly enjoyed. Leonora Perret's new colored production, "The Springtime of Love," with Hope Hampton, also commanded attention. Reginald Foote presides at the organ.

ROBERTSON OUT

Lancaster Temporarily Replaces Casting Director at M-G-M

Los Angeles, Nov. 29.

Cliff Robertson, casting director for M-G-M studios the past two years, was relieved of that position this week. In his place John Lancaster, artists' representative, was appointed.

Lancaster will hold the post until he can whip the casting office, one of the most important on the West Coast, into shape and break in a successor to Robertson. Lancaster expects to accomplish this mission within two months.

A new casting director has not been chosen to fill the post of Robertson under supervision of Lancaster.

Fox Arrests Ass't Director Thought Duping 'Sunrise'

Los Angeles, Nov. 29.

Fox studios caused the arrest of John D. Hetrick, assistant director for the company.

Cuttings from "Sunrise," on which Hetrick worked as assistant to F. W. Murnau, were found in his home. Hetrick explained they had been left in a workshop he had rigged up at home so that he could work after studio hours.

It would be impossible to market any of the scraps found, but to satisfy the studio officials the arrest was inevitable.

MOVIETONING "BLOSSOM TIME"

Los Angeles, Nov. 29.

Fox is to make "Blossom Time," probably with Movietone.

According to present indications Frank Borzage will direct with a possibility that Janet Gaynor and Charles Farrell will be the leading juveniles.

MET'S TAKE-A-CHANCE WEEK WITH MEIGHAN GETS \$25,000; TOPS L. A.

Bayes Disappoints at State, \$24,000—Biz Generally Off—"Gaucho" Also \$24,000—"Gorilla" Building, \$18,000—"C. & C.," \$9,000, Okay

Los Angeles, Nov. 29. (Drawing Population, 1,450,000) Take-a-Chance week proved a better bet at the Metropolitan than Nora Bayes in person at Loew's State last week. Though business was off generally, the Met beat the State by close to \$1,000. The Met had "The City Gone Wild," a Thomas Meighan picture, as the unknown quantity as far as the public was concerned. Business was fairly consistent and far better than the house would have done had the title of the Meighan picture been revealed.

Though Miss Bayes opened to a good Friday matinee, trade was off on subsequent days, with Thanksgiving bringing business up to around \$24,000. The house expected, through a good exploitation campaign, at least \$30,000. The screen attraction was "Figures Don't Lie."

The Million Dollar had one of the best advance campaigns on a picture the town has seen in several years. It was "The Gorilla." Trade started off mildly the opening two days and then started to pick up. The final day dropped again. Indications are that the second week will be better than the first.

"Gaucho," at Grauman's Chinese, held about an even keel with "Loves of Carmen," skidding considerably in final week at the Carthay Circle, putting the house in the red. Abe Lyman's final week at the Boulevard proved that the crowd here and his following were true. With admission price cut to 50 cents he grossed considerably more than he did the week before at 75. The screen feature was "The College Widow."

"The Cat and the Canary" is another one of those pictures which has audience appeal. Playing second run at the Egyptian it did around \$9,000. "Les Miserables," U's importation, in its second week at the Criterion, dropped about \$6,000 below the first week, but exhibited profit for the theatre. "Discord," a Pathe, was a natural for the Broadway Palace, as this house has been doing just a so and so business. Title meant nothing, as a gross of less than \$2,000 shows.

Estimates for Last Week
Grauman's Chinese (U. A.)—"Gaucho" (U. A.) (1,958; 50-\$1,500). In third week Fairbanks film, matinee was light excepting toward week-end, nights practically capacity; around \$24,000.
Carthay Circle (Fred Miller)—"Loves of Carmen" (Fox) (1,500; 50-\$1,500). Fox picture, which had short run here, unsuited to the \$150 top trade; final take \$6,600.
Loew's State (W. C. Loew)—"Figures Don't Lie" (Par) (2,200; 25-\$1). Nora Bayes an over-estimated drawing card for this house; house expected better than \$30,000, got around \$24,000.
Metropolitan (Publix)—"City Gone Wild" (Par) (3,595; 25-\$5). Take-a-Chance week had good stage and screen show with Fanchon & Marco presentation; about \$25,000.

Million Dollar (Publix)—"The Gorilla" (1st Nat.) (2,200; 25-\$5). Corking exploitation after a flop picture had vacated house helped "Gorilla" to fairly good first week; \$18,000.

Boulevard (W. C.)—"The College Widow" (W. B.) (2,164; 25-\$5). Abe Lyman's farewell week one of the best he had during seven weeks' stay; cut price to 50c. but got \$11,000.

Egyptian (U. A.)—"Cat and Canary" (U) (1,800; 25-\$5). Paul Leni production has boxoffice stamp; exceptionally well and showed house nice profit at \$9,000.

Criterion (W. C.)—"Les Miserables" (U) (1,600; 25-\$5). Second week fairly good though business dropped 40 per cent.; \$7,100.
Broadway Palace (Orpheum)—"Discord" (Pathe) (1,600; 15-\$40). House of disappointments had another one; \$1,800 an enormous estimate.

Heavy Dough for Girls

Los Angeles, Nov. 29. Fox is spending an unusual amount of money for feminine types in "A Girl in Every Port."

All of these women are doing about two days work on the picture and include Louise Brooks, Gladys Brockwell, Sally Rand, Natalie Joyce, Myrna Loy, Eileen Sedgwick, Natalie Kingston and Caryl Lincoln. Male leads are Victor McLaglen and Robert Armstrong.

PAN TOPS PORTLAND AT \$15,000; BIZ OKAY

B'way \$14,000 With "Gorilla"—\$4,500 on "Parrot"—Rivoli Does \$6,500

Portland, Ore., Nov. 29. (Drawing Population, 310,000) After a four weeks' slump West Coast's Broadway, which of late has been just getting by, staged a profitable comeback with "The Gorilla." Mystery picture brought jammed houses.

Universal's Columbia had a profitable week with "The Chinese Parrot." A neatly staged prolog, together with a concert program by Harry Linden's orchestra, rounded out satisfactory program. "Alias the Lone Wolf" connected at Hamrick's Blue Mouse, while Pantages was near capacity with Fox's "Very Confidentially" and Pearl Regay. "Seventh Heaven" is soon to go into the Pan for an extended run. The local Columbia, U house, is going on the open market and not restricting itself to Laemmle product.

The Orpheum came through with good vaude, while the film end of the program was terrible, the house using its allied company's "Keep Smiling" with Monte Banks (Pathe).

W. Alter Tibbetts, erecting a \$600,000 theatre on the east side to be known as the Oriental, sprang a local surprise when he announced signing the complete output of De Mille pictures. It was at first thought that West Coast Theatres had this service bought, splitting the pictures with the local Orpheum house. Tiffany and F. B. O. product will also be exhibited by Tibbetts.

Estimates for Last Week
Broadway (West Coast) (2,000; 25-40-60)—"The Gorilla" (F. N.). Picture brought dough; Fanchon and Marco's "Moonlit Idea" and Eddie Peabody on stage, \$14,000.
Liberty (West Coast) (2,000; 25-40)—"No Place to Go" (F. N.). House had no place to go to; business way off; vaude holding up; but West Coast willing to unload or close; \$5,000.

Columbia (U) (750; 35-50)—"The Chinese Parrot" (U). Great week; theatre getting ready for some big pictures; "Miserables" will lead off; last week, \$4,500.

Blue Mouse (Hamrick) (700; 25-50)—"Alias the Lone Wolf" (Col.). Connected from all angles; Vita acts so-so; \$5,000.
Rivoli (Parker-West Coast) (1,210; 35-50)—"College" (U. A.). Buster Keaton a brody; business below average; music end of house great; got \$6,500.

Pantages (2,000; 25-50)—"Very Confidential" (Fox). Picture a natural; Saturday and Sunday brought record business; \$15,000.

"CO-ED," \$8,300, TACOMA

All Houses Now Open—Rialto, \$3,200; Colonial, \$2,200; Blue

Tacoma, Nov. 29. (Drawing Population, 125,000)

All first-run houses open, following Rialto and Colonial's darkness, due to union trouble over music.

Picking up good crowds right from start at the newly opened houses. Heavy advertising being done for coming of Eddie Peabody to Broadway Dec. 2. Ollie Wallace is completing successful run of 32 weeks as m. of c. at this house. His organ concerts especially liked.

Estimates for Last Week
Broadway (W. C.) (1,650; 25-50)—"Fair Co-ed" (M-G). Used same time as at Seattle to take advantage of Hearst paper publicity; good at \$8,300; F-M acts okay and helped by Wallace.

Pantages (1,650; 25-50-60)—"The Nervous Wreck" got \$6,000.
Blue Mouse (Hamrick) (600; 25-50)—"Alias the Lone Wolf" (Col.) and Vita; \$3,000.

Rialto (W. C.) (1,250; 25-40)—"Les Miserables" (U). Drew \$3,200.

Colonial (W. C.) (850; 25)—"Sea Tiger" (F. N.) and "His First Flame" (F. N.). Good at \$2,200.

Quigley, Vita's Gen. Mgr.

H. E. Quigley is the new vice-president and general manager of the Vitaphone Corp. He succeeds the late Sam Warner and is in charge of production and contracts in the east.

'7TH HEAVEN' FOR PAN IN K. C., \$15,500; H. O.

Vaude Cut to 1 Act—"Spring Fever" and Midland's Best Bill, \$29,000

Kansas City, Nov. 29. (Drawing Population, 600,000)

Turkey week brought good pictures to the local screens; all new except the "Big Parade" at the Newman. For the first time at pop prices. "Seventh Heaven" was the big bet. Opening week was one of the best in the history of the house. The picture holds over.

The Midland's silent comedy was "Spring Fever" and the Capitol hit close to the mark with "April Fool." This picture features Alexander Carr, who was the headliner, in person, at the Orpheum.

With the youngsters released from studies for the Thanksgiving holidays, the theatres were greatly benefited, the mats especially.

Estimates for Last Week
Loew's Midland—"Spring Fever" (M-G) (4,000; 25-35-60). A laugh-getter and show easily the best all-around entertainment house has offered; close to \$29,000.

Newman (Loew)—"The Big Parade" (M-G) (1,890; 25-35-60). First time for picture at pop prices and Saturday opening best since the Public trade-mark taken down; business a decided improvement over the past few weeks; \$3,500.

Pantages—"Seventh Heaven" (Fox) (2,800; 25-30-50). World of advance publicity and first two days saw over 10,000 admissions; length of film cut vaude bill to one act, a stage band; \$15,500.

Mainstreet (Orpheum)—"Forbidden Woman" (P.D.C.) (3,200; 25-50). Strictly dramatic; business holding up; about \$12,000.

Royal (Loew)—"Tea for Three" (M-G) (920; 20-35). Title didn't mean a thing to shoppers; reduced scale of 20 and 35 cents not drawing; takings just about the same as last week; \$2,500.

Liberty (Ind.)—"My Lady of Whims" (1,900; 25-50). Clara Bow's name is best bet this house can find and Sam Carver is finding every picture in which she has appeared; did \$3,400.

'MISERABLES,' BIG, H. O.; 'GLORY' LOW AT \$8,500

Don't Want U. S. War Stuff—Loew's, \$12,000, and Pan, \$9,400

Toronto, Nov. 29. (Drawing Population, 700,000)

Grosses did a loop all week, with the Uptown, usually the ace house for F. P., taking a nose dive from \$11,400 to \$8,500 with "What Price Glory," while "Les Miserables" was mopping up at the Tivoli at a 50c. top.

The answer is that this town, always a good spot for a costume picture, is fed up on American war propaganda. Fox rented the Regent from F. P. to show "Glory" in September, and after one of the most intensive campaigns ever seen in these parts was only able to net \$22,000 in three weeks at \$1.50. Moving four miles up the main stem and surrounded with a real Broadway show the Fox picture flopped. Ash policy is being taken off at this house, the band going into the pit until after the Christmas lull when Eddie Hanley expects to return as m. c. Acts are cut from five to two.

The Tivoli, once a dud house, has shown steady advance all this season. A neat lobby job and the best short subjects in town helped "Miserables." At the same time, Tom Daley was drawing a neat play for "The Somme," a British war effort that follows the current holdover. A comeon description of the picture was broadcast with plenty of patriotic music over CFRB.

With afternoon biz slightly off Loew's got \$12,000 with "College," its third rah-rah picture in as many weeks. A good vaude show helped where help wasn't particularly needed. McManus, one of the youngest managers in town, has kept grosses well up. "Shanghai Bound" hung up no records but plugged along to steady business at the Pan.

Opening of the hockey season slowed things up in the neighborhoods as did the Royal Winter Fair that ran all week.

Estimates for Last Week
Loew's "College" (U. A.) (2,300; 30-60). Third rah-rah picture in three weeks hit house average of \$12,000 or little better; good vaude helped.

Pantages (Eastern F-P) (3,450; 30-60) "Shanghai Bound" (Par). Largest house in Canada didn't have the largest gross, but regular

"COLLEGE WIDOW," \$38,300

St. Louis Gives Sousa \$32,000—"Life of Riley," \$29,100

St. Louis, Nov. 29. (Drawing Population, 900,000) John Philip Sousa was the particular star of the picture theatres last week. Sousa brought customers to Loew's State who had not come out of their fall-and-winter cocoon for any other attraction offered them. Lionel Barrymore and Alleen Pringle were in the picture attraction and aided by bringing out their own following, not small in these parts.

Estimates for Last Week
Ambassador (Skouras)—"The College Widow" (W. B.) (3,000; 35-65). Dolores Costello picture elicited attention of many old-timers who remembered play; reviewers weren't any too kind, but Ginger Rogers and the Ambassador ensemble were prominent aids to Ed Lowry; \$38,300.

Loew's State (3,300; 25-35-65)—"Body and Soul" (M-G). Picture with Sousa, an institution here for 40 years or so, splendid team; band the real draw at \$32,600.

Missouri (Skouras)—"The Life of Riley" (F. N.) (3,800; 35-65). Real laugh picture, free of unnecessary vulgarity; got \$29,100.

'13TH HR.' HIGH IN N. O.; OTHER PICTURES LOW

\$15,300 for 'Co-ed' at Saenger—'Big Parade' Stuns With Only \$2,400

New Orleans, Nov. 29. (Drawing Population, 450,000)

Thanksgiving welcomed by managers last week, most houses requiring holiday to tide them over. Loew's State was again the leader, this time with "Thirteenth Hour," which attracted tremendous draw upstairs. Picture especially appealed to negroes, who stamped into section reserved for them at all performances. State went over \$16,000.

Saenger dropped \$1,000 below normal opening day with "Fair Co-ed," but picture picked up immediately and showed real strength latter part of week. "Dress Parade" was out of step at the Strand, but "Body and Soul" sent returns at Liberty up \$500. Monty Banks in "A Perfect Gentleman" proved average fare at the Palace, while the Orpheum got only \$6,800 with "A Girl in the Pullman." Tudor did only \$2,400 with "Big Parade."

Estimates for Last Week
Saenger (3,568; 65)—"Fair Co-ed" (M-G). Started slowly but picked up, reaching \$15,300.
Loew's State (3,218; 50)—"Thirteenth Hour" (M-G). Stood out at wicket with \$16,100; was town leader.

Strand (2,200; 50)—"Dress Parade" (P. D. C.). Did not click, doing \$3,700.

Liberty (1,800; 50)—"Body and Soul" (M-G). Total was \$2,800.

Orpheum (2,400; 75)—"Girl in the Pullman" (W. B.). Only \$6,800, with holiday to help.

Palace (2,300; 40)—"A Perfect Gentleman" not so perfect at window; \$4,600.

Tudor (800; 40)—"Big Parade" (M-G). Stunned wisecracks when slumped to \$2,400.

BUFFALO \$28,000

Meighan \$17,000 at Hipp—Vaude Helped Loew's Get \$12,000

Buffalo, Nov. 29. (Drawing Population, 500,000)

Thanksgiving weekend sent local picture house grosses over the top for a highly satisfactory week.

Estimates for Last Week
Buffalo (Publix) (3,600; 30-40-65)—"Dress Parade" (P. D. C.). Exceptional holiday business sent this one to nearly \$28,000.

Hippodromes (Publix) (2,400; 50)—"City Gone Wild" (Par) and vaude. Built steadily to get \$17,000.

Great Lakes (Fox) (3,400; 35-50)—"College Widow" (W. B.). Had quiet week at around \$12,000.

Lafayette (Ind.) (3,400; 35-50)—"Forbidden Woman" (P. D. C.) and vaude. Just another week; over \$11,000.

Loew's (Loew) (3,400; 35-50)—"Thirteenth Hour" (M-G) and vaude. Strong stage card drove gross up to \$12,000.

dividend on stock called this week; all's well at \$9,400; Dix picture drew adverse comment.

Uptown (F. P.) (2,965; 30-60)—"What Price Glory" (Fox). One of weakest grosses of season; started bad and stayed that way; about \$8,500 despite good stage show; U. S. war stuff no go here.

Hipp (Shea-F. P.) (2,600; 30-60)—"The Crystal Cup" (F.B.O.). House sighing for good old days of straight vaude; not so good at \$7,800.

Tivoli (F. P.) (1,400; 25-50)—"Les Miserables" (U.). Smash of the town; held over at \$7,600; good musical setting helped, so did short stuff.

'HEAVEN' NEAR 'GLORY' IN BALTO—\$14,500

Stanley, \$24,000—"Knights," 2d Wk., \$10,000—Century, \$19,000 with "Romance"

Baltimore, Nov. 29. (Drawing Population, 850,000)

It is now definitely decided that the Garden will not be removed from exhibition ranks by its new owners, the Schanbergers. This combo house has long been the home of Fox westerns, but when it reopens as a K-A house it will show eight acts of vaude three times daily with a grind picture from morn to midnight.

This again raises the question of Fox first runs in Baltimore, and lends color to their announced intention of building here.

Ford's went over to the film ranks for two weeks, beginning Monday, screening "King of Kings." The engagement will be watched with interest inasmuch as the Jewish "Times," leading local Jewish publication, carried an article last week opposing the film on the grounds that it is not wholly fair to the Hebrew race. On the other hand, local Catholic press has endorsed it.

Baltimore's first house to adopt a stage band is the Loew Century. Paul Specht staged the policy for the house, using men out of the theatre's orchestra pit plus a few outsiders. The plan ran afoul of the local musical union over the question of wage scale, but this was apparently adjusted. Wesley Eddy will be the master of ceremonies.

Meanwhile the new Stanley is going in for presentations instead of expensive routed acts. This theatre has been handicapped in getting big names on its stage and Bernard Depkin, Jr., has been staging the presentations personally.

Last week started light all over town but with the advent of Thanksgiving a general b. o. rush set in. Most of the theatres turned in a highly satisfactory week.

Outstanding was the Stanley with "Now We're in the Air" and the Century, where "Road to Romance" proved excellent film bait. "Two Arabian Knights" held up for its second week at the Valencia and "Seventh Heaven" almost touched the "Glory" intake at the New. The Rivoli got a fine break and its best week of the season with "Dress Parade." Tom Mix in "Arizona Wildcat" at the Garden did a good week but the Mix draw isn't up to old figures. At the Parkway "Gentleman of Paris" did only fairly, the indifferent draw reflecting the b. o. pull this film showed downtown.

Estimates for Last Week

Century (Loew-U. A.)—"Road to Romance" (M-G) (2,500; 25-60). Matinee romance ideal fare for this house; with holiday ran up good b. o.; \$19,000.

Stanley (Stanley-Crandall)—"Now We're in the Air" (Par.) (3,500; 25-60). Although the week started light intake ran to \$6,000 on Thursday; Beery-Hatton combo did about \$24,000.

Rivoli (Wilson Amusement Co.)—"Dress Parade" (P. D. C.) (2,000; 25-60). Manager Price pulled publicity stunt one morning with special show for U. S. Army units, and film outfits as they marched into theatre.

Valencia (Loew-U. A.)—"Two Arabian Knights" (U. A.) (1,300; 25-60). Satisfactory second week at fortnight stand; run topped "Ben Hur" in same house; about \$10,000.

New Heaven (Whitehurst's)—"Seventh Heaven" (Fox) (1,800; 25-50). Heavily and adroitly exploited; held over at \$14,500.

Garden (Whitehurst's)—"The Arizona Wildcat" (Fox) and vaude (2,500; 25-50). Good average intake, but when you figure it was a Mix film and a holiday week, showing wasn't remarkable; Mix not delivering his one-time punch at this theatre; \$10,000.

Parkway (Loew-U. A.)—"A Gentleman of Paris" (Par.) (1,000; 15-35). This latest vehicle for suave star was no b. o. smash in this town; \$3,500.

M. P. Club Election

Tomorrow (Thursday) night (Dec. 1) at 6:30 at the Hotel Astor an election will be held on the ticket submitted by the nominating committee for the first set of officers for the new social order.

All present members of the club are regarded as charter members. Additionally to the first ticket issued are the names of William Brandt of Brooklyn, N. Y., and Frank C. Walker (Amalgamated Vaudeville), as directors to serve three years. Their names were omitted from the initial list sent out.

"SORRELL & SON'S" STRONG GROSS IN 2D WEEK AT RIVOLI, \$39,150

Thanksgiving Week Meant Little at B'way B. O.'s—
"Gauchos" Opening Term, \$22,000—Roxy Got
\$106,000; Par., \$72,300 and Capitol, \$70,600

Thanksgiving week helped Broadway houses a little but caused no cheering.

Some of the first run managers are playing a hunch that business is slowly coming back to a crisp pace. But the \$2 run fellows are digging preparatory to weathering the pre-Christmas slump which they expect will set in not later than next week.

That impressive coin for deluxe grinds may be coming back is given some weight by the Roxy going to \$51,000 on this week-end. That's heavy dough for even that house. Capitol took a long time to fill up Sunday afternoon, and both of these houses are currently in the midst of "mystery" pictures. Following "The Gorilla," at the Strand last week, receipts for the current week should tip off the public pulse on the blood and thunder invasion.

Rivoli has been doing a lot of business lately. Ever since "Underworld" set the pace here after moving up from the Paramount. Last week "Sorrell and Son" was something of a surprise by remaining over the \$39,000 mark on its second week.

Most of the remaining interest centered on the Liberty, where Fairbanks began a nine-week frolic to almost \$22,000 with "The Gauchos." Regardless of money, it is doubtful if this picture will stay beyond its allotted time on 42d street.

Coming after an indifferent Ufa picture, Bebe Daniels jumped the Paramount \$5,500 to give this Public house \$72,300 on the week. "Good Time Charley" was another film to increase the intake of its host by pushing the Roxy ahead \$11,000, for \$106,000. "In Old Kentucky" couldn't do the same for the Capitol, however, where it had to follow the title draw of "The Garden of Allah," and fell off \$3,300 to \$70,600. That was with Ruth Elder, too. The mystery equation was settled at the Strand on a basis of \$32,300 for "The Gorilla."

The holiday helped the Colony rise to \$13,800, while the Cameo was preening itself on a substantial gross that bettered \$3,000, but the film didn't hold over. Mary Pickford wound up her three weeks at the Rialto to \$24,400.

Among the two-buck flickers, Thanksgiving pulled some even with the preceding week. "Jazz Singer" came in again on the upper side of \$22,000, and "Wings" touched all bags at \$16,400. "Student Prince" crept ahead \$800.

A good way to kill time has been found in trying to figure out what's keeping "Sunrise" at the Times Square. "Quality Street" left the Embassy to \$8,000; "Uncle Tom" was around \$12,000 at the Central. Two John Gilbert pictures due on the Street next week, "Love," at the Embassy this Tuesday, with Gilbert opposite Jeanne Eagels at the Capitol Saturday.

Estimates for Last Week
Astor—"Student Prince" (M-G) (1,120; \$1-\$2) (10th week). Moved ahead \$800 with holiday, but seems to have settled into groove; specials looking forward to bucking pre-Xmas shopping; last week, \$13,300.

Cameo—"Husbands or Lovers" (Emblem) (549; 50-75). Whenever this house goes over \$5,000 there's a lot of people going in; bettered that figure by three grand to get \$8,000, but didn't hold over.

Capitol—"In Old Kentucky" (M-G) (1,620; 35-50-75-110). Pushed back on heels at cost of \$3,300 below previous week's figures; \$70,600 on Ruth Elder week; next week, John Gilbert-Jeanne Eagels film against another new Gilbert picture at Embassy.

Central—"Uncle Tom's Cabin" (U) (922; \$1-\$2) (4th week). Figured at \$12,000 for third week.

Colony—"The 13th Juror" (U) (1,980; 25-50-75). Dramatic theme caused no stampede but held up; house improved to \$13,800.

Criterion—"Wings" (Par) (973; \$1-\$2) (16th week). Holiday simply increased number of standees; expects Xmas drop and then thinks it may go through summer; running "way ahead of 'Beau Geste' over like period; \$16,400.

ONE RECORD, ONE BUST PROV.; UPTOWN, \$2,886

Town Fickle to Comics, 'Missing Link,' \$5,000—Strand Good at \$9,200

Providence, Nov. 29.
(Drawing Population 300,000)

Aided by the holiday and weather, business was up at local houses last week. One house record was broken and only one flop marked the attractions.

The Uptown, a split week, crashed all previous totals with "The Chinese Parrot" the first half, and "Paid to Love," the first half, and "Hula" and an Hawaiian stage troupe the second half. The former record was \$2,700 with "Glory."

Fays registered well. "The Missing Link" rolled over at the Majestic, this town being fickle on comedians. "The Girl from Rio," as a second feature, could not supply the necessary appeal to boost.

Playing a second week at the Victory, the "Parade" fell off, but did okay at that. Dix can still woe them here, "Shanghai Bound" going well at the Strand on a double bill with "The College Hero," the latter picture being a riot to the audiences. Rialto, re-run, and Carlton, vaudeville, held up nicely.

Two houses cut into local film biz last week. The Modern (stock) with "The Old Homestead" drew praise from the critics, and much gossip, and "Rose-Marie" had a good week at the Opera House.

Estimates for Last Week
Uptown (Ind) (1,500; 15-25). First half, "White Pants Willie" (F. N.) and "Chinese Parrot" (U). Second half, "Paid to Love" (Fox) and "Hula" (Par) with Kalua troupe. Great biz on last half; Thanksgiving Day's \$700, helped set new house record of \$2,886.40.

Strand (Ind) (2,200; 15-50). "The College Hero" (Col). Surprised with drawing strength and shared honors with "Shanghai Bound" (Par); Dix always good here; good at \$9,200.

Fays (Fay) (2,000; 15-50). Money's worth in vaude show and "A Dog in the Regiment" (W. B.); appeal to kids helped; good at \$8,700.

Majestic (Fay) (2,500; 15-50). "The Missing Link" (W. B.) passed up, as was "The Girl from Rio" (Gotham); \$9,000.

Carlton (Fay) (1,474; 15-50). "The High School Hero" (Fox) had seasonal appeal; with vaude, fairly good at \$4,700.

Rialto (Fay) (1,448; 10-25). Fair week, holiday strong at this re-run house; \$1,750.

arrives; last week liberally estimated \$12,000.

Liberty—"The Gauchos" (U. A.) (1,234; \$1-\$2) (2d week). Fairbanks pranced in and approached \$22,000; picture here for nine weeks, after which will go to Rivoli regardless of legit house grosses; C. S. Trowbridge handling.

Paramount—"She's a Sheik" (Par) (3,600; 35-50-75-90). Bebe Daniels rolled up nice total for house at \$72,300; ignoring stage maneuvers of other Broadway houses and plugging away on own course.

Rialto—"Rough Riders" (Par) (1,960; 35-50-75-99). Mary Pickford's "My Best Girl" ended three weeks to \$22,400; engagement played to but fair money.

Rivoli—"Sorrell and Son" (U. A.) (2,200; 35-50-75-99) (3d week). Decided strength by staying close to \$40,000 on second week; readers of book approving film version and talking about it; \$39,150.

Roxy—"Good Time Charley" (W. B.) (8,205; 50-110). Climbed into six figures again for \$106,000; with holiday total not exceptional but okay; tremendous weekend of \$51,000 made possible by under two-hour show.

Strand—"The Gorilla" (F. N.) (2,900; 35-50-60-75). First of rush of mystery films to Street, and gathered \$32,300; Shilket leaving in two weeks, after which house will resume former presentation policy without "names."

Times Square—"Sunrise" and Movietone (Fox) (1,080; \$1-\$1.65) (10th week). Lucky if holiday brought it house rental; fallen away to almost nothing; reported to have gotten less than \$400 on one day last week.

Warner—"The Jazz Singer" and Vita (W. B.) (1,360; \$1-\$2) (8th week). Holiday had no effect here one way or other; still slightly beyond \$22,000.

NEWS YARNS HELP PITT; \$44,230; STAGE SHOW

Miss America, Peaches and Hardeen Hit Papers—
Aldine, \$13,220

Pittsburgh, Nov. 29.

With all theatres having boxoffice attractions and the three legit houses playing "Spider," "Scandals" and "Show Boat," there was merry business, though Monday and Tuesday were off in every picture house. However, the rest of the week was so far above average that nice figures were on the weekly statements. Miss America and "The Gorilla" at the Grand gave that house new life. Publicity for Miss America had a lot to do with it. Hardeen, at the Davis with "The Gay Retreat," also grabbed space with the challenge formerly used by Houdini. The big Penn was playing "Garden of Allah," but the stage show pulled the crowds.

At Loew's Aldine Walter Feh and band and Jackie Coogan were a strong bid. A neighborhood house, the Homestead, played "Peaches" Browning and broke all the front pages with stories on the ministers trying to bar her. The theatre jammed 'em.

Estimates for Last Week
Aldine (Loew) (2,900; 25-35-50). "Bugle Call" (M. G.) and vaude. Got \$13,220; should have done more early in week, but didn't draw until Wednesday.

Davis (K-A-Stanley) (2,100; 35-50-75). Hardeen and "Gay Retreat" (Fox) pulled theatre out of "red" for a change; big with \$14,200.

Grand (Stanley) (2,500; 35-50). Did \$21,350 with Miss America and "Gorilla" (F. N.); both responsible as it takes a super draw here.

Harris (Harris) (2,300; 25-40). Went to \$9,200; "Hook and Ladder No. 9"; kind of picture customers like.

Olympic (Stanley) (1,400; 25-35-50). "Gentleman From Paris" (Par.) and Vitaphone. Business about \$5,300.

Penn (Loew) (3,600; 35-50-60). "Garden of Allah" (M-G). Drew \$9,321 on Thanksgiving; five shows Thursday, Friday and Saturday; \$44,230.

SEATTLE MOVES UP—\$18,400 TO \$3,800

\$12,000 for Grange at Pan—
Pickford, \$11,000—Blue Mouse, \$5,500 in 6 Days

Seattle, Nov. 29.

(Drawing Population, 476,000)

Business at the show shops generally pepped up and the managers are smiling again.

West Coast Theatres is so pleased that Herschel Stuart announced more name attractions for the Fifth Avenue, where Mae Murray seemed to wake up things. Nora Bayes is coming within a month, and Duncan Sisters are also booked, each added to Fanchon-Marco shows. The Eight Victor Artists will be booked as an F. and M. unit, playing all F-M towns in January. Miss Bayes and Duncan Sisters only at ace houses.

President (stock) turned them away with "The Last of Mrs. Cheney," due largely to return of Howard Miller, leading man, and coming of Leona Powers, lead woman.

Pantages did not come up to "Moon of Israel" with "Racing Romeo," although vaude was very good. Orpheum improved business with Gene Austin as pulling power.

Columbia stepped up with "The 13th Juror" and Maurice Gunkley. Good week for this house.

Estimates for last week
Fifth Avenue (W. C.) (2,700; 25-40-60). "The Fair Co-Ed" (M-G). College pranks always allure here; Marion Davies makes sprightly co-ed. "Farsian Idea" clicked big; did \$18,400.

United Artists (U. A.-W. C.). "My Best Girl" (U. A.). Great for second week; plugging for "Ben-Hur" next week; \$11,000.

Columbia (U) (1,000; 25-50). "The Thirteenth Juror" (U). Special attraction Maurice Gunkley radio singer; built up; lobby displays here always help; \$7,500.

Liberty (W. C.) (1,600; 25-40). "Body and Soul" (M-G). Good title and business improved nicely \$3,800.

Blue Mouse (Hamrick) (950; 25-50-75). "Jaws of Steel" and Vita (W. B.). First time Rin-Tin-Tin at over 25 cents; with Vita support drew well; \$5,500 in six days.

Pantages (1,500; 25-50-60). "Racing Romeo" (F. B. O.). Grange's football name seasonable; vaude good; \$12,000.

Orpheum (2,700; 25-40-50-75). "The Forbidden Woman." Gene Austin helped; improved to \$15,000.

President (1,350; 25 to 31). "Last of Mrs. Cheney" (Duffy Players). New stars opening and house does okay; \$9,600.

MONTREAL STILL OFF \$13,000 and \$12,000 Best Figures—"College" \$12,500, \$4,000 Low

Montreal, Nov. 29.

(Drawing Population, 600,000)

Pictures last week were of average interest. Again poor weather and big counter-attractions slowed up attendance.

One legit theatre, His Majesty's, was dark, but the other, the Princess, ran the world premiere of "The White Eagle" to about \$26,000.

The Capitol and the Palace did averagely well and Loew's held up. The Strand was somewhat below average.

Estimates for Last Week
Capitol (2,700; 60-85). "The Woman on Trial" (Par). Heart interest film averted slump; \$13,000.

Palace (2,700; 55-85). "The Magic Flame" (U. A.). Colman-Banky popular here; \$12,000.

Loew's (3,200; 45-75). "College" (U. A.). Good light picture; \$12,500.

Imperial (1,900; 35-85). Figures Don't Lie" (Par). Vaude principal attraction; \$6,000.

Strand (800; 30-40). "Ragtime" (Vital). "Discord" (Regal); "Back to God's Country" (U) and "Quarantined Rivals" (Col.) All together, \$4,000.

HOLIDAY DIDN'T HELP WARFIELD, \$22,000

Granada Trails With 'Jesse' and \$20,000—"Kings" to \$14,000—"Gorilla," \$21,000

San Francisco, Nov. 29.

(Drawing Pop., 615,000)

Picture business took another flop last week, everything in town being away off. No explanation. Week started strong, but the next three days slump was on, and Thanksgiving day, with a cloudless sky and a crisp autumn atmosphere, kept the customers out in the open.

Warfield led the town, with John Gilbert on the screen and a corking good Fanchon and Marco show, that included Al Lyons, who is daily increasing his popularity. This was the first time in nearly a month that the Warfield has been able to forge ahead of the Granada. Latter house had "Jesse James" and a hard time reaching the 20 grand mark.

California ran especially strong with "The Gorilla," though business came in spurts. Mystery feature is good for another week, maybe two. "King of Kings" made its debut here as a two-day attraction at the Columbia, and got away to an excellent start. It was top-heavy business, with the lower priced seats being completely cleaned at every performance. The night mobs fought shy a little of the \$1.65 gate. Is in for total of three weeks.

Vitaphone continued to draw to the Embassy, and though business was off here the intake for third and final week of initial program proved satisfactory. St. Francis did not fare so well on second week of Beery-Hatton "air" picture, but there was no loss. Feature remains for a third week. Imperial didn't get to first base with "Mme. Pompadour."

Estimates for Last Week
Warfield—"Man-Woman-Sin" (M-G) (2,660; 35-50-65-90). John Gilbert proved magnet, though business wasn't anything to rave about; \$22,000 kept out "red."

Granada—"Jesse James" (Par.) (2,785; 35-50-65-90). Plenty of action on screen and stage where a "Western Idea" was offered, started with bang, but sagged toward finish week; estimated around \$20,000, light for this house.

California—"The Gorilla" (F. N.) (2,200; 35-50-90). First week satisfactory at \$21,000; customers talked about it.

Columbia—"King of Kings" (P. D. C.) (1,700; 50-75-\$1-\$1.50). Northern California Association of Rabbits issued strong denunciation of De Mille opus, and few of Jewish faith found among opening week audiences; other clergy, however, boosted; first week better than \$14,000.

Embassy—"When a Man Loves" and Vita (W. B.) (35-50-65-85). Third and final week of Vitaphone program and John Barrymore feature held up; new Vitaphone and screen bill started Thanksgiving day; last week little better than \$11,500.

St. Francis—"Now We're in the Air" (Par.) (1,375; 35-65-90). Interest lagged after opening week; second week around \$11,000, not up to standard, but profitable; one more week.

Imperial—"Mme. Pompadour" (Par.) (1,400; 25-40-50). House continued in doldrums; can't seem to click; at \$5,500 registered a loss.

Wenger, Fox's Producer

John Wenger has been offered the post of director of productions for all Fox theatres.

No satisfactory agreement has been arrived at, but it is understood a contract will be set before the end of the week.

8 MINN. HOUSES NEAR \$70,000

Band Policy Jumps State \$5,000—Pan at \$13,000

Minneapolis, Nov. 29.

(Drawing Pop., 470,000)

Sensational performances were very much in evidence along a bustling rialto last week. Box offices experienced their biggest rush of patrons in some time. The eight principal theatres totaled around \$70,000, the largest aggregate in many a moon.

State, Pantages, Hennepin-Orpheum and Garrick comprised the quartet of chief business-getters. It was the stage show, "Chop Sticks," rather than the picture, "American Beauty," which drew to the State nearly \$18,000. Inaugurating a stage band policy as a permanent feature, this ace F. & R. house put on a whale of an entertainment with some 35 performers, including Lewis and Dody. "My Best Girl" proved a knockout at Pantages, and broke house records. The vaude bill was combined by Manager E. C. Bostick into a brief revue in order to get the benefit of the turnover. Five showings of the picture daily and picture held over.

"Cat and Canary" held up surprisingly well in second and final week. Fortnight run of "thriller" put nearly \$19,000 into the Garrick box office. Lew Cody was somewhat of a card at the Hennepin-Orpheum. The house had only fair vaudeville and nothing much in "The Girl in the Pullman," but it enjoyed a big week. A nifty piece of showmanship was the Minnesota-Michigan football game rushed here by airplane from Ann Arbor in time for the Sunday matinee. This town is football mad.

Conrad Veldt, European star, making his local debut, drew good business to the Strand in "A Man's Past." "Home Made" did fairly well for the Lyric, while the Grand had a normal week with "Chang," seen previously for two weeks at the Strand.

Estimates for Last Week
State (F. & R.) (3,600; 60-)-"American Beauty" (F. N.). Stage revue and Vitaphone. Immense show at prices; stage presentation out-shone photoplay and accounted for nearly \$18,000; a jump of \$5,000 over previous week.

Strand (F. & R.) (1,500; 50)-"A Man's Past" (U.). Picture won praise from film fans; Conrad Veldt made good impression in initial appearance; close to \$5,000 is good.

Garrick (F. & R.) (2,000; 60)-"Cat and Canary" (U) (2d week). Goaled 'em again; close to \$8,000; great.

Lyric (F. & R.) (1,350; 35)-"Home Made" (F. N.) Fair comedy did as well as could be expected; around \$2,200.

Grand (F. & R.) (1,100; 35)-"Chang" (Par). Second loop showing. Satisfactory at about \$750.

Hennepin-Orpheum (Orpheum) (2,890; 50-75)-"Girl in the Pullman" (Pathe) and vaude. Not a great deal to get excited about, but business held up nicely; close to \$15,000. Lew Cody, headliner and former stock player here, helped draw.

Pantages (Pantages) (1,650; 50)-"My Best Girl" (U. A.). Fans ate it up; jammed throughout week; around \$13,000, and held over.

Seventh Street (Orpheum) (1,480; 40)-"A Perfect Gentleman" and vaude. General prosperity helped here; near \$5,500.

Topeka for "Spotlight" And Souassinan, \$4,600

Topeka, Kan., Nov. 29.

(Drawing Population, 85,000)

Usual biz Turkey Day, followed by two more days of extra good business.

The best bet was "Spotlight," at the Jayhawk the first half. Nicholas Souassinan, already regarded as a star here from having almost taken the film away from Menjou in "A Gentleman of Paris." His name credited with at least a part of the business done by this picture shown here before the rest of the territory got it.

Estimates for Last Week
Jayhawk (1,500; 40) (Jayhawk)—"The Fair Co-Ed" (M-G). First half, proved a dud; last half, "Spotlight" scored heavily without blare of publicity trumpeting; total, \$4,600.

Orpheum (1,200; 40) (National)—"Cat and Canary" (U). Panned but drew heavily at box office; \$1,900.

Cozy (400; 25) (Lawrence)—"Two Girls Wanted" (Fox). First half, attracted only fairly; holiday helped "Back to God's Country"; \$900.

TIFF-STAHLS 6 FOR \$2

Tiffany-Stahl plans for next season include a budget of \$10,000,000 for 36 pictures.

Of this number, six are intended for Broadway showing at \$2.

GOOD FILMS GIVE CHI NICE WEEK; CHICAGO'S \$46,000 IS LOOP'S BEST

Daniels Film Only \$2,000 Behind at Oriental—"Heaven" and "Wings" Jump, \$10,500 and \$18,500—"Hur" Drops \$6,000—Orpheum, \$8,100

Chicago, Nov. 29. Poor attendance early last week, but a tremendous holiday and week end covered. The cinema lineup was stronger than in many weeks, too.

Chicago with "Dress Parade" and the Oriental's "She's a Sheik" were separated only by a slight margin. The former's thin advantage permitted it to lead the mob. The Bebe Daniels film seemed perfect for the Oriental, where pictures mean something with Ash away.

The best improvement was by "Seventh Heaven," at the Monroe. In its third week it drew close to \$11,000, nearly \$1,000 over the previous week. "Ben-Hur," back at pops at McVicker's, had a fair second week at \$20,000, while "Underworld," in its second week, also slipped. Both films hold over this week and are possible repeats the next.

State-Lake accomplished more than a \$3,000 rise with "Wreck of the Hesperus" and Elliott Dexter in the vaude proceedings. Orpheum will hold over "The Silver Slave" in spite of a not too notable first week, and Mindlin's Playhouse, open for the benefit of alleged intelligentsia, found the week comparatively nifty with its double bill, "Polikushka" and "A Woman of Paris."

"Wings," the only super in town, took another jump, this time about \$1,500 on the holiday, and looks better now than when opening. "The Jazz Singer," with Vitaphone, opens tonight (Tuesday) at the Garrick.

Neighborhoods held two such attractions as Whiteman and Sophie Tucker, and business was good.

Estimates for Last Week
Chicago (Public)—"Dress Parade" (P. D. C.) (4,100; 50-75). First product of this firm to crash big film houses in long while; did well in face of off week on stage; \$46,000 beat town, but under theatre's natural pace.

Erlanger (J. L. & S.)—"Wings" (Par.) (1,345; 50-220 (4th week). Sellouts Thursday matinee and night and capacity week end scaled special up \$1,500 to \$18,000; will probably be top for entire run.

McVicker's (Public)—"Ben-Hur" (M-G) (2,400; 50-75). Took unexpected fall, though second gross sufficient to keep film in; \$6,000 under first week at \$20,000.

Monroe (Fox)—"Seventh Heaven" and Movietone (Fox) (975; 75) (3d week). Best week so far at \$10,500; would do more if better located.

Oriental (Public)—"She's a Sheik" (Par.) (2,900; 35-50-75). Early week big indicated gross under \$40,000, but holiday helped to \$44,000.

Orpheum (Warner)—"Silver Slave" and Vita (W. B. (776; 50). Original two weeks' booking probably holding it in; \$8,100 or thereabouts seldom means sticking here; house hasn't returned to former gait since early summer.

Playhouse (Mindlin)—"Polikushka" (Mindlin) and "Woman of Paris" (U. A.) (1,073; 50-110). Foreign made and Chaplin piece doubled up; domestic film believed responsible for major part of draw; \$4,400 pretty good for this spot.

Roosevelt (Public)—"Underworld" (Par.) (1,400; 50-60). Playing on home grounds here; \$16,000 is \$4,000 below first week, but much over house's normal sum.

State-Lake (Orpheum)—"Wreck of the Hesperus" (Pathe) (2,800; 25-50-65). Educational value of film might have been played up; house invariably overlooks chances to lift itself out of slump; \$21,000 nothing to brag about.

BOSTON BIG

"College Widow" \$48,100 at Met and "Fair Co-Ed" \$24,800

Boston, Nov. 29. (Drawing Population, 850,000)

Last week was a big one for the picture houses. Starting Wednesday conditions were capacity through the balance of the week.

The Metropolitan, with "The College Widow," cleaned up at \$48,100. Pictures of the Harvard-Yale game also gave enough to draw.

At the State one of the best weeks of the season was recorded with "The Fair Co-Ed" for \$24,800.

Orpheum's business was in the neighborhood of \$20,000 with "Becky."

Estimates for Last Week
Metropolitan (4,000; 50-65)—"The College Widow" (W. B.). Had big week at \$48,100.

State (Loew) (4,000; 35-50). Among best weeks of season with "Fair Co-Ed" (M-G); turned in \$24,800.

Loew's Orpheum (3,500; 25-35-50). Business near \$20,000 with "Becky" (M-G).

3 SCHOOL FILMS, WASH.: "ALLAH" HELD OVER

"College Widow" Brings Fox Back to \$29,000—"Co-ed" \$22,000 at Palace

Washington, Nov. 29. (Drawing Population, 380,000)

College comedies in three downtown houses and "The Blood Ship" in the fourth constituted the fare for Thanksgiving week.

"The Fair Co-ed," with the customary Hearst tieup, had a cinch, and "The College Widow" jumped biz at the Palace. "The Drop Kick" with some adroit salesmanship got its share. The Rialto, with "The Blood Ship," was more thankful than most of them for Thanksgiving Day.

Palace is shortly to inaugurate a greater entertainment policy giving freer rein to Colby Harriman, presentation producer. A stage band, recruited locally, due to union, an M. of C. and house dancing chorus will be tied to the 50 cents top.

Ruth Elder opening at this house Saturday had them locked out from one o'clock. Last minute booking, to make up for Elder stage shortcomings, brought in William Robyn and a Spanish dancer.

Little joined the Saturday opening houses with a first showing of "Moon of Israel," but registered rather low on the six days, a hold-over period for "Tartuffe."

Stanley-Crandall forces still holding back on announcement of switch in policy for Earle, with house continuing to moderate returns.

Estimates for Last Week
Columbia (Loew)—"Garden of Allah" (M-G) (1,232; 35-50). Developed strength as week progressed after opening, but had everybody nervous; built enough, however, to hold over; possibly \$11,000.

Fox (Fox)—"College Widow" (W. B.) (3,432; 30-50-55-75). Took unexpected spurt and surprised by running to \$29,000; a decided come-back.

Little (Theatre Guild)—"Tartuffe" (Ufa) (200; 35-50). Given only six days on second week because of switch to Saturday opening and getting just above \$1,000; no complaints.

Met (Stanley-Crandall)—"Drop Kick" (F. N.) (1,585; 35-50). Featuring Daniel Breeskin orchestra in lieu of stage show and selling all the way, but still falling to reach old-time figures; may have hit \$11,000.

Palace (Loew)—"Fair Co-ed" (M-G) (2,363; 35-50). Back with a rush to the extent of just sliding over \$22,000; lot of customers at 50 cents.

Rialto (U.)—"The Blood Ship" (F. B.O.) (1,978 35-50). Holiday week responsible for liberally estimated \$7,500.

Weight Reducing "Farm" For Plump Fem. Players

Los Angeles, Nov. 29.

Picture actresses must not put on weight and become ungainly unless they want to do penance at the hands of Dr. Frederick Modern. The latter provides rigid diets at Arrowhead Springs.

Molly O'Day, First National player, almost mislaid her option when she was reluctant about taking off around 12 pounds before her next picture, and another young lady who had been kept on the sidelines in Bubbles Lido, whom Carl Lamme, Jr., had brought from Germany.

Bubbles was 15 pounds overweight according to studio officials and is now taking the Dr. Modern treatment. She expects to work Dec. 12.

P. A. SUES MRS. BREWSTER

Los Angeles, Nov. 29.

Helen Unity Hunter, Hollywood publicist, has brought suit in Small Claims Court against Corliss Palmer, wife of Eugene Brewster, publisher.

Miss Hunter claims \$50 due her for publicity services rendered. Miss Palmer's case is called for trial Dec. 6.



LE BEAU MONDE

When you visit the famous CLUB CHANTECLER (Cafe Le Paradis, too) you will say "N'est ce pas?" these places are really the rendezvous of the fashionable world.

Meyer Davis, of orchestra fame, head of these highly successful Washington (D. C.) enterprises, has established himself as a foremost restaurateur.

FOOTBALL WEEK HITS PHILLY JUST RIGHT

Reflected in M. P. Grosses—Stanley Got \$37,000 and Fox \$30,000—"Wings" at \$2

Philadelphia, Nov. 29.

Holiday crowds naturally boosted the town's grosses last week, but there were only a couple of real smashes, due to some rather ordinary attractions.

Stanley got the cream with "The Drop Kick," a timely film for the season's biggest football week. The critics called it one of the star's weakest, but the crowds ate it up. More important was the fact that Waring's Pennsylvanians were back once more, and those boys certainly do stand ace high in Philly. They are staying this time for several weeks. Last week's gross reported at around \$37,000.

The steady gain of "The King of Kings" the last couple of weeks—in fact, ever since the end of the engagement was announced as set for Dec. 1—has been the talk of the town. Last week the gross went to \$18,000. "Wings" for Dec. 2.

Fox had a mighty good week with "Two Girls Wanted," film feature, and Irene Franklin on the stage. Combination fell just under \$30,000, with everybody satisfied.

A likely combination is currently at the Fox, with Blossom Seeley heading the stage show. Picture is "Ladies Must Dress," and the bill also includes "The Feast of Lanterns," oriental musical novelty with 14 people.

Estimates for Last Week
Stanley (4,000; 35-50-75)—"The Drop Kick" (1st N.). Picture called one of Barthelme's weakest by critics, but proved wow for football week. Waring's Pennsylvanians also helped immensely. \$37,000.

Stanton (1,700; 35-50-75)—"Mockery" (M-G). Single week booking for this Lon Chaney picture got about \$16,000. It might have been held over.

Aldine (1,500; 1:65)—"King of Kings" (P. D. C., 8th week). Jumped amazingly to \$18,000. Run closes Thursday this week. "Wings" follows.

Fox (3,000; 99)—"Two Girls Wanted" (Fox). Play of same name just finished run here and that helped. Stage had Irene Franklin. Just under \$30,000.

Fox-Locust (1,800; 1:65)—"The Jazz Singer" (Warner Vita). Al Jolson picture decidedly off first two days of the week, but crashed back heavily with holiday. Claimed \$15,000.

Arcadia (800; 50)—"College" (U. A., 2d week). Buster Keaton comedy, although claimed as one of his weakest, got \$5,000 on second week.

Karlton (1,100; 50)—"The City Gone Wild" (Par). Thomas Melghan credited with come-back in this film; about \$5,500 on week.

KATZ'S \$100,000 FUND

Chicago, Nov. 29.

Sam Katz, of B. & K., and Public, and his father, Morris Katz, recently donated \$100,000 to the Marks Nathan Jewish Orphan home as a trust fund.

This is to be used in the care of graduates of the home.

Lars Hanson's Vacation

Los Angeles, Nov. 29.

Lars Hanson, Swedish picture actor, will sail from New York Dec. 7 to spend the holidays with relatives.

He will probably return under contract to M-G-M March 1.

AMUSEMENT SHARES STEADY ON BREAK; RESPOND TO RECOVERY

Famous and Loew Near Highs on Movement, While Shubert Turns Weak Then List Has Setback—Keith-Albee Profits Drop to \$1.90 a Share

Shubert was selling yesterday at and around 67, a drop from its peak of nearly 75, while all the rest of the amusement group were responding vigorously to the rally in the whole list that followed promptly upon the heels of Monday's sharp break.

The only other exception to yesterday's general advance was in Madison Square Garden, hammered down more than 4 at one time on the news from Washington of the legislative proposal to hang high taxes on the more expensive fight tickets.

In the case of Paramount, the pool resumed operations yesterday morning at the opening and prices were advanced briskly to 111, within a point of the issue's high on the current movement. Brokerage advice is almost unanimously bullish on this stock now that the new financing is in process. Some of the traders in the specialty are so filled with surrounding optimism that they become suspicious of a shakeout not so far ahead, experience having taught that when pool operations become too flamboyant clouds are likely to be gathering. Any retreat in Paramount would likely be temporary, for current earnings are reported favorable, and there is the new flotation to be distributed.

Loew in Narrow Range
In a minor way the same is true of Loew. Price movements are extremely narrow. On Monday's break and yesterday's recovery there was not much more than a point spread, compared to the wide range in other active issues.

Ordinarily something would be due about this time to discount the statement due this week, but such a process apparently has been taken care of by the unofficial estimates circulated weeks ago of a rate of between \$6 and \$7 on the common. Yesterday the stock was close to its recent best at 57½, but subsequently sold off to around 56, its average level for months.

One downtown house was pretty definitely connected with the move in Shubert, but the operation never took on real importance. During the break of Monday moderate offers of stock found little support, and it was assumed that whatever the objective of the clique might be—whether a turn or a drive for distribution—the sponsors were not ready at this time to go much further.

Summary of dealings for week ending Saturday, Nov. 28:

STOCK EXCHANGE									
High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chg.		
173½	173½	800	American Seat. (4).....	41	40½	168½	—2		
174½	174½	4,000	Eastman Kodak (8).....	171½	167	168½	—2		
174½	174½	200	1st Natl. 1st pref. (8).....	104½	104½	109½	—2½		
79½	79½	20,700	Fox, Cl. A. (4).....	79½	77½	79½	—2		
63½	63½	20,400	Loew's, Inc. (2).....	56½	55½	56½	—1		
28½	28½	6,900	Mad. Sq. Garden (1).....	24½	22	22	—2½		
169½	169½	1,100	Mot. Pic. Cap. (2).....	7	7	7	—		
35	35	1,100	Orpheum (2).....	25½	25½	25½	—		
114½	114½	13,700	Par-Fam-Las. (10).....	108½	107	108½	—1		
43½	43½	2,800	Pathe, Cl. A. (4).....	25	23	24½	—1½		
77½	77½	11,500	Shubert (5).....	74½	71½	72½	—3		
45½	45½	8,700	Warner Bros. (2).....	24	22½	22½	—1½		
25½	25½	7,400	Fox Thea. (2).....	20	19½	19½	—½		
10	10	325	Loew deb. rts. (1).....	13½	13	13	—½		
10	10	9,100	Par. rts. w. l. (curb).....	1½	1½	1½	—		
33½	33½	4,000	Warner Bros. (2).....	15	13	13½	—1½		
8½	8½	100	Film Inspect. Mach. (1).....	4½	4½	4½	—		
100½	100½	\$1,000	Keith 6's.....	100½	100½	100½	—		
107½	107½	22,000	Loew 6's.....	100½	100½	100½	—		
100½	100½	20,000	Pathe 6's.....	87	86½	86½	—½		
111½	111½	132,000	Warner Bros. 6's.....	91½	88	88	—3½		
107½	107½	65,000	Loew bonds ex war. (1).....	90½	88½	88½	—2		
10	10	325	Loew deb. rts. (curb).....	18½	18	18	—½		
10	10	M-G-M pref. (1,800)	old ex div. 700 at 75½ to 25½ up ½.						

Outside Markets

OVER THE COUNTER

Quoted for Monday's close on bid and asked basis.

Bid.	Asked.	Sales.	High.	Low.	Last.	Net Chg.
30	33	Roxy Units.....	..	..	..	..
28	32	Clags A.....	..	..	..	..
8	9	Common.....	..	..	..	..
1	3	Technicolor.....	..	..	..	..
..	..	Univ. Ch. The. (8).....
..	..	Balaban & Katz.....	80	..

Philadelphia

1,500	Stanley Co. of A.....	57½	57½	57½	—½
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Boston

..	25	Loew of Boston.....	7½	7½	7½	..
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St. Louis

..	..	800	Skouras.....	36	35	35	—3
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Los Angeles

..	Hal Roach Stud.....	28½	Nom.
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Ed. Longworth Dead

Los Angeles, Nov. 29.

E. O. Longworth, 34, picture extra, died at the Community Hospital Nov. 27 after drinking denatured alcohol mistaken for liquor.

Garbo-Hill Options

Los Angeles, Nov. 29.

Metro-Goldwyn-Mayer has taken up options on the services of Greta Garbo and George Hill, director, for another year.

GERMANY ABOLISHES CONTINGENT 1-1; CUTS DOWN FOREIGN FILM IMPORTATIONS

U. S. Must Absorb Difference in Lessened Foreigns, Around 178 Pictures—Only 170 Foreign-Mades Permitted Into Germany Between Jan. 1, 1928, and June 30, 1929—90 Foreign Permits Withheld by German Government "at Discretion"

Washington, Nov. 29. With practically every indication pointing to the continuance, at least until 1929, of the contingent system of one-for-one to control the imports of pictures, the German Government has unexpectedly abolished that system and substituted a method of import control setting down specifically the number of foreign picture productions to be admitted.

Commercial Attache Allport in cabling this report to the Department of Commerce states that the new system will become effective Jan. 1, 1928, with the exact number of foreign films to be imported scheduled to June 30, 1929.

This schedule calls for 260 permits only for the 18 months. This is further complicated by the withholding of 90 of these 260 permits "to be held in reserve by the Federal Film Commissioner for issuance at his discretion." Thus the foreign producers are actually assured of the showing of only 170 features in Germany during the 18 months.

That this is a drastic reduction is indicated by import records here disclosing 325 foreign films in 1925, 289 in 1926 and 200 in the first nine months of 1927 as having gone into Germany in those periods.

Just what the new schedule means is still further shown by combining the 289 foreign films of 1926 with the 149 as recorded for the first six months of 1927, a total of 438 foreign pictures, as against the 260 scheduled for the 1928-29 period of 18 months. A cut of 178 pictures that, it is believed, will have to be practically in its entirety absorbed by the American producers.

Under the new regulations of the 270 scheduled 85 will be permitted to come into Germany in the calendar year of 1928 and the other 85 during the six months to June 30 of 1929.

The lesser number for 1928 is explained by the American official's cable as being due to the plan to continue the present contingent system for the first three months of 1928 in addition to the new regulations.

To make this contingent system effective for that period the German compensation films must already be on the shelves or in the process of production by Dec. 31, 1927.

Basis for Foreign Films
German distributors under the new regulations will receive the permits for foreign films on the basis of the number of German compensation films handled by them during 1926-27.

No restrictions are placed on short subjects such as news reels, advertising films, comedies to 500 meters in length, but the educational and cultural films are to continue on the two-for-one contingent system as now in vogue.

Under the distribution plan hinging on the handling of compensation films plus the non-transference phases of the new regulations gives existing distributors a virtual monopoly on all films and successfully shuts off several newly organized bodies in Germany that have been attempting to break into this combination.

Other than the Allport cable, the motion picture section of the department had no further details. C. J. North, chief of the section, stated this would result in a terrific cut in the American market in Germany.

North, in explanation of the suddenness of the switch, stated that in contrast to Great Britain the German government can make revisions of this nature without reference to the legislative body, he termed this new system as "an administrative regulation."

He declined to comment on what effect it would have on the American producers financing German companies in the making of compensation films, nor would he ex-

Coston Reported Dealing With Aschers in Chi

Chicago, Nov. 29. A deal likely of interest locally is pending between Jimmy Coston and the Ascher Bros. Both sides are keeping details under cover, but it is said the deal will include partial consolidation.

Coston, the largest independent film booker in Chicago, also owns and operates several picture theatres. He is reported to be hot after more, even as to accepting some of the Ascher bloomers. The Aschers, who once threatened to become the most important theatre owners in the middle west, have a string of film houses in this city, some playing vaude and among them a de luxe stage band house, Sheridan.

The pending deal is regarded as beneficial to both participants, giving the Aschers closer contact with their main picture source and affording Coston control of a larger number of houses.

It is expected it will be closed within two weeks.

Mgr. Has 25 Warrants for Merchants on Sunday

Dover, O., Nov. 29. Mrs. John Gilhully, janitress and special police officer in picture theatres owned by George Chrest, signed 25 warrants which were the second phase of Dover's "Blue Law" fight. The warrants were for the arrest of managers of garages, filling stations, newsstands, confectionery and cigar stores, restaurants and similar business, charging violation of the Sunday labor laws.

Chrest, arrested last week on a charge of operating his house Sunday, announced that if he were not permitted to operate he would "see that every other place of business in Dover was closed tight on Sunday."

Arrest of Chrest was made at the instance of church leaders. After the arrest last Sunday, Chrest returned to his shows and again opened them.

PADDOCK AND BEBE

In New York is a report that Bebe Daniels may appear in a vaudeville turn with Charlie Paddock, the champ runner.

If the double act comes off, it will be after Bebe has completed her present picture in Hollywood.

L. A. to N. Y.

Pola Negri.
Prince Mdivani.

N. Y. to L. A.

Constance Talmadge.
Peg Talmadge.
C. C. Burr.
Johnny Hines.
James Flood.
Gloria Swanson.
Bessie Love.
Ivory Cummings.
Elmer Pearson.
John Flinn.
Phil Reisman.
W. B. Frank.

press an opinion as to what was to become of the 90 permits "held at the discretion" of the German federal official.

Film men here see these 90 permits as an opportunity for "diplomatic maneuvering," to term it mildly. As to the American capital now invested in Germany, it was freely predicted that innumerable productions would be started immediately to enable these investors to get out from under prior to the closing down on all such compensation film making by Dec. 31, 1927.

"Unfair"

Washington, Nov. 29. In its report to Congress, made public yesterday, the Federal Trade Commission has listed approximately 70 methods of competition which it condemns as unfair. Among these are:

Making unduly large contributions of money to associations of customers.

Procuring the business or trade secrets of competitors by espionage, by bribing their employees, or by similar means.

Inducing employees of competitors to violate contracts.

Use of false or misleading advertising.

Giving away of goods in large quantities to hamper or embarrass small competitors and selling goods at cost to accomplish the same purpose.

Use of monopolistic concerns of concealed subsidiaries for carrying on their business, such concerns being held as not connected with the controlling company.

Acquiring stock of another corporation or corporations where the effect may be to substantially lessen competition, restrain commerce, or tend to create a monopoly.

Seeking to cut off and hamper competitors through destroying or removing their sales display and advertising mediums.

Tying or exclusive contracts.

OFF TOO LONG

Dick Talmadge Conferring with U—
Off Screen 18 Months

Los Angeles, Nov. 29. Richard Talmadge is negotiating for distribution of a film series, starring himself, with Universal. Talmadge recently settled his suit with Carlos Productions, which held a contract with him to make pictures for U. release.

Talmadge finished two pictures for Carlos, one of which was turned over to Universal, but stayed on the shelf until more of the series were delivered. The second film was held up by Carlos supposedly pending a releasing deal with another big distributor.

Production of these two films with litigation to obtain release of his contract from Carlos, has kept Talmadge off the screen for 18 months. He is anxious to get back and if the pending deal with U is closed, the distributor will immediately release the two pictures previously made in addition to a series of six more over a period of two years.

Biggest Studio Stage

Los Angeles, Nov. 29. Fox has completed plans for the erection of the world's largest enclosed stage, to be built at their Westwood plant. The stage measures 280 x 400 feet and will cost \$100,000 to build and equip. It is the first of eight stages to be built at this location.

It is expected to have this new stage completed in time to relieve pressure of production at the Hollywood studios, shortly after the first of the year.

Stahl's Colored Cast

Los Angeles, Nov. 29. Tiffany-Stahl plans a colored cast picture and has signed Step and Fetchit, formerly in vaude, and Caroline Snowden, appearing in local cafe revue.

These colored players had parts in John Stahl's last picture for M-G-M, "In Old Kentucky." Stahl may direct.

Incidentally, Sidney Aiglers has been appointed production manager of Tiff-Stahl. Aiglers was assistant director for John Stahl for a number of years.

Ostrow Resigns

Los Angeles, Nov. 29. Lou Ostrow has resigned as production supervisor for Tiffany-Stahl and is en route east for a vacation.

STAGE BAND IDEA FLOPS IN NEW YORK NEIGHB.

Patrons Turn Thumbs Down at
Carroll, B'klyn, Despite 35c.
Top—Drop Scheme

Efforts to put over a stage band at the Carroll, 35-cent neighborhood house in Brooklyn, have flopped. Mel Craig headed a 12-piece band that went out Saturday (Nov. 26) after trying two weeks.

Rachmahl and Rinzler, owners of the Carroll, were awaiting the results of the experiment to decide upon placing stage bands in several of their houses. With the scheme folding up at the Carroll, the project is now cold.

The trouble was financial. With a previous "nut" for a pit orchestra of \$500 weekly the house could afford to go to \$700, or a little more, for a stage band. But this meant that for a great part of the running time of a feature there was no music.

Patrons expressed themselves as favoring musical accompaniment in preference to stage stunts.

Fox's Playwrights' Deal With Milton, Option Only

The business arrangement Fox Film Corp. had with Robert Milton, Inc., does not compel Fox to film all Milton stage productions, according to Justice Townley's interpretation. The judge concludes that it merely gives Fox first call on the film rights of the Milton stage productions.

Last season Fox was Milton's financial backer in exchange for the picture rights at certain terms.

Justice Townley states "properly construed, defendant (Fox) urges that said agreement merely gave the defendant corporation nothing more than an option to acquire such picture rights from the joint venture; that the contract clearly is not a sale to defendant of such picture rights or was never so intended or understood."

Justice Townley believes the merits should be tried and denied Milton, Inc.'s prayer for a judgment on the pleadings.

Garson Producing

Los Angeles, Nov. 29. Harry Garson is again starting as a motion picture producer heading the Exhibitors Mutual Producing Corporation. A schedule of 26 program pictures, ranging in cost from \$75,000 to \$100,000, is announced for next year.

George P. Converse, son of the eastern banker, is secretary and treasurer of the company. Helge Sture-Vasa is vice-president.

No arrangements for distribution have been made.

Jack Connolly's Back

Jack Connolly, Fox Movietone foreign representative, returned to New York Monday on the Leviathan.

Immediately repairing to his home in Washington, where he formerly was the Hays organization's national representative, Mr. Connolly will again be in New York within a day or so.

After conferring with the Fox home office he expects to return to Europe on another trip. His last visit was for five months.

Jake Wilk, Exc. Agent

Jake Wilk, the New York play broker, returned last week from the Coast. It was a semi-annual visit for Wilk, who did a little business while out there.

His most important connection was to accept the exclusive sales agency for Fajos Productions. Fajos recently produced a high brow picture named "The Last Moment."

M-G RE-SIGNS BROWNING

Los Angeles, Nov. 29. Tod Browning has concluded negotiations whereby he will continue on the directorial staff of Metro-Goldwyn-Mayer for another year. The firm also has an option on his services for two years more after that.

Most of Browning's megaphone whirling will be done on Lon Chaney's productions.

\$5,000,000 LOSS BY CHAINS ON SMALL HOUSES

**Stanley-U Turning Back
Theatres on Sharing
Basis**

Stanley Company is reported already starting reorganizing of its theatre department. Approximately 20 small houses in Pennsylvania have been offered back to original holders for operation, with Stanley retaining part of the stock.

Universal Chain Theatres is expected to follow this procedure next. With the resignation of Dan Michalove, head of the theatre department, a board composed of executive members of U is now jointly responsible for the management of houses. It is understood a large number of smaller houses are to revert to independent ownership, Universal holding an interest in future profits.

Approximately 500 small picture theatres, formerly operated by independents and acquired by chains, have been proving unprofitable. Losses on these houses have been over \$5,000,000 in the past 18 months.

Riv-Rialto Bookings

Future bookings at the Rivoli are: "Now We're in the Navy" (Par.) and "Beau Sabreur" (Par.) which follows "Sorrell and Son," now current.

"The Devil Dancer" (U. A.) trails "Rough Riders" at the Rialto Dec. 10, and "Sadie Thompson" (U. A.) is next.

W. B. Line-Up Splitting During Lay-Off Period

Los Angeles, Nov. 29. With the closing down of Warner Bros. studios, Dolores Costello will go on a 12 weeks layoff, not to be loaned to any other producer.

Lella Hyams has been borrowed by Fox and Helene Costello will be loaned from time to time.

Michael Curtiz will be loaned to Fox with a possibility that Lloyd Bacon, another director, will go to First National and Roy Del Ruth may possibly go to Universal during the layoff period. Archie Mayo will probably go to Paramount. Negotiations are now on for him to make a picture there.

Chi's New Censor Plan

Chicago, Nov. 29. A city ordinance placing the city's picture censor board under political control is being drafted by Assistant Corporation Counsel James Breen.

Under the proposed plan, the board will be appointed by the Mayor with the consent of the city council. The board is now appointed by the civil service.

The ordinance will be presented next month.

CHURCH TAKES THEATRE

Los Angeles, Nov. 29. All Souls Church, an independent congregation, has taken over the Westlake, West Coast Theatre, Inc., house for Sunday morning services. Increased attendance makes it necessary for the church to seek larger quarters. The picture house has a capacity of 2,000.

Anna Q's Niece

Los Angeles, Nov. 29. Astride V. Nilsson, 15, arrived here from Heisenberg, Sweden, to visit Anna Q. Nilsson, her aunt.

The young visitor speaks no English and meets the screen star for the first time.

Stallings Writing for Gilbert

Los Angeles, Nov. 29. Laurence Stallings is writing an original as John Gilbert's next for M-G. Harry Beaumont will direct.

COSTUMES FOR HIRE

PRODUCTIONS
EXPLOITATIONS
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BROOKS
COSTUMES
143 W. 40th St. N. Y. C.

BRITISH FILM FIELD

Cutting Down Quota Bill—Schenck, 1st N. and P. T. C.—First National Gets It—\$10,000,000 Exhibitors Combine—Loading Up Public with Film Flotations—Picture Stock Quotations—Personal Stuff

By FRANK TILLEY

London, Nov. 18.

This is indeed a funny business. Shakespeare used another adjective, but he was privileged!

Weeks and weeks ago there was some kind of document (daren't call it contract, or they'll issue a denial) entered into between First National and Provincial Cinematograph Theatres for the formation of three companies, all allied. One for distribution, one for production and the other for exhibition. First National was to have 51 per cent. holding in the distribution company and the P. C. T. end was to hold 51 per cent. of the other two.

It was all set, signatures and all, only a few details to be agreed to have the deal finally ratified. So they say.

And a little while later (see "Variety" Nov. 2) E. Bruce Johnson issued a statement saying in part: "First National has always observed the very definite policy that it would be a very grave mistake for it to attempt to purchase theatres in the United Kingdom and has always maintained that such a policy was politically wrong."

So the trade and the trade press threw up their hats and cheered for this relief, no one but myself (and, I surmise, Mr. Johnson) noticing the curious wording of the part of his statement in bold above.

Also, at the same time, this statement was issued, Mr. Johnson wrote to certain city folk admitting the "denial" was a technical one.

It was, First National was not purchasing theatres. Nor "acquiring control of a circuit." No, sir!

They were merely about to join in a tripartite arrangement which would give them a circuit outlet for their product. That's all.

It develops (as they say in synopsis) the idea worked around a bit and got to a stage where only one company was to happen, and this apparently was to merge First National here with Pathe of this country and P. C. T. Will H. Evans was to be managing director, and Bruce Johnson was to go on the board. So they say.

Mice and Men

Burns, Robert, Scotch poet, said things about plans "going a-gley." Schenck, Joe, neither Scotch nor poet, seems to have had the same idea. Anyway, he came, he saw, but whether he conquered is a matter for guesswork.

So a Guess!

Guessing is a curious thing. If you guess right, you're a genius; if you guess wrong, you're a fool.

What I guess is, first Schenck made the P. C. T.-Pathe folk a better offer than they were getting from First National. Secondly, I guess he bought as much P. C. T. stock as he could get, with the object of getting, if not control (for I do not believe Lords Ashfield and Beaverbrook would let there be enough floating stock on the market for anyone to buy enough to get control of P. C. T.), at least a strong hand to bet on when it came to a real showdown on any merger deal.

Anyway, it is said Joe Schenck closed a deal with the principal stockholders in P. C. T., and certainly last week the scrip rose on the London Stock Exchange from around \$4.80 to \$5.50 (par \$5).

So there may be more than a gesture in W. H. Evans' threat last week at the General Council meeting of the Exhibitors Association, when he declared he would sell P. C. T. to an American combine if the Independents went ahead with their National Booking Circuit scheme.

Though the humor of Evans threatening the Independents if they got together so as to get the "big business" advantages which P. C. T. already enjoys does not appear to have struck anyone else.

Guessing a Mouthful!

Meanwhile startling developments take place about the Exhibitors' National Booking Circuit. Accord-

ing to the inside news in the City (which approximates to Wall Street), a \$10,000,000 flotation is being prepared for this Independent Exhibitors' combine, part of the issue to be made to the public, the rest being taken up by the independent theatre owners, much as outlined in this department last week in relation to their original idea for capitalizing their booking combine.

The story further goes the brokers making the flotation are those who placed some of the Stanley Corporation stock on the London market a while ago.

According to the City, the brokers who placed the Stanley stock were Benson & Co. And these are the folks who were credited with handling the financial arrangements of the attempted First National-P. C. T.-Pathe deal.

This produces a curious situation, if the City is correct in its information. For in spite of Schenck's operations, or it may be even because of them, I have good information at this date that the First National-P. C. T.-Pathe deal is going through.

Not that it will be the selling of P. C. T. to an American company. On the contrary, as it will be given out here it will no doubt be made the occasion of great newspaper rejoicing as to a British theatre company having secured control of an American distributing organization!

Anyway, it seems clear whatever deal Schenck offered to P. C. T. is off and First National has gotten away with it.

About the "Cinematograph Films Bill," to give it for once—and only once!—its full title.

It came up on Monday in the House of Commons—on Report Stage, and shows considerable reductions on what it was.

As it left the standing committee it was to come into force on Jan. 1, next, but this date has been put forward to April 1—mighty good day to choose at that!

Then under Clause 2 (3) (b) no booking contracts could be made from Oct. 1, 1928, till Oct. 1, 1929, for more than nine months ahead, but this period in which booking can take place for play-dates nine months ahead has now been extended to Oct. 1, 1930. From that date the period falls to six months.

Another change is in Clause 1 (2), which held no agreement for exhibition before registration could be made except "for the exhibition of the film in one theatre only, being a theatre in the administrative county of London on a number of consecutive days." Reduced to language which even you and I can understand, this means pre-releases in London only were permissible. Now the making of pre-releases generally is to be allowed. So just where the bill will operate to stop advance booking who knows.

As showing the attitude of the exhibitors here, a petition against the bill was presented to the House of Commons Monday by Socialist Member Alexander, signed by 900 theatre owners. As there are not more than 3,000 in the whole of the United Kingdom (owners, not theatres) this means three-tenths of the exhibitors have gone on record against the bill. But the petition will not get anywhere, the bill being a government measure.

Labor Party Sarcastic

When figures of the increase in British film production for the last three years were given by president of the Board of Trade, Sir Philip Cunliffe-Lister, sponsor of the bill, a scene was created in the House by members of the Labor Party. Figures given were those appearing in "Variety" some two months ago, and Labor members made several sarcastic references to the quality of many of these films.

I have been stupidly attacked for suggesting there was a tendency in the press here to over-praise some British films and for holding the

opinion this over-booming would recoil on British film production to its detriment when these films got to the public. I am glad to see I have some support from two such opposite quarters as Sir Walter Gibbons, a leading picture theatre owner, and the Labor Party, who in this matter is probably voicing the feeling of the picture-going masses. The birth of the British film producing industry is much more likely to result in it being still-born if some of the well-intentioned but hysterical do not stop smothering it with kisses before it has had time to breathe.

Rushing

Despite no business on the bill Wednesday owing to a Labor Party uproar against the Premier and the adjournment of the House, the report stage and third reading finished Thursday night, and the bill now goes to the House of Lords for ratification.

Further amendments include revocation of licenses on a third offense against the act. The clause by which directors of quota films had to be British subjects also came out, and, as forecast here last week, the move to replace the definition "British controlled" for producing companies also failed. A compromise being arrived at by which, so long as the company is registered in any part of the British Empire and the majority of the executive is British, the company qualifies for the production of "British films" under the act.

The "Come-Backers"

One of the immediate results of the passing of the bill is, all the old-time wreckers of negative are shaking the mothballs out of their astrakhan collars preparatory to a raid on the investing public. Some 20 flotations are being prepared, good, indifferent and very bad. Propositions by the score to ask the public for money for film production are being turned down daily by even the least sensitive brokers, and there is already a strong feeling in city circles a lot of harm may be done unless some method can be found of checking up the claims of many of the "film fortune" promoters.

Among the flotams trying to float back on the new tide of British production are some "directors" who made British pictures what they were... and that's saying a mouthful.

The present state of the investing public's mind is reflected in the present quotations on 'Change of both picture theatre and production companies: Provincial Theatres Construction Co., 7% Prefrs., \$5.25-\$5.40; P. C. T. Ordinary, \$5.50-\$6; Stoll Picture Theatre Ordinary, 90c; Associated Provincial Picture Theatres Ordinary, \$5.50-\$6; Gaumont-British Ordinary, \$4.70-\$4.80; Prefrs., \$4.50-\$4.60; Pro Patria Films (\$1 par), \$2.50-\$2.60. With the exception of Stoll and Pro Patria all these varieties have a \$5 par value.

British Internat. Prospectus Merging British International (producers) and Wardour Films (distributors), will issue its prospectus Monday next, asking for \$3,000,000.

This is split into 250,000 8 per cent. Cum. Pref. \$5 shares and 1,400,000 Ordinary \$1.15. All the Cum. Pref. and 250,000 of the Ordinary are being offered for public subscription, the rest of the Ordinary going as purchase price for Wardour Film Company or issued to the directors at par. The existing profits made by the distributing end of this merger are more than sufficient to pay the Cum. Pref. dividend on the last three years' average, and on the last year's profits alone, which were over \$300,000, this dividend is covered three times with a bit to spare.

Though the prospectus is not issued for subscription till Monday, the news it was to come has already brought enough applications for stock to cover the issue.

And Others

Neo-Art Company, which produced "The Fake" and "The Further Adventures of the Flag Lieutenant," have bought the Alliance studios at St. Margarets and are at work on "White Cargo." The company, under the title of the Imperial Pictures Corporation, is going to the public for money shortly, and meantime has booked Evelyn Laye for several pictures at \$2,500 a week. It is paying Betty Nuthall \$25,000 for one film.

Edgar Wallace, author of thrillers, is being turned into a limited liability for screen purposes with a company in process of formation to

Animal Acts Now

With the picture house stage having employed almost every variety of turn so far excepting animal acts, it's said that the Fox booking office is considering placing a horse act as the feature of its stage bill at the Fox, Philadelphia.

Possible Free Rent For Milwaukee House

Milwaukee, Nov. 29.

Ray Smith, who recently acquired the Pfister Hotel, discloses in an announcement that either Fox or Stanley will break into Milwaukee via a new 2,000 or 3,000 seat theatre to be included in the plans drawn for a \$1,500,000 addition to the hotel.

Smith, according to the announcement, has offered the site for the theatre free of rent, the theatre men to operate the house adjoining the hotel, located on the east side.

Fox representatives have been in town trying to line up a house willing to give their product an even break. Whether they will agree to an east side location is problematical.

It is understood that if the new theatre project goes through the company gets the house free of cost for a stipulated period of time.

After Forum

Los Angeles, Nov. 29.

John P. Goring and William Truitt are negotiating for the lease of the Forum. This house has still 15 weeks to run with Alexander Pantages. Beginning this week the policy will be second-run pictures and novelty stage presentations.

Pantages, operating the house for 10 weeks, is reported to have lost around \$75,000 with vaudeville and first-run pictures.

Uncensored Preview Ban

Kansas censor board has notified film exchanges that a trade viewing of a new film, before the subject has passed inspection of the board and been approved, is illegal. It has forbidden such previews.

GRAFS' JANUARY START

San Francisco, Nov. 29.

Oscar Price announces start of production shortly after the first of the year by Graf Brothers. Twelve features are planned for 1928, with the locale in each instance laid in or around San Francisco.

Pictures will all be produced at the San Mateo studios.

TALMADGES NEXT

Los Angeles, Nov. 29.

Constance Talmadge has signed for "East of the Setting Sun," which Joseph M. Schenck will probably release through United Artists.

Norma Talmadge starts work on her next U. A. picture, "A Woman Disputed," Jan. 9, under direction of Henry King.

MOLLIE-MAY WITH DICK

Los Angeles, Nov. 29.

Mollie O'Day and May McAvoy will split leading honors opposite Richard Barthelmess in "Little Shepherd of Kingdom Come," First National production.

Al Santell will direct, with Gardner James in the character role.

Cabanne's Thug Yarn

Los Angeles, Nov. 29.

Christy Cabanne will direct an underworld story by J. F. Natteford as his first for Tiffany-Stahl.

Pathe Signs Arch Heath

Los Angeles, Nov. 29.

Arch Heath signed by Hal Roach to direct. Heath directed four serials recently for Pathe in the east.

acquire all rights in his stories and produce films from them. Wallace is to head the scenario department, it appears.

And the Wembley proposition has been reduced to \$3,000,000. Everybody in the business still avows Pugh is out, but he declares he is not, and the affairs of British Authors Film Company are still being operated from his office on Piccadilly.

Personalities

E. Bruce Johnson comes back from the Continent Monday, and soon after leaves for New York with (Continued on page 43)

FOX TALKS WITH SHOOLMAN ON POLI DEAL

New Yorker Reported Favoring New England Towns Involved

William Fox is reported talking with Max Shoolman regarding the latter's option for the Poli Circuit of New England. The option expires Dec. 31.

Fox is an unsuspected negotiator. He is walking into the deal right on top of the efforts of the Stanley Company to have a clear field in its dealings with the option holder for the same purpose.

Fox's really representative, Blumenthal, has been doing the talking to date, from accounts. It is said that William Fox, personally, has favorably viewed the New England territory for some time. While the Poli houses and cities are not of the size or capacity of the theatres Fox has designed for his first string picture houses, they would fit in with the Fox vaudeville circuit. To date Fox's only N. E. spot is Springfield, Mass.

The Stanley Company opened up negotiations with Shoolman immediately it discovered that the Bostonian had beaten them to the Poll buy, that also taking in the Keith-Albee crowd which wanted the Poli houses, with or without the Stanley Company declared in.

Stock Options Lapse

Los Angeles, Nov. 29.

Paramount did not renew stock contract options on Shirley Dornmann, Betty Bronson, Josephine Dunn and Jack Ludden.

Dr. Riesenfeld Resigns

Dr. Hugo Riesenfeld, managing director of the Colony, New York, for Universal, has resigned. He is reported going with United Artists.

TRADE MARKS GRANTED

Washington, Nov. 29.

Patent Office has just granted a trade mark to Paramount News. Mark consists of the already established snowclad peak, skyline, circle of stars, above which is the lettering "The Eyes of the World." Across the pictorial section are the words "Paramount News," one above the other, in script. Use is claimed since July 31, 1927. Ser. No. is 254,093.

W. M. Conselman, with Fox in California, who created the "Ella Cinders" cartoon strip, has also just been granted a trade mark, his being on a new strip, "Good Time Guy."

Conselman claims use of the name since last June. Serial number is 255,295.

CHADWICK ACTIVITY

Reports of I. E. Chadwick's suspension of producing activities are disposed of by the independent's engagements to First Division Distribution, the Jesse Goldburg open market operator.

Chadwick is under long term contract to deliver to First Division a definite number of productions each year, the agreement running several years from last July.

GLORIA STARTING JAN. 17

Los Angeles, Nov. 29.

Gloria Swanson's next for United Artists, "The Last Mrs. Cheney," is scheduled to begin Jan. 17. Tim Whelan is making an adaptation of the screen story, with Sam Taylor to megaphone.

Production at the U. A. studio.

White Back With Pathe

Conflicting reports about Arthur G. White, who recently left the Peerless Booking Office.

The latest has him as assistant to J. J. Murdock, head of the new Pathe.

At the Pathe Exchange yesterday—it was said—White was expected, but nobody knew when.

Bailey Managing for Murnau

Los Angeles, Nov. 29.

Harry Bailey has been appointed business manager for the Murnau unit at the Fox studios.

This group is now making "Four Devils."

G. E.'S SOUND DEVICE FOR FILMS; PARAMOUNT USING IT ON 'WINGS'

Another Addition to Sound-Photography's Growing List—General Electric's Investment So Far One Million—Not Yet Perfected

General Electric is reported to have spent around \$1,000,000 upon the sound device for pictures it has been working on for Paramount. This addition to the sound-photography field runs down the side of the film as in the DeForest and Movietone processes.

Not fully perfected as yet, Paramount is using it for "Wings" in Chicago, and will send the attachment out with all road units of that picture. It cost Paramount \$4,000 to install the apparatus in the Erlanger, Chicago, for the opening there, General Electric sending on four men and 45 boxes of equipment.

A further expense the "effects" are causing is due to the union's angle. The union is stipulating two extra operators at the road show scale of \$95 per man per week. This may hold good for each unit of "Wings."

The Erlanger booth now has eight operators assigned to it. At the Criterion all effects for "Wings" are being handled back stage on disk records operated by a man at a table. These, as well as the sound reproduction on the film, were recorded by Jack Pomeroy on location (Texas) at the time the feature was in the making. Pomeroy spent many weeks in Schenectady, N. Y., at the General Electric plant, but is now carrying on the work at Par's Coast studios.

The Chicago showing of the picture is using the new sound device and the Magnascope (abnormal screen) simultaneously, although the enlarged picture is not as big as projected at the Criterion, New York.

"Wings" is due at the Biltmore, Los Angeles, Jan. 15 for an indefinite engagement. Two eastern units start out before New Year's.



GEORGE Givot

BEST WISHES TO
Coffee Dan's—B. B. B.
Sam Horwitz—Lindy's
(I Do Like Good Food!!)

My Press Agent
(Jim Forsyth)
Calls Me the

PRESENTATION
SENSATION!

Still Playing in
PRESENTATIONS

GEORGE GIVOT

CARE OF
FORSYTH'S FORUM
Hotel Sherman
CHICAGO

THIS WEEK, PALACE, CHICAGO
HARRY ROGERS Presents



HEADLINING KEITH-ALFEE and ORPHEUM CIRCUITS

NEW GRAFT

Dupes Milwaukee Beauty Parlors on Film "Trailer" for Garden

Milwaukee, Wis., Nov. 29.

A new kind of grafter has made his way into Milwaukee.

Last week a number of irate beauty parlor operators descended upon L. K. Brin, manager of the Garden theatre, and demanded to know why their ad trailer was not running. When Brin said that the house runs no ad trailers, they showed him receipts, made out by the Chicago Advertising Corp., on the Garden theatre at \$17.50 per month for running the trailer.

Brin called the police, the beauty artists telling the cops that the salesman collected the \$17.50 in advance and promised them the film after its run at the Garden for use in smaller houses.

The man is still at liberty and got several hundred on the stunt.

K. C. CHANGES

Kansas City, Nov. 29.

Transfer of the Newman and Royal, Publix houses, to Loew management, with the opening of the new Loew's Midland, has resulted in many changes around the three theatres.

M. B. Shanberg is managing director of the three houses, with the following staff: M. A. Maloney, from the Valencia, Baltimore, manager of the Midland; J. P. McCarthy, from the Palace, Memphis, manager of the Newman; Leon Robertson, from the Royal, Hutchinson, manager of the Royal; Al Karl, assistant manager of the Midland. Donald Ross, from Loew's State, St. Louis, is treasurer, and C. L. Winston, of Cleveland, publicity director.

U Throws Responsibility On House Managers

Universal house managers throughout the country become more fully responsible for theatre operation with the inauguration of a central auditing system, developed by H. L. Robinson, general auditor, formerly with Publix.

Recent rumors of proposed cut in the number of Universal out of town offices resulted from the plan to cut down the floating auditing departments. Managers will now be made responsible for their own bookkeeping statements and will make out their own checks.

In addition to a probable saving of \$200,000 a year through the decrease in the number of traveling auditors, the new system is generally aimed at greater efficiency from the individual house manager. The closer acquaintance with figures and costs is expected to result in a clearer study of local conditions with a view to eliminating unnecessary costs.

It is reported the number of out of town Universal offices remain unaffected by the change.

U Denies Von Stroheim Report

Los Angeles, Nov. 29.

Rumors that Eric von Stroheim would return to Universal for one picture were emphatically denied by U officials.

Von Stroheim is under contract to Pat Powers for at least one more picture.

Ned Marin Coming East

Los Angeles, Nov. 29.

Ned Marin, assistant general manager for First National, left for New York immediately after the arrival of Richard Rowland.

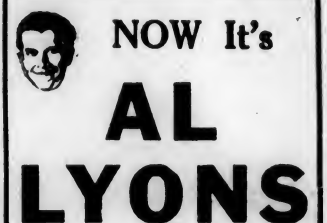
Films Used to Plug for Embassy Bldgs. Abroad

Washington, Nov. 29.

State Department utilized the films before the House Appropriations committee for the first time last week in an appeal for funds to erect new embassy and legation buildings in various parts of the world.

An especially prepared film, in which many of the news reels are said to have co-operated, revealed, many of the run down official residences of this country abroad.

Chairman Porter, of the committee, predicts Congress will use such pictures in the future for bringing "home" actual conditions in other legislative proposals.



NOW It's

AL LYONS

and the Super-Soloists

at

LOEW'S WARFIELD
San Francisco

Thanks to A. M. BOWLES and FANCHON and MARCO

Metro-McCoy Film Ban By Mexico to Stand

Washington, Nov. 29.

Mexico has banned the Tim McCoy picture, "California," produced by Metro-Goldwyn-Mayer, and all arguments addressed to the Mexican Embassy here to have the decree lifted have proved vain.

Senor Baumbach, secretary to the embassy, looked at a screening of the subject when the local Metro-Goldwyn exchange applied to him to use his influence to remedy the situation. He pronounced the picture "hopeless," in spite of the fact that Mexican characters are disguised as Californians.

Senor Baumbach was disappointed at the turn of events, having hoped that the old tangle over American pictures would be cleared up on the basis of promises made by American producers, one of them being Louis B. Mayer.

It was during agitation of the McCoy incident that an attorney for Tiffany sought to have the ban against that brand lifted. The embargo has been in force since the release in Mexico of "Mlle. Midnight." The embassy official replied that prints of the offending picture still were in circulation, while Tiffany explained the responsibility rested with Metro which had the distribution contract, and when the agreement expired all prints had not been returned.

The embassy made it plain no action would be taken until all copies had been taken from circulation.

In the case of the McCoy picture Senor Baumbach said he would recommend that it be banned permanently and he would seek to have the titles changed for exhibition in this country on the ground that the film misrepresented conditions in the republic.

Orpheum After New Publix House in Portland, Ore.

Portland, Ore., Nov. 29.

Frank Vincent, representing the Orpheum Circuit, was a local visitor for the reported purpose of obtaining lease on the new Publix house, due to open in February. The deal whereby Orpheum was to get the Broadway theatre seems to be cold with United Artists mentioned to operate the house in association with West Coast.

Orpheum desires a house to install a full-week continuous grind policy. The expected visit within the next few days of Sam Katz and Harold B. Franklin is expected to bring an announcement.

The First Requisite

The first requisite of a good performance is consistently high screen quality in the pictures you show.

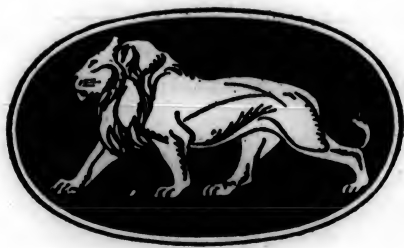
Specify Eastman film for all of your prints and look for the words "Eastman Kodak" in the margin of each reel. Then you can be sure that you are getting the finest photographic quality obtainable in motion pictures.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

FACTS ABOUT "THE STUDENT PRINCE IN OLD HEIDELBERG"

- 1 ERNST LUBITSCH** — The genius who gave the world "Passion," "Lady Windermere's Fan" and other fine pictures has directed a masterpiece for all time.
- 2 RAMON NOVARRO** — The star who is thrilling all America today in "Ben Hur" gives a performance that will win him more followers than ever.
- 3 NORMA SHEARER** — The most romantic role in the career of this wholesome beauty who is truly today's idol.
- 4 THE STUDENT PRINCE** — If there is a legitimate theatre in your town "The Student Prince" has played there as a play.
- 5 OLD HEIDELBERG** — A name that breathes romance. The locale of the world-famed love story. Actually shown in a feature for the first time.
- 6 BROADWAY TRIUMPH** — In its third month at the Astor Theatre, N. Y., at \$2.00 admission, it is the outstanding road-show picture of the day.

METRO-GOLDWYN-MAYER



SIX SAXE HOUSES READY TO PASS TO WEST COAST

Others Following — All
Separate Corp'ns—W. C.
Doesn't Want All

Milwaukee, Nov. 29.

Sale of six of the 45 Saxe theatres in Wisconsin to West Coast was approved at three meetings of stockholders held here Friday. The theatres include two in Milwaukee and four in Kenosha. Other houses in the Saxe chain will probably be ordered sold as soon as the stockholders are called into session.

Each Saxe theatre in Milwaukee is operated under a different corporation and those in the smaller cities of the State are grouped by cities into corporations. This protects the bulk of the Saxe houses should one or a group be forced to the wall.

Houses in Milwaukee ordered sold by the stockholders are the Miller, downtown vaude, and the Tivoli, neighborhood. Kenosha houses given the o. k. include the Orpheum, Gateway, Majestic and Cameo.

While officials of the Saxe company refuse to talk on the details of the deal, it was learned from semi-official circles that the entire Saxe chain will be transferred by the first of the year. It is known that some of the houses now in the Saxe chain are not wanted at any price by West Coast. However, it is expected that the chain will take these houses to get their hands on the balance of the Saxe chain.

The Miller, which has been oper-

ated apart from the rest of the Saxe Milwaukee houses, even having its own press agent department, as well as independent management, is not wanted by West Coast, this assertion was made personally by H. B. Franklin, president of West Coast, who is here from Los Angeles to engineer the deal.

\$12 for Miller Shares

Stockholders of the Miller were told, it is said, that they would be paid \$12 per share for stock if they o. k. the deal. This is about twenty per cent. above par. There are 7,500 shares bringing a total of \$90,000 for the house. The building itself is owned by the Miller brewery interests. If West Coast does not take this house, Pantages or Fox may angle for it. Pantages also is said to have his eye on the Majestic, which drops the Orpheum booking in March. Fox is also in on an east side deal here.

Tivoli, neighborhood, is estimated worth about \$125,000. Of the Kenosha houses, the Cameo and Majestic are set at \$125,000 each, Orpheum at \$500,000, and the Gate-

way, now under construction, at \$850,000.

Rumors that the two Saxe houses at Waukesha, Park and Auditorium were included in the deal, are denied by John Saxe. He admitted that more stockholders' meetings would be held shortly to settle the question of disposing of other houses.

Taking on Band Policy

Lafayette, Buffalo, playing vaude booked out of New York by the Pantages office, starting Nov. 27, will change its vaudefilm policy. The house will go in more for "bands" and presentations, using three or four acts and a band with members who do four or five specialties.

On Bancroft's Series

Los Angeles, Nov. 29.

J. G. Bachmann has been assigned production supervision of George Bancroft's series for Paramount.

Bachmann will also act as contact man for B. P. Schulberg on "The Patriot." Ernst Lubitsch is making this one with Emil Jannings.

2 FIRES IN 1 NIGHT

Schenectady, N. Y., Nov. 29.

Two fires believed to have been of incendiary origin, did damages estimated at several hundred dollars to the organ and Vitaphone equipment at the Van Curler theatre last week. The fires broke out simultaneously in two different parts of the house.

The house was closed for several days while repairs were made. It was the second time a blaze has broken out since the theatre was reopened two months ago.

Hawley's Title Change

"Louisiana," First National special, has been changed to "The Love Mart," following the suggestion of C. B. Hawley, recently appointed president of the corporation.

This is Hawley's first active participation in purely production matters.

Nolan-Kerry Co-Starring

Following "The Foreign Legion," Mary Nolan and Norman Kerry may be co-starred by Universal.

Schenck on Stage Shows

In a statement this week Joseph M. Schenck, president of United Artists, sharply slaps the expensive stage shows used in the big movie houses.

Any house which subordinates its feature picture to vaudeville is striking at the very vitals of the picture industry, Schenck maintains.

Alluding to "5,000-seat houses," Schenck makes the point that the theatres, and circuits of theatres, were built on bonds subscribed to by the public in the belief that they were financing picture, and not vaudeville, theatres.

Smaller houses of around 2,000 seats with a moderate overhead is Schenck's view of the destination of trade trends.

"There is no other way the producer may obtain maximum rentals," Mr. Schenck declared.

Sterling Suspends

Los Angeles, Nov. 29.

Sterling Productions has suspended production until Jan. 15.

PAUL ASH



CREATOR OF
STAGE-BAND
ENTERTAINMENT
Known as the
"PAUL ASH POLICY"

Now vacationing in Europe.
Watch for my return to Oriental
Theatre, Chicago, December 26,
1927.

"EXCLUSIVELY COLUMBIA
RECORDING ARTIST"

Paul Ash Presentations Staged by
LOUIS McDERMOTT

There Is No Substitute for
Paul Ash Entertainment

JAY BROWER



CALIFORNIA
Theatre - - San Jose
Direction FANCHON and MARCO

NIGHT LIFE

A
COMEDY DRAMA
OF VIENNESE LIFE

ONE OF THE 24
GEMS FROM TIFFANY

WITH
ALICE DAY
JOHNNY WARREN
EDDIE GRIBBON
WALTER HIERS
PATRICIA AVERY
ARCHDUKE LEOPOLD
LIONEL BRAHM
VIOLET PALMER
and others

BY
ALBERT SHELBY LE VINO

DIRECTED BY
GEORGE ARCHAINBAUD

TIFFANY-STAHL PRODUCTIONS INC.
1940 BROADWAY
NEW YORK CITY

Sewing Up Neighborhoods Not Working Out So Well in Bronx

Efforts of picture house circuits to sew up certain sections of New York as, for instance, the activities of a few groups in the Bronx, have resulted in over-theatering communities and the resultant poor business.

Matthew Chrystmos tried it when he acquired the Interboro, in the Westchester village section of the Bronx, and formed the Chrisedge Theatres Circuit to build more houses in the community. The concern built the Castle Hill, a short distance removed from the Interboro, and then the Bronxdale, also in the same community. That section, not too thickly populated, was unable to support the three houses and Chrisedge Theatres went on the rocks.

In the West Bronx section, the Consolidated Amusement Enterprises built the Fleetwood, about five blocks away from its Luxor, and then the Mount Eden, some six blocks from the Luxor in the other direction. All three are suffering as a result, with the Mount Eden doing nearly no business at all.

LAUTERDALE STRIKE ENDS

Operators Complained of Foreign Duties—Mgr. in Booth

Fort Lauderdale's strike in two of the George L. Denton theatres is over.

Operators are back in the houses, though not the same ones who struck. The strikers alleged they were obliged to do stage hands work in addition to their regular duties.

While the strike was on for about a week, Denton worked a projection machine in one of the houses.

Henley and Paramount?

Los Angeles, Nov. 29.

Hobart Henley, one of the original directors with Metro-Goldwyn-Mayer, and also the Goldwyn Company, is negotiating to direct three pictures for Paramount.

The deal is expected to be closed this week.

\$551 Decision for Buffalo Theatre Over U. A.

Buffalo, Nov. 29.

Action in Supreme Court here of United Artists against the Bellevue Theatre Corp., Niagara Falls, terminated in a verdict of \$551 in favor of the defendant theatre.

United sued Bellevue and a delivery company for the rental of the "White Rose" in 1923. Delivery was joined owing to the fact that U. A. accepted a check from the defendant in payment of the film which check was later stopped, U. A. claiming that the company had not authority to accept the check in payment. The film company sued for \$750, the rental price of the picture under the contract, with the theatre counter claiming for \$1,500 and alleging that condition of the film was so bad it was unable to show same. Testimony on the trial corroborated the theatre's version.

Handling Caddo Finances

Los Angeles, Nov. 29.

Joe Engle, formerly with M.-G. and Fox, is now business manager of Caddo Productions.

This is Howard Hughes producing company releasing through United Artists.

Westco's Imperial Sold

San Francisco, Nov. 29.

West Coast Theatres has sold the Imperial to M. L. Markowitz, who will operate it as a second run house.

The Imperial failed to get over with the first run and stage band type of show, although it offered a class show at the lowest admission scale for that type in Market street. Recently the house has shown a loss weekly.

NO TRACE OF GURNEY

Des Moines, Ia., Nov. 29.

The wife of Charles H. Gurney, owner of the Grand theatre, Eastherville, Ia., is running her husband's picture house.

No trace of Gurney has been found, nor reason for his complete disappearance since Nov. 16.

Des Moines' Friday Opening

Des Moines, Ia., Nov. 29.

Capitol, local Publix house, is changing its bills Friday hereafter owing to the routing of the new Publix shows from New York.

The Des Moines, another Publix house, will continue to change bills on Saturday.

PATENTS

Washington, Nov. 29.

The Commissioner of Patents, Washington, D. C., will forward detailed information on any of the following inventions, covering which patents have just been issued, upon receipt of 10 cents, in each instance, plus the name and number:

Pictures

Viewing device for cameras. O. A. Mitchell, Huntington Park, Calif., assignor to Mitchell Camera Corp., Los Angeles. Filed July 16, 1925. Ser. No. 44,100. Three claims. 1,646,829.
Transmission of pictures by electricity. H. D. Arnold, Maplewood, N. J., assignor to Western Elec. Co., New York City. Filed May 14, 1924. Ser. No. 712,244. One claim. 1,647,765.

Combined camera and projector. J. M. Reya, Fountainebleau, N. Y., Filed Aug. 8, 1925. Ser. No. 49,034. One claim. 1,647,814.

Camera and tripod fastener. B. L. Dickinson, El Campo, Tex. Filed Aug. 12, 1924. Ser. No. 73,618. Renewed April 12, 1927. Three claims. 1,647,986.

Transmission of pictures by electricity. H. E. Ives, Montclair, N. J., assignor to Western Elec. Co., New York City. Filed May 6, 1924. Ser. No. 711,338. Seven claims. 1,648,127.

Synchronized picture and sound reproduction. Michael Hoffman, Brooklyn, N. Y. Filed Aug. 18, 1927. Ser. No. 713,750. 15 claims. 1,648,480.

Muscle

Slide Trombone. Ferdinand A. Buescher, Elkhart, Ind. Filed Oct. 27, 1926. Ser. No. 144,649. 17 claims. 1,647,079.

Trombone Attachment. E. D. Coe, Kilbourne, Wis., assignor to C. G. Conn. Ltd., Elkhart, Ind. Filed Feb. 18, 1924. Ser. No. 693,422. Two claims. 1,647,102.

Viola Late. Heinrich Riller, Wustenberg, Germany. Filed Nov. 1, 1924. Ser. No. 145,609. In Germany, Nov. 19, 1925. One claim. 1,647,312.

Viola. John Dopyera, Taft, Calif. Filed Dec. 13, 1923. Ser. No. 680,144. Two claims. 1,647,510.

Photoplay orchestral director (revolving drum in music stand timed to picture for music cues). Stanley W. Lawton, New York City. Filed July 31, 1922. Ser. No. 684,830. Six claims. 1,648,410.

Outdoors

Aquatic carrousel. Frederick Henkel, Norwalk, Calif. Filed April 14, 1924. Ser. No. 101,915. Two claims. 1,647,622.


Trade Marks

Charmaphone. In modified old English type, bold face. Phonographs. John Simpson, trading as Charmaphone Co., Pulaski, N. Y. Use claimed since Jan. 16, 1918. Ser. No. 262,070.


Bell Tone. In light faced script. Ukeleles and guitars. Geo. P. Moorman, Honolulu, Territory of Hawaii. Use claimed since Feb. 1, 1907. Ser. No. 252,125.

World's Biggest Theatres pick

STERN BROTHERS Comedies!




NEWLYWEDS' CHRISTMAS PARTY
Booked for Broadway's huge Capitol Theatre for the week of December 10th.



NEWLYWEDS' IMAGINATION
booked for the Roxy—Broadway, New York—largest theatre in the world—for the week of December 26th.



NEWLYWEDS' CHRISTMAS PARTY
Booked for the entire great Loew Circuit for 150 days.



Rube Goldberg's famous **MIKE AND IKE** cartoons booked for the Colony—Broadway, New York—for the week of December 26th.

Indisputable evidence that Stern Brothers Comedies are leading the entire field!

—and they're ALL Universals!

Warning!

We Are the Exclusive Distributors of the
3 BIG
Record Breaking Box Office Attractions

SOME
WILD OATS

Naked Truth
UNWED MOTHERS

Percentage Dates Only
For Information or Bookings Apply to
SAMUEL CUMMINS
PUBLIC WELFARE PICTURES CORP.
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NEW YORK CITY

WANTED

All Men. Must be booker and good mixer. Man with reputation and connections. Must have good references and be experienced booker of Motion Picture Road Shows. Salary \$150.00 per week and up, with all expenses. Incapable men need not apply.
S. S. MILLARD
Suite 616, Pantages Bldg.
Los Angeles, Calif.



**NOW—more
than ever be-
fore in motion
picture history.**

PARAMOUNT THE WHOLE SHOW

ROAD SHOWS "WINGS" the industry's outstanding \$2 hit. S. R. O. Criterion, New York (5th month), Erlanger, Chicago (2nd month). Opens Aldine, Phila. Dec. 2. **THE WEDDING MARCH** completed, opening soon. **ABIE'S IRISH ROSE** in production.

SPECIALS In 1927: *Beau Geste*, *Underworld*, *Chang*, *Way of All Flesh*, *Metropolis*, *Rough Riders*, *Jesse James*, *Firemen*, *Save My Child*, *Now We're in the Air*, *Barbed Wire*, *Two Flaming Youths*. In 1928: *Harold Lloyd in Speedy**, *Old Ironsides*, *Gentlemen Prefer Blondes*, *Beau Sabreur*, *Last Command*, *Tillie's Punctured Romance*, *Legion of the Condemned*, *Behind the German Lines*, *Kit Carson*, *Street of Sin*.

*Lloyd prod. Paramount release.

STARS *Harold Lloyd**, *Clara Bow*, *Richard Dix*, *Emil Jannings*, *Bebe Daniels*, *Beery-Hatton*, *Adolphe Menjou*, *Pola Negri*, *George Bancroft*, *Fields-Conklin*, *Thomas Meighan*, *Esther Ralston*, *Fred Thomson*, *Florence Vidor*.

SHORT FEATURES *Christie Comedies*, *Horton Comedies*, *Novelties*, *Krazy Kat* and *Inkwell Imps*.

PARAMOUNT NEWS The industry's one greater news reel. **Pacemaker from the start!**

**A BIG NEW ERA IN PICTURES—AND
PARAMOUNT ITS UNDISPUTED LEADER!**

2 SUSPICIOUS FIRES IN VAN CURLER THEATRE

Schenectady Fire Officials Investigating — Mgr. Shirley Alleges Attempt to Ruin Him

Schenectady, N. Y., Nov. 29.

No clue has been located by the local fire officials of the alleged two incendiary fires discovered Wednesday night last on opposite sides of the Van Curler theatre stage.

Theatre recently reopened by William Shirley, manager, and reported doing a good business with Vitaphone. It had been dark for nearly a year. The house is now dark again and will not reopen until New Year's. It requires a month to replace the burned organ.

Shirley asserts the fires were started in an attempt to ruin him, but he has no inkling of those wishing to do him injury.

The investigation is continuing. One of the Wednesday night fires started in the organ chamber and the other amongst the Vitaphone instruments. Firemen said the two fires were entirely disconnected.

Another fire was discovered in the Van Curler about a month ago, when burning drapes were quickly smothered.

Franklin-Katz' Trip

Los Angeles, Nov. 29.

Harold B. Franklin, president and general manager of West Coast, leaves for Seattle and the Northwest on Dec. 1 with Sam Katz, head of Publix, for an inspection of house in the north jointly owned by West Coast and Publix. They will then leave for Chicago via Denver.

It is understood Franklin will make a formal announcement regarding the acquisition of the Saxe house in Wisconsin from Chicago. Franklin is scheduled to go to New York from Chicago, returning to the Coast Christmas week.

MOVIETONE IN PROV.

Providence, Nov. 29.

Majestic will shortly have Movietone.

Vitaphone was installed in this house 11 months ago.

It is one of the Fay houses with 2,500 seats.

Strand's Next Policy Undecided; Shilkret Out

Nathaniel Shilkret will depart from the Strand, New York, at the end of the next two weeks. This will have given the prolific phonograph and radio "name" a stay of five weeks at the Broadway house by Dec. 9.

Shilkret is laboratory musical director for Victor. His entrance into the Strand was a surprise because of his heavy recording and air obligations. These two reasons are given as the cause for his withdrawal from the picture theatre.

The exact policy the Strand will follow after Shilkret's departure has not been determined. The stage will continue unfolding presentations, but with no fancy prices for name acts. It is also believed the orchestra will be cut from the present complement of 50 men.

The Strand's increased 99-cent scale was only in effect for Shilkret's first week, since which it reverted to 35-50 matinees and 60-75 nights.

U. A.'s L. A. House

Opens with "Best Girl"

Los Angeles, Nov. 29.

Harold B. Franklin, president and general manager West Coast Theatres, has set Dec. 12 as the opening date for the United Artists theatre, on Broadway, with Mary Pickford's "My Best Girl."

There will be no stage prolog here, but Franklin will try the innovation of scenic stage productions with lighting effects and the use of vocal soloists. The house will have an orchestra of 30 pieces.

Carl Elinor will supervise musical programs for the house. Scale will be 75 cents top with \$1.10 on the mezzanine.

Stud Poker Game Raided; 2 Picture Men Arrested

John Weinstein, 41, 2342 Ryer avenue, Bronx, picture salesman, and Herman Savage, 30, 390 Grand street, owner of the Empire theatre, 573 9th avenue, were held in \$500 bail for trial in Special Sessions when arraigned before Magistrate Dreyer in West Side Court.

The two were accused of keeping and maintaining a gambling house at 301 West 50th street, known as the Sahara Film Club. The two were arrested by Detective Toomey, Inspector Bolan's staff. Toomey said he went to the club and found several men engaged in a stud poker game.

He said they were playing with various colored chips and he noticed cut 5 cents from each pot and drop in into a box. After watching the game a short time. Toomey placed two of the men under arrest and stopped the game. Both men said that the members were men connected with the film business and paid \$6 a month dues.

Savage testified he received a \$25 weekly salary for taking care of the club. Some circumstances they could not explain to the satisfaction of Judge Dreyer and he decided to have the higher court adjudicate the matter.

One of the things Magistrate Dreyer said had not been explained was that Toomey said some chips he seized were the kitty, while both denied there had been a rake-off.

Spor in Des Moines

Des Moines, Ia., Nov. 29.

The new m. o. c. at the Capitol, local Publix house, will be Paul Spor. Spor succeeds Jimmy Ellard, transferred to the Riviera, Omaha. Don Charno is in temporary charge until Spor arrives, Dec. 9.

Seek Admissions Amount In Theatre Clean-Up

Los Angeles, Nov. 29.

City Controller Myers received a demand from the prosecutor's office for moneys spent on theatre admissions by his investigators in the recent Main street honky tonk cleanup. The demand could not be honored because no provision of this classification exists. The matter was turned over to the finance committee for approval.

The recent cleanup involved a larger amount than any previous campaign, and for the first time a direct demand to the controller for theatre admissions was made.

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Los Angeles Eve. Herald

"Gilda Gray in mystic hit. Unusual film. She not only adds to her fame as an exotic dancer but emerges as an actress who has mastered the technique of the screen. Remarkable photography. A plot fraught with emotion and suspense."
Los Angeles "Record"

"Devils haven't a chance where Gilda gyrates. Probably the best dancing of anyone in pictures today. A great novelty. Story bounds along at a good pace."
Los Angeles Eve. "Express"

"Wins audience. Get quite a thrill out of Gilda Gray's rendition of the Devil Dance. Miss Gray has completely revolutionized her style. More intriguing."
"Illust. Daily News"

"Receiving a large ovation upon this appearance justifies predictions for the popular appeal of her current attraction. Lavishly done. The picture is a brisk burst of melodrama. Its elaborateness and spectacle merit approval."
Los Angeles "Times"

"The Spirit of the Orient is superlatively represented in this strange tale, increasing the interest to the very last sequence. Gilda dances herself right into the interest of her public. A joy to watch. Emotionally dramatic."
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The Spotlight

Paramount production and release. Starring Esther Ralston with Neil Hamilton featured. Directed by Frank Tuttle. Adapted by Hope Loring from the Rita Weiman book, "Footlights." Titles by Herman J. Mankiewicz. At Paramount, New York, week Nov. 26. Running time, about 60 minutes.

Lizzie Stokes.....Esther Ralston
Norman Brooke.....Neil Hamilton
Daniel Hoffman.....Nicholas Soussanin
Maggie Courtney.....Arlette Marchal
Ebbetts.....Arthur Housmann

A lightweight Paramount regular program release, but good enough to hold up in the first runs as such. It's one of those pictures that had better be shifted into the house with the strongest stage attraction. Drawing power by itself will be meagre unless sent into a downtown or community theatre that draws the flaps and yaps.

To the sophisticates this picture will be a pain, as probably the Rita Weiman book it was adapted from must have been. If this adaptation is at all faithful. The story is of a theatrical manager who makes a stray girl in his office a blazing Russian stage star within three months. The best thing in the film is that of the camera work in showing the lapse of time simultaneously with backgrounded pictures of the girl laboring in her rush to cultivate a Russian accent, the language and manners, beside wearing a brunet and dandy wig.

The outstanding figure is the shrewd and cold blooded theatrical producer. But two other principals, Esther Ralston as the converted Lizzie Stokes into Olga Rotosky and Neil Hamilton as the lover. For some reason Hamilton doesn't fit the role. He looks too youthful against the be-wigged and wise stage star, despite the character calls for a novice at playing.

Direction means but little. Sparse action, sparse anything, even to the principals which might have left this one of Paramount's cheapest for the regular product. At times for the theatre scenes a few extras are employed.

Illusion is seldom perfect, and the story is straightaway, leading up to a cold flopping finale. Beneath her black wig Lizzie Stokes is a blonde, and Hamilton told her he didn't like blondes. And the manager told her Norman Brooke was in love with the Russian star, not Lizzie Stokes. After a while Rotosky confesses to Brooke she is Lizzie Stokes and pulls off her wig in proof. So he loves Lizzie Stokes instead. 99c. for that!

Comedy nil except for some bright flashes here and there in the Herman Mankiewicz titles, and also some good straight captions.

Nicholas Soussanin as the theatrical man is very convincing. Perhaps that is why in part that the others are not. Direction is about as insipid as the story. Still that story has its appeal to those dreamers of front page stories and roto sections.

This one will barely breeze through in the majority of the houses it plays. Show people may give Miss Ralston credit for her attempted impersonation of Nazimova, but it's in the dress and wig only. *Sime.*

THE 13th HOUR

M-G-M production and release, featuring Lionel Barrymore and Jacquelin Gadsdon. Based on stage play by Douglas Furber and C. M. Franklin with latter directing. Titles by Maximilian Fabian. At Capitol, New York, week of Nov. 26. Running time, 53 minutes.

Professor Leroy.....Lionel Barrymore
Mary Lyle.....Jacquelin Gadsdon
Matt Gray.....Charles Delaney
Detective Shaw.....Fred Kelsey
Polly.....Polly Moran
The Dog....."Napoleon"

Why don't the boys give Pearl White a break and bring her back? She's gotten out of more traps, dungeons, cages and torture cells than Houdini. And she did it years ago; so these modern mysteries and dilemmas wouldn't feaze her. They are not liable to feaze anyone else, either, if this one is an example of the Coast studios' new mystery complex.

Plain, unadulterated melodrama, while you wait—and you don't have to wait long. That's its best point, it doesn't last long—on and off in 53 minutes. Those who pay balcony prices for their film fare may like this from sewer-to-parlor-to-cops routine, while the 25-35-centers will possibly squeal with delight as hairy arms creep out of clothes closets and from behind secret panels, etc. It figures as good cheap admission fare, but what it'll do in the handsome chalets is something else again.

In this case the professor (it's always a professor, and the Roxy has one this week, too) has a mania for killing people to get their jewels. Matt Gray's idea is that he and his dog—can decipher these one a. m. killings for which Professor Leroy (Mr. Barrymore) offers substantial coinage.

Is the killer-thief the "prof" himself? No one else.

And Mary (Miss Gadsdon) is his secretary. A few film feet hint at the designs Leroy has on Mary. Matt and the comedy-relief detectives invade the house, and thence the room-to-room stalking, as Leroy gazes into an instrument which makes Marconi seem feeble-minded

and shows him who is in "room six" and what's going on.

The dog brings about the ultimate capture after a chase across the roof and a plunge therefrom. Meanwhile, Polly Moran has been given a couple of inane titles to utter after chastising two or three of the Leroy gang, as is the habit of all good newspaper women in pictures.

Barrymore probably snickers to himself over these roles. He certainly must chafe when recalling "The Claw" and "The Jest." Barrymore trying to outwit American youth for screen entertainment! What chance has a villain got in a picture. You can see defeat in his eyes as he gloats over his first victory. He knows it won't last, so he quickly adopts a grim expression and a stoop to conform to the standard conception of an id and cagey rascal who takes any means to gain his end.

But the hero! And the heroine, Jacquelin Gadsdon! New? A good-looking girl who will have to get out of the clutches of the master minds before she gets into those of a fan public. She shows nothing here but promise. However, if it's her first time out from the M-G camp as a featured player, it's not a bad effort and she's likely to get on if the stories are right. Charles Delaney, as the boy, plays fairly enough, takes it on the chin early in the

running, but also gets it on the lips before everything is over.

One youngster was muffling shrieks of delight during the picture and a balcony laugh sounded raw enough to be a "plant." But that can easily be the tip-off on this reel opus. Its forte is in the balcony and the cheap admissions.

What it's doing in the Capitol, you figure out. Maybe it's to start Miss Gadsdon. *Sid.*

Wreck of the Hesperus

Produced by De Mille Pictures Corp., released by Pathé. Suggested by Henry Wadsworth Longfellow's poem. Screen adaptation by Harry Carr and John Farrow. Directed by Elmer Clifton. At the Strand, N. Y., week of Nov. 27. Running time, over 60 mins.

Captain David Slocum.....Sam de Grasse
John Hazard.....Virginia Bradford
John Hazard, Jr.....Francis Ford
Singapore Jack.....Frank Marion
Deborah Slocum.....Ethel Wales
The Bride.....Josephine Norman
Zeko.....Milton Holmes
Cabin Boy.....James Aldine
First Mate.....Budd Fine

It was a bad suggestion and the result is a headache.

They walked out on it at the Strand Sunday evening and they'll probably walk elsewhere. Painfully long drawn out, the cast is inconsequent, and the story is told in a dull, tedious, lifeless monotone. There isn't a tense situation

throughout the picture—while the story needs powerful characterization to get over. The central figure, Captain Slocum, is played by Sam de Grasse, who does it more like a butler than a sea captain.

Marion, juvenile lead, is badly spotted. He is buffeted around, unable to display any quality which would gain interest from an audience.

That is mainly the trouble throughout. None of the characters are rendered interesting enough to get attention. They're practically all colorless. The girl, Virginia Bradford, is attractive against the proper settings. Side shots weaken her.

The storm scene, for the finish, is well done, but there have been too many.

Longfellow may mean something to the youngsters, but the picture won't. *Mort.*

VERY CONFIDENTIAL

Fox release of a James Tilling production featuring Madge Bellamy. Story by J. K. McGuinness. In cast: Pat Cuning, Joe Cawthorn, Mary Duncan, Marjorie Beebe. At Hippodrome, New York, week Nov. 26. Running time, 59 mins.

If this picture had any kind of a chance to make the first run grade it wouldn't have played any place in New York but the Roxy. When-


ever the Fox boys allow Miss Bellamy to get away from the "eccentric" there's something wrong, and the Fox office knew enough to keep "Very Confidential" off Broadway. Over at the Hip it doesn't matter.

This one doesn't hold. It rambles along displaying some fair sport stuff. It has arms and legs but no body. Miss Bellamy hops herself into a nice looking V-bottom boat to steer a weird course over a lake and then pilots a low slung car to win a feminine hill climbing contest. Inasmuch as she's a sales girl posing as a famed sportswoman those are the comedy complications, and the titles are unusually bad.

No screen credit for producer, director or author. Only the Fox label and the cast. It's just as well. The further they can keep it away from the following Miss Bellamy is acquiring the better off for all concerned.

Joe Cawthorn, of former Julia, Donald and Joe fame, plays the wealthy father of the society boy whom "Madge" is chasing. Okay, too, although beyond Cawthorn and Miss Bellamy the players shed little light on the subject.

However, the girl enrolled as "Madge's" sidekick scored every so often for comedy. In fact, there were a surprising number of laughs from the Hip attendance. On that order the picture should be a fair three-day bet and figures good one



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day entertainment without needing a second feature to bolster. *Sid.*

Peaks of Destiny

(GERMAN MADE)
Ufa (German production, released in U. S. by Paramount. Leni Riefenstahl starred, with Louis Trenker and Ernest Peterson featured. Story or adaptation by Dr. Arbid Franck. In the absence of mention of the director's name that may be assumed also to be Dr. Franck. At Moas' Cameo (400 seats), New York, week Nov. 27. Running time around 65 minutes (question whether six or seven reels; time not taken).
Others in cast: Frida Richard, Friedrich Schneider, Hannes Schneider, Edmund Neis.

"Peaks of Destiny" seems more scenic than anything else. It's in reality a picturization of the Swiss Alps. While there is a story running through, it's nearly all outdoors, with but little if any cost in that for staging scenes, while the interiors are nothing at all. Outside of the cast's salaries this production, including location, if any, probably did not cost \$5,000.

Best places for it over here are the one-dayers and the houses where westerns are preferred. There's considerable action, but it's mostly all on skis. There are ski races and jumps, with all of this stuff dragged out.

Again there is suspense painfully tried for in the German way, with one mountain climber attached to

the other by a rope, holding his companion whom he had forced over a high cliff by the same rope from late afternoon until next morning. You can imagine how that long distance suspense was managed. It involved the girl struggling through the snow for assistance.

They made the girl a vamp, also in the German way, and in unvamping her at the finish the impression was left she didn't know whom she loved and didn't care.

Entire film is dragged out. Easily 1,500 feet could go out of this version. There's not enough stability to the vague, wobbly story to stand for the dragginess.

The story might have stood up for a two-reeler. It's of a flirty dancer who lost her fellow but found him again in the mountains with his mother. He preferred the mountains, a caption said, as they made him forget, so he probably had something on the mountains.

Most interesting character and best player of the picture is Ernest Peterson, a good and likable juvenile. He is a personable boy with a pleasant smile, and played well all of the time. Louis Trenker, the co-featured lead, was too heavy, in the German way also. He hitched on the Jannings glare, too. Perhaps when Jannings gets a few weeks off he will return to Berlin and give them a new mode over there.

Leni Riefenstahl as the dancing

flirt seemed a victim of the camera-man. At times she suggested a looker and at other times a cook. Her acting, however, is better than her dancing. Frida Richard played a Mary Carr mother very nicely. No one else of importance.

Ufa shouldn't send over pictures like this as a sample and should take off the billing, as here: "Producer of 'Metropolis,' 'Variety' and 'Passion.'" Those who have seen those pictures won't believe this billing. Or they may inquire why didn't Ufa make another such.

Sims.

THE WIZARD

Fox production and release, featuring Edmund Lowe. Adapted from the play "Balaoo," by Gaston Leroux. Directed by Richard Rosson. Titles credited to M. S. Boyland and photography to Frank Good. At the Roxy, New York, week Nov. 28. Running time, 61 mins.
Stanley Gordon.....Edmund Lowe
Anne Webster.....Lella Hyams
Paul Caribos.....Gustav Von Seyffertitz
Judge Webster.....Norman Trevor
Ape.....George Kotsenaros

More horror. Laid on thick. But the great American public brought it on themselves. They "went" for the serials back in the early days of screenland, and it looks as if the cycle has come around again. The new dish is evidently gorillas sprinkled with apes. Shake well, add the

mental power of a tabloid reader and be horrified.

Silly and a waste of time. But so is "The Wizard."

Another ingenious professor who playfully grafts the face of a fiend on the skull of a huge ape and trains it to fetch, carry and kill while the prof. chuckles in his secret den. The last line of the cast will tip off the plot, and Kotsenaros gives the best performance in the picture. He waddles, glowers, fights and gets shot. Odds on that Lella Hyams was more scared in Sherry's than she is supposed to be. Everybody is scared—except the audience.

This picture hasn't got enough sense to it to even create an illusion of horror. All it can do is keep some imaginative youngsters awake for a couple of nights. And that won't compensate for low grosses.

And Fox or the theatre has acquired a tinting complex. It shows in this epic. A yellow robe over the ape as a disguise. It's unquestionably yellow. Candles on a birthday cake. See them glow, even in long shots. The girl fires a gun. Watch the flash. Why? Somebody ought to remember it's mostly black and white on a screen and these tintings are much like an actor hopping in and out of character. A hundred percent, or nothing. They're even tinting some of the subjects in the newsreel. It's

doing the product no good, either. Partial tinting can't get over. It detracts more than it adds and causes the attention to waver.

But "The Wizard." That's Von Seyffertitz! He's out to revenge the sentencing of Paul Duval to the chair. What Paul did you'll never find out. However, it crops up in a title that he was the wizard's son. It explains Coriolos' feud on the Webster family. Miss Hyams and Norman Trevor. Mysterious notes inform the victims that they're "next." One disappears from the midst of a dinner party.

It's all very annoying until the cub reporter (Mr. Lowe) gets on the trail. He's got to get a big story or lose his job. He doesn't phone in about painting an elephant, but he does go to the mat with the ape which suddenly overcomes the effects of the operation and goes pure ape with its ancestors.

And there's hell to pay. Coriolos, a dirty dog at best, uses the whip once too often and dies at the hands of the "thing" he has conceived. Anne shoots the beast, Stanley phones his beat on the town's blood curdling mystery and obtains himself a bride.

Write and play down to your audience. They did. Rentals should be very good in Russia and Roxy will have a grouch all week? *Sid.*

OUT OF THE PAST

Peerless production. Directed by Dallas M. Fitzgerald from script by John S. Lopez. Featuring Mildred Harris and Robert Frazer. At Loew's New York (Nov. 4) on double feature bill. Running time, about 90 mins.

There isn't a chance for any but minor bookings. Crude and frank is this film's melodrama, the technical side of picture making is as plain as the water mark on a kid's neck.

When the ladies open their mouths the lips are exposed white beyond an outer rim of rouge. Miss Harris glides around with head held high because when she lowers it the camera raises havoc. Robert Frazer, an actor, exposes others in the cast whenever he's in the same frame with them.

In several spots, where things get too pathetic, comedy utterly foreign to the story is brought in to form a protecting cover. The titles boast such heart throbs as "Thus Was Wrought a Miracle" and "Fate's Grim Jest."

A girl loves a soldier who is reported killed. At the persuasion of her mother she marries a broker, whom she doesn't love. The broker goes broke because of dissipation, and blows for the tropics after leaving evidence he has committed suicide. The supposed dead soldier comes back and is about to marry his former sweetheart. The broker comes back, too, but after seeing things through a French, or possibly Italian, window, sets off down the dusty road with head hung low.

Throughout it all the fiddlers in Loew's New York drew their bows slowly across the strings, producing beautiful little notes that tugged earnestly at the heartstrings.

But sometimes even that doesn't help.

TIRED BUSINESS MAN

Tiffany production and release. Directed by Allan Dale. Starring Raymond Hitchcock. Scenario by John Francis Natteford. Cast includes Blanche McHaffey, Mack Swain, Charles Delaney, Margaret Quimby, Gibson Gowland, Joe Farber and Lincoln Plumer. At the Columbus, N. Y., Nov. 6. Running time, 50 mins.

About the only thing missing is the good old custard pie. The picture has Raymond Hitchcock doing all the stunts of the low screen buffet of long ago.

Hitchcock works very hard, painfully so at times, to keep the picture's head above water, but the film falls short of his anticipated fun-making results.

It's a commonplace story, Hitchy doing the alderman who, when his wife's away, plays flirtatiously with a stenographer. At tea she soils her dress so that the host obliges with a dress of his wife's until the other dries. Hitchy's pants catch fire and he rushes upstairs in his home for a change, and before he gets the substitute wife returns, and the fireworks start.

At the Columbus the picture disappointed. It will have to find solace in double-feature fare. *Mark.*

Galloping Fury

Universal-Jewel production. Directed by Heaves Eason from Peter B. Kyne story. Starring Hoot Gibson, supported by Sally Rand and Otis Harlan. Photographed by Harry Neuman; titles by Tom Reed. At Loew's New York (Nov. 4) on double-feature bill.

Peter B. Kyne's story made good material for this western, and an unusual and interesting picture (for a western) was the result.

It deals with a ranch whereon a peculiar mud is discovered by the hands. The boys find that by placing it on their faces they can remove all sorts of blemishes. Two city gents get wise and seek to swindle the old owner out of his possible rise in the beauty clay market. But after numerous adventures the city guys are balked, and the ranch foreman (Hoot Gibson) (Continued on page 23)

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Premier Mussolini addresses the people of America from his garden in Rome.

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The Prince of Wales speaks at opening of new British highway from Birmingham to Wolverhampton, England.

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Racing engines and crash of walls heard in great five-alarm fire in New York City.

Paris

The convention of the American Legion in Paris is heard as well as seen.

New York City

Army vs. Navy; cheers and songs of Cadets and Middies add to uproar at annual service classic.

London

Lloyd George makes an address at the unveiling of statue in London.

Dublin

Eamon de Valera announces that the Irish people do not regard the treaty with Great Britain as morally binding.

Aberdeen, Md.

Battle and artillery practice at Aberdeen Proving-Grounds.

New York

West Point Cadets in parade; "Retreat" at Fort Jay, Governor's Island, N. Y.

London

Historic ceremony of changing the King's Guard at Buckingham Palace, London.

New York City

Sir Thomas Lipton announces his intention to challenge again for the America's Cup.

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The new German Army goose-steps to music of old Von Hindenburg march.

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COOPER-WRAY SPECIAL

Los Angeles, Nov. 29.
"The Wolf Song" is the first special set by Paramount for the team of Gary Cooper and Fay Wray. Production will not start until late spring on account of weather conditions.

Meanwhile, the company is looking for another story to make before "Song."

T-S SIGNS DESANO-BAGGOT

Los Angeles, Nov. 29.
Two new directors have been added to the staff at Tiffany-Stahl studios. They are Marcel Desano, formerly with M-G-M and Samuel Goldwyn, and King Baggot, who was one of Universal's standbys.

AL
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INSIDE STUFF
ON PICTURES

Whether a long run of a \$2-picture on Broadway will affect the business of the same super when it hits the neighborhood houses at popular prices appears to have been settled with the experience of exhibs around New York, especially in Brooklyn. The discussion had provoked a wager over the result before "The Big Parade" went into the film theatres. The pro argument was that since the picture had drawn so many repeats at the Astor, it would act the same way, if not more so, in the pop price houses according to the run while getting all of the new business. Conversely, it was claimed that the Astor had used up the available patronage for neighborhoods within easy travel distance of Times Square.

It looks to have turned out the latter way. Brooklyn houses have complained that they did not play to over average business with "Parade" with an added expense through advertising and rental. They also mention "What Price Glory?" is a super with a short B'way run as drawing big and going ahead of "Parade."

Trade rumors mention the possibility of Agfa Raw Film Corp. establishing its own laboratories, to secure greater outlet than presently obtained through the Eastman-dominated Consolidated Laboratories. The rumors have gained in persistence, particularly since the last European trip of Alfred Weiss, American representative of Agfa.

Picture house chain operators, with their stage shows to worry about besides, are bumping into a knotty problem that's liable to take quite a bit of untangling. That is, how to cut down the cost of a show when going from a big house and city into a smaller house and town. Under present conditions some of these lesser houses with their lower admission scales and grosses are eating into the profits the larger theatres run up, the problem to be solved is the means of reaching a happy medium in the stake end.

Whether this will eventually come to chain shows splitting at some designated point to continue as half units in the lesser houses, and then join again on the other side or at some suitable point, is problematical. Another solution may be the producing of two class of shows, big and small units, to stay within their own type of houses.

This situation is as true of the coast as of the east.

Once in a while an exhibitor using Vitaphone and billing its subjects does not disassociate the names of the acts from the Vitaphone connection. Marquee lettering might give one the opinion that the "name" acts on the Vita bill for the week are appearing in person. Where this occurs it is not calculated to promote business or for the theatre to gain confidence. Many exhibs bulk the Vita billing so that there will be no error by the observer.

Mary Pickford will probably not make another picture for at least eight months. Miss Pickford is waiting to see the reaction around the country on her latest product, "My Best Girl." This is to determine what character of story she will make in the future; also as to whether she should play the parts of little girls or those of the 18-year-old girl.

The departure of Jacob Fabian, one of the heads of the Stanley and Fabian circuits, for Los Angeles Monday was believed to forecast something of greater significance than just a vacation gesture to the west coast.

A number of conjectures have been made by New York film men but Fabian declares there is nothing for publication at this time.

IND. PRODUCERS AFTER
STATE RIGHT EXHIBS.

Distribution Cost Too High for Profits—Arranging Consecutive Shipping Dates

Independent producers intend to eliminate state right distributors because of alleged exorbitant charges made for the handling of films. Aimed at a limited market and obliged to sell at low prices, the indies find that cost of distribution has risen to an extent that profits are practically negligible.

It is their claim that with the disappearance of shooting galleries, and a tendency of larger houses in towns and cities to buy part of their product direct, the state right distributor can be dispensed with entirely. In several locations plans are being made to have the sales staff arrange for shipping of the film into towns on consecutive dates.

RABBIS PROTEST "KINGS"

San Francisco, Nov. 29.
The Board of Rabbis of Northern California issued a signed protest against the "King of Kings," on a three weeks' engagement at the Columbia.

Among the protesting rabbis were Louis I. Newman, of Temple Emanu-El; Jacob Nieto, of Temple Sherith Israel; Elliot M. Burnstein, of Temple Beth Israel, and Rudolph I. Coffee, of Temple Sinai, the latter of Oakland.

MUELLER'S ORIGINALS

Los Angeles, Nov. 29.
Dr. Hans Mueller, Austrian playwright, has been signed for two years by First National to write originals. He will work on a story of Vienna slated for direction by Alexander Korda.

Mueller was imported from abroad, arriving on the Coast last week.

Wm. Fraser-Sid Kent East

Los Angeles, Nov. 29.
William Fraser, general manager of Harold Lloyd Productions, leaves for New York this week to take up matter of distribution and release date for his star's next production, "Speed."

This picture will be finished some time in January. Fraser will go on the same train with Sidney Kent, general manager of Paramount.

\$250,000 FOR "LEGION"

Los Angeles, Nov. 29.
"Legion of the Condemned," sequel to "Wings," is a \$250,000 production made in 24 days by William Wellman, director.

The new picture is said to have been made at one-third of the cost originally figured and in one-eighth the time it took to turn out "Wings."

Hale's Comic Strip

Los Angeles, Nov. 29.
Alan Hale is negotiating through the DeMille organization to produce "Moon Mullins," comic strip. Hale hopes to create the character in person.

BENNY
MEROFF
and ORCHESTRA

THE MOST VERSATILE OF
LEADERS



Personal Mgr., MURRY BLOOM
OKEH RECORDS
WURLITZER INSTRUMENTS

NOW
MARKS BROS.
\$3,000,000

MARBRO and GRANADA
THEATRES

Three Black Aces

Flying Ford—Strut Marshall—Snappy Jones

"WHIRLWIND STEPPERS"

Just Completed 49 Weeks for Fanchon and Marco Presentations

Now Playing the De Luxe Picture Houses in Chicago

OPENED AT CAPITOL THEATRE THIS WEEK

Granada Theatre, Marbro, Avalon and Sheridan Theatres to Follow

Direction SAM ROBERTS

GLORIFYING IRISH COPS

Los Angeles, Nov. 29.
George Archambaud starts production Dec. 1 on a melodrama for Tiffany-Stahl glorifying Irish policemen.

Frances Hyland writing story and continuity.

COROTHERS WITH UFA

Los Angeles, Nov. 29.
William Corothers, who resigned four months ago as casting director for DeMille and entered the scenario department, is now in Berlin with Ufa.

He is writing scenarios and also aiding in production, furnishing American angles.

CAPITOL, NEW YORK, THIS WEEK (NOV. 26)

HOPE and BYRNE

DANCING COMEDIANS

Direction WILLIAM MORRIS

SOMEWHAT OF AN INSTITUTION

FRANK STEVER

BARITONE SOLOIST

Now in 8th week with Fanchon and Marco "Ideas," Senator, Sacramento

TRAILERS SELL SEATS
NATIONAL SCREEN SERVICE
YOUR MOST EFFECTIVE SALESMAN



GETTING MORE POPULAR EVERY DAY

FRANK JENKS

"Handsome Funny Face" and His Band

NOW—GRANADA, SAN FRANCISCO—FIFTH BIG MONTH



HERMIE KING

AND BAND

A HIT at FIFTH AVE. THEATRE, SEATTLE
for WEST COAST THEATRES, Inc.
A FANCHON and MARCO "Idea"

BETTY
TAYLOR and LOUISE
LAKE

CROONING HARMONISTS

8th month for FANCHON and MARCO
Featured in West Coast Theatres
and Doing Very Nicely



JACK NORTH

Now Playing for
FANCHON and MARCO

A PANIC in New York
in Chicago
in Los Angeles
Anywhere

Direction:

WM. MORRIS OFFICE

THE SINGER WHO HAS SET THOUSANDS TALKING

JOHN MAXWELL

ASSISTED BY HIS BETTER HALF

NOW—A Sensation on the Pacific Coast

Direction: FANCHON and MARCO VITAPHONE Recording Artist

BREAKING RECORDS FOR WEST COAST THEATRES
MAKING RECORDS FOR VICTOR

HORACE HEIDT

AND HIS VICTOR RECORDING ORCHESTRA
GREATEST MUSICAL ORGANIZATION EVER DEVELOPED ON
THE PACIFIC COAST

The BOY'S a WONDER

Try and Find a Showman

who's lost money

on ANY Hines Hit—

Just TRY it!

And now 3 Experts[★] tell you—
you'll Make More than ever on

C.C.BURR *presents*
JOHNNY HINES
IN
Home Made

From the story by
C.B. CARRINGTON
Directed by
CHARLES HINES



When it comes to
COMEDY
you naturally
come to
**FIRST
NATIONAL**



LARRY URBACH
VARIETY

Haven't seen so many new and funny
gags and situations in long while.
Will tickle the audience's palate.

JED BUELL
MGR. WESTLAKE THEATRE

Preview made great hit with pack-
ed house. Continuous laughter
throughout. From 160 to 180 laughs.

DAILY REVIEW

Fast action picture that clicks plenty of
laughs. Any audience is a Johnny Hines
audience when he is good. In "Home
Made" Johnny delivers the goods.



*The Greatest Drawing Card on
the Stage Is Now the Greatest
Drawing Card on the Screen*



AL JOLSON

in

"The Jazz Singer"

on the

VITAPHONE

WARNER BROS. SUPREME TRIUMPH

SOLID CAPACITY MATINEE AND NIGHT AT \$2 TOP

With the Biggest Advance Sale in History

Warner Theatre
New York
Eighth Record Week!

Fox-Locust
Philadelphia
The Hit of the Town!

Shubert Garrick
Chicago
Tremendous Advance Sale!

**BEGINNING DEC. 24, DAY AND DATE ENGAGEMENTS
IN (50) KEY CITIES**

BOOK NOW --- CLEAN UP NOW!

Galloping Fury

(Continued from page 19)

embraces the niece (Sally Rand) of one of these city guys. The other city gent is, of course, Hoot's villainous rival.

Gibson, Harlan and Miss Rand are easily satisfactory as the featured trio. "Direction and photography okay."

HAZARDOUS VALLEY

Elitist release. Directed by Alfred Neils from script by A. B. Barringer. Cast includes Virginia Brown Faire, Vincent Brownell, David Torrence, Sheldon Lewis and Burr McIntosh. At the Stanley, N. Y., one day, Nov. 2. Running time, 65 mins.

Story of a youth who goes to his father's lumber camp and personally sees to it that the all-important shipment of logs is delivered on time. The difficulties overcome are fostered by his father's rival, who later sees the light when his own daughter is in the arms of the courageous youth.

Cheaply produced and acted with various degrees of ability. Best is David Torrence as the crooked rival.

THIS WEEK, PALACE, CHICAGO
HARRY ROGERS Presents



Grand Rapids "Herald" said:
Carl Freed Presents
Fine Orchestra and
Comedy at S. F. Keith's
Carl Freed is a genuine comic. This fact, alone, makes him one of vaudeville's most interesting entertainers. But he does more: he offers a splendid band, which plays splendidly while also acting as a foil for much of his buffoonery. Mr. Freed is an accomplished musician as well as a master clown.

Indianapolis "Star" said:
Mr. Freed's offering is a double-barreled entertainment. One barrel is popular music, played as it should be. The other is comedy with a musical background. The orchestra gives a diversified program of latter day song hits. Mr. Freed supplies the fun. As a comedy director, "U-Rope's" foremost musical director, Mr. Freed can crowd more antics into his short appearance than his audience has breath for laughs. It is enough to say he is a master humorist at parlaytime.



FANCHON & MARCO IDEAS

Used in 75 West Coast
Theatres, Inc., Houses
from Vancouver to
Seattle

Vincent Brownell is a handsome if a bit untalented juvenile lead. Miss Faire is sweetly satisfactory.

Picture can do three days with neighborhood vaudeville or one day alone. Doesn't rate anything better.

BOY OF THE STREETS

Rayart production directed by Charles J. Hunt. From story by Charles T. Vincent. Featuring Johnny Walker. Cast includes Mickey Bennett, Henry Selby, Betty Francisco, Edward Gordon and Charles O'Malley. At the Stanley, N. Y., Nov. 5. Running time, 55 mins.

Mickey Bennett, the kid player, makes the picture. The boy has a knack for facial expression unusual in juvenile players. Screens well and is a good actor.

Good direction responsible for fine results with ordinary material in story. There is, however, an obvious cheapness in production that keeps the picture in the daily change class.

Miss Francisco is at no time plausible in the role of the little girl about-to-be-taken-advantage-of.

Walker is the big brother doing his last safe-cracking job in order to get enough money to send the kid to the country. On account of his dog, the little boy is hurt and taken to the girl's home. By a coincidence this is the spot picked to be looted of valuable papers which would place the district politics in other hands. The big brother is caught in the act but the girl saves him on account of the kid.

A lot of action crammed into the last half with the reformed yegg rescuing the gal's pap from jail and getting her brother out of the hands of a blackmailer.

The Tigress

Columbia Production. Hollywood release. Directed by George B. Seitz. Scenario by Harold Shumate. Camera man, Joe Walker. Jack Holt starred. Others include Dorothy Revier, Frank Leigh, Philippe De Lacy. Running time, 54 minutes. At Broadway, New York, week Nov. 29.

Inexpert continuity, thick-fingered direction and some of the worst technical treatment seen in some

WORLD'S FASTEST RUSSIAN DANCER

ALFRED BROWER
WITH FANCHON AND MARCO IDEAS

Direction WALTER MEYERS of
WILLIAM MORRIS, Inc.

BUDDY DOYLE

Featured with
Fanchon and Marco Ideas

time have made a very weak picture out of a plot situation of intrinsic entertainment value.

Many will wonder after seeing this one why Jack Holt was so squeamish about playing gentleman cowboys for Paramount. He certainly gains no distinction in "The Tigress." Nor does anyone else.

Action is in Spain. A band of gypsies poach on the deers in a neighboring estate. The menace murders the chief gyp in cold blood and says the Englishman, the Earl of Reddington, who owns the estate, did it.

The chief's daughter, crack knife-thrower, sets out to revenge her father. She is thrown from her horse and put to bed unconscious in the Earl's place. The Earl allows her to mistake him for a valet. Not even as good as it may sound.

HOOR OF RECKONING

Presented by George Davis, produced by John E. Ince. Directed by John E. Ince from the story by Frederic Chapin. Cast includes John E. Ince, Herbert Rawlinson, Grace Darmond, J. J. Darby and Harry von Meter. At Loew's New York, Nov. 18, one-half of a double feature bill. Running time about 80 minutes.

A cheaply made film, dealing with no particular subject that might be relied on for unusual exploitation. Rawlinson, in the lead, holds up in his department.

Story is of the manager of a safe manufacturing concern who gets those certain papers that the owner of the company is hiding. The gal's father, an inventor, is unable to prove his claim for money without them.

Owner's son is locked in a safe, toward the close of the narrative, and can be saved only by the manager. Because the latter's sister is married to the boy the hero saves him. The iron-hearted papa then breaks down and makes everybody happy.

SHORT FILMS

A Fool and His Honey

William Fox production, supervised by George S. Marshall, featuring Tyler Brooke, supported by Duane Thompson, Larry Steers, Beas Flowers and Monte Collins, Jr. Directed by Orville Dull from a Richard Harding Davis Van Bibber story. Photographed by Ben White, with titles by Alfred Loewenthal. In projection room. Running time, 30 minutes.

One of the Van Bibber comedy series adapted to please in all types of theatres.

Van Bibber, at a fashionable resort, is suspected of being a mysterious character sponsored by a newspaper. If a lady accuses this character and says: "Are you my loved one?" she gets a free trip to New York.

Bibber is pursued by hosts of women who he thinks are out to "make" him, while the real character can't get the dames to notice him.

Tyler Brooke is good in the leading part.

BOYS WILL BE GIRLS

F.B.O. release featuring Al Cooke and Kit Guard in the fourth of the "Beauty Parlor" series. Directed by Regie Morris from an H. C. Witwer adaptation by Tom McNamara. Viewed in projection room. Running time, 17 mins.

Cooke and Guard continue their efforts to put the beauty parlor managed by two girls (Lorraine Eason and Thelma Hill) on a paying basis. The creditors are after the girls, who have nothing but a worthless check. Comedy duo get jobs as waiters in a cafe where the worthless check donor hangs out, and go into the humor with clumsy antics. Later they apprehend a gent stealing a wallet from the rich father of the gymnasium manager above the beauty parlor. Closing

intimates the rich man will provide funds for the parlor.

More hoke than previous episodes, but moderately good laugh stuff.

LIFE OF A PLANT

(English Made)

British Instructional producer. No American distributor mentioned. At Cameo, New York, week Nov. 27. Runs about six minutes.

Complete life of a plant, with illustration of its change of sex while developing.

Bit too scientific for average picture house audience.

Rather interesting otherwise. *Sim.*

Her Blue Black Eyes

William Fox production, supervised by George S. Marshall, directed by Gene Ford, featuring Eddie Clayton, Maria Camajuana and Otto Fries. Script by Lew Brestlow and Arthur Greenlaw. Photographed by George Neehan. In projection room. Running time, 19 minutes.

Sufficiently amusing slapstick comedy constructed on the youthful mixed team's efforts to recover a bullet-proof vest which has been stolen by the heavy from the girl's father. Most of the action is on board ship.

Laughs are aimed low enough to include all customers.

FLESHY DEVILS

F.B.O. release, produced by Larry Darmour. Directed by Al Herman and photographed by James Brown. Featuring "Kewpie" Ross, "Fatty" Alexander and "Fat" Carr. Viewed in projection room. Running time, 20 mins.

Obese trio rocking buildings in a miscellaneous assortment of gags. They start out as farm hands, hired to pull automobiles out of a mud trap the farm owner has constructed. Their horse refuses to be hitched when a car is stuck, so two of the boys get into a horse costume and cut up.

Later they are in the city painting a building and barely miss falling from the scaffold several times. They enter the building, start playing hide and seek with three girl

artists, and end up by being shot at by three boy friends of the girls. Too much hoke.

SONGS OF BRITISH ISLES

Of the Melodies Series, James A. Fitzpatrick production for Paramount. At Rialto (Public), New York. Running time about 4 minutes.

Collection of sure-fire songs, played by the orchestra as sung pantomimically on the screen by a male octet. This is in the center of a scenic picture that is a dull travelogue.

Songs introduced through octet's personnel as guards, delivering a toast to the country of their nativity. No comedy and no interest.

Could only bring response from those in an abundance who may be natives of Great Britain. *Sim.*

ABE LYMAN



and His Brunswick

RECORDING
ORCHESTRA

Farewell, Los Angeles
Engagement for Two
Weeks Ending Dec. 8 at

Loew's State Theatre

P. S.—J. L. It Won't Be Long
Now.—A. L.

The Greatest Box Office
Attraction on the Road



SPECIAL REELS
FOR MEN
SPECIAL REELS
FOR WOMEN
PROMINENT
LECTURES
—
TAKING
PERCENTAGE
DAILY
EVERYWHERE

ALBERT DEZEL
2830 W. Congress St., Chicago, Ill.
Owner of Negative and U. S.
Distribution Rights

THE
JESSE CRAWFORD
ORGAN CONCERT
PARAMOUNT, NEW YORK

PROGRAM WEEK BEGINNING SATURDAY, NOV. 26th, 1937

"OPERA versus JAZZ"

An entertaining novelty written for Mrs. Crawford and myself about four years ago by J. Brandon Walsh our Irish friend in Chicago. Just as effective as ever

CHARLIE WARREN

PROFESSIONAL DEPT., with

JEROME H. REMICK & CO.

219 WEST 46th STREET - NEW YORK

Will Be Glad to WELCOME All His Friends

BOOKED FOR FOX AT A RECORD-BREAKING SALARY

BLOSSOM SEELEY

WITH

BEN FIELDS

THIS WEEK, NOV. 28, AT FOX, PHILADELPHIA

ENGAGED BY THE MESSRS. SHUBERT AS FEATURES

WITH THE NEW

"GREENWICH VILLAGE FOLLIES"

Exclusive Management and Direction of

LYONS & LYONS, Inc., Paramount Bldg.
NEW YORK CITY

LITERATI

Henry's New Car

It's unlikely that ever before has there been a campaign of publicity qualling that now ending with the display Friday of Henry's new car. And at last Ford advertised it, at least in the New York dailies this week. A page and a quarter in each.

One inside story is that General Motors is holding back a new car it has to spring without publicity

after Ford's comes out. That's not possible, however, although coming from automobile men. And another that General Motors will put on a price cut that will still keep Henry on his toes.

At one time it looked as though the dailies of the country had decided not to permit Ford to advertise his car; just accept the advertising free publicity given to the new lizzie as a receipt in full for something. Every big and dink daily went for it. In the country the Ford dealers must have been instructed to inform the local newspapermen on their oath as a Mason that the car is this or that, with nothing said about it excepting Ford.

In the page advertisement of Ford's this week is but a picture of Henry himself. That which the dailies had worked up the most interest in, the car instead, was missing.

And the ad said the car can do 65.

With Henry in it?

Scandal Weeklies Suppressed

Two Minneapolis scandal weeklies, "Saturday Press" and "Twin City Reporter," have been forced to suspend as a result of injunction proceedings brought against them by the county attorney at the grand jury's direction. It is the first effort to apply an abatement act passed by the 1925 legislature.

Playing up moral derelictions by Minneapolisians, the "Twin City Reporter" has gone along for years unmolested. "The Saturday Press," operated by former owners of the "Reporter," came into the field several months ago and launched a fight against the present "Reporter" owners who, it charged, operated a gambling concession protected by the police chief and city administration. After the police chief took it upon himself to prohibit the sale of the "Press" by newsboys or newsstands, the paper continued to be circulated by carriers and through the mails, and it attacked the city administration more vigorously than ever for alleged collusion with organized vice. Even the

shooting down of one of its editors in broad daylight did not halt its diatribes. But now the courts have taken a hand in the matter and shut up the sheets, temporarily at least.

In court action, it was alleged that both sheets are public nuisances.

Steve Clow's Memories

Steve Clow is understood to be writing a story of Broadway for the Kings Feature Service (Hearst-Jack Lait). It's understood as well that Clow is not making the serial sensational nor tipping off anything, although the title may be a circulation maker.

Clow published "Broadway Brevities" and duly suffered for it. Upon returning to New York he came on the staff of Variety for a few weeks, but decided that his training had been with magazines, he would prefer that line. Meanwhile several offers had come to him, rather unexpectedly. Clow has the rep of being a brilliant writer and may go in for magazine story telling.

Clow did the standing for a lot of stuff, as he also stood for the group that had collected around him in the other days. He is off them now and if he had gotten off of them long ago, the chances are that he never would have been in trouble. For in "Broadway Brevities," Steve Clow had the best title in America for a national magazine—but didn't know it, or perhaps had not the money to try it. Anyway Clow is entitled to the break he's now getting.

Garland Greets Hall

Robert Garland, the recently moved Baltimore critic and columnist to the column spot of the New York "Telegram," used his department Saturday for a friendly letter of warning to Leonard Hall, the newly arrived (from Washington) dramatic reviewer of the same daily. In telling Hall what and what not to do in burning up or chilling New York, Garland informed his down-south pal that "the first string critics are friendly boys and the first New Yorkers to hold out their hand and say 'That was a swell piece you had in your paper yesterday.' Unlike the boys of Baltimore and Washington, the boys of Broadway never cut your throat when you are looking," Garland stuck in.

S. J. Kaufman Decorated

In his home at 150 West 55th street last week S. J. Kaufman had the Red Cross of Hungary pinned onto him by George deGhika, Hungarian Consul General in New York. The decoration was authorized by the Hungarian Government through Kaufman's relief work in that country for the first year after the Armistice.

John Miley With "Journal"

Do you remember, children, the return visit of Valentino, the crystal gazing stuff, even the "settlement of the coal strike" in Mister Macfadden's "Graphic." John Miley was the dreamer or the crystal gazer, even the spirit connector, and now John is on the New York "Evening Journal."

Looks as though Bill Curley in the few weeks he will remain in New York to sit on the "Journal" will do plenty to put some ginger into Hearst's best money maker. Meanwhile Miley, already assigned to Times Square and possibly become the fourth nite club news-

paper hound, may do a Broadway column for the paper.

The other chumps who stay out all night on a swindle account to visit nite clubs for nothing are Winchell ("Graphic"), Hellinger ("News") and Coleman ("Mirror"). Besides, the chief chump of all, Green (Variety). You love 'em.

Winchell in Demand

Walter Winchell is occupying something of a unique position nowadays as a Broadway columnist. Other papers want him. He's with "The Graphic" under a contract expiring in the spring. Two or three New York dailies are said to have approached Winchell. Besides, he is doing some magazine work and using low-brow slang while hanging around with the high brows.

Winchell has come along rapidly as a columnist, having tackled something on "The Graphic" he was unfamiliar with. Several times he has taken desperate chances in printing gags or stories. But he created an atmospheric department that has permitted him to get away with almost as much murder as Variety does.

Paul Thompson's Film Tales

Paul Thompson, at one time sports editor of the New York "Sun," and now a special writer, has gone to Hollywood for material for a series of stories for a number of film fan publications.

Frank Advertising

In their advertisements of "Verdi, a Novel of the Opera," by Franz Werfel, who authored the plays "The Goat Song" and "Maximilian and Juarez," both done by the Theatre Guild, Simon & Schuster admit the book is not a best seller and predict it will never become one, adding

that it has only sold 2,400 to date. Nevertheless, the concern is to bring out a new book by Werfel, called "The Man Who Conquered Death."



COSCIA and VERDI

"For Laughing Purposes Only"

What Jack Lait said:

"COSCIA and VERDI whipped it up to a riot. Encores were demanded and generously given. They could have continued further but stopped the audience when the audience stopped the show."

Wintering in California. Thank to Fanchon and Marco, week Nov. 24, Metropolitan, Los Angeles.

AI MARKELL

AND

Gay FAUN

in

"Terpsichorean Comicalities"

Dec. 3-9, Ambassador Theatre, St. Louis, Mo.

Dir. MAX TURNER
WM. MORRIS OFFICE

P. S.—We dance—they laugh—which all helps to pay for Variety Ads. and Mortgages.

SURE FIRE FOR VAUDEVILLE OR PICTURE HOUSES!

GENE DENNIS

(THE KANSAS WONDER GIRL)

BROKE HOUSE RECORDS WEEK ENDING NOV. 27

PANTAGES, SAN DIEGO

Permanent Address

VARIETY, LOS ANGELES

West Coast Motion Picture Directory of Players, Directors and Writers

EMILE CHAUTARD

Now Playing
PERE CHEVILLON
in
"THE SEVENTH HEAVEN"
FOR FOX
HOLLYWOOD
Ox 6465 or Hollywood 3540

ELIZABETH PICKETT

Director Fox Varieties
Originals and Titles
Editor of Features

L. G. RIGBY

SCENARIST
NOW WITH M-G-M
FREELANCING



RAMON ROMEO

Now Writing for
Paramount-Famous-Lasky

JOHNNIE GREY

WH. 2132

CLARENCE HENNECKE

Comedy Construction
Just finished
"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

New to Broadway

Now At The PARAMOUNT, New York

"TWO TINY" BITS OF VERSATILITY

SYLVIA AND CLEMENCE

in John Murray Anderson's "Publix Annual Revue"

With Entire Publix Circuit to Follow

Direction WM. MORRIS

INSIDE STUFF ON VAUDE

Large stockholders of the Orpheum Circuit from all over the country gathered in New York last week, dispersed Saturday, leaving for home. Their mission east was in connection with the impending relief of the Orpheum through merger with Keith-Albee.

A report is that the Keith-Albee bookers have been instructed to get "names" for their vaude bills, despite the E. F. Albee letter to the effect that names are not required for the b. o., if the house managers will do their stuff right with unknown acts.

One house apparently going after names of late in double doses is the K-A Palace, the race for names there having commenced with the return of the Duncan Sisters. It was during the first week of the Duncans that the bookers received their big name orders, from accounts.

Eddie Dowling was in his home town last week with "Honeymoon Lane," of which he is the writer, stager and star. It had been some years since Eddie had called there, with or without a show. Monday Eddie said he had had the time of his life. The town prepared for him in advance and the show did a terrific business, but Eddie said his enjoyment came from again meeting and mixing in the bunch he used to work with, mostly mill hands. And as Eddie Dowling has never as yet been annoying with an inflated bean, the chances are that his former companions enjoyed his visit even more so now than their now famous boy friend.

Orpheum Junior Circuit is in a peculiar position on account of a mistaken idea of importance.

Great States Circuit of Theatres, subsidiary of Balaban & Katz-Publix, with around nine weeks of time booking out of the Ass'n, Chicago, built a large picture house in Rockford, Ill., Coronada, playing a combination band, vaudefilm policy against the Orpheum Junior's house there.

Although the Great States is booked out of the Ass'n offices, the Rockford new house was placed on the black list with the possibility that the entire circuit will now be transferred from the Ass'n agency to the books of Morris Silvers, who already books several Great State houses and about three solid weeks for Balaban & Katz.

For the near 50 years McIntyre and Heath have been a team they have never advertised to over an amount of \$50 in any one edition of a trade paper. And then usually in a Christmas or Anniversary number. No matter what the veterans had to say, like Gus Sun, they thought it could be said and plentiful in a limited space, the lesser the cheaper.

But the new show business seems to have inspired the old boys. A couple of weeks ago McIntyre and Heath had a whole page in Variety, costing \$400, all in one issue. Show people were paralyzed and expected

(Continued on page 45)

If They Find Out

New London, Conn., Nov. 29. A revue-let called "June Time" is doing the vaude houses.

Vic Plant and a company numbering about 15, ballyhooed as 30 are the cast.

It's of the "Wine, Woman and Song" show of the Columbia wheel.

Comes the doctor's office scene.

Nurse is giving Vic an examination on the operating table.

"Stick out your tongue," says she.

"I do wanna," comes back Vic. "If I do they'll put my name in the 'Variety.'"

It's a K-A act.

3 K-A WEDDINGS

Morrison, Daly and Feil Walk Plank Within Week

A mating season epidemic hit the agency ranks last week with three walking the plank.

Charles Morrison, K-A agent, married Elsie Shaw Kent Nov. 26, with Magistrate August Dreyer officiating. The bride is the former wife of William Kent, comedian, and was divorced from the latter several weeks ago in Chicago.

John Daly, K-A booker, was another benedict of the day, Nov. 26, when he married Marie Kennedy, non-professional, in New York City.

Murray Feil, also K-A agent (Morris & Feil) married Gladys Foshee (Foshee Sisters) Nov. 23.

EMMA CARUS' ESTATE CONTEST; WILL MAY BE IN SAFETY VAULT

Libby McCann, Actress' Former Companion, Believed to Be Beneficiary—Leona Thurber, Guardian—Walter Leopold, Husband

BETH BERI LEAVES ACT AND CON CONRAD

Fiancee Sailed — Ill Health Given as Cause—Act Continues

Beth Beri, Con Conrad's fiancee and star, sailed suddenly last week on the "Columbus," leaving the act and her fiance flat. Miss Beri starred in "A Night of Follies," picture house flash act that represents \$30,000 investment to the songwriter-producer.

Conrad states Miss Beri's health compelled the European trip for recuperative purposes.

Conrad, ex-husband of Francine Larrimore, went into the producing field as sponsor of Miss Beri in a flash act which quickly encountered a succession of legal snags in the shape of attachments, commission claims from his agent, salary claims from discharged actors, etc. Despite this, the act kept working, refusing \$4,500 straight salary in favor of \$4,000 guarantee against percentage.

Conrad fortified himself by engaging Muriel Strikler as star of another act. Miss Stryker has since gone into "A Night of Follies" in the Beri role. It is now playing the Roger Sherman, New Haven, for Loew's.

Miss Beri, one of the few, if not the only, licensed aviatrix in the show business, made a feature of her city-to-city airplane flights, landing considerable front page publicity.

Meantime Conrad still has his charge against Benjamin David, agent-manager, pending in the Magistrates' Courts on alleged agency law violation. Conrad filed allegations with License Commissioner Quigley which David contests on the theory he is not an agent, but a manager.

Jennie Wagner Dies

Jennie Wagner, the agent, died yesterday (Tuesday) at the Hospital for Joint Diseases in New York City.

Miss Wagner started in the show business with Hurtig & Seamon, moving into the agency field some years ago. She has represented many well known show people.

A detailed obituary notice will appear in Variety next week.

Downey-Pitzer Split

Maurice Downey and Pete Pitzer, doing an old soldier turn for two years, have split.

Pitzer is working with a girl.

Incorporations

New York

Famous Speakers, New York City; theatrical booking agency; \$20,000. Betty Smythe, Desse Smythe, Tom Skeyhill. Filed by Kenefick, Cooke, Mitchell & Bass, Buffalo.

Werner Janssen and His Orchestra, New York City; music for motion picture houses. Werner Janssen, George Sharp, Sophie Cohan. Filed by F. Wright Moxley, 1560 Broadway.

Headline Pictures Corporation, New York City; motion pictures; \$7,500. David Sacks, Saul Hyams, Jacob Poses. Filed by Shapiro & Sikawitt, 501 East 161st street, Bronx.

Phototone Talking Corp., New York City; motion picture films and phonographs; \$100,000. Jacob Siegel, Mary G. Siegel, Anna Stoll. Filed by Mary G. Siegel, 1440 Broadway.

Children's Saturday Morning Theatre, New York City; 2,000 shares common no par value. Clare Tree Major, Mary C. Donohue, Elizabeth Rockwell. Filed by William R. Mohr, 45 West 47th street.

409 Fifth Avenue, Brooklyn; \$16,000. Joseph Horowitz, Julius Genell, Herman Pekiner. Filed by Levy, Gutman & Goldberg, Lafayette street.

Kodak, Panama, Ltd., Rochester, \$50,000; motion picture film. Charles F. Ames, Arthur H. Paul, Domingo E. Delgado. Filed by Eastman Kodak Co., Rochester.

The death of Emma Carus caused postponement this week of the \$42,000 suit brought by Libby McCann, companion to the deceased actress for 25 years, the amount being for services rendered during that period.

Miss McCann filed suit in the present action over a year ago, after Miss Carus had been allegedly kidnapped to California and incarcerated in a sanitarium upon evidence of Walter Leopold, husband, and Leona Thurber, former vaude performer and Miss Carus' guardian.

The postponement of Miss McCann's suit against Leona Thurber, as trustee of the Carus estate, was side-tracked upon news of the death, with prevailing opinions that Miss McCann may be heir to the estate, estimated at over \$200,000.

Libby McCann, a former chorus girl, had been a close friend to Miss Carus for the past quarter century. She had never been on the actress' payroll during that period of service, but catering to all needs, with Miss Carus placing herself upon record among friends that Miss McCann would be adequately taken care of during her (Miss Carus') life and would also be provided for in the actress' will.

Claim Will

Intimates of the deceased actress and Miss McCann claim a will was made in 1923, prior to Miss Carus' marriage to Leopold, making Miss McCann sole beneficiary of her estate.

Upon receiving news of Miss Carus' death Miss Thurber left for California but is understood to be on her way back to contest the suit of Miss McCann's.

Miss McCann was precipitated to legal action after Miss Thurber and Walter Leopold had taken Miss Carus to the California sanitarium, and are said to have given orders none of the actress' former friends be allowed to visit her. Simultaneously Miss McCann was out of home and other means of being provided for. Hence the suit.

Miss Carus Surprised

Some months after Miss McCann had located exact whereabouts of (Continued on page 34)

The 22nd Anniversary Number of

VARIETY

Will be issued in December

As always, this special annual issue becomes the yearly index and directory of the show business.

Resumes for the year of every branch of the screen and stage will as in previous years appear in the Anniversary Number.

Announcements secure added value in the Anniversary Number, through that issue being bound and preserved.

Reservations for space at Variety's present advertising rates may be placed at any Variety office.

BILLY MARIE
HIBBITT and HARTMAN
Billy Hibbitt
A Likable Straight
who has
"IT"



HIBBITT and HARTMAN
with
Miss Marie Hartman
World's Champion
Comedienne

Delivering Clean Comedy
Drives always the length of the
theatre, a Deadly Sure Audience
Approach, Positive Personality
Putts, a Straight Pitch for
Laughs.
The Bobby Jones of the theatre.

REPRODUCING 'PADLOCKS' INTO 2-SECTION UNITS FOR SPLITS

65 Minutes' Running Time for Each Part—33 Persons in Troup—Tex Guinan's Original Show—New Vaude Venture by Anton Scibilia

"Padlocks of 1927," which starred Texas Guinan in the summer, has been salvaged by Anton Scibilia. It will be recast as a vaude unit. The unit will be in two sections, carrying practically the original revue, each section going 65 minutes. The company will comprise 33 persons, including principals and chorus also an eight-piece band doubling between pit and stage.

Scibilia will angle for full-week bookings for the unit offering one section on each end. The experiment of cutting up a full legit revue and offering in its entirety, even in two sections for split weeks, is new for vaudeville.

Scibilia was managerially interested in the original production of "Padlocks" in association with C. W. Morganstern, but withdrew several weeks before the show closed when Edward Everett, financier and representative of a downtown bonding company, took over control.

Herman Dees, Mgr., Killed By Wife in House Lobby

Houston, Nov. 29.

Herman Dees was shot to death by his wife Saturday noon in the lobby of the Texan theatre. He was its manager.

The audience in the theatre was thrown into a panic, but the performance continued and no casualties otherwise. It's a split week vaudeville house owned by Will Horwitz.

Mrs. Dees is held for trial in bail of \$1,500.

Flora Parker Again Sues DeHaven for Divorce

Los Angeles, Nov. 29.

A new suit for divorce has been filed by Flora Parker DeHaven, former actress, against Carter DeHaven, actor, producer, screen writer and real estate promoter. After obtaining an interlocutory decree on a previous occasion the DeHavens became reconciled. They have three children, the eldest, boy, now 17.

Mrs. DeHaven alleges Betty Byrd, privately Mrs. Evelyn Dickey, broke up her home. Miss Byrd appeared in the DeHaven Music Box Revue over a year ago and since then has received gifts and attentions from Mr. DeHaven, it is charged. The complaint also states DeHaven took the co-respondent to New York on two trips.

Karyl Norman Goes Over

Karyl Norman, the Creole Fashion Plate, has succumbed to the advantages of the other side. He is about to start on a tour of the Fox houses around New York.

For many seasons Keith-Albee and the Orpheum circuits have utilized Norman as a headliner. Seeing no farther benefit to himself in clinging to three-a-day time at two-a-day salary, Norman has taken the jump.

Mordkin and Girls

Mordkin, former partner of Pavlowa, is to enter vaudeville in an act produced by William Horlick.

Charlie Morrison will handle the bookings. Twelve girls will be in the turn.

NAZIMOVA'S "INDIA" NEW

Nazimova is scrapping her current sketch, "A Woman of the Earth," for a new one, "India," by Edgar Allan Woolf.

She will make a repeat tour of the K-A and Orpheum circuits. Jenie Jacobs booking the vaude tour.

Harry Carey in East Vaude Harry Carey, film actor, is headed east to play vaude.

Maloney and Moss

A suspicion lurks about that with J. J. Maloney and B. S. Moss out of the Keith-Albee organization, that there may be a Maloney-Moss theatre combination.

Moss may sell out to K-A for a very considerable sum; Maloney is about leaving K-A to head a Brooklyn, N. Y., bank.

Moss and Maloney have had any number of private conferences of late, with none in the K-A suite.

Maloney is a theatre director and Moss is a theatre builder.

Shuberts' 'G. V. F.' With Blossom Seeley-Fields

Blossom Seeley and Bennie Fields, who walked out of Harry Delmar's "Revels," are this week at Fox's Philadelphia at \$3,500 for the six days and slated for Fox's, Washington, the week after at \$4,000.

The latter booking is subject to calls for rehearsals with the "Greenwich Village Follies," the Shuberts' production, which title has been acquired from Jones & Green (Bohemians, Inc.).

Lyons & Lyons, Inc., booked the Seeley act for both pictures and revue. It left "Delmar's Revels" before the show opened in New York. Winnie Lightner replaced Miss Seeley in the revue.

Nancy Welford's Act

Los Angeles, Nov. 29.

With "Twinkle, Twinkle," closing at El Paso Dec. 3, Nancy Welford will prepare a new vaudeville act by Blanche Merrill. Besides Miss Welford there will be four men. Opens for a tour at the Orpheum, San Francisco, Dec. 24. F. Heath Cobb is producing.

Vita Pays Florence Moore

Florence Moore has settled her Vitaphone contract for \$2,000. The "Artists and Models" comedienne "canned" a talker for Vita but it was not released because of some shortcomings.

Vitaphone paid Miss Moore \$2,000 in lieu of the previous \$4,000 contract figure.

A Couple of Readable Pans

New Rochelle, N. Y., Nov. 29. Editor Variety:

Of late you hand me a laugh—in your issue of even date you state that Mr. J. Lubin immediately booked Emil Boreo upon reading in your issue of the 16th Mr. Albee's letter on showmanship.

If that is so—how come in that very same issue you have Emil Boreo booked at the Hillside, Jamaica, for the 24th to 27th.

This is just one of your many misleading news.

Another—several weeks ago you stated "Something is going to break in New Rochelle, etc.," claiming that the patronage battle is on between the Proctor house and the new Loew house. You were partly correct, the only battle is the patron trying to get into the Proctor theatre. As far as the Loew house, at the time of your statement that house was and still is "new," for the Loew house only opens its doors tonight for the first time. You also claimed that the old Loew is retaining the combination policy. This house has always played straight pictures. Only time it played anything else is once or twice a year when either the firemen or policemen have their benefit.

The writer is not directly connected with show business but has been a reader of your paper for

JACK STANLEY AFTER DIVORCE AND CHILD

Sues Wife in N. Y., Alleging Adultery—Correspondent Not Named

Jack Dumkerley, professionally known as Jack Stanley, of Stanley and Kern, has filed a suit for absolute divorce in New York, alleging adultery, against Augusta Dumkerley, non-professional.

The suit mentions Oct. 8, 1927, and 719 Quincy street, Brooklyn, N. Y., as the date and place. Correspondent is not mentioned by name.

Pending trial, Stanley is paying his wife \$25 weekly for the support of their child, age eight. He is also seeking to regain possession of the child on the grounds that the mother is not a proper guardian.

Stanley's suit nullifies a previous action for separate maintenance filed in Chicago by the wife. It was reported recently from Chicago that a judgment had been obtained against Stanley for unpaid alimony. Sidney Arbetter, lawyer for Stanley, states that all alimony has been paid to date.

The divorce action will come to trial in December.

RUTH ELDER'S \$4,000

Reichenbach Made Direct Booking with Loew's

Ruth Elder's official income from Loew's for the next 25 weeks is a flat sum of \$100,000. It was previously reported at \$5,000 a week, or \$125,000.

Harry Reichenbach, the trans-Atlantic aviatrix's personal representative, is "in" for 10 per cent. of everything.

Reichenbach closed the deal with the Loew executives direct, but will associate himself with William Morris in all future bookings at the expiration of the Loew's 25 weeks.

Florence Mills Memorial

Favorable progress has been made by the colored professionals in charge of the Florence Mills Memorial Fund. At an election last week, Jesse Shippe was named president; James Marshall, vice; W. C. Handy, financial secretary; Irene Hudlin Jordan, recording secretary, and Henry Parker, treasurer.

Midnight benefit shows will be given Dec. 3 in the Lafayette, Lincoln and Alhambra theatres, New York, with all moneys to be turned over to the fund.

Eddie Lambert with Shuberts Eddie Lambert has signed a three-year contract with the Shuberts, through Lyons & Lyons.

Before starting on it, Lambert will play a few weeks in vaudeville.

JACK DEMPSEY ASKING \$7,500; K-A OFF HI 'AT, CONSIDERING

Keith-Albee Bookers May Play Former Champion—Dempsey Previously Appeared for Loew's, and Also Pantages—K-A Altered Attitude

Neighborhood's Fav.

Chicago, Nov. 29.

The life of a neighborhood idol, as personified by stage band conductors in the home sections of Chicago, is just one club after another.

Benny Meroff, one of the several faves, is a member of 11 social organizations. He joined each to please the neighborhood boosters.

Benny has been here a little over a year.

Duncans in Chi 2 Weeks; New Show in the Spring

After giving the Keith-Palace, New York, its best business of this year during their three-week stay there, ending Sunday, the Duncan week.

Next week they open at the Orpheum Circuit's Palace, Chicago, for two weeks, and probably again at the salary paid them by the New York Palace, \$3,500 weekly.

After the Chicago engagement the girls may go to the coast to make a couple of pictures. Following the camera endurance, they will start rehearsing for their new stage show, "Heavenly Twins." It will be aimed for a Chicago summer run.

It is said the Keith-Albee vaude bookers induced the Duncans to accept \$3,500 a week on the plea the Palace, New York, could not make money at a larger salary for them; in the picture theatres the Duncans receive \$5,000 when playing for a flat sum. On percentage, picture houses on the coast have paid the girls as high as \$12,000 in a single week, and they seldom fell on percentage playing below \$8,000.

Opposish Actors Club Called Jesters, in Loop

Chicago, Nov. 29.

Chicago Jesters' Club, in opposition to the Chicago Comedy Club, is being formed at the Claridge, theatrical hotel, where rooms have been taken for the purpose.

Actors, mostly vaudevillians, will comprise the main body of the club. Spider Myers, ex-pug, promoting.

Setting "Peaches" Right

Variety has set Peaches Brown in wrong twice.

Once was nothing at all, a misprint trying to date her backward whereas she is booked into 1928, but the other spells money.

Variety quoted the ex-Mrs. Daddy's weekly salary as \$1,500. Her terms are a guarantee of \$1,500 with a percentage on the gross over the average.

Peaches will open Jan. 9 to tour the Fox New York houses.

Gold Boom Show-Hungry

Toronto, Nov. 29.

Showmen from northern Ontario are in town looking for acts and plays with none offered.

The north is experiencing the biggest gold mining boom in its history.

NORMAND ACT COLD

Mabel Normand has given air to the proposed vaudeville tour for her.

It was to have been the picture star's variety debut, but it is now unlikely to occur this season.

BOREO DOUBLING

While playing Loew houses in New York, Emile Boreo is doubling in the Little Club at \$750.

He is getting \$1,000 a week on his Loew route.

Jack Dempsey will consider a return to the vaude stage at \$7,500 weekly. This ultimatum has been placed before the Keith-Albee bookers, it is said, but no answer as yet has been returned to the former champ.

Provided an agreement is reached, Dempsey will start the K-A tour in January, with the Orpheum Circuit's time probably included.

Last time Dempsey played in New York vaudeville it was at Loew's State. He also has appeared for Pantages.

Presently is the first time K-A has considered Dempsey as an attraction. That vaude circuit assumed its hi' at attitude for some years of sidestepping fighters and freaks. Now it wants a fighter after playing, of late, sword swallowers and legless wonders.

Charlie Aldrich Back, And for Keith's

Charles T. Aldrich is returning to vaudeville after an absence of 12 years. He has been set for several weeks of Keith-Albee dates. Aldrich will do his quick change turn.

Since last in vaude Aldrich has appeared in musical productions, but in the last few years has been in retirement.

Rival Flappers

Syracuse, Nov. 29.

Edna Wallace Hopper, "eternal flapper," filling an engagement at the Harrisons' Empire this week, is meeting "opposition" in Helen St. Albans, "apostle of health and beauty," at the Eckel. The local St. Albans engagement is sponsored by "The Herald" and, it is said, was made independently and without knowledge of the Empire's engagement.

While the Empire and "The Herald" have no advertising relations at present, and while the paper is behind the St. Albans local appearance, it is using signed articles by both women.

Hoo Ray's Haircut

Another of the "Our Gang" troupe is in New York for vaude dates. Jackie (Hoo) Ray, the freckled youngster of the Hal Roach bunch, will play a week for Loew in New York with a circuit route for Ray in the balance.

The boy and his dad have been along Broadway with Hoo dressed up in a raccoon coat and a hair cut such as has never been seen on any boy's head.

Joe Cook Rehearsing

Joe Cook next week begins rehearsing in "Rain or Shine," musical. He is to be starred in it by Jones & Green.

James Gleason, instead of William Anthony McGuire, has authored the book. Jay Gourney will do the music.

No. 2 "Tin Types"

The Chick Yorke-Rose King act, "Tin Types," is being sent out over Loew's by the comedy team with Jack Strong, Harry Smith, Roy Fant and Madeline Lee in it.

Yorke and King are current in Will Mahoney's "Take the Air."

XXX

William Morris
CALL BOARD

WANT NAMES
FOR RADIO

CHICAGO, 1111 BIFTER BUILDING
LOS ANGELES, LOEW'S STATE BLDG
NEW YORK, 1500 BROADWAY

PUBLICITY IS THE LIFE OF SHOW BUSINESS

AND THE LIFE OF A VAUDEVILLE BILL IS

RAJAH RABOID

VAUDEVILLE'S GREATEST SHOWMAN-PUBLICIST

OVER 200 DAYS ON THE FRONT PAGES OF BIG CITY DAILIES THIS YEAR
10 EDITORIALS ON THE WORK OF RAJAH RABOID IN 1927
16 HOUSE RECORDS SET IN NEW ENGLAND IN 1927

ONE OF THE LONGEST CONSECUTIVE ROUTES EVER BOOKED OUT OF B. F. KEITH'S BOSTON OFFICE—24 FULL WEEK
STANDS IN SPLIT WEEK HOUSES

PAST performances prove

PRESENT contracts mean

FUTURE theatre prosperity

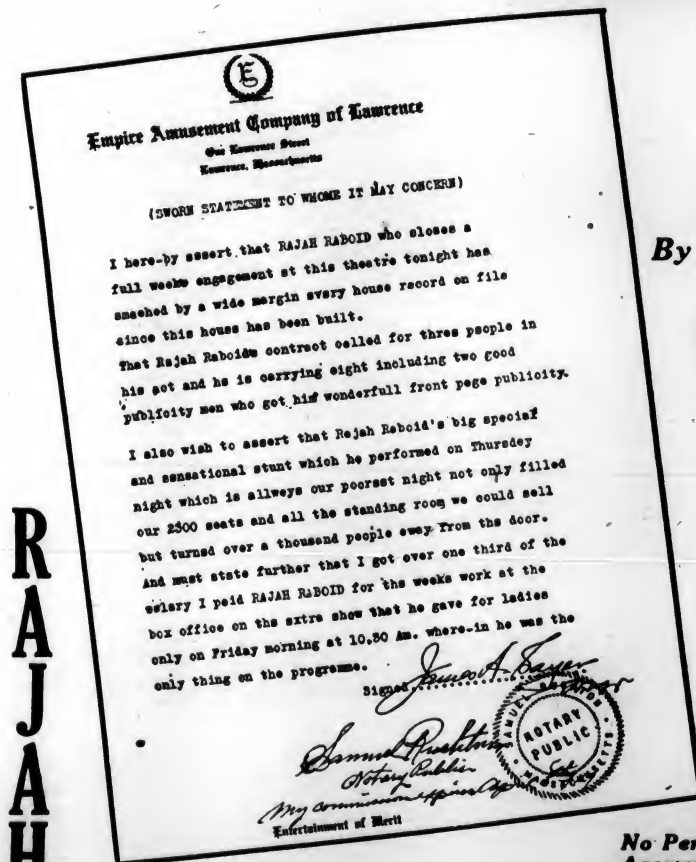
A TRUE STORY

One week last winter in Hartford, Conn., the Capitol Theatre headlined a 25 people act, headed by one of vaudeville's greatest names. The same week the big new State Theatre headlined a nationally known band of about 18 men with the director in person—another great name. Sandwiched in between these two powerful attractions at Poli's Palace Theatre day and date was one single man working in full stage who had received more publicity in both Hartford papers than both of the great names put together and he not only set a new house record, but his overflow nightly helped every other theatre in town. THAT MAN WAS RAJAH RABOID!

BIRTH of new house records

MARRIAGE to big money

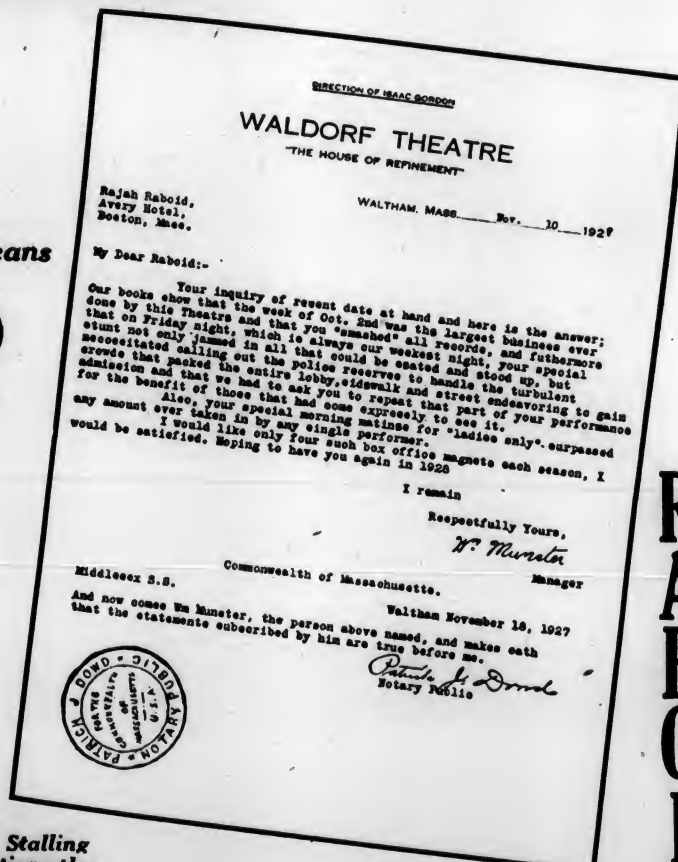
DEATH of bad business



By All Means

READ
These

!



No Pads
No Pencils—No Stalling
Answering Questions the
Minute He Hits the Stage
—AND HOW!

Booked Solid Through FEB. 15, B. F. KEITH CIRCUIT

Direction MARTY FORKINS

Publicity Representative, George Marquis Kelly, One Week in Advance
Publicity Representative, George W. Johnston, With the Show

Week Nov. 28, B. F. Keith's, Lowell, Mass. Week Dec. 5, Palace, Manchester, N. H. Week Dec. 12, Bowdoin Sq., Boston, Mass.

RAJAH

RABOID

INTERSTATE TAKES MOVIE-TONE FOR 6 HOUSES—COST OF \$75,000

First to Play Talkers in Texas—Want Movietone News Reels for Novelty Attraction—Equipment Expense \$12,500 Per Theatre

Dallas, Nov. 29.

Fox's Movietone will be implanted in the six principal houses throughout Texas of the Interstate circuit of vaudeville theatres. It will cost the Interstate about \$75,000 for the complete equipment, averaging \$12,500 a house. This equipment cost, charged from understanding through General Electric, may be repaid during a period of five years. The G. E. equipment permits any talker to go over the wires, but it

is understood that Karl Hoblitzelle, president of the Interstate, mainly seeks the Movietone for its talking news reels. This is expected to be plugged as a novelty, with such other Movietone subjects as may be selected to also be on exhibition. What price or royalty the Interstate is paying for Movietone has not been locally disclosed.

There appears to be an impression here that Hoblitzelle believed Paramount (Publix) might wire for talkers. There are rumors that Publix is to use a talking picture and also place it on the Paramount news reel. One of the Interstate's objects also is to get a start on other local houses in the six Texas cities the Interstate has decided upon settled upon.

THE PARAMOUNT COMEDIAN
EARL FABER
with MARGIE MCINTYRE

This Week (Nov. 28)
Playing
A De Luxe Picture House
CORONADA, Rockford, Ill.

DELIGHTFUL
Leading the Band
Master of Ceremonies
Singing Songs
Making Monkey Business
and playing the Sax
OKAY?

Featured Attraction—Loew Route
Dir. MYER NORTH, JOE FLAUM

Touring the World
IVAN BANKOFF
(The Dancing Master)
and
BETH CANNON AND CO.
in
"AMERICAN AFFAIRS"
Now Playing
Hawaii Theatre, Honolulu
Personal Direction, IVAN BANKOFF

Acts Scarce—Repeats

A scarcity of acts in the New York booking offices has resulted in considerable repeats, most noticeable in the Broadway and Brooklyn houses. Many acts playing around for K-A are returning in the same neighborhoods, but for Loew's.

ORPHEUM BARS ACTS FROM VITA'S RECORDS

Discovered 4 Months Afterwards Orpheum Acts on Coast Obliging Bryan Foy

Los Angeles, Nov. 29.

Marcus Heimann, president of the Orpheum Circuit, and Max Gordon, his general booker, must have awakened about two weeks ago to the fact that Vitaphone is doing a land office business at the expense of the Orpheum Circuit.

They found out that the Orpheum circuit was bringing acts here from the east and that Bryan Foy, head of the Vitaphone studios on the Coast, visited the Orpheum and Hillstreet Theatres each week, securing four to five acts from the combined bills to record on Vitaphone.

After Foy had been doing this for about four months the Orpheum officials found it out. It is said they immediately ordered a clause placed in the artists' contracts forbidding under penalty of cancellation from lending their services to the Vitaphone, whether for pay or to oblige Mr. Foy.

No Loew Let-Out List This Week

A second list of Loew agent let-outs expected this week failed to materialize despite expectancy and speculation of the boys as to whom the next swipe of the axe would hit. The first list, dropping seven agents, last week has pepped up the remainders.

Although J. H. Lubin, booking head of the vaude division of the Loew Circuit remains non-committal on future let-outs it is figured there is a tentative list being held in abeyance for a probationary period, and with a bump for those caught stalling between now and Jan. 1.

Petroff-Makarenko Dissolve

Boris Petroff and D. Makarenko have dissolved their producing partnership. Former will continue as unit producer for Publix, while the latter will produce for vaudeville.

FOX'S RIDGEWOOD BEATS DOWN K-A OPPOSITION AT OPENING

Poor Showing Made by New Madison in Brooklyn—Fox's Better Bill, Mostly Former K-A Acts Did It—Lower Scale Also and Edge on Pictures

Stiff competition between Fox and Keith-Albee obtains in the Ridgewood section of Brooklyn, N. Y., since the opening of Moss's Madison, K-A booked, Thursday.

That Fox intends to hold supremacy of the vaude situation in the neighborhood by lining up strong bills for the Ridgewood, Fox's local house, is evident in the line-up Edgar Allen, chief booker of the Fox vaudeville circuit, sent into the Ridgewood on the last half last week.

Ridgewood bill was big time all the way through. It read great, played better and held headlines and standard acts, formerly K-A, which made the opposish line-up look small time. Harry Delf, standard next to closer for K-A and at the Palace, New York, K-A's ace house, a few weeks ago in same spot, held similar position on the Fox bill. Roscoe Ails, Kate Pullman and Co., also former K-A, were pulled from the Fox Jamaica booking and sent in as added starters. The remainder held Keller Sisters and Lynch, Marvel and Co., all K-A standard acts, either passed up or being jockeyed for routes by the K-A bookers, all pitted against the trumpet and fanfare of K-A's inauguration of their new Ridgewood house.

A check up on business for the new Madison on the last half

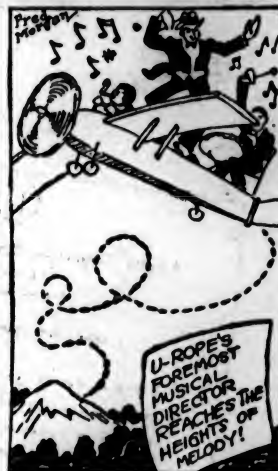
showed nothing phenomenal for a new house which usually intrigues neighborhood interest. On the other hand Fox's Ridgewood broke house records with the last half show up to Friday. Ridgewood evidently knows its vaudeville and bought the better bill.

That the Fox Circuit means business in stacking up strong bills to reinforce its salient against invasion of the newer Madison is evident in the current week's bookings, which has for its headliner Benny Leonard, retired lightweight champ, also a former K-A headliner.

In addition to strong bills Fox also has the edge on the Madison for pictures and price scale, the Ridgewood operating 10-25 matinees and 40c top nights, against the Madison's 35-50 scale.

THIS WEEK, PALACE, CHICAGO
HARRY ROGERS Presents

CARL FREED
AND
HIS ORCHESTRA



HEADLINING KEITH-ALBEE and ORPHEUM CIRCUITS

**TINSEL
METAL CLOTH
FOR DROPS**

36 in. wide at 75c a yd. and up
A full line of gold and silver brocade, metal cloths, gold and silver trimmings, rhinestones, spangles, tights, opera hose, etc., etc., for costumes. Samples upon request.
J. J. Wyle & Bros., Inc.
(Successors to Slegman & Wolf)
18-20 East 27th Street
NEW YORK

BACK WITH YOU ONCE AGAIN

ARRIVED ON THE "LEVIATHAN" NOVEMBER 28, 1927

WILL FYFFE

Kind Regards to Jim Mooney, Ada Holbein, Mr. and Mrs. John Barton and the Lambs' Club

P. S.: I AM THE FIRST ONE TO WISH YOU A HAPPY CHRISTMAS

DOLORES LONGTIN AND TALBOT KENNY
SINGING AND DANCING PLUS PERSONALITY in "LET'S PRETEND" HEADING EAST SOON

A HOT-HOT-HOTSY TUNE ~ from Chic-Chic-Chicago

WHAT'LL YOU DO?

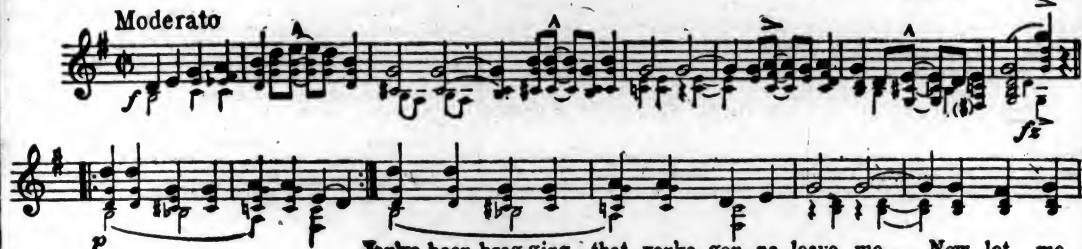
What'll You Do?

Words by
NED MILLER

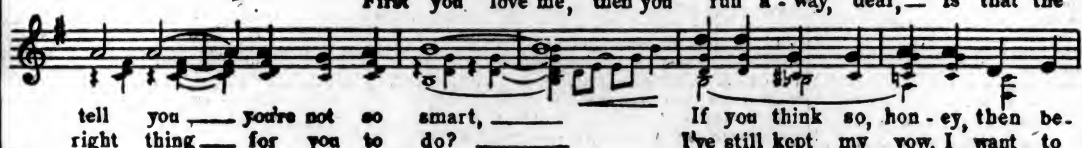
Fox-Trot Song

Music by
CHESTER COHN

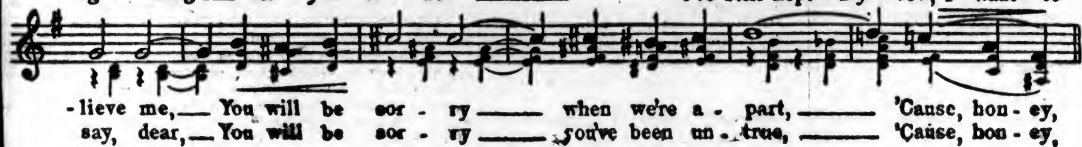
Moderato



You've been brag-ging that you're gon-na leave me, — Now let me
First you love me, then you run a-way, dear, — Is that the

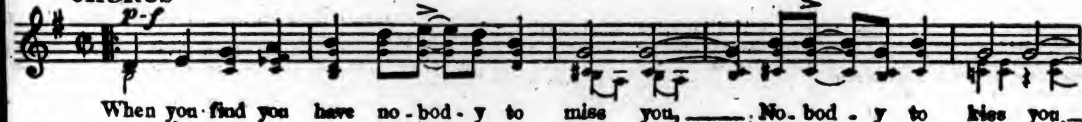


tell you — you're not so smart, — If you think so, hon-ey, then be-
right thing — for you to do? — I've still kept my vow, I want to



-lieve me, — You will be sor-ry — when we're a-part, — 'Cause, hon-ey,
say, dear, — You will be sor-ry — you've been un-true, — 'Cause, hon-ey,

CHORUS



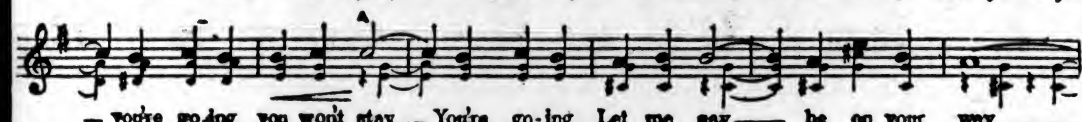
When you find you have no-bod-y to miss you, — No-bod-y to kiss you, —



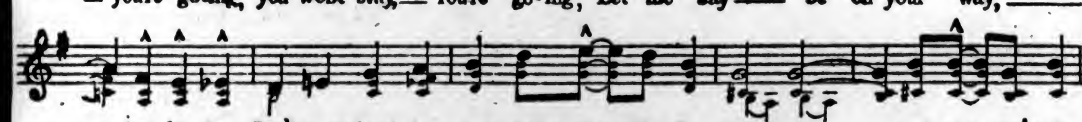
— Then what-'ll you do? — When you wait a-round for some-one to 'phone you, —



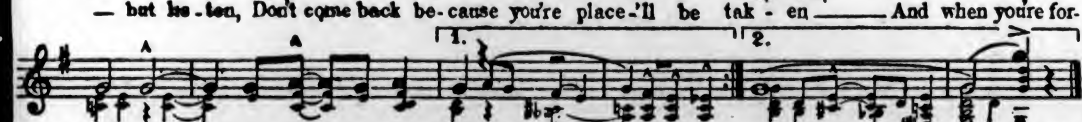
— And no-bod-y calls you, — Then what-'ll you do? — What is that I hear you say? —



— you're go-ing, you won't stay, — You're go-ing, Let me say — be on your way, —



— but lis-ten, Don't come back be-cause you're place-'ll be tak-en — And when you're for-



-sak-en — Then what-'ll you do? — do?

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For Singers
It's Got 'em
for Dancers

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It a-plenty
You'll Like
It a-plenty

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Orchestrations

50¢

AT YOUR
DEALERS
OR DIRECT!

T. O. B. A. Colored Circuit Helped by Affiliation

By a new affiliation between the Milton Starr offices in Nashville and the W. S. Scales houses the colored vaude circuit known as the T. O. B. A. is in a stronger booking position than heretofore.

Starr, president of the T. O. B. A., and Scales, whose main headquarters are in Winston-Salem, N. C., have agreed that the new affiliation will be under one management.

The T. O. B. A. supplies 90 percent of the acts to the Negro theatres of the U. S. and the addition of the Scales houses is considered significant at this time. There was a report that the Scales interests might provide for a competitive booking source.

The houses affected by the new booking and managerial regime are the Bijou, Nashville, and very likely the new Royal now under construction in that city; Lenox, Augusta, Ga.; Lincoln, New Bern, N. C.; Lincoln, Charleston, N. C.; Royal, Columbia, S. C.; Lincoln, Winston-Salem, N. C.

JUDGMENTS

Wm. Gosewich; Joey Benton; costs, \$80.
Irving Theatres Corp., Irving M. Lesser and Monitor Press, Inc.; J. Tuttleman; \$343.

'HERB' WILLIAMS

"BIG TIME"

Reminiscences

This Week 14 Years Ago
Keith's, Columbus
(Full Week—2 a Day)

1. GORDON and RICA
2. EVA SHIRLEY
3. Mrs. GENE HUGHES and CO.
4. "HERB" WILLIAMS and WOLFUS
5. DUNBAR'S WHITE HUSSARS
6. ASHLEY and CANFIELD
7. HERZOG'S HORSES

This Week 13 Years Ago
Opening of New Orpheum
Portland, Ore.

1. BERTIE FORD
2. EL REY SISTERS
3. JOHNNY JOHNSON and CO.
(Cast included Louise Groody and Alice Joyce)
4. GENEVIEVE WARNER
5. FREMONT BENTON and BILLY GAXTON
6. MINNIE ALLEN
7. PRINCESS RAJAH
8. ALFRED BERGEN
9. IMHOFF, CONN and COREENE
10. BARRY and WOLFORD
11. CARLOS SEBASTIAN and BENTLEY
12. "HERB" WILLIAMS and WOLFUS
13. EVEREST'S MONKEYS

The N. V. A. Way

A vaudevillian stranded last summer in Paris cabled the N. V. A. in New York, asking for a loan of \$250 to return home.

A mailed reply received by him at the Paris address given in the cable some 10 days later, contained an N. V. A. bill for \$40.

Bernstein Advanced; Loew Staff Switched

Julius Bernstein, manager of Loew's Toronto, has been recalled to New York as supervising manager of the Greater New York houses of the Loew Circuit.

Bernstein assumed his new post this week. Bernstein's appointment precipitated a reassignment of Loew house managers.

William Saxton, manager of Hillside, Jamaica, goes to Loew's, Memphis, succeeding Howard P. Kingsmore, becomes supervisor of the trio of Loew houses, Baltimore. Hillside will have B. Simon, shifting from Plaza, Corona, with E. D. Elms from Commodore, going to the Plaza. H. Dolinsky takes the Commodore while M. Siegel, formerly assistant manager of the Bedford succeeds Dolinsky as manager of the Canal. H. Looks, from the Brevoort, goes to the Bedford, while H. Fleischman has been appointed assistant manager of the Brevoort.

Cheapest Ballyhoo Known

Newark, N. J., Nov. 29.

What must have been the cheapest ballyhoo known to this city was the street work put in for "Dress Parade" at Proctor's last week.

The house had the Ft. Hancock band of 32 pieces play for an hour outside the theatre Monday, besides a tie-up with the Leo car people that brought 35 cars with 50 men from the Fort to parade, along with some made up West Pointers.

It looked as though the only expense was the nominal amount paid the "West Point" extras.

Proctor's business was astonishingly stimulated during the week from other managers' comments.

Stanley's in Waterbury

Danbury, Conn., Nov. 29.

Boll's Waterbury will pass out Dec. 1.

Theatre is to be remodeled with the Rialto next door into a vaude-film house.

Rialto is expected to close about March 1 for the same purpose. The new theatre is to be leased to the Stanley Co.

These two theatres are opposite Poll's Palace, playing movies and vaudeville.

THEATRES PROPOSED

Philadelphia.—(Also stores, offices) \$500,000. 7146 Germantown avenue. Owners, Ashton S. Tourison and Sedgewick C. Tourison. Architect, R. N. Dippy. Vaudefilm.

Republic, Pa.—(Alteration and addition) \$35,000. Owners, Papuzzi Bros. Architect, C. R. Geisler, Pittsburgh, Pa. Policy not given.

Wichita, Kans.—Owner withheld. Architects, Schmidt, Boucher & Overend. Policy, value and location not given.

Astrahan Bros., realtors, will build a 999-seat house on the southeast corner of Armitage and Kimball avenues, Chicago, construction to start in February. A vaude-film combination policy is the tentative proposal.

Baltimore.—\$50,000. 7 W. Hamilton avenue. Owner, Community Theatre Co. Architect, Oliver Wight. Pictures.

Baltimore.—(Also stores), \$75,000. N. E. corner Belair road and Mayfield avenue. Owner, Ritz Amusement Co. Architect not given. Pictures.

Brooklyn, N. Y.—(Also lodgerooms, ballroom), \$400,000. Rockaway parkway, Glenwood road and Smith lane. Owner, Stadium of Canarsie. Architect, Arthur Weiser, N. Y. C. Policy not given.

Catonville, Md.—\$100,000. Frederick avenue. Owner, company forming care Henry S. Ashman. Architect, George R. Callis, Baltimore. Pictures.

Chicago.—(Interior alterations), \$75,000. 855 E. 63d street. Owner, Woodlawn theatre. Architect, A. S. Alschuler. Policy not given.

Cincinnati.—(Alterations), \$250,000. Vine and Opera place between 5th and 6th streets. Owner, Erlanger Theatre Circuit, N. Y. C. Architect, Warren & Wetmore, N. Y. C. Policy not given.

Dayton, O.—(Also apartment building), \$85,000. Watervliet and Chelsea streets. Owner, Austin Gaskill. Architect, H. C. Griffith. Policy not given.

Detroit.—(Also offices, garage building). Value not given. W. Grand boulevard, 2d boulevard and Lathrop avenue. Owner, New Center Development company. Architect, Albert Kahn. Policy not given.

Evanston, Ill.—(Also stores). Value not given. 817-19 Chicago avenue. Owner, H. Edsel Olson. Architect not given. Policy not given.

Ocean City, N. J.—(2,000 seats), \$250,000. On 9th street near Boardwalk. Owner, Wm. F. Schriver, Philadelphia. Architect not selected. Policy not given.

Marion, Ind.—\$300,000. N. Washington street. Owner, company forming care M. R. Margolis, Indianapolis. Architect, Donald Graham, Indianapolis. Pictures.

Milwaukee.—Value not given. 1171 Holton street. Owner withheld. Architect, A. L. Seidenschwartz. Policy not given.

Philadelphia.—\$400,000. Granite and Bridge streets. Owner, Forum Amusement Co. Architect, Wm. H. Lee. Policy not given.

Pittsburgh.—(Also stores, offices, apartment building), \$175,000. 1900 Center avenue. Owner, Louis Hendel. Architect, Charles J. & Chris. Rieger. Policy not given.

Pittsburgh.—Value not given. S. W. corner Brighton road and Columbus avenue. Owner, Harry Fleishman. Architect, Rubin & VeShancey. Pictures.

Rochester, N. Y.—(Alteration and addition), \$40,000. 187 Jefferson avenue. Owner, Kaplan & Grossman. Architect, Walker S. Lee. Pictures.

Smithtown, N. Y.—(Also stores). Value not given. Owner, Alfred Gottesman, N. Y. C. Architect not selected. Policy not given.

Springfield, Ill.—\$50,000. 5th and Enos streets. Owner, Springfield Art Association. Architect not selected. Policy not given.

Westwood, N. J.—(Alteration and addition). Value not given. 51 Westwood avenue. Owner, Westwood Theatre & Realty Corp. Architect, H. Rosensohn, Newark, N. J. Policy not given.

Astoria, N. Y.—\$450,000. E. S. of Second avenue. Owner, Ryer building corporation. Architect, not selected. Policy not given.

Detroit.—(Also stores, offices) \$50,000. Harper avenue near Coplin. Owner, B. J. McDonald. Architect, Clair W. Ditchy. Pictures.

Easton, Pa.—(2,000 seats) \$350,000. 42-52 N. 3d street. Owner, Twin City Theatre Co. Architect, Lackey & Hettel, Camden, N. J. Policy not given.

Independence, Mo.—(Also stores, offices, hotel) Value not given. 218 N. Liberty. Owner, G. S. Jackson, St. Louis, Mo. Architect, R. T. McBridge. Policy not given.

Indianapolis.—(Also stores, apartment building) \$75,000. Location not given. Owner, withheld. Architect, B. A. Branson. Policy not given.

Lake Geneva, Wis.—(Also stores) \$200,000. Broad street. Owner, Lake Geneva Theatre building corporation. Architect, Graven & Mayger, Chicago. Policy not given.

Marion, Ind.—(Also stores) \$50,000. Owner, F. J. Rembusch Enterprises, Indianapolis. Architect, Frank B. Hunter, Indianapolis. Pictures.

Minneapolis.—(Chateau theatre.) Lake street and Stevens avenue. Owner, Finklestein & Ruben. Architect, Ellerbe & Co., St. Paul. Policy not given.

Oak Park, Ill.—(Also stores, bank, apartments) \$500,000. 6000 block W. North avenue. Owner, care architect, Frank B. Abbott. Policy not given.

Paris, Ill.—(Remodeling) \$80,000. Owner, Mrs. L. Jarodsky & Son. Policy not given.

Peoria, Ill.—(Remodeled from engine house) \$25,000. Owner, Peoria Players. Architect not given. Policy and location not given.

Shelbyville, Ind.—(1,200 seats) \$75,000. Location not given. Owner, F. J. Rembusch, Indianapolis. Architect, withheld. Policy not given.

MARRIAGES

Isador Morris (attorney) to Geraldine Lowry (screen) in Los Angeles, Nov. 25. Bride former wife of Frank Lowry, ex-film director.

Hal Wallis to Louise Fazenda in Los Angeles, Nov. 24. Groom publicity man Warner Bros., bride is screen actress.

Ward Wing to Lori Bara in Baja, Calif., Nov. 22. Bride is sister to Theda Bara. Groom is scenarist and gag man at M-G-M.

Sigurd Russell of Carmel, Cal., to Vivian Pleret of Los Angeles, at Carmel, Nov. 22. Russell is identified with Little theatres in California and his bride is a stage actress.

Pat Downey to Eileen Hagarty, Nov. 23, in Chicago. Both professional.

Robert Murphy, stage manager Loew's State, New Orleans, to Josephine Bevenitto, pianist, at same theatre.

Sigurd Russell, organizer of the Los Angeles community theatre, and Vivian Perrette, local actress, at Carmel, Nov. 22.

BIRTHS

Mr. and Mrs. Gerhold O. Davis, son, Los Angeles, Nov. 21. Father a theatrical producer and mother a former actress.

Mr. and Mrs. Joe Tarto, daughter, Nov. 23. Father, musician, formerly with Vincent Lopez.

THIS WEEK, PALACE, CHICAGO
HARRY ROGERS Presents

CARL FREED AND HIS ORCHESTRA



CARL FREED'S BOYS MAKE YOUR BRAIN CELLS DANCE
HEADLINING KEITH-ALBEE and ORPHEUM CIRCUITS

HENRY SANTLEY

ASSISTANT PROF. MANAGER, with

JEROME H. REMICK & CO.

219 WEST 46th STREET - NEW YORK

Will Be Very Happy to See All of His Friends

WE ARE PROUD TO SUBMIT TO

De Sylva, Brown &

WITHOUT YOU SWEETHEART

By B. G. De Sylva Lew Brown and Ray Henderson
The Newest Novelty Ballad By "The Boys," and We Think Their Greatest

Without You Sweetheart

VOICE

You say that we're through, That there's noth-ing can do, That'll
bring things back the way they used to be. You say, "Have your
fun, And go out with ev-ry-one," I'm a-fraid it can't be done so eas-ly

CHORUS (1)
(Not fast) That's fine for you, But not for me.

How can I laugh? How can I sing? How can I like an-y old thing, With
out you, sweet-heart? Who do I know,
when I feel blue? Where can I go? What can I do, With-out
you sweet-heart? And tell me, how can I sing,
A-bout to-mor-row? What can it bring?
A lot of tears and sor-row! Here is my heart,
what can I give? Why did we part? How can I live, With-out
you sweet-heart. heart.

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SWEETHEART MEMORIES

By Joe Burke and Benny Davis
A HAUNTING WALTZ BALLAD
MARVELOUS FOR HARMONY ACTS =

BROKEN HEART

By B. G. De Sylva, Lew Brown
THIS BALLAD HOLDS THE RECORD
"IT SPEAKS FOR ITSELF"

PLENTY OF

BY B. G. De SYLVA, LEW BROWN
THE NOVELTY SONG "STAND OUT"
GREAT PATTERN - EXTRA C

WHO'S THAT-KNO

By Gus Kahn and
A "HOT" SONG THAT CAN'T MISS-

DIDN'T I T

(THAT YOU'D C

By BILLY ROSE and
If You Sing Hot Songs, You'll Welcome

THERE'S ONE LITTLE G

(ONE LITTLE GIRL

By GUS. KAHN and RICHARD
A HIT SONG THAT IS DIFFERENT - A GREAT
~ A PERFECT SONG FOR

GEE! I'M GLA

By BILLY ROSE and JIM
A NOVELTY SONG THAT
Great Special Material

I'M LIKE A BIRD WITH

(TRYING TO FLY

By SIDNEY CLARE, LEW BROWN
A Ballad That's Just As Strong

De Sylva Brown
ROBERT CRAWFORD

De SYLVA, BROWN & HENDERSON

THIS CATALOG OF GREAT SONGS *Henderson, Inc.*

HEARTED!

known and Ray Henderson
RECORD AS A "SHOW STOPPER"
FOR ITSELF"

SUNSHINE

and RAY HENDERSON
OF THE YEAR. — With
CHORUSES—VERSIONS, Etc.

KN' AT MY DOOR?

Seymour Simons
PLENTY OF EXTRA CHORUSES

ELL YOU OME BACK

JIMMIE MONACO
his one; Plenty of Great Material

IRL WHO LOVES ME WHO DON'T

HARD A WHITING
T MELODY WITH A MARVELOUS LYRIC
OR DOUBLE ACTS

D I'M HOME

JIMMIE MONACO
T WILL FIT ANY ACT
ial Now Ready

A BROKEN WING

Y BACK HOME
COLLACK and WILLIE RASKIN.
org As Its Title

& Henderson, Inc.
ORD, President.
ON. BLDG., 745-7TH Ave. N.Y.C.

AMONG MY SOUVENIRS

By Edgar Leslie Horatio Nicholls
*Unquestionably the greatest ballad in years!!
An International Sensation!!*

Among My Souvenirs

VOICE

CHORUS

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BABY FEET GO PITTER PATTER

(Cross My Floor)

Words and Music By Gus Kahn
The Greatest Baby Song in Years

ILL AND INJURED

Maud Ryan, ill in a New York hospital, has returned to her suite in the Hotel Nassau, 56 East 59th street, considerably improved.

James Lyons, Jr., son of the New Jersey theatre owner, has gone to Saranac Lake for the fresh air treatment.

Harry Nabor, vaude agent, went to Saranac Lake last week to benefit his health.

Nanette Guilford, Metropolitan

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.
Single, \$17.50
Double, \$28.00
in the Heart of
Theatre District
11-12 and H Sts.

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CHICAGO OFFICE

600 WOODS THEATRE B'LD'G

JOHNNY JONES

IN CHARGE

Opera Co., recovering from an operation for appendicitis in Sydenham hospital, New York.

John Kirk (Kirk and Lawrence) suffered two fractured ribs when he fell from the stage into the orchestra pit in Niagara Falls last week.

"Whispering" Jack Smith has cancelled his Orpheum Circuit route, owing to a throat infection which will necessitate a minor operation in Chicago.

Ella Bradna was attacked by ptomaine poisoning Monday afternoon at Syracuse, N. Y., shortly before she was to have appeared at the Shrine Circus there. Mrs. Bradna is at the home of George T. Snell, 903 Constock avenue, under a physician's care. Nothing serious reported. Her husband, Fred, is in charge of the circus.

EMMA CARUS ESTATE

(Continued from page 26)

her former benefactor she made a trip to California and visited Miss Carus at the sanitarium. The latter was surprised at Libby's seeming neglect until the latter explained that she had been unable to learn her whereabouts from either Miss Thurber or Leopold.

Upon returning to New York Miss McCann brought suit and also plastered two safe deposit vaults and as many storage houses to prevent either Miss Thurber or Leopold gaining access until her \$42,000 suit is disposed of.

It is the opinion that Miss Carus' original will, leaving everything to her companion, may be resting in the depths of either safe deposit vault. The actress's death has given a new complexion to proceedings and the damage suit may go

2 K.-A. Acts at State

Loew's State's headliners this week, B. A. Rolfe's orchestra and Emile Boreo, played the Keith-Albee up the street within the past few weeks. State is repeating both at larger money than the Palace paid.

over indefinitely until the estate is probated.

Miss McCann has retained former Judge Syne, of Mount Vernon, N. Y., to represent her. John Gilbert, of the law firm of Gilbert, Black & Gilbert, 42 Broadway, New York, had been Miss Carus' personal attorney. Miss Carus' estate comprises jewels, real estate and other personal holdings figured to aggregate the amount mentioned above.

A motion comes up Thursday in the local courts for Miss Thurber to be appointed administratrix of the estate. Henry W. Hanson, her attorney, says Leopold is the only heir as far as he knows for the estimated \$200,000 left.

It is unknown here if Miss Carus had any relatives in Germany or elsewhere.

Few Knew of Death

Los Angeles, Nov. 29.

Emma Carus, 53, and at one time a musical comedy star and vaudeville star, died suddenly at the Casa Del Mar Sanitarium, Venice, Nov. 18.

The death of Miss Carus was announced in the death column of the Los Angeles papers in two lines under the name of Emma Carus-Leopold with none of her friends in the theatrical or picture business being acquainted with the fact.

Funeral services were held on Nov. 25 from the Little Church of Flowers at Venice with burial at Forest Lawn Cemetery. There were 24 people in the chapel at the church and none theatrical or picture people.

In March, 1926, Miss Carus was said to have acted peculiarly while playing in Chicago. She was taken to Mt. Vernon, N. Y., by her husband, Walter Leopold, where she remained for three months with her constant companion, Libby McCann, former chorus girl, who had been her companion for 27 years, as well as secretary.

At the time Miss Carus was at Mt. Vernon, Leona Thurber, a friend of Miss Carus' and who has appeared in vaudeville in an act as Leona Thurber and Picks, was with her. Miss Carus was reported not to have been in very good physical condition while at Mt. Vernon and she was removed to a sanitarium at Brentwood, Conn.

Meantime it is said Miss Thurber was appointed guardian of Miss Carus, after having her declared incompetent in the New York and Californian courts.

In the fall of 1926 Miss Carus was rushed to Los Angeles by her husband and Miss Thurber, without the knowledge of Miss McCann. When arriving on the coast she was taken, from accounts, to the Casa Del Mar Sanitarium where she remained until her death, resulting from a paralytic stroke without friends seeing her.

As a result of Miss Carus being rushed from the Conn. sanitarium, Miss McCann brought suit in the New York Supreme Court for \$42,-

000 against Miss Thurber as guardian of Miss Carus for services rendered in the past 27 years. This suit was said to have been set for trial the current week in New York. Miss Thurber was in New York at the time of the death of Miss Carus, awaiting the case to come up and returned to Los Angeles on Nov. 23, after notified of the death, the funeral being held up pending her return.

Worth \$200,000

It is claimed that Miss Carus had an estate of \$200,000 consisting of diamonds, realty and other property; two apartment houses at Cromhill avenue, Los Angeles, and an apartment house at Olive and 42nd street.

It is said that when Miss Thurber was appointed guardian she appointed Leopold as agent of the property to collect the rents and paid him \$125 per month. Robinson and Adair, undertakers at Venice, had charge of the funeral arrangements.

Miss Carus was the daughter of Karl Carus and was born in Brooklyn, N. Y. The only living relatives are several cousins in Germany. About 12 years ago she was married to Harry Everall, champagne agent in New York city, and obtained a divorce from him 10 years ago.

While doing a vaudeville act with Leopold, who is a piano player, it is said Miss Carus married him in Syracuse, N. Y., about four years ago.

There seemed to be some complications in the case which resulted in both going to Glendale, Cal., April 5, 1926, and marrying again.

June 15, 1926, a suit was brought for divorce in the Supreme Court

here and Miss Thurber as guardian of Miss Carus sued for an annulment of the marriage on the grounds Miss Carus was incompetent at the time the ceremony took place. A temporary decree was granted. Pending the filing of the final decree Leopold went into court and, it is said, prevented the interlocutory decree from becoming effective on the ground that Miss Carus was incompetent when the suit was brought and not when the marriage ceremony was performed.

It is claimed that at the time the divorce action was brought an agreement for a financial settlement of \$10,000 had been made with Leopold.

Rialto Theatre
Glens Falls, N. Y.
Dec. 1-2-3, 1927.

Charles Bierbauer,
1560 Broadway,
New York, N. Y.

Dear Charlie:

Thank for the action.

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PALACE (St. Vaude)

To show-hardened Times Square-ites it's probably the greatest vaude show in the world this week—certainly the best on Broadway. There are a few inside chuckles not unmixed with a feeling of sympathy born of intimate understanding. It's worth two bucks to hear Fannie Brice sing "My Man," and a lot more to watch the repressed mugging of the gang of troupers who assemble Monday nights to pay homage to old friends making their appearance in big time vaudeville's last stand.

If half the audience had uttered the unspoken thought that seemed to reach out and transform the stillness into a single, potent force while a brilliant and versatile entertainer crowned the hymn of love and passion for which her name has become symbolic, it would have been, "Where's Nicky?"—He must have been dippy to pass up a dame like that—if he has.

Listening to Fannie Brice's clincher to a 40-minute turn ranging from slap-stick Hebe burlesque, delivered with a combination of dialect and mugging that results in convulsive laughter, to the delectable vein of pathos in "The Song of the Sewing Machine," is more than a popular comedienne's interpretation of a favorite song. That final number, cloaking one of Broadway's best loved legits, served here mainly as a reminder of the story of the poor little girl of the East Side whose great love is reflected in her inimitable artistry. They called for "My Man" from the floor last week, but Miss Brice held it over for the current term.

Clark and Bergman, in a new act (New Acts), were given a full minute reception on appearance. They were over, as far as the Monday night mob was concerned, before they had said a word. In a tough spot, too, following Irene Bordoni (New Acts) and closing the first half of the bill.

The pair are teamed up in another foofy proof routine. And if it isn't all in the lines they're still delivering on all six. Discounting the friendliness of the local crowd they can carry any spot out of town with the present lineup.

Miss Bordoni, with a new repertoire, held attention from her opening skit, a little overdrawn and bordering on the melodramatic. She registered far better with a pretty French number, partly Anglicized, concerning Mignon, and got the heaviest returns from "So This Is Love," to which she adds a distinctive flavor humming a few bars in imitation of a muted violin. Following six curtains and an encore the insistent demands were quelled with a speech.

Five acts on the bill closed with speeches.

One of the surprises was Thomas J. Ryan, opening the second half, who has been pounding the stage floors for approximately 54 years. Handicapped by material that would have killed off an ordinary performer in two minutes and teamed with Hazel Harrington, Ryan stopped the show. All he said was that he'd do the same act he did at Tony Pastor's in the 70's. Considering age the old boy is fast on his pins. His version of the black bottom is a panic for laughs and applause. Ryan is over 71. He told them about it at the Palace and got an ovation from an audience that understood.

Eddie Nelson in No. 3 could have remained where he was for the rest of the evening but evidently had to make way for Miss Bordoni. Four Pepper Shakers, two-spotting strictly by small time. Max and His Gang (New Acts), opening tumbling and trained dogs, bowed with a number of new routines in that line. The Harringtons, trapeze, closed.

The salary list must be brutal or made brutal to balance. *Mori.*

81ST ST. (Vaude-Pots)

Not a particularly bad or good show. No new acts.

So what the 'ell.
Let's duck it like this:
Well, Harold Erichs got married. He's a blond, at that. . . . In a church. . . . By a preacher. . . . And he won't go into vaudeville. . . . The radio's on, and it's 3 a. m. . . . And the kid from Montreal is pounding out picture news. . . . Vaudeville is shot. . . . And the boy is out of school. After 25 years. . . . That's the payoff. 10 to 1 the old boy stops writing those letters.

Come on over, Pat. . . . Pat, the chump. . . . Twin beds are the beginning of moral divorce. . . . Roses are red and violets are blue. . . . But vaudeville is shot. . . . It had to come. . . . And they're selling candy in the lobby of the 5th Ave.

And "The Ladder" is free. . . . But when it wasn't free. . . . He snored in a seat. . . . That cost him \$3.30. . . . And an usher told him. . . . So he found out she wasn't lying. . . . After 25 years. . . . That vaudeville is shot. . . .

And Pat, the chump. . . . Come on over, Pat. . . . It's the nuts. . . . If anything is. . . . Which it isn't. . . . Which makes it square. . . . Or worse. . . . Or else. . . . So what?

ACADEMY (NEW YORK) (Vaude-Pots)

Maybe one expected too much from the advance heralding relative to the 14th street theatre's pretentious interior, atmosphere, entertainment and associations, which might account for a modicum of the disappointment, but the last half show as it laid and played was just an ordinary bill. That it did the capacity trade it did Friday night is the more to the credit of the theatre's hold on the east side neighborhood.

The show was just a good old-fashioned neighborhood vaude program. Although the Academy lays claim a picture house policy, it is a misnomer. The presentation idea has been cut to the bone and the overture omitted to allow for the eight acts being seen in two hours, with an additional hour for the flicker portion.

Frank Farnum and Co. headlined the last half, with Jans and Whalen, and Ryan and Lee prominent features.

The Academy of Music, Fox property, is not only burying its K-A competitor (the Jefferson further down 14th street) but adds insult to injury by kicking mud in the Jeff's face via the City, also a Fox holding, playing legit attractions as a subway stand. Between the two there isn't much of a look-in for anything else on the ghetto's rialto excepting the 14th St. theatre, further west, where Eva Le Gallienne draws the haut monde and the intelligentsia on a vagabondage downtown.

A ground tumbling trio, Green, Page and Green, opened. Conventional knockabout.

Clark Morrell with a male accompanist as the "co." is a tenor whose simplicity is the keynote of his strong impression.

Working song-pluggerish and announcing the numbers by title with extravagant adjectives, the diversity of his song choices at least eliminates the suspicion of plugging for a single firm. Morrell came to attention several seasons ago at a professional try-out and still retains that semi-pro bearing and desire to please which seems to be the correct equation for his good impression.

Gaudsmith Brothers, with their clever canines, are more and more to the comedy and worthy of the troy. "Radio Fancies" (New Acts), dance flash, pleased, followed by Ryan and Lee.

The team was not recognized immediately on name but Miss Lee's nasal twang came to attention and a scattering hand was a tribute to this standard team's past performances. Frank Farnum (New Acts) another strong click.

Jans and Whalen mopped up the boys worked right for the house, seemingly fortifying themselves against any obstreperous guerrillas by roughing up their delivery for the preliminary self-establishment. They had easy sailing regardless.

Tarzan? chimp personator, novelty closer. "High School Hero" (Fox) feature. *Abel.*

Business capacity.

STATE (Vaude-Pot)

Five of the sweetest playing acts at the State this week, including a couple of Broadway holdovers from the near-by K-A Palace, who top the show. They are the B. A. Rolfe Orchestra and Emile Boreo, the latter the continental comedian whom E. F. Albee singled out for particular commendations in the now famous Albee circular managerial letter.

Boreo is a genuine artist, impressing himself and selling his linguistic shortcomings in a manner that shames the average glib-tongued native performer. As Boreo naively points out in one number, it's not what you do but how you do it. And so his accented "cute" mispronunciation, his exaggerated gutturals, his broad but inoffensive grimaces and mugging, and the general flighty flair of the foreign artist are the more fetching in their antithesis to the contemporary mode of stage salesmanship.

That Boreo has been "just arrived from Paris" for many years is beside the point. A decade hence Boreo will still be studiously faltering in his lingo, and the old generation, along with the new cycle of variety patrons, will be just as receptive of his hocus-pocus.

On the subject of generations, the Rolfe orchestral performance implies much more than the obviously sure-fire and whiz-bang versatile band novelty Rolfe offers. Here's B. A. Rolfe a man who was Jesse Lasky's senior partner when of Rolfe & Lasky; a picture executive who, as head of the Blue Bird and old Metro films, was one of the keystone producing units in the now powerful Metro-Goldwyn-Mayer Corp.; a man whose fatalistic resignation to an axiom that his mortal existence revolves in cycles, and who now takes new-found joy in his work as seriously as he did a score of years ago when the cinema racket was as relatively new as the jazz band thing is in its recently developed state. With it all, despite it all and above it all, Rolfe has come (Continued on page 37)

CLARK and BERGMAN (3) Comedy, Songs, Dances 25 Mins.; One (Special) Palace (St. V)

Old time vaudeville flavor, laughs in material and business, dished out by a couple of experts, it's surefire. Dave Dreyer and Herman Ruby are responsible for the material. A lot would slip through unnoticed with ordinary handling, but this pair capitalize on every possibility. Comedy centers round a disappointed bride and a bridegroom who never shows up. The best man, via light Dutch dialect, gets an invitation to take the bridegroom's place and marry his old sweetheart.

Though all het up about the prospect the cautious Dutchman goes slow when propositioned by the girl. Finish with an argument, following the honeymoon, at a spot called Honey-moon Junction.

Have another skit for the closing, based on a small time vaudeville team who split when the male end figured he was just carrying the girl and woke up in the gutter years later to find her a star.

Went big here closing the first half, partly on account of the return to vaude by an audience composed mostly of I-knew-him-whens. Rates just as high for out of town, however. *Mori.*

FRANK FARNUM And Co. (11) Band and Dance 15 Mins.; One and Full Academy (V-P)

Frank Farnum has not been specially noticed since 1922. The dancing comedian has been considerably around in night clubs, picture houses and vaudeville, most recently on a West Coast tour, when a film short was used as an advance herald. It shows Farnum disporting with film celebs including Pauline Starke, Renee Adoree and Monta Bell; also a Screen Snapshots excerpt of Farnum teaching Jack Dempsey how to do that famous step from Carolina.

This frame-up carries a jazz quintet for the musical accompaniments, two men and two women dancers besides Farnum's partner and the star. The partner is a looker and ultra shapely, probably recruited from the night club floor shows and of a type not encountered in the varieties or outside of revues.

She works well with Farnum in the double numbers, opening with a comedy Bowery waltz. The male and female double specialties are so-so, Farnum sustaining everything with his two solo offerings. The boys got something with a Simian dance double, and the looker also clicked on her solo legmanina. Farnum's footology is tricky and flashy.

The finale Charleston, an original, does not require the alleged comedy announcement, going well without it.

Good dance flash for the best in vaude and pictures. *Abel.*

RADIO FANCIES (7) Revue 15 Mins.; Three (Special) Academy, New York (V-P)

Act title derived from enormous radio receiving cabinet from which song and dance specialists emerge. A magnavox contraption is employed for the radio announcements. A phonograph record is electrically magnified for an opener, following which a sister team, a male buck team, an adagio team and the odd diminutive "collegiate" chap do s. and d. specialties.

Corinne Marsh registered particularly with a Regay (unannounced) number. Finale is in the Hotsey-Totey Club for a fast finish.

The radio idea is a good stunt to keep an average revue routine coordinated. Good intermediary picture house and vaude flash. *Abel.*

ANGER and FAIR and CO. (1) Revue 23 Mins.; One and Full (Spec.) 5th Avenue (V-P)

Lou Anger and Mary Fair, with a juvenile assistant, present a series of skits, each with a special set and each in a different locale, Canada, Mexico, etc., represented as stops on a trans-continental flying trip.

At the 5th Avenue the turn was in a sorry state. Considering the money, scenery and effort involved, the results from a laugh and entertainment angle were meagre.

Anger founders about without material. His sputtering delivery does not suffice to stretch the laughs over 23 minutes.

Miss Fair is a high-kicking dancer of ability, but is not dressed becomingly. Anger's rep may sell this, but it will not do his rep any good.

IRENE BORDONI (2) Songs 28 Mins.; Three Palace (St. V)

In addition to name value Irene Bordoni, reappearing, represents definite, unmistakable standards of ability that cannot fail to elevate her high above the usual vaude fare. Her light here slightly dimmed this week by another fem star, Miss Bordoni, however, registered as a show-stopper.

The opening, based on the story of a Russian noblewoman whose child is devoured by wolves during a storm the day it is christened, is too labored an effort and has the effect of levelling attention to Miss Bordoni's vocal ability. Her voice does not seem to carry and the first impression, gained through the attempt at dramatics, prevails throughout.

Her next appearance in pink hoop skirts and silver wig is characteristic of the type of delivery this songstress scores with best. It is a song-monolog dealing with a naive maiden, Mignon, one of King Louis XIV's pets. Appearance and delivery in this number are classic.

"So This Is Love," a tuneful melody, lent additional color through Miss Bordoni's exquisite interpretation, brought on the heavy applause that lasted while the curtain went up six times. Encore was a number entitled "Paree" that could easily be substituted without endangering the act in the slightest degree.

Louis Alter accompanied at the piano. *Mori.*

JACK BENNY And New Yorkers (13) Talk, Songs and Band 21 Mins.; One and Full Stage. Audubon (V-P)

Jack Benny, at the Little Club, New York, and the New Yorkers, classy, musical outfit doing service at the erstwhile night club, are a new vaude combo. On the initial Audubon appearance it seems set for all neighborhoods.

Benny walks on in "one," unloads a few wisecracks and tells of his ambition, to have his own band. As he exits a full band is heard, but when the curtain ascends only one man is seen, Joe Vanuti playing the violin. He plays awhile and then walks off.

Efforts of Benny to direct brings discords. He leaves and Vanuti directs while the band plays harmoniously. Benny reappears and takes up the baton only to have musicians again on the sour notes. Good for a laugh. Then Benny and his band get down to business and their music is worthwhile.

Benny introduces his arranger, Don Murray, sax player, and Murray's given credit for a corking band number that Benny announced as a "Rhapsodie in Red," due to its Indian lilt. A blond toe dancer appears twice to advantage.

John Griffith, tenor, is with Benny and he gets ample opportunity to display his pleasing pipes.

One of the features is a duet by Venuti and Eddie Lang with violin and guitar.

Benny and New Yorkers are a fine layout for vaude or picture houses. Benny scores with his gags, sells his band and the band adds to the sale by its excellent playing.

Benny has seen to it that the orchestra is there numerically, 13 men being on the stage. *Mark.*

TOM KERR and His Musical Kerriers (13) Songs and Dancing 22 Mins.; Three Broadway (V-P)

As an orchestra the Kerriers manage well and can be depended upon for from five to 10 minutes of continuous playing. Time of stay is prolonged through Kerr trying to be funny. That's a mistake; also other unnecessary stalling.

Kerr brings on a female dancer, a guitar soloist and persists in stretching an act which is effective only when the boys are playing at a fast tempo.

Got over in spots.

NINA and NORA Indian Clubs 7 Mins.; One Fox Audubon (V-P)

In "one" and pretty close to the footlights these young women offer a fast, snappy routine of club swings, working mainly as a duo and showing to advantage throughout.

The act is speeded up by the swift exchange of clubs, while both women carry on a line of chatter that helps.

A splendid act of its kind and lightly successful as an opener at the Audubon. *Mark.*

ROSCOE AILS-KATE PULLMAN Co. (11) Revue 60 Mins.; One and Full (Special) Ridgewood (V-P)

Roscoe Ails has shuffled his bag of tricks again and also dug heavy into the bankroll to line up what is by far his most pretentious contribution in this new one. It's not all flash. Flash is there but as an attractive background, for the inimitable dancing talent of Roscoe, Kate Pullman, his personable and talented partner, and others of the support.

This combination can't miss. The act is a whole show in itself.

In routine Ails has not overlooked a bet from burlesque blackouts to fast dancing and all sold with such a swift pace that you wouldn't believe it consumed the 60 minutes in running time unless clocking it. Ails retains his eccentric stepping and shuffle dance that lifted him to a headliner. Miss Pullman also incorporates her agile footwork with as much zest as ever. The hoofing of either does not make the act new since the dancing has been sure fire for seasons. It's the trimmings and new assistants that warrant a re-review. Ails, whose ability as a showman is never questioned, has surpassed himself in his present lineup of aides. None take the act away from him nor from Miss Pullman but they more than give support in whooping it up for the smash hit it is. The aids are Joe Rose, acrobatic dancer; Dorothy Ellsworth, dancer; Ralph Fenton, juvenile straight, and Sons of Syncopation, five-piece male combination, and hot.

Aside from the dancing Ails is doing lots of comedy and doing it well. He leads the blackouts, ad libs throughout, topping this with his comedy eccentric stepping and shuffle dance.

The turn, through quantity and quality rates more as a tab than an act. Ails probably set it for picture houses but seemingly has arranged it upon a schedule of elasticity whereby he can prune to meet the requirements of either vaude, tab or picture theatres.

Opener in "one" has Ails as a boob trying to gain entrance to a gym night club with Fenton feeding for the dame baiting bit, which never failed burlesque and got howls here. Going to full, Ails and trio are set for another blackout "School for English," wherein three pupils are coached in but three words, "I Did," "For \$50" and "That's What We Want." At the tag a murder has been committed and the foreigners when interrogated by the police answer in rotation. It's a howl.

Other standouts in the blackout division are "Recruiting" and "One Word."

Later Ails and Miss Pullman enhance the laugh division with a travesty mind reading stunt labelled "Ask Me Another," with Miss Pullman working in the audience and Ails in comedy get-up answering the queries mostly coming from plants. This a big laugh also. Dancing of Ails, Miss Pullman and the others space the comedy bits, climaxing with a pretentious battle-scene where the band gets its lining in view after much back stage accompaniment earlier. Ails and Miss Pullman incorporate their "Wooden Soldiers" buck for finish with cannonading accompaniment, with fast stepping by all for a smash finish.

Ails certainly must have gone in the bag heavy for this one. It's a great act that has everything. *Edda.*

MAX and HIS GANG Dog Act 8 Mins.; Full 5th Ave. (V-P)

A successful try at getting away from the monotony of animal acts. The turn is interesting enough for an opening spot in all classes of vaudeville.

Max starts before a drape, attired in Eton clothes and singfing an introductory number about his act. The drapes part and disclose a half dozen canines. While his dogs are not more talented than the average animal troupe, Max gives the routine novelty by working with them throughout. He tumbles with them, plays leap-frog, and turns back flips while one of the dogs retains his balance on the moving body. Max also shows a flair for contorting and hoop spinning, devoting a specialty spot to each.

A varied act, well presented, and asking no applause until it is completed.

PARAMOUNT

(NEW YORK)

(First Anniversary Week)

New York, Nov. 27.

Paramount's biggest thing this week is the celebration of its first anniversary. Its feature picture is weak and its stage show is weaker. "Publix Theatres presents the first Public Annual Revue" is the program description for a stage unit collection of such small time acts as one might only find in an independent vaudeville theatre in some Hudson river town.

It's confusing billing, to call this conglomeration of turns a revue. That John Murray Anderson "produced" it, doesn't rate the revue tag, and if Mr. Anderson engaged the acts, that's no excuse either.

This Paramount bill is the antithesis of the Capitol's or any other bill around Broadway. Probably the only criterion possible to discover if the bookers of this show knew what they were buying would be the salary list of it for this week. That might be a very interesting document.

Nor did Lou Kosloff, the latest master of ceremonies and stage band leader at the Paramount, do anything to help the stage unit along. If Mr. Kosloff as either has anything that warranted bringing him from the coast to New York's great theatrical corner, he failed to display it Sunday afternoon. His introductions were flat, unnecessarily blunt and without relief, while his conduction meant nothing. And he doesn't get to the audience. At one time Kosloff stood within the glare of the spot while directing, detracting from the turn in front of the band.

To make this bill more vaudeville, and it may be an innovation, the Paramount is using either curtains or a scrim to separate the stage band from a couple of the turns, giving them a clear field in the manufactured "one" or "two," although the music is playing behind them. It's not a bad scheme at all, and will be used at the Capitol when Rufus LeMaire plays his first tab this week of Dec. 12. The LeMaire show has a series of blackouts that will be shown before the band in this wise.

A Paramount release, "The Spotlight," starring Esther Ralston, was the film end for billing, but came and came down lightly all of the way. (Film Reviews.)

The best screen exhibition was with the Magnascope for a Paramount News special on a submarine's interior, as it looks from the inside when diving or leaving the water. That Magnascope is the most alluring panoramic idea the stage has ever seen. Though it should revolutionize theatre building through forcing out the mezzanine, the Magnascope appears to be worth it. The first all-Magnascope feature, "Well Done," should be sensational.

Otherwise, the news weekly for the house held, but Paramount's and Metro's with a single exception of a Kinograms. Metro contributed the Army-Navy football game of the day before at the Polo Grounds, camered probably as well as possible under the circumstances of long distance and a dull day.

At the organ were the Crawfords, Mr. and Mrs. Jesse, in "Opera vs. Jazz." Result was accepted as just a little bit too certain by the players, as they had "Jazz Wins" for the final slide, after an applause request to decide. If jazz won Sunday afternoon at the first show, it was by the narrowest of margins. Jesse played the classics and his wife at the stage console did the jazzing stuff. Original and befitting lyrics on the slides with the new words fitted to the melodies. At times the lyrics were near-brilliant, but that appeared to be according to the tune and when jazzy.

The qualifying applause might well make one wonder as to whether all of the picturegoers are jazz-hounds, or that the first scheme of orchestral bodies in symphonic delivery for picture audiences, and perhaps also organs may not have been the nearer right. And the Crawfords do bring out that it's possible to make the stop, push and wind music totally satisfactory for an entire picture performance, if there is a stage jazz band around. Other organists, although possibly not as skillful or inventive as the Crawfords might do the same thing in their localities, that know of no Jesse.

In "Birthday Greetings" for the overture and staged by Paul Oskar the house had a splendid start and an attractive stage picture for its finale. It agured much for the entire bill, but the entire remainder other than the couple of items mentioned and those not of the stage show proper, was an inglorious flop. Anderson started off his "revue" with a production bit, Ray Cropper singing the numbers mostly. A dancer, Evelyn Kinder, and violinist, Ada Synad, were picturesquely placed in the final tableaux. Into this entered the Paramount girls, in ballet work, and very ragged, even for the second day. Unison was shot and gracefulness was missing. However, this production bit was the creditable portion though familiar and conventional.

About the first of the turns and unprogramed were two girls in a

sister tapping dance to the "Poet and Peasant," tougher, however, on the stage orchestra than the audience. These girls looked so new that it is unlikely they yet have heard of "Dixie" or Sousa's marches for tap dancers, as more sure and red-fire applause makers. They got applause, the kind, though, that will only fool them. If the girls will split up the present dance into two sections they will do better even if having no steps of their own, going through the usual routine. When two people can do a waltz clog in this day they had better do it all by itself, and the girls seem able to do that, though they shoved it into the whole where it was lost. "Poet and Peasant" will carry them over the picture time in the early spots and then where will they go?

Kosloff announced a couple of the turns as importations. Variety's New Acts files failed to confirm his statements. One of the acts has been around for eight years, another for four years, and another for five.

The Lime Trio is three men with one the contortionist scarecrow. But minute difference from the usual work of this kind that Helen McMahon first did 15 years ago. It has been done by ever so many others since, but none better than Helen. The difference here is that two men are handling the collapsible figure whereas formerly one was plenty. A lamppost or hanging bit is made good for a laugh.

Another trio held the Three Kemmys, a head and hand balancing turn doing it in alabaster costume and statue posing slow motion maneuvers. Their best is the human bridge for the finale. The underlanders hold the lighter boy in a foot and head brace against their two heads. In slowly sinking the arch toward the stage they failed to lie flat down as has been done by other acts in this trick. Turn nicely set by Paramount, on the high pedestal stage to the rear, and another to receive that deceptive applause of a present day picture house.

In the act of the Runaway Four who seem to be acrobats trying to do a little of everything else, the dead pan comic did a little with starting to fall, either when standing or over the orchestra pit.

These boys change costume after entering as tramps. If they want a wallop finish, they had better go into an Arab routine and get through with it. The turn could be cut in half for benefit.

Another interesting piece of information would be to learn how many turns the Paramount people are playing direct from auditions.

The first year of Paramount has probably netted that 99c. picture theatre a profit of not less than \$1,000,000. It's not too much for the gamble, the investment or the management that has brought this theatre along to the regular business established by it. That the Paramount withstood the new Roxy as no other Broadway house did is a remarkable achievement for it, although some of that credit goes to Paul Whiteman.

The Paramount was being hurt early last summer when Whiteman went in for a run. Paul pulled the business back and held it up during the hot spell, with the house retaining it ever since.

An anniversary business plug as a rule means nothing outside of the theatre itself, but here it means a lot. As much if not more than Moe Marks' first anniversary of New York's first de luxe picture house several years ago, the Strand.

For not only did Paramount or Publix build the tallest theatre building in America at one of America's greatest corners, at Broadway and 43d street, in Times Square, but Paramount with that name on its theatre and building also owns the best national publicity medium.

If the Paramount but broke even or lost a little, Paramount could well charge it off to publicity. And that's how staple was the inspiration, origination and the building of this Paramount theatre in Times Square. *Sime.*

RIVIERA

(OMAHA)

Omaha, Nov. 23.

Jimmy Ellard made his bow to Omaha audiences as an m. of c. this week, and made it more than once. Jimmy, who succeeds Al Evans, is a personable lad with a fair baritone voice and a good idea of how to handle an orchestra and show.

Ellard and his band ran away with first honors with a humorous recitation, "Uncle Tom's Cabin," in which orchestra effect supplied the fun. The rest of the show ran along without any particular high spots, although the chorus of eight, offering tap-dance drills without music, scored. Land and Voelk offered male harmony; Jack Powell had a corking good comedy drumming act; Kendall Gapps did some neat dancing; Mooney and Churchill offered an Indian dance fantasy, and Hilda Romon did some soprano singing.

George Johnston's organ solo novelty, and a dramatic overture, "1620," by the pit crew, were added features. Frederick Schmitt is guest director.

"Dress Parade" (P. D. C.), the screen feature, with local and national news reels, and shorts.

MIDLAND

(KANSAS CITY)

Kansas City, Nov. 25.

Rubinfoff, guest conductor at this new Loew's house, is easily the big hit of the bill. Coming to K. C. an absolute stranger, he has established himself firmly.

The show is the most entertaining, for those who like their amusement light, that the house has offered. Overture, "Origin of Thanksgiving," is given with screen presentation. "Blue Danube" was presented by eight ballet dancers. These girls will become a permanent feature of the Midland shows and are under the direction of Marie Kelly.

M-G news next and then the stage show, with Paul Tremaine and his Aristocrats featured. Band is made up of 17 singing and dancing musicians, who are liberal with their music and specialties.

A jazzy medley of pops got the boys away. Then the house ballet followed with a neat dancing bit, after which the band offered interpolated songs and solos. Next came Bernice Foley, snappy tap dance, followed by Bell and Coates, harmonizers. Rubinfoff was given a real reception playing a Russian classic encore, but couldn't get away. Closing, the Aristocrats danced and burlesqued, while the chorus and acts came on for the finish.

"Spring Fever" (M-G) the feature. *Hughes.*

STANLEY

(BALTIMORE)

Baltimore, Nov. 23.

Orchestra lifted from basement while musicians, under conductorship of Felice and Iula, rendered "Fire Fly." Newsreel followed.

Organ oddity next, Ernie Cooper and his console in concert with Max Rosenstien, violinist, and Jules Sims, cellist, plus a tinted film strip showing hexagonally framed shots at mountain escapes. A one-reel human interest subject, "Toodle," followed. This is of the same type as a dog's eye view film that scored in this house several weeks ago. This one duplicated that reception.

Then the stage act. Vocal music heard behind curtains. Man in dinner suit comes through curtain's center and vocalizes in a spot.

Joined by three others in similar dress, the four harmonize. Nine others on at end of chorus and all repeat. Another number then curtains reveal full stage with men grouped in orchestral formation against background of black with silver leaf chains in vertical striped effect. Arnold Johnson pulls radio comedy stunt, with a receiving set against false proscenium arch. As he fixes the dials orchestra members, on darkened stage, furnish burlesque broadcasts. A dance is offered by one of the men, but the act is largely vocal and instrumental with saxes predominating. Went over big. "Now We're in the Air" (Par.) screen feature. Program well staged by Bernard Depkin, Jr.

METROPOLITAN

(LOS ANGELES)

Los Angeles, Nov. 25.

Fast and diversified layout this week. The holiday period provided Fanchon and Marco with ample opportunity to spread themselves and to give Rube Wolf material with which he couldn't miss. The strength of the stage shows here have fortified Rube considerably, while his own work has earned for him a standard niche in this house.

"Thanksgiving Follies" is excellent on stagecraft, lighting, costume and general routine. Presenting three different periods in American history, this is intelligently carried out. The "Hollywood Beauties," two dozen prancing ponies, lend color and tone to the frolic in toto. Again, the picture house efforts of Coscia and Verdi, former standard vaude team, also do not go for naught. The instrumental comedy duo prove that they can play the flicker palaces with good results for all concerned. On top of this, Nell Kelly, announcing her "farewell" in this house, departs in triumph.

Rube Wolf started by swinging the band into "William Tell" and scoring himself with interpolated solos on the violin, oboe and trumpet. The latter instrument is Rube's forte. The first episode was the landing of the Pilgrims and the initial Thanksgiving. This had the girls garbed as Indians in a Quaker background. Another band number followed, featuring David Reese, pleasing vocalist, and Murray Peck, Feist megaphonist, both working from the bandstand. Instrumental specialties by a trio of the boys brought out Blake Reynolds on the sax and a novel arrangement on piano and xylophone by Emil Farnlund. The second episode, Civil War period, brought the femmes in line, again expressing the crinolines days with "Arkansas" Charlie Carver, manipulator of guitar and mouth-organ. Nell Kelly dashing out was the sign for "Whoopie." The instrumental pranks of Coscia and Verdi followed and cleaned up.

The final was the signing of the Armistice. The girls did a military drill on steps. This led into a picturesque finale with the Goddess of Liberty as a "hurrah" getter for the exit.

Herb Kern, house organist, did his bit by offering a "Thanksgiving Song Festival." "Now We're in the Air" (Par.) was the cinema attraction, plus Paramount News and an Aescop's Fable.

Friday afternoon had the main floor capacity, with the shelves not doing badly, either.

CHICAGO

(CHICAGO)

Chicago, Nov. 23.

Decided preference of audiences for the classier half of the Chicago's 50-50 shows should be the best answer to B. & K. seeking a suitable policy for their most representative house. Since combining the stage band stuff with its highbrow plan, the Chicago has suffered a telling decline in business. The class loving patronage has been shunted and has fallen off, while the jazz hounds sought for have not shown up. Evidently the two extremes in film house presentment mix no better than the two extremes in film house audiences.

The difference in volume of response to the classical and jazz halves of this week's bill indicates clearly the likes and dislikes. H. L. Spitalny's orchestral production caused a rousing demonstration, while the stage band portion just about eased over.

Within rights in heading the bill, Spitalny's production was perfect Thanksgiving week fare. Titled "Plymouth Rock," and costumed appropriately, straight orchestral opening led to a short singing tableau, with players dressed as Indians. Fadeout for this to allow more straight music and a yell finale with interest again switching to the stage. The second tableau included about 15 mixed voices. All were garbed as Pilgrims. Fine music and excellent vocalism, all in perfect accord under Spitalny's wing, it was thrilling.

Spitalny's orchestral gems are about the most singular offerings known in Chicago picture houses. As great as the band of musicians seem in the pit, they are that terrible, if not more so, on the stage. They can't or won't play jazz. Their carelessness when on the stage works havoc with Jules Buffano, conductor and master of ceremonies.

When a man, compensated as highly as the Chicago Federation of Musicians' scale demands, refuses to do his best he is not worthy of that unionized protection. Several men in Buffano's outfit seem to be deliberate violators. When a musician in the glare of the spotlight deliberately turns around to talk to the man in back of him during a specialty number, and during Buffano's announcements, as was seen at the performance caught, he rates no better than a good sock in the nose. Besides that handicap, Buffano is held under constant wraps by the theatre's uncertainty whether to go jazz or return to class.

The outside portion of the stage band bill is the unit, "Dance Caprice," unchanged since opening in N. Y. The 16 Albertina Rasch girls are made much of and serve as the major portion of the outfit. Cy Landry, returns to Chicago, where he found himself in picture houses two years ago; Cranford and Marley, young girl comics and something entirely new in laugh dancing, and Liora Hoffman, soprano, remain in the cast.

At the close of the stage band performance the house reached its chilliest moment since the freezing plant was padlocked for the winter. The restrained atmosphere of the Chicago held response to Murtagh's organ-slide solo to a minimum, despite that it was an extraordinary one.

"Dress Parade" (P. D. C.), the feature, and reviewers thought it very nice.

Attendance way under the Chicago's \$60,000 pace of the past summer.

UPTOWN

(TORONTO)

Toronto, Nov. 27.

After six weeks' experiment with the stage band and master of ceremonies plan Jack Arthur put his orchestra back in the pit this week and under his own direction centered the program around a selection from "Hit the Deck" that clicked with a bang.

Two or three numbers on the stage leading up toward a climax with the band was the type of program that built up a big following of regulars to this house. Present show is shorter than usual, but gave the house one of the best matinees this season and a line-up most of Saturday night.

The band is likely to go back on the stage Dec. 24 with either Eddie Hanley or Jack Arthur as m. c. for an indefinite stay.

Hubert Ralidich, Russian operatic basso, got plenty of advance publicity, but was greeted with dead silence. He sang the aria from "Lakme." In obvious embarrassment to piano accompaniment by Horace Lapp, but was much more at home in "Au Pays." Everything was improved for the second performance when the orchestration arrived, and the band gave Hubert some help. A big fellow this, with a voice that clicked even though he didn't touch

the low notes Russian basses usually go after.

They swung on the Charlie Chase comedy, "Now I'll Tell One" at this point, then came back with 15 minutes of well-cued Fox and Pathe news. The musical accompaniment to these news shots helped in putting the show over. There was not one American shot in the whole 15 minutes. This is the result of repeated squawks in the dailies against neglect of British and Canadian events.

Florence Rogge's 14 Dainty Misses did some anappy ballet hoofing to music of "The Doll Dance," but it was all too short and there was an audible Ah! swept the house when they let it go at one number.

The musicale was the high spot, a two-plant duet "Sometimes I'm Happy" being featured in the "Hit the Deck" selections. This is one of the best bands in Canada, but would be lost without the conductor's stick. Jack has them watching it like a hawk.

The return to the old type of program is a money saver that is not likely to drive any patronage away unless someone else in town turns on the Paul Ash.

Feature, "Garden of Allah," well liked. *Sinclair.*

STATE

(MINNEAPOLIS)

Minneapolis, Nov. 24.

Finkelstein & Ruben inaugurated their permanent State stage band policy, with the most pretentious and best show among the many good ones they have put on at the State. It was a Chinese revue, "Chop Sticks," boasting a production, costume, lighting and effects which would have done credit to a Broadway musical offering. A goodly amount of talent also was conspicuously in evidence. Film fans took to the entertainment like a duck to water and jammed the theatre throughout the week. If this offering is a criterion of the State's weekly bill of fare, the theatre-going public here has much to anticipate and to be thankful for, while unbroken prosperity should be the State's portion. It's a great entertainment value at the 60c admission.

A number of Geisha girls are in front of a scrim when the curtain arises on "Chop Sticks." A Chinaman starts to drag one of the girls across the stage, but lets loose when Fred Heiseke, house orchestra conductor and acting master of ceremonies, saunters on, nonchalantly smoking a cigar. As Heiseke reaches the center, the scrim suddenly ascends to show the stage band of 16 pieces wearing coolie hats and Chinese robes and encooned amid a colorful and elaborate Chinese setting.

Following a hot orchestra number led by Heiseke, the 12 young ballet girls do some neat dancing. During the revue, the girls make three changes of Geisha suits. Designer of these costumes deserves praise. An original acrobatic version of the blackbottom features the dancing of De Lee, personable youth. Helen McFarland makes a dazzling picture in glittering tights and contributes agreeable singing and dancing, as well as a bit of xylophone playing. She boasts good looks along with her versatility. Lewis and Dody provide the laughs with their familiar "Hello, Hello, Hello."

A pretty Chinese moon number has a comedy maiden raised high aloft on the moon. For an exceedingly effective finale the ballet girls step out of the dragon's mouth on to the platform and down the staircases to the footlights.

The songs and dancing are above the average. Clever staging contributes to the Chinese atmosphere.

"American Beauty," feature film, pleased moderately. Best part of the newscast were shots of the Minnesota-Michigan football game. Neville Fleeson and Carolynne Snowden's Vitaphone number won applause. Eddie Dunstedter also scored with an organ novelty. Short comedy rounded out a show that provided both quality and quantity in entertainment.

ROXY

(NEW YORK)

New York, Nov. 26.

There's a difference between the old days here and the new. It's noticeable this week, although the expense curtailment has been pretty well disguised for the past few weeks. Besides that, the house hasn't had any rave pictures lately. "The Wizard" (Fox) is a successor to the others, which haven't been overly impressive.

No big full-stage flashes with a village's population on the stage. Instead Rothafel has brought back his standing night sky effect, in which the mixed chorus sings under subdued lights. That comes immediately after the overture, "Marche Slav," and just before an Educational scenic called "Many Wings." The program carried the Russian Cathedral Quartet, but they failed to show. The massed voices vocalized for six minutes.

Following the scenic came a familiar idea neatly carried out in

one of this theatre's well-known silhouettes. "Evolution de la Danse" presented humanity's means of expressing rhythm from the days when the boys and girls first kept time to nothing more than a skin stretched across a wooden bowl. Coming up through the centuries, it all, of course, ended in a Charleston and black bottom under various hues of lights, of which a bright red and light green were by far the best effects obtained. All the dances were there except the modern collegians' conception of dance floor deportment. Put about eight couples across this stage, simulating and slightly exaggerating the collegiate footwork of these days, and it's liable to be effective—and funny.

For 14 minutes this dance thing wasn't hard to gaze at, the 16 Rockets giving it a dynamic finish with some splendid work plus formations, all in silhouette. It's getting to be a contest between this group and the Hale clan on the other side of Broadway. This week the edge is here, the Rockets also repeating a mechanical doll dance from the previous week's show.

There weren't more than 83 men in the pit at this show. With Shilkrut going out of the Strand, it shows that the Broadway houses are reducing their instrumental forces considerably, the Capitol being down to 64 in its orchestra.

A round 15 minutes for the news weekly, which included three Movie-tone subjects plus two regular clips each from Pathe, Fox, International and Kinograms. The brief prolog for the mystery feature was behind a scrim, with the Devil making himself hysterical over concocting something in a boiling pot which finally turned into a flash powder and the picture of an enormous ape from the booth. This was just ahead of the feature's title.

A short show, under two hours, and business big early Saturday night. *Sid.*

METROPOLITAN (BOSTON)

Boston, Nov. 29. The deadly monotony of the Public units which have been unquestionably affecting receipts of late was entirely missing in the Jack Partington assemblage labelled "Stepping High." Last night's crowd took to the chorusless show like a duck to water and this reporter saw the hitherto unprecedented sight in this mammoth house of five acts in succession, each actually stopping the show.

Gene Rodemich, as master of ceremonies, was staged with his 24 men behind a futuristic strip of glorified picket fence with a cleverly lighted flight of stairs to heaven effect for a background. Scenic splash for the finale consisted of a cyclodramatic minute of colorful flash framing the female portion of Kikutas Jap Troupe, around which the unit was built.

The acts in order consisted of the Carr Family, Ross and Gilert, Lew Fink, Nina Hinds and Pearl Leonard and the sdr-fine finale of the Japs.

The house went goofy over the thing, despite it was nothing but glorified pop-vaude.

The rest of the show was merely straight pit orchestra, a couple of film bits, Arthur Martel at the organ, and Clara Bow in "Get Your Man," which made the grade only fairly well after having been the sole draw for the opening day. *Libbey.*

CAMEO (NEW YORK)

New York, Nov. 27. Moss' Cameo, 400-seater, on 42d street, runs a straight picture show. It goes out for cheap features unless as it does now and then pick up an overlooked regular from the larger distributors. It likes foreign-mades because they are cheap, and has found, as this week, that when they can sit on a reissue of established merit, U. S.-made, it fills out the program and the box office.

The current feature is Ufa's "Peaks of Destiny," a misleading title for story, and a revival of a Chaplin two-reeler, "The Pawn Shop." If the house does any business it will be through the Chaplin. The German film on 42d street doesn't mean a thing and hardly will any place else, as it is more a scenic of the Swiss Alps than a feature picture story.

A couple of shorts on the program also lessened its value. One was terrible, an Aesop's Fables, "Little Pills of Wisdom," by Paul Terry. Evidently made for children of not over five years of age.

"Life of a Plant" is the other short, British-made. Too high brow with the magnifying and speed. Almost in scientific classification, but a good film of its character.

Moss' news-weekly and of course under pressure is all Pathe. That's working for the other houses.

Overture was Mendelssohn. S. Dell'Isola is conductor, with Geo. R. Lawton, assistant.

Organists are Emil Pfaff, chief, with Ruth Barrett and Miss N. Jay associates.

Cameo is a fair drop in house with its program always a gamble,

but getting a fair average break, if not considering its 42d street location and property values.

Norman L. Ex is manager. *Sime.*

CAPITOL (NEW YORK)

New York, Nov. 27. Walt Roesner is going to stay here a year and Benny Rubin is holding over from last week. This, of course, concerns the stage, and Roesner and Rubin are using too much time this week, as a two-act. Maybe it's because of an intricate stage set, but the Cap, with its new gymnastic platforms which do everything but nip-ups, shouldn't have taken the time to set that the Roesner-Rubin combo evidently figured on while in one.

Rubin turned "smart" a couple of times. When he did there were as many laughs in the material. The only trouble was that this picture house gathering didn't know what he was talking about. Frank Fay had the same trouble at the Strand. This hints that the suave and glib ad lib boys aren't going to make the grade as m. of c.'s in the auditoriums dedicated to the cinema. At least they aren't going to get over while they stay "smart." A new motto for fast talking actors is apt to be "get dumb and see your films for nuthin'." It looks as though they'll have to be dumb to get smart money in this field.

To be really smart the boys will have to play dumb. That's no easy assignment, especially with all femininity having copyrighted the formula B. P., before pictures. A round table of theatre men recently tabbed Harry Richman, Ted Healy, Phil Baker, etc., as much too nifty to be understood, or stood for by a celluloid clientele. Whether that's true or not doesn't count right now. It's the general impression among those who book, imprinted by the bewilderment Fay aroused in his audience at the Strand.

Rubin is on the Fay order and Roesner is on from the Coast where he rolled up a rep for being able to handle and please the screen bugs. And there they are, both of 'em, on the same stage and working opposite each other. So let's see.

Roesner was in semi-formal morning dress. Benny was surrounded by a tux. Give Walt a break on appearance, a retiring "front" overshadowed by Rubin's high strung and nervous personality for gaining attention. Walt had had a few minutes at the house before Rubin came on. A quiet, well-mannered chap only making slight attempts at comedy in conjunction with his band and generally during a number aimed for laughter.

Rubin had no help and had to dig. Being used to that he started with his Hebe dialect which didn't sound so good within these walls. The atmosphere was wrong—the difference between the handsome interior of a film palace and the majority of vaude houses. Later, Benny switched to prying comedy from a trombone and cornet duet with Roesner, a bit that would have stood up much better if punched over briefly. It was routine to be completely dominated by Rubin.

The house didn't think much of it either. Not that Rubin was bad. He might not have been terribly good, either, but he was making 'em think—and it's becoming evident that picture house patronage doesn't want its brain power taxed. That explains those inevitable clinches at the end of a film and why the U. S. troops gallop in half way through the final reel. And, as regards the master of ceremony problem, this may be right, or it may be wrong—but it's an angle. There can't be any decision on it at this time because everybody is doing little more than guess.

It does seem, however, that if the so-called smart chatter individuals sign for a picture house date, someone should insist that they frequent the house throughout the preceding week and from out front to familiarize themselves with what they're going up against.

Beyond Roesner and Rubin this week the Capitol is shy of any "names." It's titled "Babyettes," probably taken from the 18 small pianos which dot the stage at the finale. It's a throwback to Irving Berlin's first act finale for the show he put on at the Century during the war, even unto 14 of the pianos having girls dancing upon them. This also may be the set devised for George Gershwin, who was expected at this house for a week, and possibly still is. The color scheme was green. A double bridge of 14 pianos came up from behind the band stand and four more were eased out from the wings. All had girls at the keyboards with two more (probably Chantel Sisters) in the orchestra pit. Neither the sisters or Martha Vaughn, although programed, were announced by Roesner. Some young lady hopped on for a tap dance on her toes.

About three numbers for the Capitols (27 men) on the stage, one of which was neatly executed for comedy and orchestration. This was Roesner's best effort. More like it will be good for the house. Roesner and the band, even should he deem one such number sufficient for any week. A couple of the band boys stepped out for song and dance specialties, the singer

having a female impersonator's range. Roesner will perhaps attempt to establish these youths as favorites by the weekly regulars. Ash, in Chicago, and Phil Spitalny, in Cleveland, and others, handle their bands that way. This was broken up by the Roesner-Rubin bit in one, and thence into the finale which all took 38 minutes. The Chester Hale Girls have appeared to much better advantage than this week.

The house has cut its pit crew plenty, a triple count totaling 64 men working on the overture, "La Boheme." Soon after the Roxy opened this theatre had around 90 men under Mendoza's baton, but Roxy has sliced too, so it all evens up.

More attention, and at least time, is being given the news weekly here this week. Maybe due to the shortness of the feature. Only 53 minutes for "The Thirteenth Hour" (M-G). The magazine got a full 13 minutes during which Pathe flashed three clips, M-G-M as many and Paramount two. The M-G stuff looked particularly good. *Sid.*

MOSQUE (NEWARK, N. J.)

Newark, Nov. 28. The new policy here is looking better and offers fine entertainment this week. A. Gordon Reid is presenting a nifty array of talent (booked through Harry Pearl) and if he keeps his shows up to this standard the house will soon be turning a nice profit.

Allan Walker acts as m. of c. (second week) and makes a good impression. He'd improve by gaining variety in his announcements and using more subtle means of winning applause.

Mainstay of the show is Eddie Elkins and orchestra. This band is among the best ever heard in Newark and should draw. With 16 men all in tuxedos, they line up on a platform across the stage. Besides their own numbers they are exceedingly tricky on accompaniments. As they are in here indefinitely there is another angle which means money. The Marty Beck fans at the Branford, who are legion, will want to compare the Elkins bunch and with arguments going on both houses will profit.

Jack Edwards is used for comic relief, interrupting the announcements with gags, most of which flop. He redeems himself by some trick stepping that wins. After the band number opening a small elevated stage has Waneyo doing some splendid contortion work. She is accompanied by the Mayfair orchestra, a balalaika group of five who please.

Sylvia Doree, of sweet and youthful appearance, plays a violin and dances, ending with a split, and gets their fancy. Walker and Bubbles Shelby sing straight a duet, ending with comedy and put it all over well. The next band number features some mild singing and a corker of a solo by a stopped cornet. Edwards follows, succeeded by Elenor Faron, ton dancer, with some classy spins. Walker sings again and the upper stage is revealed with Madelyn White as a ragged boy singing to the accompaniment of the Mayfair band and then the Elkins crowd. This girl is there. The show is stopped by Dave White's eccentric dancing. It ends with all on both stages, and the three bands playing. It runs 40 minutes.

The rest of the show has a news-reel with clips from all the M-G prominent. A comedy, "The Little Rube," and an overture, "Rio Rita," by the house orchestra, Robert B. Griesenbeck swinging the baton. The feature is "Get Your Man" (Par.). *Austin.*

STRAND (NEW YORK)

New York, Nov. 27. The nearest thing in pictures approaching human interest at the Strand this week is "Inklings," a Red Seal cartoon drawing production by Dave Fleischer. The whole show, stage and pictures, harbors six laughs (clocked). "Inklings" gets the three big ones. "The Wreck of the Hesperous," feature, registers for two light snickers and there's a weak giggle in the stage show somewhere.

Considering that it only runs about four or five minutes, three laughs, in addition to holding interest, is a pretty good record for the cartoon feature. But it's not enough to hold patronage for the Strand.

Nathaniel Shilkrut and his Victor Salon orchestra, for results, is not any too strong. The Liebling Singers, following, warble serenely for a few minutes, succeeded by Chief Capoulcan. The chief is the goods and heavy applause shook the house for the first time. He followed with an operatic selection that pleased even more than the ballad. The chief is an ace for any house along the street.

Bourman's Steppers, troupe of girls in straw skirts, held the stage next with usual hooking routine. A couple of Oriental sketches closed the stage offerings.

The news-reel was split up by Pathe, Fox and International. *Mori.*

VAUDEVILLE REVIEWS

STATE

(Continued from page 35)

up smiling, compelled at one time to sit in as an employed trumpet player with Vincent Lopez, and fast coming to the fore thereafter as a maestro on his own.

The man Rolfe as he is known to the show business is a far more interesting personality than Rolfe the public performer, the trumpet virtuoso or the bandmaster. This without any reflector, on a consummate finished stage routine and a gilded entertaining band performance.

Radio has been Rolfe's new incentive. The picture field is relatively antiquated and uninteresting to Rolfe alongside of the magic microphone which has made Rolfe a household word in thousands upon thousands of homes. As a radio "name" Rolfe takes his draw for granted, and only a casual reference to radio, far from any intention to identify himself, was needed for an unexpected spontaneous salvo of applause.

That Rolfe's showmanly training has not been in vain is beside the point. His canny pacing of programs, developing and pitching to wow climaxes and anti-climaxes have their full effect on the hand-to-hand music returns.

The opener, Evans and Perez, thrilling Risley team, selling their stuff in sensational fashion atop abnormally tall perches, is the perfect dumb act.

The Abbey Sisters, likely looking trio with a routine of vocal harmonies that were consistently acclaimed, owe their all to whoever arranges their stuff. The girls know their close harmony in playing with the clever arranger, whoever he may be.

Billy Farrell and Co. is another shrewdly contrived act. Opening conventionally in "one," the negative boy-and-girl impression is more than offset when the act takes to the parlor set for the dance revue stuff. Farrell announces the old boy in his act as Dad (on the up-and-up), and the proper mother is Lita Gardner, the oldest s. and d. woman active in the varieties. Nancy Reed is the young femme.

Billy and Dad Farrell do a military buck tap for the finale that was a chandler rattle, and the A. K.'s "essence" solo got plenty on its own. Young Farrell does trick legmania that sustains the pace handily, and Miss Gardner, the feminine A. K., with the old-fashioned b. and w. stuff, panicked.

Boreo and then Rolfe. The latter introduced the Remacs for a maxixe number, the South American pair being reputed the champ maxixe hoofers of the southern continent. "Garden of Allah" feature. *Abel.*

RIVERSIDE (St. Vaude)

Third week of the reduced scale and little encouragement if the one-third house Monday night is any criterion.

The price cutting experiment must be causing the K-A boys much thought. Looks like a grind and another cut before long.

The show is vaude. No names or box office magnets but at least eight standard acts, seven of which Loew has not yet had and one (Marshall Montgomery) that has just finished a Loew route.

The general switching of the laid out routine of the show made a program just a confuser. Most of the audience got tired and tore them up. This won't make a hit with the advertisers.

The Great Johnson, scheduled for closer, opened instead with his balancing, trapeze work and spiral teeth grip finish that got over.

Dixie Four, colored male quartet of harmonists and steppers, made a lively duceur and well liked.

Paul Remos, with two midgets, did snappy gymnastics and balancing with the miniatures alternating. Sure fire.

Wallace and May, mixed team, got over neatly with an admixture of clowning, songs and instrumentation. A corking light comedian carried the brunt.

Mitty and Tillie, Parisian dancers in American return, scored but mildly despite their class offering and flash. "The Love of the Rose," romantic adagio, was their opener.

"Dance of An Absinthe Fiend" the closer. Both well done, giving Mite, Mitty plenty of opportunity for her gymnastic-acrobatic dancing in both. Adequate settings carried with each. Buddy Sheppard, violinist, accompanied for the opener and spaced the changes with a violin solo well received.

Milares and Brother opened after intermission with clever slack wire feats when actually getting down to business on the wire, but nearly crabbled results through overdoing the stall stuff. They finally landed heavy nevertheless.

Fisher and Gilmore, mixed team, were mildly entertaining in "Her Bashful Romeo." According to record they have been doing it for 16

years or more. The boob character of the man suits ideally but it seems yearning for a new frame.

Montgomery came next with his ventriloquist stuff and helped the comedy division with wisecracking repartee between him and the dummy. Act is now embellished with a new setting and effects, but the chatter and other routine are practically the same as when Montgomery was last around in the Loew houses.

Frank Van Hoven, headlined and originally set for next to shut, was switched to Montgomery's spot because of the latter's requirements for a full stage setting, deserves the palm for having gone on at this late hour and panicking them. He held them, too, not one leaving the auditorium until Van Hoven had spun his entire skein of clowning antics.

Three kids in the act with him instead of more mature plants as formerly. Van Hoven mopped up Monday night. *Edda.*

RIDGEWOOD (BROOKLYN, N. Y.)

Vaude-Pcts)

At the opening of the new Moss' Madison Thursday night, the lineup outside the Ridgewood read and played like a Palace bill.

Only four acts against the five at the Madison, but what acts! They usually have five or six here but Roscoe Allis's latest (New Acts) consumes running time of three or four by doing an hour of corking entertainment.

Marvel, mute dancer whose footwork justifies his professional trademark, opened with dances that got over big.

Keller Sisters and Lynch, two girls and boy, were class deucers with their harmony singing and dancing that went over for a bang and with the bunch out front crying for more Friday night.

Harry Delf, next, had them from the walk-on and held them. His satire on a vaudeville show and travesty on Grecian dancing are still his comedy panics. His ballad bit spacing the comedy was equally good. Clean up.

The Allis-Pullman Co., 11 people revue, also a mop. Undoubtedly the best act Allis has ever lined up.

"Loves of Carmen" (Fox) on screen.

Great show all the way. Too good for 40c. gate, but Edgar Allen and the Fox mob know their vaudeville vagaries. *Edda.*

BROADWAY (Vaude-Pcts)

Mr. Joe Frisco, the funny man, was lost at the Broadway Monday night in an impenetrable forest of so-so acts. He managed to break through the surrounding shrubbery of yawns and wake the pessimistic customers into a semblance of interest, but it was an unequal task. Despite the giggles achieved he was unable to save the bill from being profoundly boreome.

Emmett Gilfoyle, preceding Frisco and addressing most of his remarks to the latter in the wings, nose-dived beautifully. He has a boisterous, ear-splitting delivery and seemingly unlimited faith in the facetious nature of mere noise. He sings interminable songs with neither melody nor lyrics to recommend them. Miss Lange, his partner, quieter in her methods, promenade in a couple of changes of costume, that being the act's excuse for working full stage and No. 3.

Two straight singing acts, in addition to the Gilfoyle and Lange turn, also largely vocal. Howard and Bennett, No. 2, have the usual worry of how to get on. Once through with the introductory blah, they reveal sweet and fairly robust voices. Rule Bros. and Tenney, three men and all composers, did okay, but their type and spotting on a bill that was all wrong were a handicap.

But Shepard, "the whip king," and his attractive assistant followed Frisco, the stuttering cut-up clowning in their turn. An extremely elemental magic act presented by Gwynne and Co. opened the show.

"To make the score a complete zero, the picture, 'The Tigress' (Columbia), quite painful.

NEW ACTS

Lew Kelly and Cliff Hall two act. Laura Hamilton and George Hagerty will head "Service, Please." Lee Stewart producing.

"Youth," with four girls, written by Nettie Packer and Nellie Nichols. Both of the writers are former vaudevillians.

Paul Poole, K-A producer, is readying two new flashes for circuit bookings. One is "Big Money," a tabloid musical featuring Cliff Dix and carrying six others. The other is a tab version of "Meet the Wife," with cast of seven.

"Passenger," sketch starring Francis X. Bushman. Winona Winter, material by Blanche Merrill.

PRESENTATIONS—BILLS

THIS WEEK (November 28)
NEXT WEEK (December 5)

Shows carrying numerals such as (27) or (28) indicate opening this week on Sunday or Monday, as date may be. For next week (4) or (5) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

GERMANY

Month of December

BERLIN	Joe & Bradna
Admiral Casino	Rich Schwarz
Hilda Marach	Hilde Orlovski
Arthur Tower	
Stella & Morell	
Neer & Delar	
Dance Flashea	
Lydia Wiscer	
Alt Bayern	
L & V Geisel	
Charlie Casati	
Hermia Born	
Carl Ewers	
Ruth Marcus	
Karl Elzer	
Karl Herbig	
Hans Reimann	
Hildegard Bodas	
Maria Ney	
Liselotte Hantsche	
Kats Kuhl	
Wilhelm Bandow	
Columbia	
Richard Golde	
Margita Zonowa	
4 Comedians	
Geachwater Dewitz	
1 Caligaris	
Diany & Pedro	
Metropol Variete	
Hildegard	
Willi Prager	
Stoke Sakal	
1 Caligaris	
1 Briz	
Lotte Mertens	
Frits Lang	
4 Blumenfeld Sis	

PARIS

Week of November 28

Apollon	Police Bergere
Jac Inaudi	Fowler & Tamara
Lucienne Boyer	Jack Stanford
Consul III	Josephine Baker
Pommes	Albert
Paquita Sol	Nicola
O'Connor	Carol
Elie Carow	Roger Vincent
Zirkas 3	Kamarova
Vors	Jane Pyrac
Lilly May	Castel
Fluher	Cahuzac
Manuela Del Rio	Rene Rudeau
Frillia 8	Tiller's Girls
Austral	
Marcellos 3	
Casino de Paris	
Dolly Sis	Reine Derna
Hal Sherman	Seyla
Ratoucheff Midgets	I. Barot
Ceryla & Lysia	Luce Dandy
Mina Florence	St. Luc
Bach	J. Hady
Zolga & Rachel	Max Revol
Pasquall	
Tiller Girls	Jenny Golder
Lilly Scott	Boucot
Snow Ball	Rosa Amy
Jud Brady's Dogs	Dania
Collins	Spadara
Devilder Sarah & C	Hastings Girls
Valerie-Hacon	Wafard Sis
Andreas	Hennette Leblond
Charlotte Martens	Lina Tyber
Fanny Haynal	Geo Desaux
Dorchamps & Marty	Thibert-Leib
Paul Gason Bd	Riera-Sarguis
	Paul Nast Bd

LONDON

Week of November 28

FINNBYR PARK	Allen Stanley
Empire	The Usenamis
No No Nanette	Houston Sis
HACKNEY	Fields & Rossini
Empire	
Piccadilly Rev	
LONDON	
Alhambra	Victoria Palace
Gracia Field	Talbot O'Farrell
3 Eddies	Noni Pitr
Joe Termini	Albert Sandler
Archie Glen	Victoria Girls
Horace Kenney	Rich & Galvin
Albert Whelan	Toni Farrell
Coliseum	Larry Kemble
Dolin & Nemchova	The Hearn
Renee Kelly Co	
Ben Blue Bd	
NEW CROSS	
Empire	
The Ringer Rev	
STRAFORD	
Empire	
Sgt Lightning Rev	

PROVINCIAL

ENGLAND

ABERDEEN	BRISTOL
H. M.	Hippodrome
Amateur Society	Fred Sylvester Co
ARDWICK GREEN	Ann Penn
Empire	Alarson Rose
Ask Beccles Rev	Mona Grey
BIRMINGHAM	Jack Browning
Empire	April Lyric
Brown Birds Rev	
Grand	
Keep Dancing Rev	
BLACKPOOL	
Opera House	
Amateur Opera Soc	
BRADFORD	
Alhambra	
Lord Habs Farce	

Williams & Taylor	Palace
Wish Wynne	The Desert Song
Macari Bros	
Hong Kong Tr	NEW CASTLE
Horrie Dene	Empire
Chris Charlton	Peg O'Mine Rev
	NEW PORT
	Empire
	Scotch Broth Rev
	NOTTINGHAM
	Empire
	Fall of Legion Rev

JOHNNY COLLINS
OF
ALF T. WILTON, Inc.
BOOKED
THE ROYAL GASCOYNES
December 5th
LOEW'S AMERICAN, NEW YORK
ALSO BOOKED
AUSTRALIAN WAITES
for a LOEW ROUTE
Opening December 5th
LOEW'S GRAND, NEW YORK
ALF T. WILTON, Inc.
1560 Broadway Bryant 5027-8

Empire	Royal
Telling the Tale Rev	By Son John Rev
HANLEY	PORTSMOUTH
Grand	Royal
Brighter Blackpool	Sir John Harvey Co
HULL	SALFORD
Palace	Palace
Love & Money Rev	Layton & Johnson
LEEDS	SHEPHERD'S BUSH
Empire	Empire
League of N'ighbors	Miss 1937 Rev
Sheffield	SHEPHERD'S BUSH
Empire	Empire
What's His Name	
SOUTHSEA	
Kings	
Blue Saraphan Co	
SWANSEA	
Empire	
Funstrokes Rev	
WOOD GREEN	
Empire	
Wilkie Bard	
Nervo & Knox	
Pierrotys	
Pierce & Roslyn	
Groom & Ferrara	
Reynell & West	
Kenneth MacRae	
Clifford & Grey	

Picture Theatres

NEW YORK CITY	Mill & Shea
Capitol (26)	"The Magic Flame"
Walt Roesner	
Henny Rubin	
Wafard Sis	
Hope & Byrne	
Joe Ray	
Martha Vaughn	
Joe Ross	
Chester Hale Girls	
Chantal Sis	
Edith Davis	
"The 13th Hour"	
Paramount (26)	
Roy Cropper	
Bvelyn Kinder	
Ada Synajko	
Line 3	
3 Kemmys	
Billy De Wolfe	
"The Spotlight"	
(3)	
Lomas Tr	
Craig & Mann	
Ch' Eagle Feather	
Paul Oscar D'ac's	
"Get Your Man"	
Rialto (26)	
4 Aristocrats	
"The Rough Riders"	
Rivoli (26)	
Paramount 3	
"Sorrill & Son"	
Roxy (26)	
Marie Gambrelli	
16 Amer Rockets	
Russian 4	
"The Wizard"	
Strand (26)	
Liebling Singers	
Nikolas Daka	
Patricia Bowman	
Chief Caupolican	
Johnson & Hewitt	
Mira Niraka	
"We'll of Hesperus"	

CHICAGO, ILL.	Chicago (26)
Jules Buffalo Bd	
H L Spitalny Bd	
Herbertians	
Dixieland	
Kentucky Choir	
"Man Women Sin"	
Harding (26)	
Mark Fisher Bd	
Sammy Kahn	
Heller & Riley	
BALTIMORE, MD.	Century (27)
Wesley Eddy Co	
Lyndon & Farman	
Hert Darrell	
Hoe Sis	
Carroll Singers	
"City Gons Wild"	
Garden (27)	
Jack & Jill	
Kessler & Morgan	
Kerr & Weston Rev	

LOS ANGELES	Boulevard (25)
Gene Morgan Bd	
Cliff Nazarelli	
Parlis & Crowell	
"A Man's Past"	
Carthay Circle (29)	
Carl Elinor Orch	
L'ghlin Love Lights	
The Gloria	
Ton California	
Frederick & Marion	
Neta Lorrains	
Mart Prival	
Marion Gabbey	
David Durant	
Aber & Clark	
Ton Thralkill	
Leonard St. Leo	
Konoff's Hal	
"Sunrise"	
Chinese (Indef)	
Argentine Night	
Mavitch Orch	
Gucho Bd	
Samuel Tedraza	

Capitol Sax 3	Farnell & Florence
"Irresistible Lover"	
New (27)	
Jane Kirby	
Robert Ballard	
"Th Heaven"	
Stanley (27)	
Jerry & Baby G's	
Ernie Cooper	
The Lulus	
"American Beauty"	
BOSTON, MASS.	
Metropolitan (26)	
Gene Rodemich Bd	
Ross & Gilbert	
Hinda & Leonard	
Kikutas Japs	
Arthur Martel	
"Get Your Man"	
State (27)	
Sam Robbins Bd	
Ponce Sis	
"Arabian Knights"	
BUFFALO, N. Y.	
Buffalo (26)	
Moonlit Waters	
"The Rough Riders"	
Great Lakes (27)	
Phillips & LeMaire	
Mile Donatella Co	
Eva Shirley	
Seymour & Phillips	
Lisased Tr	
"Girl from Chicago"	
Lafayette (27)	
Phil Spitalny Bd	
Burke & Durkin	
Moran-Kelo & R	
5 Lelands	
"Racing Romeo"	
CLEVELAND, O.	
Allen (27)	
Stubby Gordon	
Harry Goldstein	
Al Angelotti	
Freddie Martin	
Bell & Coats	
Irene Taylor	
Marj Phillips & A	
Jack Rose	
Sonny Kazoo Korus	
Bebe Barri's Girls	
"We're in the Air"	
Park (27)	
Britt & Wood	
Margie Whitney	
5 Freshman	
Barry Bros	
Pop Steppers	
Clifton & Brent	
"Underworld"	
DALLAS, TEX.	
Palace (26)	
Public Unit	
Gypsyland	
DENVER, COLO.	
Denver (26)	
Public Unit	
Way Out West	
Kendall Capps	
Lang & Voelk	
Hilda Ramson	
John Hall	
Mooney & Carochill	
Sorel Girls	
Jack Powell	
DES MOINES, IA.	
Capitol (25)	
Public Unit	
Jane Jala Carte	
Doris Morand	
Peggy English	
DETROIT, MICH.	
Capitol (27)	
Don Barclay	
3 Melody Girls	
Smith & Hadley	
Lipari Bros	
Don Miller	
"On Your Toes"	
Michigan (27)	
Pauline Alpert	
Foster Girls	
Stella Power	
Roy Rogers	
"The Spotlight"	
FT. WORTH, TEX.	
Worth (26)	
Public Unit	
Banjomania	
Margaret Hall	
Morgan & Stone	
Thompson Sis	
Byron Sis Co	
Limberlegs	
Eddie Hill	

JACK L. LIPSHUTZ
TAILOR
908 Walnut St.

ORDER MONDAY FINISH SATURDAY

HOUSTON, TEX.	Metropolitan (26)
Public Unit	
Orange Blossoms	
Eugene Cibelli	
Douso Retter	
Toots Novella	
Dorothy Neville	
Earl & Ball	
LOS ANGELES	
Boulevard (25)	
Gene Morgan Bd	
Cliff Nazarelli	
Parlis & Crowell	
"A Man's Past"	
Carthay Circle (29)	
Carl Elinor Orch	
L'ghlin Love Lights	
The Gloria	
Ton California	
Frederick & Marion	
Neta Lorrains	
Mart Prival	
Marion Gabbey	
David Durant	
Aber & Clark	
Ton Thralkill	
Leonard St. Leo	
Konoff's Hal	
"Sunrise"	
Chinese (Indef)	
Argentine Night	
Mavitch Orch	
Gucho Bd	
Samuel Tedraza	

White & Manning	Mariano Del Gado
Tarzan & Antonette	"The Gaucho"
Criterion (26)	
Jane Kirby	
Robert Ballard	
"Th Heaven"	
Stanley (27)	
Jerry & Baby G's	
Ernie Cooper	
The Lulus	
"American Beauty"	
BOSTON, MASS.	
Metropolitan (26)	
Gene Rodemich Bd	
Ross & Gilbert	
Hinda & Leonard	
Kikutas Japs	
Arthur Martel	
"Get Your Man"	
State (27)	
Sam Robbins Bd	
Ponce Sis	
"Arabian Knights"	
BUFFALO, N. Y.	
Buffalo (26)	
Moonlit Waters	
"The Rough Riders"	
Great Lakes (27)	
Phillips & LeMaire	
Mile Donatella Co	
Eva Shirley	
Seymour & Phillips	
Lisased Tr	
"Girl from Chicago"	
Lafayette (27)	
Phil Spitalny Bd	
Burke & Durkin	
Moran-Kelo & R	
5 Lelands	
"Racing Romeo"	
CLEVELAND, O.	
Allen (27)	
Stubby Gordon	
Harry Goldstein	
Al Angelotti	
Freddie Martin	
Bell & Coats	
Irene Taylor	
Marj Phillips & A	
Jack Rose	
Sonny Kazoo Korus	
Bebe Barri's Girls	
"We're in the Air"	
Park (27)	
Britt & Wood	
Margie Whitney	
5 Freshman	
Barry Bros	
Pop Steppers	
Clifton & Brent	
"Underworld"	
DALLAS, TEX.	
Palace (26)	
Public Unit	
Gypsyland	
DENVER, COLO.	
Denver (26)	
Public Unit	
Way Out West	
Kendall Capps	
Lang & Voelk	
Hilda Ramson	
John Hall	
Mooney & Carochill	
Sorel Girls	
Jack Powell	
DES MOINES, IA.	
Capitol (25)	
Public Unit	
Jane Jala Carte	
Doris Morand	
Peggy English	
DETROIT, MICH.	
Capitol (27)	
Don Barclay	
3 Melody Girls	
Smith & Hadley	
Lipari Bros	
Don Miller	
"On Your Toes"	
Michigan (27)	
Pauline Alpert	
Foster Girls	
Stella Power	
Roy Rogers	
"The Spotlight"	
FT. WORTH, TEX.	
Worth (26)	
Public Unit	
Banjomania	
Margaret Hall	
Morgan & Stone	
Thompson Sis	
Byron Sis Co	
Limberlegs	
Eddie Hill	

PLACING ACTS FOR THE LOEW CIRCUIT
Thanks to
J. H. LUBIN and SCHENCK MARVIN
Direction MARK J. LEDDY
225 West 47th St. Suite 901

Robey & Mitchell	Erma Powell Co
(One to fill)	
Commodore	
1st half (5-7)	
5 Harmaniacs	
Myrtle Boland	
Charles Arrons	
Swarts & Clifford	
Royal Pekin Tr	
3d half (8-11)	
3 Golfers	
Croighton & Lynn	
Yates & Carson	
Jean Granes Co	
Gilbert & Sul Co	
Delaney St.	
1st half (5-7)	
4 LaMonts	
Hayden Man'g & H	
Julia Keely	
Rainbow Revelries	
(Two to fill)	
2d half (8-11)	
Flying Harpers	
Clark Morell Co	
Toney Gray Co	
Emil Boreo	
Lieut Gitz Rice Co	
2d half (8-11)	
Kitaro Japs	
Hayden Mann'g & H	
Billy Gleson	
Rainbow Revelries	</

Dorothy Myers
Brown
DETROIT, MICH.
Cinderella
1st half (8-10)
Hamlin & Mack
Jerry Gould
Prisco Harmonists
Ward & Wilson
Realista Jr Co
Roosevelt
1st half (8-7)
Hamlin & Mack
Jerry Gould
Prisco Harmonists
Ward & Wilson
Realista Jr Co
EVANSVILLE, IND.
Victory
1st half (8-10)
Helen Back
A & L Wilson
Nicholas Rev

MILWAUKEE
Garfield
(4-5)
B Sinclair & Sie
(8-3)
Sherj
Miller (8)
Betty Ross
Bee Sarchie
Shannon's Frolics
Stratford
Eddie Galbreth
Orren & Drew
Modjeska
(4-5)
Cloonay & Hober
(8-3)
Dale & DeKova
(8-10)
Ray Francis
Tower
(4-5)
Dorothy Gailand
Royal Venetian

LOS ANGELES
Pantages (5)
Caledonian 4
Romas Tr
Geo Lipshultz
Dancing Cyclones
Ben Smith
Willard Jarvis
SAN DIEGO, CAL.
Pantages (5)
Merles Cockatoos
Fargo & Richards
Vida Negri
Baird & Hewitt
Gilda Gray
L/O BEACH, CAL.
Pantages (5)
Lorraine & Minto
Raymond Wilbert
Dwight Johnson Bd
Fields & Johnson
Fulton Parker Rev
SALT LAKE CITY
Pantages (5)
Aerial Patis
Nathai
Fred Henderson
Longtin Kinney Co
Al Abbott
Gene Dennis
OMAHA, NEB.
Pantages (5)
Knox & Stetson

Dorothy Summers
Jack Strouse
Rigoletto Bros
Fid Gordon
Klutings Animals
KANSAS CITY
Pantages (5)
Amber Bros
Allen & Norman
Passer Rev
(Two to fill)
BIRMINGHAM, ALA.
Pantages (5)
K & E Cross
Eddie Foyr
Brown Bowers Rev
Empire Comedy 4
MEMPHIS, TENN.
Pantages (5)
Klutings Animals
Willmont Sls
Sybil Bowhan
Al Letell
Gibson's Navigators
ATLANTA, GA.
Pantages (5)
DeKoe 3
Rubin Sls
Welch & Norton
Frank Hughes
(Two to fill)

Brooks & Rush
Eddie Parto Co
Amoros & Janet
Elliot Dexter Co
Murdock & Mayo
OKLA. CITY, OK.
Orpheum (5)
Branches & Bella D
Sargent & Lewis
Kelo & Demonde
4 Camerons
Woodland Rev
SAN ANTONIO
Majestic (5)
Slim Moore Co
Joe Darcy
Count Bernielv
Talent & Merit
Nathane & Sully
TULSA, OKLA.
Orpheum (5)
Nugold Rev

SHARON, PA.
Columbia
1st half (6-7)
Beth Marsh
Princess Yvonne
Manley & Baldwin
Earl Rial Rev
(One to fill)
2d half (8-11)
Briscoe & DeLorto
WARREN, PA.
Liberty
2d half (6-7)
Rathburn & Falls
Marion Weeks
Princess Yvonne
(Two to fill)

Burns & Wilson
Kath Sinclair Co
(Two to fill)
WICHITA, KANS.
Majestic
1st half (6-7)
3 Arains
Briscoe & Raub
Billy Puri Co
Rice & Newton
1st half (8-11)
Zelda Bros
Rody Jordan
Miller Sls Rev
(One to fill)

3d half (8-11)
4 O'Connors
Margie Coates
Clayton & Lennie
Harry Woolf
McKee & O'Connor
(One to fill)
ALBANY, N. Y.
Proctor's
3d half (1-4)
Frankson
Polly & Os
Side Kicks
Chapelle & Stin'tto
Donald Gaffney
ALLENSTOWN, PA.
Colonial
3d half (1-4)
Cuckoo
Hazel Crosby
Jones & Jones
Jerry Colleen
Shadowgraph

Morgan & Lake
Miss Adrienne
G & M Moore
Gordon's Olympia
(Wash. St.) (28)
Grace Elder
A & G Falls
Joe Howard
Ray & Stone
Mabel Tallaferra
Keith's (28)
Francis & Frank
Ryan Sls
Hermans & Wms
Jed Dooley Co
Kouns Sls
8 Swifts
Billy House Co
Margo & Beth
(One to fill)
Roger Imhof Co
Belle Baker

JOHN J. KEMP
Theatrical Insurance
551 Fifth Avenue, New York
Murray Hill 7832-9

Association

Orpheum

Keith-Western

THIS WEEK
JOHN OLMS CO.
Victoria and Melba
ASHLEY FAIRIE
Lyric Hoboken
BURNETT AND DILLON
Hillside and White Plains
Direction
CHAS. J. FITZPATRICK
100 West 46th Street, New York

Britt Wood
All Rajah Co
GREEN BAY, WIS.
Strand
1st half (8-5)
George LaShay
2d half (8-3)
Eddie Willie
JANESVILLE, WIS.
Jeffris
(8-4)
Larry Vincent Co
All Rajah Co
(Three to fill)
KALAMAZOO
Fuller
1st half (4-7)
Geo Watts
Rich & Banta
Musical Clowns
2d half (8-10)
Warren & Iman
LaFantasie
(One to fill)
LONDON, CAN.
Loew's
1st half (5-7)
Healy & Garnella
Spraling & Rose
Broadway Rev
2d half (8-10)
Villa & Strigo
Rich & Banta
Lee Kicks

CHICAGO, ILL.
American
1st half (1-4)
Lum & White
Norman & Landee
Smith & Cantor
Gilded Cage
(One to fill)
Belmont
2d half (1-4)
Parker Family
(Others to fill)
Englewood
2d half (1-4)
F & M Collins
O'Connor & Vughn
Bennett & Block
(Two to fill)
OSHKOSH, WIS.
Oshkosh
(8-4)
Orren & Drew
(Two to fill)
WATERTOWN, WIS.
Glamie
(8-3)
Peters Bros
WAUKESHA, WIS.
(4-5)
Peters Bros
(8-10)
Geo LaShay

CHICAGO, ILL.
Palace (5)
Colleano
Sincilar & Ford
Barry & Whittege
Kee Tak & Yok
P MacKenzie
Leo Carillo
Emma Calve
Shean & Cantor
(One to fill)
Riveria (5)
McRae & Clegg
Palle Reading & B
Geo McLennan
Sherwood
John Steel
(One to fill)
State-Lake (5)
Dora Ford Rev
E & M Beck
Readings
Carl McCullough
Wilson Sls & W
Maker & Redford
Wetst & Stanton
Tower
1st half (5-7)
Dalton & Craig
Geo Shreck Co
Bob Bobbie & Bob
Borden Rev
Nick Lucas
2d half (8-11)
Bud Harris
Chas Withers Co
Walter Nilsson
On Tour
(One to fill)
DENVER, COOL.
Orpheum (5)
Clifford & Marion
Nancy Gibbs Co
Erie & Ayer
Sawyer & Eddy
D'O'w Snow & C
Ray & Dot Dean
KANSAS CITY
Orpheum (9)
A & M Havel
Low Cody
Feltie Rev
Ray & Harrison
Peplita Granados
LOS ANGELES
Hildestreet (4)
Ward & Van
Babe Ryan Rev
Tinsot & Balkoff
Small & Mayo
Johnny Hyman
Orpheum (4)
McLellan & Sarah
Fog Wynn
Blue Slickers
Bee Rubyatte
Chaney & Fox
Gene Austin
Wm Brack Co
F X Bushman
MILWAUKEE
Palace (5)
Craw'd & Brderick
Alexander Carr
Hayes & Cody
Wayburn's Buds
Bardelangs Rev
Don Best Co
MINNEAPOLIS
Henneph (5)
Hyde & Burrill
Harlequins

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P MacKenzie
Leo Carillo
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Shean & Cantor
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Alexander Carr
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Wayburn's Buds
Bardelangs Rev
Don Best Co
MINNEAPOLIS
Henneph (5)
Hyde & Burrill
Harlequins

ALTOONA, PA.
Misclier
3d half (1-4)
Barto & Clark
Gladys Darling
(Three to fill)
AMSTERDAM, N.Y.
Malto
3d half (1-4)
Dashington's Dogs
(Others to fill)
ASSUR PARK
Main St.
2d half (1-4)
College Capers
Leon Sanchez Pals
Drake & Adams
(Two to fill)
ASHTABULA, O.
Palace
2d half (1-4)
T & D Ward
Chita & Pals
(Three to fill)
ATLANTA, GA.
Grand (28)
Mr & Mrs Stamm
Weaver Bros
Prince Tokio
Carlton & Ballew
Elaine & Wheeler
ATLANTIC CITY
Marie (28)
Wilton Sls
Wilson & Dobson
Memories of Opera
Katherine Kelsey
(One to fill)
AUBURN, N. Y.
Jefferson
3d half (1-4)
Vanity 4
E & J Brown
Fido Lewis
Lang & Halet
Little Rock
(One to fill)
BALTIMORE, MD.
Hippodrome (28)
Libby Dancers
Chas Wilson Co
Sands & Doon
Pelot & Schofield
(One to fill)
Maryland (28)
Al Striker
Bevan & Flint
Miller & Corbett
Rennie Riano
Ruby Norton
Lockfords
LeMaire & Van
Vivian & Walters
(One to fill)
Gala-Rini Sls
Vox & Walters
3 Daves
Louise Wright
(Others to fill)
BAYONNE, N. J.
Keith's
3d half (1-4)
Marcelle Hardy
Reynolds & White

NEWARK, N. J.
Pantages (5)
Jugling McBanne
Fulmer & Wayne
Al's Here
Bobby Van Horn
Stepping Along
BUFFALO, N. Y.
Pantages (5)
Pett Leoni 4
Shuffling Along 4
Rogers & Donnelly
Platove & Natalie
Jos Ross
ROCHESTER, N.Y.
Pantages (5)
3 Lelands
Moran Kelo & E
Huston Ray
Burke & Durkin
Br Pomeroy Rev
NIAGARA FALLS
Pantages (5)
Flores Girls
Furdy & Payne
Planano & Landauer
Marcelle
Caranac & Barker
MINNEAPOLIS
Pantages (5)
Boyd & Wallia
Jolly & Wild
Gilbert & Avery
Bison City 4
(One to fill)
BUTTE, MONT.
Pantages (5)
Hale Bros
Carlie & LaMal
Paul Kirkland Co
Elvie Clark Co
Larry's Ent
SPOKANE, WASH.
Pantages (5)
Winnifred & Mills
Whiteway Gaieties
(Three to fill)
SEATTLE, WASH.
Pantages (5)
The Worths

CHICAGO, ILL.
Palace (5)
Colleano
Sincilar & Ford
Barry & Whittege
Kee Tak & Yok
P MacKenzie
Leo Carillo
Emma Calve
Shean & Cantor
(One to fill)
Riveria (5)
McRae & Clegg
Palle Reading & B
Geo McLennan
Sherwood
John Steel
(One to fill)
State-Lake (5)
Dora Ford Rev
E & M Beck
Readings
Carl McCullough
Wilson Sls & W
Maker & Redford
Wetst & Stanton
Tower
1st half (5-7)
Dalton & Craig
Geo Shreck Co
Bob Bobbie & Bob
Borden Rev
Nick Lucas
2d half (8-11)
Bud Harris
Chas Withers Co
Walter Nilsson
On Tour
(One to fill)
DENVER, COOL.
Orpheum (5)
Clifford & Marion
Nancy Gibbs Co
Erie & Ayer
Sawyer & Eddy
D'O'w Snow & C
Ray & Dot Dean
KANSAS CITY
Orpheum (9)
A & M Havel
Low Cody
Feltie Rev
Ray & Harrison
Peplita Granados
LOS ANGELES
Hildestreet (4)
Ward & Van
Babe Ryan Rev
Tinsot & Balkoff
Small & Mayo
Johnny Hyman
Orpheum (4)
McLellan & Sarah
Fog Wynn
Blue Slickers
Bee Rubyatte
Chaney & Fox
Gene Austin
Wm Brack Co
F X Bushman
MILWAUKEE
Palace (5)
Craw'd & Brderick
Alexander Carr
Hayes & Cody
Wayburn's Buds
Bardelangs Rev
Don Best Co
MINNEAPOLIS
Henneph (5)
Hyde & Burrill
Harlequins

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Alexander Carr
Hayes & Cody
Wayburn's Buds
Bardelangs Rev
Don Best Co
MINNEAPOLIS
Henneph (5)
Hyde & Burrill
Harlequins

ALTOONA, PA.
Misclier
3d half (1-4)
Barto & Clark
Gladys Darling
(Three to fill)
AMSTERDAM, N.Y.
Malto
3d half (1-4)
Dashington's Dogs
(Others to fill)
ASSUR PARK
Main St.
2d half (1-4)
College Capers
Leon Sanchez Pals
Drake & Adams
(Two to fill)
ASHTABULA, O.
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Gala-Rini Sls
Vox & Walters
3 Daves
Louise Wright
(Others to fill)
BAYONNE, N. J.
Keith's
3d half (1-4)
Marcelle Hardy
Reynolds & White

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Ray Unique
(Two to fill)
TORONTO, CAN.
Pantages (5)
Caul Sls
Julia Dika
Crip Sls
Green & Parker
Oakes & DeLour
HAMILTON, CAN.
Pantages (5)
Atkinson & L Co
Larry Riley
Watson & CohenRv
(Two to fill)
DETROIT, MICH.
Pantages (5)
Hack & Mack
Edwards & Morris
Billie Goldie
Sully & Mack
Irene Franklin
Robinson Elephants
TOLEDO, O.
Pantages (5)
Little Jim
Sandy Shaw
Jolly 4
Spencer & Williams
Parlan Redheads
INDIANAPOLIS
Pantages (5)
Evans & Perez
Douglas & Claire
Billy Reeves

AMARILLO, TEX.
Fair
1st half (5-7)
(Same bill plays
Wichita Falls)
Gully & Jenny
Phillon & Duncan
Dalley Paskman
Primrose Semon
(One to fill)
ATLANTA, GA.
Ritz (5)
Bett's Seals
Burns & Allen
Jimmy Burchill
B'face Eddie Ross
Friscoe Bd
AUSTIN, TEX.
Hancock O. H.
1st half (5-7)
(Same bill plays
Galveston 2d half)
Harry Carroll Sh'w
BATON ROUGE
Columbia (5)
(Same bill plays
Alexandria, 4;
Monroe, 7;
Shreveport, 9;
Texarkana, 10)
Zella Sls
Alicia Lawlor
Faber & Wells
Sid Morehouse
Joe Rhea Bd
BIRMINGHAM, ALA.
Majestic (5)
Richard Vintour
Cleveland & D'wn'y
Dave Harris Co
Tom Smith
Colonial 4

DALLAS, TEX.
Majestic (5)
Gertrude Co
Nawahl
Haunted Co
Hickey Bros
Muriel Kaye Co
FT. SMITH, ARK.
Jole (5)
Casper & Morrissey
Patricia
Fountain o' Dance
(Two to fill)
FT. WORTH, TEX.
Majestic (5)
Gibson & Price
Adele Verne
Al K Hall
Tad Tieman's Co
On the Air
HOUSTON, TEX.
Mertini (5)
Flying Hartwells
Melroy Sls
Master Jay Ward
Roy Cummings
A & P Gypsies
LITTLE R'K, ARK.
Majestic
1st half (5-7)
Casper & Morrissey
Weaver Bros
Patricia
Fountain o' Dance
(One to fill)
2d half (8-11)
Black & Gold
Roy Smek
Redmond & Wells
Weaver Bros
(One to fill)
N. ORLEANS, LA.
Majestic (5)
Cyril Boganny Co

NEW YORK CITY
Park Lane (5)
E & B Lowry
F & A Smith
Mathews & Bishop
Lee & Cantor
(Two to fill)
Park Plaza
1st half (5-7)
Fuller & Striker
Marguerite Hassler
Arthur Devoy Co
Werner & Mary A
Wyatt's Lads & L
2d half (8-11)
Top & Bottom
Mortensen
Jack McCloskey Co
Ward & Raymond
Memphis Collegians
BROOKLYN
Universal
1st half (5-7)
Top & Bottom
Mortensen
McCormick & Irving
Ward & Raymond
Memphis Collegians
2d half (8-11)
Fuller & Striker
Marguerite Hassler
Arthur Devoy Co
Werner & Mary A
Wyatt's Lads & L

AKRON, O.
Colonial
1st half (5-7)
Rible Laetynya Co
J & E Farrell
Which is Which
Richards & Church
Betti & Barto
CANTON, O.
New
1st half (5-7)
Rible Laetynya Co
J & E Farrell
Which is Which
Richards & Church
Betti & Barto
JAMESTOWN, N.Y.
Palace
1st half (5-7)
Kath Sinclair Co
O'Connor & Wilson
Burns & Wilson
Marion Weeks
(One to fill)
2d half (8-11)
Christopher & Cole
Beth Marsh
Sparling & Rose
(Two to fill)
OLEAN, N. Y.
Palace
1st half (5-7)
Rathburn 3
(Others to fill)

AL BOASBERG

Gus Sun

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WALKER DINNER

(Continued from page 3)

on a night like this, when we are giving a dinner to the Mayor of New York, only one Mayor showed up of all the other cities of America, here tonight, and that is Mayor Burns of Richmond. I think he is sitting right over there. (Applause.) Also, there is Mayor Donnelly of Trenton. (Applause.) Are there any more Mayors? (Laughter and applause.)

Voice from the Audience: Mayor Hanna of Syracuse.

Mr. Baer: Mayor Charles Hanna of Syracuse, where the Shuberts came from. (Laughter.) There is a case in point how cities hate each other. Syracuse and Rochester, the twin cities of northern New York, but Rochester always claims that one of the twins died. (Laughter.)

I was out in California, and there was a feud on between Los Angeles and San Francisco. In Los Angeles they claimed that San Francisco is dead from the hips up and never had any legs. (Laughter.) In San Francisco they retort, to get even with the people living in Los Angeles, by calling the place "Southern Cafeteria." (Laughter.)

I think the most remarkable feud on all is between Minneapolis and St. Paul. I ought to know, because I was booked once to play in Minneapolis and St. Paul, and the manager of the Minneapolis house would not allow me to play in St. Paul. The cities are right across the river, connected by bridges, and I thought I should play St. Paul because it was only an hour's jump. He said: "No, you cannot play St. Paul if you want to play Minneapolis," so I did not play either one. It was probably for the best, but I found out why Minneapolis hated St. Paul. You know why, because St. Paul is mentioned so often in the Bible. (Laughter.)

In Paris

I find the same civic pride all over the world. I was over in Europe this summer—in Paris. It was before the Mayor got there. I find that Paris is very jealous of Berlin and Berlin is jealous of London, and so on. I was over there. I think it was in June. It was right before Lindbergh landed. I was there with the wife and baby, and she told me that Lindbergh had started over for Paris, and I did not believe her. So we went down to the Universal Service in Paris and found that Lindbergh had actually started for Europe.

So I—the wife—decided (laughter) we would go out to Le Bourget and take the baby and greet Lindbergh. We thought there would be three people there to greet him. (Laughter.) We did not actually think he would get there, but when the wife heard that he was over the Irish coast, she knew everything was all right. And he got there sure enough. We got out there about 10 o'clock, and 10 minutes after 10 we heard a whirring in the air. Incidentally, I want to say that the French greeted Lindbergh very well. There was some trouble about the Weather Bureau and things like that, but he captivated the imagination of the French middle class. They were out there by the hundreds of thousands.

We heard a whirring in the air about 10 minutes after 10, and a big million candle-power searchlight went on, and finally they picked him out away up in the air. We were praying for him because we did not think he could land on a field like that, crowded as it was, after 32 hours of flying. He flew around for 30 minutes before he landed. We were actually praying for him. At the end of that long flight, he took his time about coming down. Then he landed. It was marvelous. I never saw such steering in all my life. (Applause.)

I thought you would want to hear of it, because I was actually there, and I know you read all about it. I always felt bad about the thing because I saw him come down and somehow he got all the credit. (Laughter.)

Air Argument

In less than two weeks later, there was another wave of enthusiasm. It seems that Mr. Levine and Mr. Chamberlin were coming over. Incidentally, Mr. Levine is here tonight. (Applause.) I guess it was about two weeks later. We got the wire that Levine and Chamberlin were coming over and would probably pass over France. I happened to be down at Deauville with Montague Glass and a couple of other fellows. They had a big searchlight there, and we could hear him go over. We thought it was. It turned out to be another aviator. Finally the searchlight picked out a little thing away up in the air. It was just a little speck, and we knew it was Levine and Chamberlin. We could not see them, but we could hear them arguing. (Laughter.)

Then I came back home and met the Mayor on the steps. (Laughter.) Of course, I was used to that. When I was going with my wife, the old man used to meet me all the time on the steps. I thought I should have the keys of the city. The Mayor said, "Did you swim the channel?" "No," I said. Then he

asked, "Did you fly across?" "No," I replied. He said, "Do you shave yourself?" I said, "Yes." He said, "You can have the keys of the city." (Laughter.) It was very fine of the Mayor to give me the keys of the city, but he changed the lock on me. (Laughter.) They gave me a nice parade. It rained, so they held the parade in the subway. (Laughter.) And that is my idea of civic pride, ladies and gentlemen. (Laughter.) I want to thank you. (Applause.)

Friar Abbot Cohan: Now, ladies and gentlemen, you have had a lot of laughs. You are going to hear from a straight man—Friar William Collier. (Applause.)

Willie Collier

Friar William Collier: Honored guest, Mr. Toastmaster, ladies and gentlemen or brother Friars: (Laughter.) I know exactly what you expect from me, and you are going to get it. (Laughter.) At most dinners the speakers arise and say flattering things about the guest of honor, laud him to the skies, boost him and tell him how wonderful he is; but at our dinners, we have an agent who is supposed to say mean and unkind things about the guest, dig up his past, knock him and roast him. So you can understand how difficult it is for me, in the presence of a man whom we all love, respect and honor, to say one unkind or disrespectful word about the most popular man in America. (Applause.)

This little mug on my right (laughter) was born in New York city in the year 1881. We will forget that later. (Laughter.) He was born in St. Luke's place, which is in Greenwich Village, and which for years was known as the "Know-Nothing" district. (Laughter.) Jimmie Walker still lives there. (Laughter.) He received his early schooling at St. Francis Xavier's College, and while there, being musically inclined, suggested that a fife and drum corps should accompany the boys on their long hikes—spelt with an "h" (laughter), which was adopted, but Jimmie finally lost out on this, as he tried to "Louis-Mann" himself by insisting that he play both fife and the drum at the same time. (Laughter.)

After diligent study and practice, he finally mastered the drum (laughter), with both hands (laughter), which enabled him later to write that beautiful aria, "Will You Love Me Next November as You Did Two Years Ago" (Laughter.)

As he was destined to become a great politician, his education was a total loss. (Laughter.) I also was thrown out of that school (Laughter.) We next find him in a law school, taking a course in tunnel and subway building (laughter), where he became assistant treasurer and watcher of a company that was building a tunnel subway from New York City Hall to Brooklyn City Hall, but something went wrong, as when it was finished three weeks ago it ended up in Jersey City (laughter), right opposite a very nice place that you can get in if you are known. (Laughter.)

He then went to the Assembly at Albany, where his first big political move was to double up with Governor Abe Smith and join an amateur theatrical company (laughter), where they both played many parts as only amateurs can. (Laughter.) They then made him minority leader of the State Senate—anything to keep him from acting. (Laughter.) And while in the Senate, through his determined fight, he obtained for the people Sunday movies, Sunday baseball for the people and Sunday driving for Campbell. (Laughter.)

By giving the people Sunday movies and Sunday baseball, our honored guest displayed great foresight, as he has lately been offered the marvelous position, from a moving picture concern, and another from a baseball league, at a salary which could not be paid without Sunday baseball and Sunday movies. (Laughter.)

He also restored boxing to the people, that is, a few people—Tex Rickard and others—and when Jimmie was absolutely sure that fights would be legalized in New York, he married. (Laughter.) He married a fine, charming lady, who is still his wife (laughter and applause), another and convincing proof that he is not an actor. (Laughter.)

Kidding Jake Shubert

Jimmie is always fighting for something for the benefit of the people, something for their amusement and convenience. He is a fighter, like every other James Joseph that I know—James Joseph Tunney, James Joseph Corbett, James Joseph Jeffries, and James Joseph Shubert. (Laughter.)

Tonight we find him the Honorable James J. Walker, our beloved Mayor of New York city, the greatest city in the Bronx. (Laughter.) And as Mayor, how he is criticized, and how unjustly! The more he does for the people who have to ride in the subways, the more he is criticized by the people who don't have to. (Laughter and applause.)

He is criticized for the amount of the budget, \$512,000,000—which means nothing to me (laughter), except that it changes the old adage: "The mayor (mare) makes the money go." (Laughter.) Five hundred and twelve million dollars—why, that is just about the cost of one moving picture actor's divorce. (Laughter.) They criticize his taking a little recreation at night. Whose business is it if Jimmie wants to go to a theatre or if he wants to go to his club, or to a dance, or to a supper club, as long as he has managed to accomplish more good and beneficial work for this city than any other New York mayor has ever done? (Loud applause.)

And his trip to Europe was not a vacation. I was taken in the interest of this city, the great cities of Europe Jimmie would go around at night (laughter) "drinking in" the different places (laughter) to see if they had anything over there that we have not got (laughter) but would like and they have plenty (laughter)—much better and much cheaper (laughter)—and I wish to God I had some of it right now (laughter).

He also went over to have a long session with his favorite brother, Johnny Walker (laughter), who left this country years ago (laughter), thanks to my friend Volstead (laughter).

Jimmie is not only our guest tonight. He is our pal, for he is a true and loyal Friar, and that is why he has been selected to be the Collier of the next Lamb's Gambol. (Laughter.) In my opinion Jimmie could be elected to any office and I hope I may live to see the day when he is president of the Jewish Actors Guild. (Laughter.)

And now, Jimmie, I want you to understand that what I have been saying is only as the agent. Remember that, because I am very proud to be here tonight. I am very proud that I know you, and to feel that you are my friend. I am honored to be at this table, and I am quite sure that I am voicing the opinion of everyone in this vast assemblage when I say that you are a great man, a great pal and the greatest of mayors. (Loud applause.) And if I have said one word that has offended you I take this opportunity of publicly and humbly begging your pardon. (Loud applause.)

Friar Abbot Cohan: Willie, if you never do anything else in your life, you are even. (Laughter.)

And now, ladies and gentlemen, you are going to hear from the guest of the evening, the greatest Mayor of the greatest City in the world, Hon. James J. Walker. (Loud applause.)

Friar (Honorable) James J. Walker: Friar Abbot, Brother Friars, Ladies and Gentlemen: After listening very intently all night I still insist that there is very little difference between a fire-cracker and a Friar cracker (laughter). The one requires a match to make it go off, and the other suffers from instantaneous combustion. (Laughter.) It is a fact, also, that sometimes, after you apply a match to a fire-cracker, it does not crack, but if you get a Friar lit (laughter) he is bound to wisecrack. (Laughter.)

The Abbot was quite right. I don't know of any more handsome compliment ever to be paid to anybody than I find myself the recipient of tonight in this presence. This is no place to be facetious. The competition is too keen. (Laughter.) The audience with which I usually come in contact has not quite the memory that this one would have. (Laughter.) I have no message to bring to you. I have but one thing that I wish I could tell you. That is the deep-seated appreciation that I have for this marvelous foregathering tonight.

It is quite true that I have had some little experience with dinners. Let me tell you, if it means anything to you, that for one who has sat behind a dais for many years, I have never had the privilege and the pleasure of looking out upon such an attractive, such an important, audience as I see before me tonight. Notwithstanding the fact that the moral of the Friars' dinner is "Beware of the Agent!" I am inclined to ask myself, in the secrecy of this banquet hall, "What is it all about?"

"Willie" Fooled Him

There is not anything that has happened in my lifetime that might be told that has not been told. (Laughter.) And let me tell you this, Willie—and I was misled by that name "Willie." It saves somewhat of the kindergarten. It carries with it at least the hope of gentility. (Laughter.) One immediately finds in one's eye the picture of the model white-haired boy. But tonight, if ever a gladiator entered a forum (laughter), equipped with the goods, prepared to drag from the family closet all the skeletons that might have laid there for years, it was your agent.

But, after all, it is a great sense of satisfaction that must come to one, especially in public life, my friends, to be criticized by a man of intelligence, mixed with a considerable amount of humor. (Applause.) If you had for one year to preside over the Board of Estimate and Apportionment of this city you would reach out and be inclined to hug a Willie Collier, a "Bugs" Baer, an Eddie Cantor, a Raymond Hitch-

cock, and I am going to ask for a change of venue (laughter) and have the City Hall moved up to 48th street, in the hope that plus the arduous things that must be done, there would be some personal satisfaction and some relaxation in the work that some of us must do.

Oh, how I wish tonight that the various representatives of municipal councils, civic organizations, merchants' associations and boards of trade were listening in (laughter), that they might learn how to criticize and please at the same time. (Laughter.) Then they would know, after all, that perhaps the efforts behind which they put so much force are more or less wasted upon the Mayor of the City of New York.

The Friars' dinners are an institution, Eddie, and I don't know but that they have found it necessary from time to time to pick out more or less funny creatures to entertain and to dine; but I know of a great public service that the Friars might render—give a dinner to every man elected to public office and he will make a better public servant after you have told him about himself. (Laughter.) It is a great leveler. What use is that man, after all, who cannot hear about himself?

Philosophizing

Now, I am satisfied that everything that could have been said has been said tonight to embarrass the guest of honor, and you leave me with a feeling of self-satisfaction that I never experienced before in my life. I did not know that I had—I did not know that I was entitled to believe that I had—such an easy conscience. (Laughter.) It does seem, after all, as if there is a place in the sun for a man who just insists upon being himself. (Applause.) It does seem as if a man who follows his natural dictates may get some place. But no matter where he is going, if he does not carry misrepresentation with him, if he is willing to hear the worst and try to do the best, he can perhaps retain those friendships, few or many, that he may have made in all his life.

Now, there is an entertainment coming that cannot be had with any observations of mine. The last few months since my return from a short vacation I had here and there, things have been so strenuous in this community of ours that your guest of honor for some time past has found himself weary in mind and body from things that must be done, and they do not lift one up always. They do not make for an ideal character for after-dinner talking, because when one is really sold on something and has brought it quite so close to him that it becomes a part of him, with a background of sincerity and earnestness and determination to do certain things that he believes in, you cannot divorce him from it even for the exigencies of a dinner.

So it is tonight that I have found great relief with the talent, with the intelligence, with the wit, the humor and the satire that has flowed so freely—in fact, more freely than anything else at this board. (Laughter.) I am indeed grateful to the Friars for that kind of relaxation which can only be found in their midst or in the presence of talented people.

I would not take my chair without making mention of another great compliment that has come to the guest of honor tonight. There is in this room tonight a distinguished, lovely lady, with an expression borne of a divine inspiration, who has been absent from Friars' dinners for altogether too many years. She has come here tonight, and it is the first time since she sustained the greatest loss she has ever known, in the death of her distinguished and beloved husband, Mr. Jerry Cohan. (Applause.) I want Mrs. Cohan and her distinguished son, the Friar Abbot, to know how genuinely I appreciate that, and there is just one thing, Mrs. Cohan, that might add to it, that another such as yourself, who was to me what you are to George, might be sitting in that box with you tonight. (Loud applause.)

Speaking of New York

To be a Friar may be misunderstood. To be a member of a very important organization, and an organization that plays a very important part in the civic and the social life of the city of New York. I would just like to say this to you in appreciation of this old town that so many of us were born in and in which all of us live.

"Bugs" Baer tonight observed that the metropolitan area of the city of New York was a matter of quite millions of people. That is not quite accurate. But I could understand the forty millions coming from a man who works for the Hearst papers. The fact of the matter is, from a survey recently made by the Merchants' Association of the City of New York, we find the metropolitan area—and, of course, that includes parts of Jersey and Long Island and Westchester—has a population of ten millions of people. It does not mean the political designation, the social, the industrial, the commercial or the financial. The metropolitan district is the City of New York, and in and around the heart of that city there are ten millions of active people, and I wonder if you ever think of it, of the im-

portance and the significance of it, of the stupendous growth of this city and the obligations that it carries with it.

Ten millions of people—more than the combined population of the six greatest cities in the United States other than New York; more than the population of Chicago, Detroit, Cleveland, St. Louis, Philadelphia and Boston. Half a million more than the population of the entire Dominion of Canada. And still yet, a half million more in population than Paris, Berlin and Moscow, the three largest cities in Continental Europe.

Here we are tonight, with all its obligations, with all its commitments, and with all its demands, sitting here perfectly at ease with the world in the Friars Club, at least for tonight, the most important civic, professional and artistic organization in that metropolitan area, without any misgivings of the morrow, without any misgivings of America, who have taken off time tonight to entertain and to dine the Chief Magistrate of that metropolitan area.

And the Mayor of that city, in the midst of this kaleidoscopic existence, greater than which there is nothing greater perhaps than which there never will be anything for centuries to come, and yet in this very life, in this activity that is ours, with our understanding of humanity and things that must be done, the Mayor of the City of New York finds it a matter of great profit to foregather with you upon the occasion of this dinner given by the Friars Club.

And so it will go on; and so must that intolerance that has been referred to tonight be forever kept beyond the walls of this metropolitan area. And it must be encouraged to do the things that make for the comfort, the health and the convenience of the people who live in this city. It must continue, as it will, to grow, but as it grows it can grow no greater than the spirit of the people who populate the city; and no matter howsoever broad and great it becomes, no matter how near to the clouds it may grow, no matter how deep down into the depths of the earth, it cannot be anything greater than New York; and while the Mayor of the City of New York puts away from him continuously the thoughts of the stupendousness, the greatness of New York, isn't it at least with pardonable pride that he points out to others the magnitude of the city that you and he live in?

It ought to frighten one; and I am frequently asked, and I may be pardoned for making the observation on this occasion—no later than tonight by our beloved Friar Abbot: "How do you do it?" The answer is one that I have never found myself, except this, that after all, life must be met with snap judgment. Everything in this life cannot be prepared, so the Mayor of the City of New York tries to prepare for very little.

Tonight, the world is all tonight to me. Everything is gladness, everything is genial, everything is happy. Tomorrow morning at 11 when the gavel falls on a meeting of the committee of the whole of the City of New York, God knows what it will be (laughter), but let tomorrow come and let those things be met that I believe will make for your convenience and your comfort. When they come, as God has given it to me, so will I meet them, but I don't propose that any labors of tomorrow can be helped tonight by trying to keep abreast of this party and thinking of those that I must deal with tomorrow.

I have found this out: as I am approaching 20 years in public service of the City and State of New York, that what one requires most of all is some kind of principle, something to believe in, coupled with a determination to be true and loyal to it to the very last ditch. An ounce of determination with even less of intelligence, in my opinion, will get one further than a ton of statistics. I think I know what the people of this city want, and I think I know what they are entitled to. I am still a great believer in liberty, but I still believe that one man's liberty ends where another's begins. (Applause.) I am still convinced that you and I are at liberty to do anything in this world that we choose to do until we trespass upon the liberty of another and then we must stop.

So it is with these more or less irksome, more or less important things, that must be met by men upon whom you place the responsibility of government.

Representation

There is no place in all this world, whether it be in commerce, in industry, in finance, in the arts, in entertainment, or in public life, that a man can hope to be any more than he was born. For human beings, human beings must be chosen to administer and represent them. I have always had the old-fashioned conceptions, which I learned at the feet of my very dear friend, who graces this board tonight, thank God, in the person of Augustus Thomas. (Applause.) I have sat literally and figuratively at his feet and learned the importance of the Constitution of this country, learned what it really meant. I became more enthusiastic about a representative government, and when I

(Continued on page 57)

GREENWICH VILLAGE AS IS

By LEW NEY
(Self-Designated Mayor of G. V.)

If you're a mere slummer, sneaking noisily and noiselessly from basement to attic, you ought to see Sullivan street. It was named after one of the generals of the Revolution, the first of the scrapping John Sullivan's, and it's been full of fights, fits and flops ever since.

If you start your timeless tour at the Washington square end, your first stop will be (according to ads everywhere) the Golden Panel. The place is closed at present because the boss is in the workhouse for 30 days. He tried to make a business via nude in July.

You pass on to Chico. There you may find your own kind, a lot of easily pleased slummers from Canarsie. I tried to look the place over a few days ago, but Villagers without ladies who may order anything the trained waiter suggests are not welcome. Besides that, I wore an anarchist's tie and knickers and needed a shave. I was told the somewhat empty place was packed.

Around the corner you can save yourself for an hour or two from Sullivan street. A few steps east, on Third street, is Barney's advertised in "The New Yorker," known to Broadway, beloved by Texas Guinan, and good enough for Gene Tunney, Jimmie Walker or even Almee MacPherson.

For at Barney's you get fan-blown atmosphere, dancers de luxe, food a la carte and a kind cover charge. For at Barney's the brilliant revel with the hot polloi and salesmen talk to architects. For at Barney's there is whose-iz, and blues is not. For at Barney's you may meet Barney Gallant himself, who knows a Mexican from a Hot-tentot.

Ten years ago Barney put pep into my style by admiring it when I was peddling mimeographed sheets of "Village Gossip" at 3c. per page. Another of my priceless boosters was the dear old ex-lunatic, John Armstrong Chaloner. The latter gave me 20 berries for a subscription. He wanted to give me more.

Many folks are like that. The recent editorials and comments in our dailies and weeklies that a British journal depended upon its readers to pay its writers is nothing new to me. Is there anything today that America does not lead the world in? I still issue a periodical without periods in the Village and the subscription price depends upon the kick that the reader gets out of it.

Cops are often a little too proud of their little authority and the rookies always are. Somehow it seems that our Village beats are covered by men whose numbers run in five figures.

Missed a Pinch
Uptowners and Presbyterians from Philadelphia are often subdued by these petty officials. I started a small riot myself one night recently when a young cop registering over 12,000 blocked the busy corner of Macdougall and 4th street, telling two visiting dames about four quarter in general and himself in particular.

Cops are not supposed to stand on the sidewalks of New York entertaining anybody, but it is worth knowing that they are human beings and do. I tried to listen in on the aforesaid rookie and he invited me to the lockup for being disorderly. I missed the night court, but I had all the thrills of a police escort for a city block.

Sunset Club Arrests on Gypping Dismissed

Unable to substantiate the charge that they were connected with a holdup, Magistrate August Dreyer in West Side Court discharged Vincent Nigro, alias Lewis, 61 James street; Michael Fibbio, 25, a waiter, of 36 Oak street, and Charles Pileri, 29, waiter, of 331 East 25th street. The men were arrested in the Sunset Club, 103 West 54th street, by Detectives Cronin, Fitzgerald, Nothies and Leech of the Main Office Division.

The sleuths had been assigned to visit the night clubs as a result of many complaints coming to the district attorney's office that out of town patrons have been gypped.

Detectives sat in the Sunset for a while and then placed the defendants under arrest. The complaints received by the district attorney were that checks were "kited" by the clubs.

G. V. PANIC WORSE; SPEAKEASY OPPOSISH

But Few Class Places Do Anything in Village—Props of Joints Moving Uptown

The panic is on worse than ever in the smaller entertainment emporiums of Greenwich Village.

Those cabarets haven't a chance in competition against uptown speakeasies of Times Square. The uptown places are underselling the Village, offering intoxicating beverages at lower prices than mixing waters bring in the once prosperous downtown playground area.

A few of the small places that established themselves and established a clientele have no complaint. Others catering to the tourist and sucker trade seem paying the rent merely for a rendezvous for friends who seldom spend.

Some of the former small cabarets which formerly operated from 8 to 1 are now opening earlier with food as a magnet. This has not helped either, since the section is as over restaurant as Broadway is overboozed.

Despite the sloughing of dozens of the atmospheric Village places sites required for the subway extension that narrowed down competition, this has meant but little for the survivors.

The better class places such as Barney's, Greenwich Village Inn, Mori's, Jall Club, Jimmy Kelly's, and others are going along, flourishing more or less but entirely dependent upon a steady uptown clientele.

Greenwich Village as a cabaret belt took it on the chin two years ago, but didn't know enough to be counted out.

While the intelligentsia and bohemians of the section will argue the reverse, the cabaret men know they are licked, and are going uptown for speakeasy locations.

Trousers Protection Thief Held in Heavy Bail

Henry Kahn, 19, former shoe salesman in the Thom McAn stores and residing at 57 Stanton street, was held in bail of \$25,000 for the action of the Grand Jury by Magistrate August Dreyer in West Side Court. Relatives of Kahn's appeared in court and began to sob as the young clerk was held.

In Kahn, Detectives John Coleman and Tommy Walsh, of the West 47th Street Station, state they have the bandit who has robbed at least 12 McAn stores in the city.

The clerks have been in a state of terror as result of the lone bandit holding up the shoe store. Kahn was arrested on the complaint of Irving Hoffman, 799 6th avenue, clerk in McAn store, who was held up and robbed Nov. 19, in the afternoon while scores were homeward bound from the theatres.

In all cases, Kahn stated, he made the clerks remove their trousers so that the latter could not give pursuit. He said that he told his parents he was working and took this means to bring home his salary. Kahn said that he had attended the John Harron High School.

GAY RARICK GOES WILD

Husband of Jane Stone in Hospital for Observation

Gay Rarick, 33, 13 West 49th street, was taken to Bellevue Hospital for observation after he had slightly injured himself in his room. According to what Policeman Enright, West 47th Street Station, was told, Rarick broke several glass pitchers and mirrors and then collapsed.

Guests notified the management and the policeman was summoned. Dr. Nash was called from Bellevue Hospital and, after he attended Rarick, he took him to the hospital. Police said that Rarick's wife, Jane Stone, actress, who lives at the same place, had been notified of her husband's condition.

Union of Speakeasies

In a downtown apartment house of huge size are many speakeasies. None would admit engaging in the illicit trade, until all commenced to be annoyed, as none had been giving up.

One of the operators got an inspiration. He called a meeting of all those in the building running a speak. He told them of the "oppression" and stated that if they formed a union, each could contribute and abate the "nuisance."

Whereupon the union of speakeasies was formed. Now each though coming across weekly does so at a lesser cost than if staking individually.

NITE CLUB STEERERS PANNED AND FINED

3 Men Stood Outside Strand Roof Entrance, Giving Away Cards for Nite Clubs

"You're just one step higher than a holdup man," declared Magistrate Jesse Silberman, addressing three men who were arranged before him for attempting to steer patrons from one night club to another.

The men arrested were James De Lucca, 31, 3735 90th street, Brooklyn; Benjamin Cohen, 31, 586 West 147th street, and Daniel Barnes, 31, 505 West 161st street. After hearing all the facts, Magistrate Silberman imposed fines of \$15 each. He warned them that if they continued their illicit practice he would send them to the workhouse for six months.

The trio were arrested by Policeman Wilson, West 47th street station, outside the entrance to the Strand Roof, Broadway and 47th street. The policeman said he saw the three approach several pedestrians and also persons entering and leaving the Strand building. He said they carried cards which they offered to the people.

He told the magistrate that De Lucca had cards from the Hollywood Club, 22 West 30th street, while Cohen was in possession of cards from the Villa Rita, 28 West 32d street. Barnes had cards from the Club Biltmore, 130 West 45th street.

Elias Meyrowitz, owner of the Strand Roof, testified that he had observed the men loitering near the entrance to his place for some time and had complained to the police. Edward J. Mansfield, cotton broker, testified that he had been handed cards as he attempted to enter the Roof.

After hearing all the facts Magistrate Silberman said: "You can't get away with things like that in New York, and the sooner you realize it the better for yourselves."

The magistrate then told them that no further fines would be imposed, but the extreme jail penalty for any further violations. The trio paid their fines.

Club's Hostess' Feelings Hurt by 'Indian Giver'

Magistrate August Dreyer in West Side Court fined Joseph Sillo, 20, laundry worker, of 23 Macdougall street, \$5 on the charge of disorderly conduct. The laundry worker was arrested by Patrolman "Darbie" Owens, of the West 47th street station.

Owens arrested Sillo in a night club at 23 West 49th street. According to the story Owens told newspapermen, a hostess in the place received \$10 from a guest. For some unknown reason the guest demanded his money back, said Owens. Naturally the hostess was peeved and it is said told Sillo, who was with several companions.

Sillo and his friends, Owens said, threatened to "lick" the "Indian Giver." The proprietor, Louis Harris, learned of the expected hostilities and notified Owens. Sillo, Owens stated, refused to leave the place. He was then arrested. Sillo denied the charges.

Leo Jaffee, for past two and a half years manager of Loew's State Building, New York, has been appointed in a similar capacity for the new Loew Building, Syracuse, N. Y., assuming the post Dec. 1.

JOYS AND GLOOMS OF BROADWAY

By N. T. G.

A Dancing Fighter

Show business gets in the blood, particularly among sport devotees. We were broadcasting the bout between Pete Mack of Jersey City and Sam Dorfman of Delancey street Monday night. Mack is a wow Charleston dancer, so we're told, and Dorfman is a violinist. In talking to Dorfman on the radio after his fight we asked about that violin playing business, and he said that he's fighting to get money enough to study, and some day he hopes to be a great concert violinist. And they tell me that Pete Mack would rather dance the Charleston than fight.

Well, who wouldn't?

Society Girl Enjoyed It

Sitting in a corner with Texas Guinan after her night's work, is always a pleasure. Her rapid fire comment and gossip about her interesting patrons is always interesting.

"See that girl over there, in silver and red?" said Texas. "That's a society girl. She came in here at 11 and is still here. She just told me she's having the time of her life. Every time her escort leaves for a moment someone slips a phone on her table. She has five already."

Bobby Feldman was talking about Mr. and Mrs. Martin Johnson, the African big game hunters, whom we've been entertaining in Broadway joy places.

"They're going back to Africa to hunt gorillas," Bobby was telling a guy in a night club.

"Why leave Broadway?" answered the wise guy.

Protecting Beginners

What are we coming to? There's a notice written in high-class language in a night club dressing room that any girl heard using bad language will be fired on the spot. The manager said it was to protect the finer sensibilities of several little girls in the show who are in show business for the first time and don't want to hear such things. It happened that only two of the girls used vulgar language. They both stopped it.

Chorus girls aren't the only ones who have their Broadway heartaches. We know a dancing man, familiar to most. He's one of the greatest in his line. His salary is ample. He told us his trouble. Father must be operated on for cancer and sister in a tubercular hospital. Both depending on him. And he has 36 bucks between himself and absolute poverty. "Gay White Way." It's a lot of pastime.

Peggy Bernier Lands

Three years ago we found a cute little chorus girl in Al Jolson's "Big Boy" and got her a job in the Silver Slipper. She was a clown. With no voice at all, she attempted to sing and did a regular Glines. Later she went to Chicago with the show and when it closed got a job in a Chicago cabaret.

Paul Ash put her in one of his shows. She made good. Later made phonograph records. Became a real star. Is back in town negotiating to play Zelma O'Neal's part in "Good News" in Chicago. Her name is Peggy Bernier. You never can tell.

Just a Drunk

A drunk was folded up, asleep, near the stage door of the Globe theatre, where hundreds of actors pass daily.

Dave Franklin came by, from the N. V. A. Club, looked at him, and remarked:

"He's waiting for his agent."

Sold Private Information But Complaint Withdrawn

A charge of selling private information to a rival organization was dismissed against Marcel Chouret, dancing instructor, of 30 West 75th street, when the case was called in Special Sessions. Assistant District Attorney Henry Alexander recommended the dismissal upon learning that Jack Blue, dancing instructor, of 221 West 51st street, complainant, did not wish to prosecute.

Chouret was arrested May 23 on the complaint of Blue who charged that while Chouret was in his employ, he supplied the names and addresses of Blue's pupils to persons connected with the Empire Studios of Stage Dancing, rival school.

In his recommendation Mr. Alexander said he had learned that Blue was not desirous of pressing the complaint inasmuch as Chouret had quit the dancing business.

Perfume Legger, 3 Mos.

Another perfume bootlegger has been sentenced to three months in the penitentiary in Special Sessions following his plea of guilty to violating the state trade-mark law. He is Richard E. Ives, 33, of 319 West 48th street, salesman.

According to William J. Roche, of 215 Theodore street, Long Island City, manager for Coty's, Ives had in his possession labels and bottles representing that the content was Coty's perfume. Several cases of the stuff were located by the police in a room in the Belvidere hotel, West 48th street, which Ives used as a store room.

Pair's 1st Lift

Dorothy Bovee, 26, actress, of 119 East 23d street, pleaded guilty to shoplifting in Special Sessions and was given a suspended sentence.

Miss Bovee, accompanied by Mrs. Mary Natalie, 26, of the same address, and acting in concert, took a dress valued at \$39 from a rack in Franklin Simon's store.

Learning it was their first offense, the Justices showed leniency.

JUDGES LIKED PRETTY PICTURES; NOT INDECENT

Sumner Loses Out on Case of 'Tales of Art'—Lightly Clad Women in Magazine

A charge of publishing and distributing alleged indecent magazine containing photos was dismissed in Special Sessions on Warren Hubbard, artist; Freeman Hubbard, editor of the Hubbard Publications, and Mrs. Alma Roberts, 20, business manager, of Bayonne, N. J. The complainant against the three who were arrested March 19, last, was made by John S. Sumner, of the Vice Society.

Sumner testified that the defendants were responsible for publication of a magazine entitled "Tales of the Arts" from a building at 244 West 49th street. Sumner contended that the magazine had many chorus and show girls from Broadway productions in various poses with nothing on but flimsy shawls. Among those who posed for the photos were Dorothy Knapp and members of Earl Carroll's "Vanities."

After hearing Sumner and inspecting copies of the magazine, the Justices decided the photos were not in direct violation of the law and dismissed the complaint.

Leggers Upstage Over Xmas Booze Trade

Business has taken a telling nose-dive in Times Square speakeasies during the past fortnight. Arrival of pre-holiday booze is given as cause.

Numerous complaints have been registered with props that the stuff is not what it used to be with the squawks from those who know. The holiday rush in the offing has made local bootleggers independent.

GOLD MEDAL COLUMN

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Shoplifter's 1st Offense

Linda Sales, 24, chorus girl, of 247 Hillside avenue, Brooklyn, was given a suspended sentence in Special Sessions following her plea of guilty to shoplifting.

According to detectives the girl had attempted to leave Macy's March 19, last, with a dozen small articles valued at \$19 without paying for them.

It was her first offense.

Frank Sole now managing Rialto, Myria, O., succeeding the late V. O. Woodward.

Verona Biggs has been re-elected president of the Chicago Musicians' Local 305.

LADY INSURGENTS

The staid Academy of Music, Brooklyn, will stage a symposium on the subject of "Revolt of Women," Sunday evening, Dec. 18.

Among the ladies announced to say something in behalf of the "Revolt" are Fannie Hurst, Texas Guinan, Mrs. Will Durant, Elisabeth Marbury, and Eva Le Gallienne.

Leo Post, formerly with Alan K. Foster in the formation and placement of the Foster Girls acts, has gone into business for himself.

BRITISH FILM FIELD

(Continued from page 10)

a copy of "Confetti," First National's first British film.

Holmes Walton is here, suffering from arthritis and very sick. Graham Cutts is to direct the next First National British picture, with Arthur Barnes as assistant. British International Studios at Elstree will be used for interiors. Harry Ham is in charge of F. N.'s British production units.

Charles Whittaker is in town, going to Paris next week on one of his regular Continental commuting trips. Edward Godal has found an angel for his H. G. Wells' "Peace of the

World" production scheme in the shape of one M. Cohen.

Alfred Hitchcock is credited with a year's contract with British International, salary \$60,000. If figures don't lie, "Hitch" oughtn't to be the first half of his name.

"Huntingtower," the Lauder film, is in the "rough-cut" stage. Says T. Hayes Hunter, editing, it isn't so bad as that. Here's hoping.

The father of A. George Smith, head here of P. D. C., passed away on Monday, aged 87, at his home in Norfolk.

Evelyn Laye, musical comedy star, has been signed by W. P. Films, makers of "The Fake," for two pictures at a salary of \$2,500 a week. British Filmcraft, going to the public for \$500,000 next week, has

Sir John Martin Harvey, Viscount Molesworth, Professor A. M. Low, Percy Garratt (director of the Vocalion Co.), and Robin Humphreys, a director of the Kitecat and the Hotel de Paris, on the board.

W. J. Morgan, new European manager for First National, is due to arrive today on the "Leviathan." Sidney Bernstein reopened the rebuilt West Ham Kinema Monday. It now seats 2,000.

Anthony Asquith is to direct "Conquest" for British Instructional. Story is by John Buchan, and film is slated to cost \$200,000.

Francis Mangan, presentation manager at the Plaza, goes to Paris on Monday to get the opening show ready at the Paramount Theatre there.

FOOTBALL

By SID SILVERMAN

Rating of Teams

(EAST AND MIDDLE WEST)

- 1—Pittsburgh
- 2—Yale
- 3—Illinois
- 4—Princeton
- 5—Army
- 6—Minnesota
- 7—Nebraska
- 8—Notre Dame
- 9—Michigan
- 10—W. & J.
- 11—Missouri
- 12—N. Y. U.
- 13—Dartmouth
- 14—Chicago
- 15—Penn State

It's over and done and the line-men get a break. Not in years have the forward walls stood out as they did this fall. Few seasons have developed the goal line stands this one gave to a palpitating public. All the way to the finish this kept up, with Army holding Navy from making four yards in as many downs on the final Saturday. Hail the linemen. It's about time.

Football students have known that the heart of a team is its line ever since the game was conceived. But the public and a certain number of daily sport pages are apparently just finding it out. It seemed to start when Yale hobbled Dartmouth's streaking backs. The Green went into that game a favorite on the strength of its highly touted backfield and came out on the wrong end of a 19-0 score. Lane, Marsters and the other space defiers were helpless and the dailies discovered Tad Jones had seven boys up front who looked pretty good. They were more sure of it after Wilson, Cagle and Murrell failed to score after several tries from the three-yard mark. The stands actually began to watch something besides the ball this season. Maybe it was because there were few really brilliant backs near the Atlantic this fall. That was true, too, but the slaves who absorb most of the punishment are finally getting their just recognition as a unit, and that's as it should be.

Staunch Lines

In the east and the middle west the lines which stood out were those of Pittsburgh, Princeton, Yale, Illinois, Colgate, Minnesota, Chicago, Army, W. & J., and N. Y. U. Colgate is included because it had a defense and little else. When the Maroon was trying to hold Meehan's bunch scoreless and broke through to block two Syracuse punts for a tie score. Other teams, more than once, showed a lot of power up front but only spasmodically flashed real strength.

Pity the poor guards. Whoever watches them unless they block a kick, recover a fumble or occasionally make an open field tackle? A roving center, tackles and ends get a rest once in a great while, but the guards—never. There are two men who are in every play of every game. It's a tough grind

with little recognition except from their teammates and coaches. And two good tackles make a defensive team.

But the idea is to rate the teams in the east and middle west, the only sectors Variety thinks it knows something about. Selection has been by group, a scheme evolved a few years back by the New York "Times" and seemingly the most fair method so far divulged.

Pitt's Record

Pittsburgh takes the pinnacle simply on its record. Only three touchdowns were scored against the Panthers this season, two by the offensively dynamic Nebraska outfit. A Penn State eleven that sank Penn and beat Syracuse was completely swamped by Pitt in the Thanksgiving final for both squads. Meanwhile Pittsburgh's only suggestion of a blemish was a scoreless tie with W. & J., an extremely strong team which Pitt left its mark upon to the extent that it could only equal a luke warm West Virginia eleven's six points. There doesn't seem to be much doubt that Pitt would have entered a game with any of the 14 teams rated a favorite and justified the confidence no matter how close the final score. Welch was the outstanding broken field ball carrier in the east and a superlative line gave him many opportunities to go to work.

Yale is given second place on the strength of its practically last minute victory over Princeton after being outplayed for three-quarters and almost two-thirds of the final period. It was as great a battle of linemen as any gridiron follower is liable to see, and it's peculiar but true that each school has officially declared that its team was at its best against some other opponent. Tad Jones has stated he thought his squad played its best game against Dartmouth, while the Princeton Alumni Weekly declared the Tiger was not as fierce in the Bowl as against Ohio State the previous week.

Tigers' "Blind" Spot

Both these teams had the greatest septet of forwards they've known in years and each was plentifully supplied with backs. Princeton, perhaps, has the greatest defensive back in the country in Miles. But Yale takes the niche over the Junglers because it had a better defense against forward passes and was more experienced. Princeton had a "blind" spot against an aerial attack. Cornell was the first to find it, and the Bulldog won at New Haven when Hoben also made the discovery.

Illinois, winner of the Conference title, is placed in the third group principally because of the merit of the opposition it vanquished. The Big Ten was none too strong this year and who can tell what would have happened if Zuppke had bumped into Minnesota late in November? The Illini started out as the dark horse of the conference and came through. A corking record but not strong enough to convince that Illinois was as good or better than Pitt and Yale. It was simply

Mrs. Greenleaf Breaks in On Husband's Match Game

Henry Kline, manager of the Strand billiard parlor, Broadway and 47th street, came to West Side Court and obtained a summons for Mrs. Ralph Greenleaf, wife of the champion billiardist, on a charge of disorderly conduct.

Kline said that Mrs. Greenleaf, who lives at 251 Fort Washington avenue, had come into the billiard parlor while her husband was playing a match game and caused considerable excitement. He said the reason he wanted the summons was to have the court impress her that she could not repeat the offense.

He said her actions disconcerted the players and the audience. The magistrate issued a summons which was made returnable today (Wednesday).

All-American Broadcast

Grantland Rice will broadcast his All-American football team selections Dec. 2 as part of the General Motors' radio hour via the N. B. C. network.

The sports' authority will be compensated by G. M. for his 15-minute talk.

a fair season for all-around teams in the Conference with individuals popping their heads up here and there for righteous acclaim. No one eleven stood out with everybody in that section hollering "Minnesota" in September, a team that pried loose a hard fought win from Michigan, in turn a team that lost to Illinois and was outtrushed by Navy. That's the reason for rating Army above Minnesota, the Cadets finding themselves in the Yale defeat and coming on to run away from an overworked Notre Dame squad with enough stamina left to outlast a determined Navy bid.

That same Rockne outfit showed signs of the wear and tear in battling the Gophers, another mark against Minnesota which was only able to tie. The latter team can't get away from that 14-14 result with Indiana any more than Nebraska can swear off its 7 to 6 defeat by Missouri. Yet both Minnesota and Nebraska are rated on the same plane, Nebraska because of its two touchdowns against Pitt, and the four times it crossed an N. Y. U. goal line with a safety thrown in for good measure.

Dartmouth comes into the fifth group due to the offensive power it showed following the Yale defeat. The Dartmouth line can be reckoned to have been able to trouble its neighbors. A game between any of these five teams might have been quite apt to go either way.

Signs of Weakness

The fifth group, incidentally, begins to show those teams which had decided weaknesses. Missouri could probably rank with the preceding quartet, yet the opposition it met doesn't warrant that nor the beating of Nebraska, a game which it won, although outplayed. So, Methodists 32, Missouri 9 is also a factor. W. & J. battled Pittsburgh to a standstill, but couldn't better that performance against West Virginia. N. Y. U. had one of the easiest schedules in the East in that it had five soft games leading up to its Colgate Saturday. And against its major opponents it could do nothing better than tie twice, lose and win from a fair Carnegie Tech outfit. Michigan, as previously stated, revealed holes in its defense with almost all its dependence upon Gilbert and Oosterban.

Chicago and Penn State make up the final clique. Stagg was supposed to be in for a disastrous season but developed a habit of downing those teams which, on paper, figured to beat him. This was mainly due to Rouse, a sweet center of whom it is said Chicago has an entirely different team when he was out. And when he wasn't on the field the Midway players lost. Chicago played stubborn and tenacious football against both Purdue and Wisconsin. It wasn't an easy team to beat no matter what the grade of material at Stagg's command. Penn State sneaks into the limelight because of its defeat of Pennsylvania, Syracuse, Lafayette and the N. Y. U. tie, despite the romp Pittsburgh staged at its expense. The hardest job would be to add a 15th team to these 14 without having to include a dozen others who would justly command equal rating.

This summing up has taken place without aid from A. P., U. P., coaches, players or sport writers. It may also read that way.

INSIDE STUFF

ON SPORTS

Stanford-U. S. C. and Pasadena

The Pittsburgh-Stanford game on the coast to be played at Pasadena's Tournament of Roses has some smoke and some fire surrounding the date.

University of Southern California was supposed to play against the selected eastern team in the Pasadena stadium, but there has been some talk of a disagreeable break between that school and the Pasadena committee, hence Stanford. Lee Henry, chairman of the pageant, denounced coast news authorities for spreading the stories of the difference.

Yale-Harvard Scenes

E. H. Griffith, P. D. C. director, was in a tough spot during the Yale-Harvard football game. Griffith, a Harvard graduate, was sent east by studio officials to get scenes for "Hold 'Em Yale," a picture. The scenes secured would have been practically valueless unless Yale won and Griffith had to pull against his alma mater.

Harvard has no restrictions against its stadium scenes being incorporated into a feature picture.

Football and Fraternities

When next fall rolls around the boys who bet on football had better look up the personnel of their favorite team and find out if the quarterback, half or fullback are all members of the same club. That's kidding on the level for there's no secret about what happened at Ohio State this year, and Syracuse blew a ball game with Columbia at the Polo Grounds for the same reason.

Alumni exploded the bomb in Columbus during October, and the Syracuse papers candidly asked why the home university didn't score after four tries from within Columbia's five yard line, particularly after marching 80 yards to that point. Syracusans will tell you that "politics on the Hill" did it. Barbuti, captain, had to carry the ball over the goal line or nobody would. And Columbia kicked out of danger. Add to this that there was a certain amount of smoke hovering around Shaughnessy carrying the ball, or not carrying it, up at Colgate, plus similar situations on other unknown squads and it may easily be figured out how important the youngsters take their fraternity spirit and the difference it makes.

It won't surprise anyone if Goldman, one of the best halfbacks Syracuse has had in years, drops out of college or refuses to turn out next August because of these same politics. If the Orange should ever have won a game, the Columbia tilt was it. They aren't over it yet upstate. And the same goes for Ohio. The internal strife was so heavy that this school has abolished the post of captain for the coming season. How a squad which boasted the material the Buckeyes possessed could lose four games this season is something of a crime in sports. What the matter was up at Colgate no one seems to know, it's mostly rumors but enough of 'em to make it seem there must be some fire.

It was just a couple of years ago that a great Yale team went to a no-score tie with a weak Harvard eleven. While Yale backs argued on Harvard's two-yard line over the next play, the whistle blew ending the game. So that was that and Princeton has long since barred backs from leading its gridiron warriors. It looks as though Yale has also adopted the same idea.

Campus politics can ruin any team. It carries right into the playing field and can easily make the life of a coach a hell. There's a lot of it going on and it's a tough thing to stop. It generally concerns the captaincy and who's going to get it, a much sought after honor by all fraternities.

To those who take their football seriously these politics are no laughing matter. They know what can happen. Then pity the guys who back their alma mater, or the chumps who pick a team, without knowing whether the tackles are speaking to the guards or that a certain end can't catch a pass for the simple reason that nobody will throw him one.

RISKO BEATS UZCUDUN IN RATTLING FIGHT

Butcher Boy Outslugs Wood-chopper, the Favorite—Jack Gross Debuts

By JACK PULASKI

The boys just knew it was going to be well worth watching. A sizeable gang trudged into the Garden Friday night to get a load of Paolino Uzcudun, the Spanish wood-chopper, versus Johnny Risko, the Cleveland butcher boy. Some refer to Johnny as the rubber man, but 'tain't true. He was awarded the decision at the end of 10 rounds and no squawk about the result.

Boy, how they threw those gloves around, and there were fists in 'em. For the first four rounds it was one of those slugging bees you read about. Head to head these two evenly matched heavies let go with both hands. Risko started to ease up in the fifth round, and for several rounds thereafter, but there were flashes of furious mixing.

It looked as if Uzie's body blows were wearing the butcher boy down, yet Risko would rise to the occasion and sock. The foreigner's nose was damaged and a mug upstairs called to Johnny to turn it upside down and then let it rain. Uzie never could get that roundhouse right of his—the sock that felled Harry Wills—in action.

Similar Styles

Risko and Paolino are alike in style. They are sluggers, tote about the same poundage, and both can take it. Uzie was made the favorite in the betting at eight to five or better, and plenty of coin changed hands. Risko, since his appearances here last winter, appeared to have improved, but that may be because he was up against the same kind of a fighter as himself.

Risko landed the cleaner punches, generally to the face, the Spaniard specialized on the body. Johnny made Uzie come out of his shell. When fighting a taller man he folds

up and the only boxer who managed to straighten him out was Tom Heeney until the Risko event. The exhibition was good enough for a repeat. No nip-ups for Uzie last Friday though.

In the semi-final Jack Gross, youthful heavy from Philly, made a winning debut against the veteran Sandy Seligert, of Pittsburgh. Gross is a left hander and can hit. He came in with a reputation, but Sandy knows too much to take it on the chin. Also, despite his years, he is one of the strongest men in the ring today.

They liked Gross, although there was no rave about his performance. He is a tall youth, long legged and well put up. Of course, there is the disadvantage of the port side stance, but he is likely to make a name in the game. When the decision was announced in his favor he grinned like a school boy.

New Young Heavy

In the first 10, Yale Okun out-boxed the rugged Harold Mays. That proved Yale's ability. After taking a trimming from Leon Lomski two weeks ago, his exhibition against Mays was rather a surprise. This Mays boy is no set-up.

There was a young heavy in the prelims that will be heard from. He is Rosy Bontot, of Maine, who knocked out Andrea Castano in the first round. The latter floored some paluka at the Garden recently, but it didn't mean anything for he is one himself. However, young Bontot looks like one of the best prospects of the year. His left hooks come from over a distance and when they land it's all over. They say he has won his last six fights by knock-outs.

STADIUM RULES

St. Louis, Nov. 29.

Prize fights will be barred at the new public school stadium. This was announced by the Board of Education in making public the policy for the structure. A fee of 10 per cent. of the receipts, not to exceed \$200, is to be charged when admissions are in effect. No admission, no cost for use of stadium.

Carnivals and circuses will be also barred.

Percentage of Football Picks

For the football season just ending, Sid Silverman, Variety's star and only football writer, finished with a percentage of .644 on winners as printed on this page weekly. It's not up to his record of last year when he did the same thing, or in the year previously, as Sid was the first sports writer in the country to select the probable winner or give the probable odds of football contests.

This year and more so than formerly wires have been coming into Variety weekly from far off points that the weekly issue could not reach before Saturdays, to request that the football selections and odds be wired. This has been done. While it has been suspected that more than one request came from a bookmaker or some better looking for an edge in his territory, all requests were complied with.

In the selections, closely followed by Variety's New York staff, and on which they have wagered with eagerness each week, they are of the opinion that Sid's best pick was the Army to win against Notre Dame. Sid's odds, however, for that game were too low, 5/7 when the Army was an easy 2/1 bet.

For the finishing day of the season, Thanksgiving, Sid had both winners, Army and Notre Dame. He bet on them himself and is claimed by the Variety boys the only sports writer making selections who will bet on his own choices and at the odds quoted by him.

Dailies Doing It

This past football season saw the metropolitan press, for the first time definitely selecting football winners. The tabloids, particularly the "News," set the pace by awarding tickets and fares for the big games (if out of town) for the best guesses on winners and approximate scores.

Summary of Variety's selections:

Games	Winners	Losers	Ties	Percentage
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67

38

21

8

.644

(Ties not counted, for or against)

NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and the Pacific Coast. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

The title of "Two Arabian Knights," United Artists picture, will not be changed to "Two Hot Yanks" as previously announced. Donald McGibney, author, refused to sanction the change and is backed by his contract.

James Zabin, formerly with Paramount, has taken charge of exhibitors' press and advertising service for United Artists.

Mrs. Alice Ziegler has been appointed office manager of United Artists' Pittsburgh branch.

Plans approved last February to build the Metropolitan Opera House on West 57th street have been announced abandoned for the present. No other site yet approved.

The apartment of Sallie Whitney Sanford was ransacked of furs, jewelry and other valuables priced at \$15,000 while the actress was appearing in a performance of "The Ladder."

The first of Knut Hamsun's plays to be produced in English in America is "At the Gate of the Kingdom," opening Dec. 8 at the Laboratory theatre.

Tiffany Stahl has Malcolm McGregor on a term contract.

American Theatre Association will open its second season soon with "Success," by A. A. Milne.

Arlene de Haas engaged by Warner Bros. to write a serialization of "Glorious Betsy," featuring Dolores Costello.

Richard Barthelmess and Katherine Wilson have broken their engagement to marry. They decided to concentrate on individual careers.

Anita Loos and John Emerson returned from Vienna with the expressed intention of leaving the rest of their lives. Both said they are going back to Vienna.

F. S. Morlin, author of "The King Can Do No Wrong," is writing a play dealing with aviation, titled "Tallspin."

The Fox Motion Picture Ball will be held Feb. 25 in the Roosevelt hotel. It is under auspices of Douglas M. Tausig, treasurer of Fox corporation.

Lloyd Corrigan, scenarist, has resigned with Paramount.

Pathe has contracted with Harvard University to prepare a series of films dealing with scientific subjects with the co-operation of the university. Pictures will be primarily for school use.

Garrick Players and Robert Whittier have announced they have the American rights to Strindberg's "The Father" and will soon produce it. This play had a successful engagement in London.

Eliza Proctor Burtis, sister of the late Clara Morris, actress, died Nov. 23 in Roosevelt Hospital. A few weeks ago Mrs. Burtis had been found blind and ill and was told she had been killed around \$7,500 by her sister.

The show boat, "James Adams," sank in 16 feet of water near the entrance to Chesapeake Bay. It is believed the craft will be a total loss.

Jules Martin, manager of the Chez Evelyn, where Evelyn Nesbit is hostess, was discharged in West Side court after he produced a permit to operate the night club. At its opening he had been unable to show a permit.

The remains of Mrs. Rose Hammerstein, first wife of the late Oscar Hammerstein, were removed from Cypress Hills Cemetery, Brooklyn, and buried beside the grave of her husband in Woodlawn Cemetery. A brief memorial service was held.

Leonard Cline, writer, who is serving a year in the county jail at Tolland, Conn., for shooting to death Wilfred P. Irwin, has completed a play titled "The Wasp Man," offered to Broadway producers.

Burglars made a third and successful attempt to rob the apartment of Frances Goodrich, actress and wife of Hendrik Van Loon, author. They got \$3,000 worth of clothing and jewels.

Hearing his voice and seeing himself by means of General Electric's new talking picture device, keno-

graphone, Thomas A. Edison said it was fine but that the public would not like talking pictures except for educational pictures. "A feeling of rest and contentment," he said, "goes with the quiet movie."

Playland, \$1,000,000 amusement place at Rye Beach, N. Y., is under construction by the Westchester County Park Commission.

LOS ANGELES

Mrs. Edna F. Shaw, sister of Viola Dana and Shirley Mason, won a judgment of \$5,000 from J. G. Sargent, in whose automobile her husband, Henry Marvin Shaw, was killed by a collision with another car belonging to Robert Craig. Mrs. Shaw sought to collect \$50,000 from Sargent and Craig jointly, but was awarded damages only from the former.

Mrs. Lillian Parker Spicer, mother of Lita Grey, who figured prominently in her daughter's divorce proceedings with Charlie Chaplin, files a similar suit for her own convenience against her husband, Robert Spicer, last heard of in 1924. Couple were married in 1920.

Hazel Deane, film actress, gave Florence Engstrom \$5,185 worth of diamond rings to sell, but no money was forthcoming, so Miss Deane brought suit to recover the amount.

Padlocked doors greeted habitués of two Main street honky tonks following the closing of the World Museum, 508 Main street, and Dreamland, at 530 South Main, by orders of Fire Chief Ralph J. Scott.

Pauline Frederick has arrived in L. A. after her European tour.

Despondent, precipitating a quarrel with her husband, W. L. Roof, said to be an assistant picture director, was given as the reason for an asserted attempt of suicide made by Mrs. Jeanne Roof, who is now in a critical state at the Hollywood Receiving station.

The case of Calles Grimes, who figured in a sensational raid with Councilman Jacobson, was removed from the calendar in Municipal court.

Police are searching for Ray Farrland, scenario writer, missing since last October. Farrland was scheduled to appear in court and testify against Robert Baker, alleged to have held up the writer the night of Oct. 6.

In their search it was further learned that Farrland borrowed \$300 from his former secretary and in return gave her a check for \$400 which was not good. Police are holding \$280 found on Baker's person until Farrland claims it.

CHICAGO

Eleven armed bandits entered the White Rock roadhouse, three miles south of Joliet, and escaped with \$2,500 in cash and much more in jewelry, after seriously wounding one and beating two others. The bandits slashed the tires of the patrons' automobiles, rendering pursuit impossible.

Nephew of Chicago's "Chinatown Mayor" was cut and beaten by two men who attempted to take a satchel containing \$9,000 from him. A police car passing by frustrated the robbery.

Joie Ray, former star track runner of the Illinois Athletic Club, was brought to Chicago from Gary, Ind., by police to answer charges of wife desertion.

SAN FRANCISCO

Seventeen California counties, including San Francisco, are charged with failing to enforce the red-light abatement law in a report handed down by the State Law Enforcement League. Sacramento leads the State in volume of vice, report states, with Vallejo leading in "brazenness."

Patricia D. Cardinal, 22, claiming to be a Hollywood picture actress, arrested here on complaint of management of Lombard hotel, who alleged she cashed a worthless check. In default of \$300 bail the young woman was locked up.

J. H. Mills, Berkeley prohibition under cover agent, sent to San Quentin prison for five years after admitting he attempted to extort \$25 from Eileen Bond of Oakland.

Ku Klux Klan, after months of

Midwest Tab Switch

Denver, Nov. 29.

Louis Levand has decided on a switch of the Lois Bridges musical stock, now at his Empress, on percentage. It will occur every 10 weeks, starting Dec. 10 next, with the Globe, Kansas City, where the Bridges company ran consecutively for two and one-half years.

A second company is forming now in this city. It will go in the local Empress.

Empress' top is 50c. with a feature bill added to the tab bill.

Buffalo, Syracuse in Michaels Stock Deal

Syracuse, Nov. 29.

Burlesque, absent from Syracuse for some weeks, following the flop of the Date Curtis stock at the Savoy, came back on Saturday with the premiere of the Palace Burleskers, stock, sponsored by Dewey Michaels of Buffalo, with Tom Phillips as producer.

The company opened to capacity or thereabouts, drawing full houses at all three shows on Saturday. On Sunday the theatre had 'em standing up. Featured in the new troupe are Hal Ford and Billy Wallace.

The shows given here, in so far as numbers and costumes are concerned, will pattern after those at the Michael's Palace in Buffalo, the productions being shipped to Syracuse to follow the Buffalo date. Pictures will be used to supplement the tabs. The Savoy will have a three-a-day as against the four-a-day policy used in Buffalo. The local top is 50 cents nights and 25 cents matinees.

Inactivity in this region, got into action and under cover of night planted a cross, which they burned, at the same time warning proprietors of the Riverside Club, roadhouse near Modesto, that unless gambling and selling of liquor ceased they would return without a warning. The Kluxers, riding in 15 autos, wore robes but no masks.

Mrs. Edna Belasco, sister-in-law of David Belasco, filed two suits to collect money which she claims is due her from San Francisco men. One suit seeks recovery of \$350 from Herbert E. Linden, structural engineer, and the other demands \$150 from L. G. Saunders, said to be due on the purchase of a diamond ring.

LONDON

R. H. Burnside has left for New York, after producing "The Girl from Cooks" at the Gaiety for J. L. Sachs. He will return in January to stage several new plays, among them "Miss Millions." He has taken across with him Lonsdale's latest successful comedy, "The High Road."

Lonsdale's other successful comedy, "On Approval," current at the Fortune theatre, will be followed in due course by a revival of "Aren't We All." Ethel Irving is appearing in the former in place of Ellis Jeffreys, who is ill.

"The Glimpse of Reality," hitherto unacted one-act play of Bernard Shaw's, due at the Arts Theatre Nov. 28, in addition to Strindberg's "Creditors," Ella van Volkenberg will star.

Carl Brisson is to play d'Artagnan in "The Swordsman," musical version of "The Three Musketeers." Produced at the Theatre Royale, Nottingham, at Christmas. It will be the first occasion this house has not staged a pantomime at this season.

Bernard Shaw Repertory Co., under Charles Macdonald, will open a season at the Little Theatre Dec. 5, commencing with a four weeks' run of "Getting Married." The Red Umbrella, recently transferred to this house from the "Q" theatre, will have to find another home.

"The Letter" will close at the Playhouse just before Christmas, after almost a year's run. After a holiday Gladys Cooper will take the piece on a provincial tour.

The new farce, "Chance Acquaintance" has failed to draw at the Criterion and closes Nov. 19, after which Ruth Draper will take over the theatre for evening shows in addition to the matinees she is now giving.

Barry O'Brien has acquired the rights of two Edgar Wallace plays, "The Squeaker," which will be produced in the West End in January, and "The Flying Squad," which will have eight weeks' provincial tour before coming to London.

Undaunted by the failure of "The Girl from Cooks," at the Gaiety, J. L. Sachs has another musical comedy (by Arthur Wimperis) he wants to stage.

2 COLUMBIA'S OFF; WHEEL'S LIST 17 NOW

"Girls" and "Father" Reorganizing—Jermon's "Carte" Doing Fadeaway

Two Columbia wheel shows, "Nothing But Girls" and "Bringing Up Father" have closed for reorganization.

Frank X. Silk, featured with "Nothing But Girls," may enter vaude. Ed. Ryan, Mutual producer, has taken over the show retaining most of the principals and chorus. He will reopen in Utica, N. Y., Dec. 5.

Gus Hill's "Father" is definitely off the Columbia wheel with Hill replacing it with a regulation burlesque to be called "Peek-a-Boo," stock title for Columbia. It will open next week taking up the unplayed route of "Father."

John Jermon's "Burlesque a la Carte" closes in Buffalo Saturday with nothing in line to replace. Jermon closing narrows the Columbia list to 17 attractions instead of 22 which started at the opening of the season. The latter includes the dropping of three legit and others, although several new burlesques have been added in mid-season to partially counterbalance the dropouts.

BURLESQUE ROUTES

COLUMBIA

Weeks of Nov. 28 and Dec. 5

A Perfect 36—Olympic, Cincinnati; 5, Gayety, Toronto.
Bare Facts—Gayety, Toronto; 5, Gayety, Buffalo.
Be Happy—Miner's Bronx, New York; 5, Empire, Providence.
Bringing Up Father—Gayety, Rochester; 5, Co. closes.
Burlesque a la Carte—Gayety, Buffalo; 5, Co. closes.
Cock-a-Boo—Doo—Gayety, Washington; 5, Gayety, Pittsburgh.
Dancing Around—Casino, Boston; 5, Casino, Brooklyn.
Flying Dutchman—Gayety, Boston; 5, Columbia, New York.
Foolin' Around—Empire, Brooklyn; 5, Casino, Philadelphia.
Gaieties of 1928—Casino, Philadelphia; 5, Palace, Baltimore.
Here We Are—Palace, Baltimore; 5, Gayety, Washington.
High Hat Revue—Gayety, Pittsburgh; 5, Olympic, Cincinnati.
Let's Go—Empire, Newark; 5, Miner's Bronx, New York.
Merry Whirl—Columbia, New York; 5, Empire, Brooklyn.
Nothing But Girls—L. O.; 5, Gayety, Rochester.
Peek-a-Boo—5-7, Colonial, Utica; 8-10, Capitol, Albany.
Snyder, Bozo—Empire, Providence; 5, Casino, Brooklyn.
Tip Top Revue—28-30, Colonial, Utica; 1-3, Capitol, Albany; 5, Gayety, Boston.
Wine, Woman and Song—Casino, Brooklyn; 5, Empire, Newark.

MUTUAL

Weeks of Dec. 5 and 12

Band Box Revue—Grand, Akron; 12, Garden, Buffalo.
Banner Burlesquers—State, Springfield; 12, 125th St., New York.
Bathing Beauties—Plaza, Worcester; 12, State, Springfield.
Big Review—Gayety, Montreal; 12, Howard, Boston.
Bowery Burlesquers—Gayety, Wilkes-Barre; 12, Allentown, Pa.; 13, Lebanon; 14, Williamsport; 15, Mahanoy City; 16-17, Reading, Pa.
Finnell, Carrie—Gayety, Brooklyn; 12, Lyric, Newark.
Follies of Pleasure—Garrick, St. Louis; 12, Gayety, Kansas City.
French Models—Lyric, Newark; 12, Hudson, Union City.
Frivolities of 1928—Gayety, Scranton; 12, Gayety, Wilkes-Barre.
Ginger Girls—Empress, Chicago; 12, Cadillac, Detroit.
Girls of the Follies—Strand, Washington; 12, Gayety, Baltimore.
Girls from Happyland—5, Allentown, Pa.; 6, Lebanon; 7, Williamsport; 8, Mahanoy City; 9-10, Reading, Pa.; 12, Star, Brooklyn.
Girls of the U. S. A.—5, York, Pa.; 6, L. O.; 7, Altoona; 8, Cumberland, Md.; 9, Uniontown, Pa.; 10, Beaver Falls, Pa.; 12, Academy, Pittsburgh.
Happy Hours—Cadillac, Detroit; 12, L. O.
Hello Fares—L. O.; 12, Empire, Cleveland.
High Flyers—Empress, Cincinnati; 12, Gayety, Louisville.
High Life—Gayety, Milwaukee; 12, Empress, Chicago.
Hollywood Scandals—Gayety, Baltimore; 12, York, Pa.; 13, L. O.; 14, Altoona; 15, Cumberland, Md.; 16, Uniontown, Pa.; 17, Beaver Falls, Pa.
Kandy Kicks—Hudson, Union City; 12, Orpheum, Paterson.
Jazztime Revue—Empire, Cleveland; 12, Grand, Akron.

FRENCH MODELS (MUTUAL)

Little Venus.....Viola Elliott
Soubret.....Edna Bates
Soubret.....Edythe Bates
Comedian.....George Hart
Second Comedian.....Hap Moore
Straight.....George Grafe
Juvenile.....George Manning
Utility Girl.....Lee Gerard

Something in the attitude of this audience at the 125th street music hall gives a hint that the burlesque policy of undressed girls and grind shimmy as the basis of a show has seen its day. The show was caught Wednesday of last week, the eve of a holiday when the customers ought to have been in a cheerful mood; the outfit is a first-rate production in point of bright and colorful equipment; it has one of the best-looking groups of chorus girls seen this year in a wheel show, and they certainly go to the last long limit in display of undressed girls and candor in hip waving.

The net result was discouraging. There were three pretty sensational sessions of wiggling by the principal hip waver of the company, Viola Elliott, who is a de luxe shimmyer, and the crowd just sat back utterly relaxed and indifferent. To be sure the dancers—dance here is used in its broadest sense—were called back for encores, but the orchestra leader had to be alert to seize upon very little encouragement to get the girls on again.

The point is that if a Harlem audience wouldn't get steamed up over a pretty forte grind cooch dancer, a worker who really knows her business, this sort of thing as a box office asset must be pretty well worked out. If the customers want "strong" dancing entertainment, this show is it. Miss Elliott is a girl of ample figure and generous method when it comes to Oriental dancing, and she dresses absolutely without reservation. Ten years ago as the star of this troupe she would have been a sensation, if she'd been permitted to work on such a scale. Last week a blab audience took the proceedings quite casually, though those Harlem runway girls worked hard in addition. The substance of it is that an extreme sex display went begging, at this house anyway. The show has been staged with a good deal of skill, having in mind that it concentrates on undress and gingers dancing for its sole appeal. There isn't much else. George Hart and Hap Moore do grotesque types without dialect, Hart wearing a "duck bill" nose and Moore an even more grotesque beak. Most of their bits are handled in the "black out" style and some of them are fairly amusing. The points generally depend upon spice, not especially deft, but seldom offensive. Generally speaking, the pair are only so-so. For the finish they do the harem bit, with the comics dressed up as travesty women, a bid for slapstick comedy that fell flat.

Troupe has several rather good spectacular ensembles, one of them a wedding bit as finale of the first part. All the numbers are prettily costumed. The producer has done well by the show in its equipment, and even better in picking out his 16 choristers, for the line is unusually slightly, although no better in working pep than the average.

George Grafe makes a smooth-working straight and besides has a voice of more than average burlesque quality. George Manning is an experienced trouper, working as utility man, while the two soubrets, the Bates Sisters, fill in acceptably as number leaders, clothes wearers and bit players. Their best contribution—this is not without its humor—was their regular specialty. They appear in sedate party frocks for a song session, one of the girls strumming a uke and both harmonizing for nice effect. The gag is that this parlor specialty was a distinct hit, surrounded on all sides by rowdy shimmying and in a burlesque house.

Bronx Stock Topples Over

Stock burlesque has flopped again at the Metropolis, New York, the house going dark last week.

Dramatic stock goes in Dec. 26.

Lafn' Thru—Orpheum, Paterson; 12, Gayety, Scranton.
Moonlight Maids—Gayety, Louisville; 12, Mutual, Indianapolis.
Naughty Nifties—Mutual, Indianapolis; 12, Garrick, St. Louis.
Nite Hawks—Gayety, Omaha; 12, Garrick, St. Louis.
Nite Life in Paris—Corinthian, Rochester; 12-13, Geneva, N. Y.; 14-15, Oswego; 16-17, Schenectady.
Parisian Flappers—Lyric, Dayton; 12, Empress, Cincinnati.
Pretty Babies—125th St., New York; 12, Gayety, Brooklyn.
Record Breakers—Star, Brooklyn; 12, Trocadero, Philadelphia.
Social Maids—Garrick, Des Moines; 12, Gayety, Milwaukee.
Speed Girls—Howard, Boston; 12, Plaza, Worcester.
Step Lively Girls—Gayety, Kansas City; 12, Gayety, Omaha.
Stolen Sweets—Trocadero, Philadelphia; 12, Strand, Washington.
Sugar Babies—Academy, Pittsburgh; 12, Lyric, Dayton.
Tempters—5-6, Geneva, N. Y.; 7-8, Oswego; 9-10, Schenectady; 12, Gayety, Montreal.

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15 YEARS AGO

(From Variety and "Clipper")
General Film Co., distribution branch of the film trust, was changing its tactics, having been for the first time challenged in its control of the industry. One departure was the discontinuance of "specials," big pictures thrown into the list of program releases.

David Belasco, in Chicago for the premiere of "Years of Discretion," sounded a warning that the theatre building craze threatened to bring on a theatre finance crisis by its excesses.

Loew added Pittsburgh, Wheeling and Toronto to its books; Sullivan & Considine were going into the south. As these two circuits booked in an agreement, it looked like some more opposition for the established circuits.

American Tobacco Co. made arrangements with Loew to accept its cigaret coupons at the boxoffice at the rate of 50 for a theatre seat.

Society dancers made more money teaching the tango than they did on the stage. Maurice (Maurice and Florence Walton) was said to have received \$2,000 in fees from society people during four weeks he played Boston with "Broadway to Paris."

A new piece, "Vera Violetta," designed for Gaby Deslys, opened and closed the same night in Trenton, N. J., and the star was sent into "The Social Whirl," co-starring with Al Jolson.

It was estimated that George Tyler's production of "The Garden of Allah" would net \$1,000,000 profit. It had just played eight weeks in Chicago at an average of \$25,000 gross a week.

The Co-Operative Circuit, which had tried to supply legit and musical shows at a 10-20-30 scale under the sponsorship of L. Lawrence Weber, Lee Shubert, Marcus Loew and F. Ray Comstock, suspended "for the time being."

40 YEARS AGO

(From "Clipper")

Apparently a dance craze of some sort is current. One-half the community professed to be shocked at it. This time the current insanity was called the "can can" and it had its beginnings in the Latin Quarter of Paris. A new revue in the French capital was called "Paris Can Can."

Memorable gathering at the Lambs when the club gave a dinner in honor of Henry Irving. Among the guests and speakers were General Sherman, Charles A. Dana, of the New York "Sun," General Horace Porter, General Sheridan, Lester Wallack (Shepherd of the Lambs), and Mayor Hewitt, of New York.

At another dinner in honor of two American actors, W. H. Crane and Stuart Robson, Col. Robert Ingersoll, famous agnostic, delivered an eloquent tribute to the people of the stage.

Ned Harrigan, produced for the first time "Pete," in which he returned to blackface, after spending a dozen years as a delineator of Irish roles.

The season of outdoor sports was over, but the entire community seemed to have gone in for cross-country running. Notice is made of a score of events on Thanksgiving. The harriers ran from five to fifteen miles, and their events took place all the way from Mt. Vernon to Nyack.

Six-day walking matches held the place in public esteem now occupied by the bike races. George Littleton, of England, set a new record in an event in Philadelphia, covering 561.1 miles in a go-as-you-please six-day walking test.

PICTURE HOUSE STAGE BOOKINGS

Mystery surrounds many of the picture house stage act bookings. That arises through the unknown quantity of the acts and the salaries paid, as reported.

Comparatively high salaries, not alone for unknown but bad acts. Any number are heard of almost daily, not alone in the east but middle west.

Some of the salaries of these smaller and ordinary turns are beyond what standard acts receive. Exactly how picture house managements reach their conclusions on acts' values, no one appears to be informed. The resultant guess is that the managers are fooled by the applause.

It's hardly believable the agent or booking office is setting these false prices. Sounds more as though producers or managers of picture houses are demanding certain turns.

It's raising the devil with the cost of picture stage entertainment and without returning value. The cry seems to be for little acts, but once the little acts get before the stage bands they are over—and no longer little acts in salary.

This high salary would be more destructive in a fair or medium sized town than in the larger cities. It is not difficult for the de luxe houses of the big towns to absorb the difference, according to business for the week. Yet the big towns, through that and not watching the bookings more closely, may be accountable for the high priced stage material going into the smaller towns.

If not actually high price, it's high for the return received on the stage. Picture house managements should not discount the intelligence of their audiences too far. It doesn't require a long period to enlighten even a picture attendance on stage quality.

The inclination to laugh or applaud in a picture theatre, both of which are held back by the screen portion, gives vent readily for the persons on the stage, whether their turns or work are better or worse. That is the item so deceptive.

Nos. 1, 2 and 3 acts, in those spots from the small time, cannot stop the show in picture houses without a reason. The reason is not the merit, for vaudeville would have recognized that, that satiated vaudeville ever ready to reach out for something new, different, novel or worthy. Whether the reason in the picture houses is the stage band, the master of ceremony, the mountings or the inclination to applaud or laugh doesn't alter the fact that any one of these things that may aid the turn in applause or laughter is not making that act one whit better in quality or worth. Or that the M. C. sends in the act before it starts. That should be credited to the M. C., not the act. For if the turn went back to small time cabaret or elsewhere, it would still be placed at the same old salary in the same old spot.

This aspect of picture house stage bookings is growing more important. It's piling up the cost. For the same money, if properly spent, acts should be procured that would mean at least something at the box office on a return anyway, whereas the present turns of this character don't mean a thing there, and little more on the stage, than to fool themselves, the bookers and the managers, apparently.

Should there be a meeting or gathering of picture house chain, circuit or theatre managers at any time, nothing better could be taken up than the booking of acts. Could a way be found to organize it, sectionally or zoning, or in any manner, it will be of vast benefit to the picture theatre business—and also to those acts that are really act, for they will remain in the business, whilst the overnights must pass out.

The detached theatre, independent, circuit, or even chain, which sets a salary for an act without understanding what that means, and whether the act is worth it, should be educated or curbed. Setting a salary means that, no matter how that salary was set or by whom, the act will continue to demand it and, probably in this day of film house stage booking, receive it.

Nothing in this refers to names, attractions, headliners, standard or recognized acts. They are established and may demand what they may receive. It is written against the waste of money for no value in picture house bookings as now.

INSIDE STUFF ON VAUDE

(Continued from page 26)

to hear that either Jim McIntyre or Tom Heath had been committed for going off of their nut or on the way.

But Jim and Tom appear perfectly satisfied. After their advertisement appeared they received offers approximating 22 weeks of independent time at their salary, and their salary is a lot. On top of that and before the oldest partnership in the show business could accept the propositions, came another from Pantages for a continuous route which McIntyre and Heath accepted. An Australian tour may follow it.

Whether Jim and Tom are now figuring what might have happened in the past if they had broken away from their \$50 limit for trade publicity isn't on the record.

In Paris has been formed "Variety," Ltd., a theatrical agency with Billy Arnold, Raymond Zahn and Henry Carson as proprietors. Its letter heads announce that M. S. Bentham is the New York correspondent. Through the Variety in the title having been quoted in its corporate name as "Variety," Ltd., an impression might be secured by show people abroad that this paper is interested in some way in the agency. That is not so. The quoted "Variety" led a native in Paris to forward the letter head to Variety, New York, as information. Billy Arnold, American, and for years in France, was lately in New York, but the name of his new agency at that time was not known nor did he mention it when calling at Variety's New York office.

Fenton and Fields, two-man comedy team, report this experience: Playing a Sunday date and having already done two shows they were standing in the wings waiting to do the third stanza.

Suddenly they heard the act ahead of them pulling one of their gags. After finishing the gag a member of the nervy twosome looked toward the wings and remarked to Fenton: "You're not using that gag this show, are you?"

A funny angle has cropped up where many standard acts from the Keith-Albee books have been booked by independent offices in New York. Several are placed on the same bill and where five and six acts are played one must appear in second and third positions.

This has been most apparent in some of the New York Fox houses. During the last half Newhoff and Phelps were assigned to No. 2 at the Audubon. They were at first inclined to pass up the date but finally consented to appear.

NELLIE REVELL IN NEW YORK

By NELLIE REVELL

The death of Emma Carus last week in a Los Angeles sanitarium will naturally bring to the minds of those who knew her many an anecdote of her palmy days in vaudeville and musical comedy. For there is no doubt that in her heyday she was one of America's foremost comedienne. But the recollection that comes readiest to my mind is of the time when her popularity was beginning to wane. There is in it, perhaps, a moral for those women who are starving and medicating themselves to attain the fashionable slim silhouette.

Miss Carus had been very large for years, but that had not kept her from entertaining her audiences to the point where they rolled in the aisles. And then she caught the craze for thinness and by very strenuous means, principally reducing medicines, she brought her weight down to a fashionable poundage. But in the process of losing flesh she seemed also to have lost her sense of humor. She realized (I overheard her telling a reporter) that she had to work twice as hard thin for a laugh as when fat. She believed that in dropping her extra weight she had also dropped part of her personality.

Nor would it surprise me if it had not been the reducing medicines she took so copiously which ultimately affected her mind.

Last week was my "I knew 'em when" week in the theatre, starting off with the opening of "Funny Face," in which I saw Fred and Adele Astaire for the first time since they left vaudeville. They are very wise in making no attempt to team up Fred and Adele as the lover and the beloved. For many years it has been the theory that the man and the woman lead in musical comedy must be in love with each other. But that this isn't necessary is amply proved by this agile and amusing brother and sister, who keep two love stories going without a hitch in the interest.

Adele has considerably developed her sense of humor since I knew her as a child artist, and both show the influence of their English invasion by their adoption of several British antics. But I'll wager they taught the English considerably more about comedy than they borrowed from the cousins across the pond.

Ada Mae had also developed as a comedienne since her days in "Listen Lester," when as a fluffy dancing ingenue she wept on Eddie Garvie's shoulder because Clifton Webb had jilted her.

Despite that, Ada Mae is a feature in one of the biggest hits in town and at a salary five times as big as she ever expected. The grand kick in her existence is a two-room apartment at the Barclay Hotel.

"It's all my own," she told me, welcoming me there, "and it's the very first that I could speak about as entirely mine."

"It's wonderful how you've improved since—" I began.

"Don't you just love that new lamp in the corner!" was her reply.

"And you're one of the best comediennesses I've seen this—"

"I spent a long time selecting those curtains," she answered, "but I do think they're perfect."

And so it went.

A play is a play to Ada Mae, but a two-room apartment of your own is home.

Visiting another of my former stars, Louise Groody, whom I hadn't seen on the stage since I exploited her in "Fiddlers Three," I remarked that it must be quite a thrill for her to find herself in the famous dressing room of the Belasco theatre occupied by so many stars whose names are household words.

"Yes," admitted Louise, "and isn't it thrillingly lovely for Mr. Belasco to find a big success like 'Hit the Deck' in his theatre?"

Louise has a new home up in Connecticut, but she is determined not to be lonely, despite that. For her cards have a road map on one side and a time-table on the other, with her phone number so you can ring her up and have her meet you at the station. And that's what I call having the welcome sign on the doormat.

If a chorus of beauteous young women is supposed to be a tonic for the tired business man, then here's a tip for the tired business woman. The two best looking male choruses in town are in "The Merry Malones" and "Funny Face." There isn't a man in either chorus who doesn't look as though he could play fullback on Yale, and, so far as I could tell, there isn't a tenor in the bunch.

There are many varieties of hard luck. For some years Nila Mack has been playing vaudeville leads and character parts in stock and in road shows, but she has never had just exactly the part she wanted. Then "The Small Timers" was written and in it was just the role she had dreamed of, and she got it.

The show sped through rehearsals without a hitch for weeks and was almost ready to open, when came the shocking news that Roy Briant, Miss Mack's husband, was desperately ill out on the coast and she had to leave at once. She left, with a brave smile covering the knowledge that chances at Broadway come only once in many lives. And she had missed the big one!

Frank Gerrity also discovered a new disease. He heard recently that a friend was very ill and he called up Doc Amey, in charge of the case. "What's he got, doc?" queried Frank. "Label trouble?"

"I don't understand," countered the medico.

"I mean," explained Frank, "is he sick from believing the labels on the bottles?"

At "Funny Face" were funny faces, made when that show arrived for its premiere at the new Alvin theatre. For it was discovered immediately that whoever built the new showhouse probably never washed his face and had only one suit of clothes. The builder had completely forgotten to put washstands in the dressing rooms or install clothes lockers for the stagehands.

Murray Pennock, formerly assistant manager of the Hippodrome, has been promoted to the manager of the 51st Street.

The old team of Merrill and Otto has been permanently dissolved but only as far as the stage is concerned. Frank Otto remains on the stage, but his partner will confine herself to mufli as Mrs. Frank Otto.

Marie Ascara has been added to "The Ladder" in a role written in for her.

Major Bernard A. Reinold is now superintendent of the Percy Williams Home at Englewood, N. J.

Lydia Barry has been booked on the Loew Circuit.

A. O. Brown is contemplating a trip to Europe.

Hamilton Revelle returned from Europe last week and has gone to Hollywood.

ALIBIS

By GROUCHO MARX

In compiling this memo of everready alibis, also known as tried and true squawks, I willingly release them to the show business at large. In our march across the map with "Cocoanuts," we have heard them all, as other shows have before and others shows will after.

Some are geographically placed and others cover the country if not the world. Permission is granted for rewrites, replacements and revisions, along with adaptations.

For the more intelligent reader, the squawks are divided into months, in case anyone wishes to send them out as Xmas cards:

September—Too early in the season. People not back from country. Those returning busy preparing the children for school.

October—First part of month World Series killing business. Second half month, unseasonably weather.

November—Political and business uneasiness due to elections. Last half of month, football games draining locals.

December—Cinch. Always bad. Xmas shopping.

January—Bankrolls depleted after Xmas shopping. Thousands of department store clerks in sanitariums from overwork.

February—Huge blizzards paralyze railroads. Suburban towns hemmed in by gigantic snowdrifts. Oldest inhabitant calls it biggest blizzard since '83.

March—Income tax filings.

April—Lent.

May—Unseasonable weather. Daylight saving. People out in cars. (If now playing New England, substitute—mills on half time. Silk stockings killed cotton industry.)

Western Pennsylvania—Steel business in record slump. Mills fighting unions. Workers in ugly mood.

Detroit—Business either bad because Ford's new car isn't out or bad because Ford's new car is out.

Mississippi Valley—Floods ruined farmers. Theatrical business will be bad until bills are passed giving farmers wheat guarantee and federal flood relief.

Southern Territory—Everything south attributed to cotton situation. Show may be 1,000 miles from cotton fields but this standard alibi. Used from Wilmington to Phoenix, to New Orleans, via any road.

Joe Lee, Exploiting "Kongo," Uses Hays

Cleveland, Nov. 29.

Joe Lee, as press agent and exploiter for "Kongo," the Phil DeAngelis stage show at the Colonial, has startled the town with his aggressive campaign. The show is on a run and is doing around \$10,000 weekly, a very big figure for the house and scale.

Lee's first publicity smash in the papers was a screaming ad telling the public that "Kongo" is the play Will Hays would not permit being made into a picture. Therefore said the advertisement, if the public of Cleveland wants to see what Will Hays didn't want them to see, they would have to go to the Colonial.

This advertising brought comments by the dramatic editors, particularly Archie Bell. It all acted for the gross benefit of the show.

Lee is the stunt press agent who brought Harry Houdini into such prominence when Houdini first went out to expose spiritualism. Houdini gave Lee unqualified credit for his work.

Laurie's Show's Chance

"Weather Clear, Track Fast" has been taken over by Earl Carroll. The show instead of closing as expected Saturday at the Hudson, moved to Wallack's Monday.

Carroll became interested in the Willard Mack play after the story in Variety of the show's financial tangle last week. Through that lucky break those who faced a considerable loss are expected to recoup.

Several cast changes are anticipated. William Courtleigh, featured with Joe Laurie, Jr., will leave Saturday with Laurie then made sole feature.

It is understood several other changes will be made because of salary cutting.

"Studio Girl" Closed By Shuberts in Rush

Philadelphia, Nov. 29.

"The Studio Girl," produced by the Shuberts, closed Saturday after two tough weeks here.

It was a complete frost, although probably not costing the Shuberts over \$40,000, as the production was mainly storehouse stuff.

"The Studio Girl" was a musicalized "Tribby."

Broker Saw 23 B'way Shows in 19 Days

Fritz Wiede, German playbroker, sailed on the "Majestic" after seeing 23 Broadway shows in 19 days. While here Wiede secured the German rights for "The Trial of Mary Dugan," "Road to Rome," and "The Desert Song."

Giveaways Not So Good

Since the non-tariff regulation on "The Ladder" at the Lyric, New York, went into effect last week, there have been more squawks than usual.

A chap, evidently unaware of the new policy of handing out the duckets sans payment, stepped up to the box office last week for two.

Money was returned and the treasurer explained the tickets were gratis.

After squawking about location of the seats the youth handed them back retorting it couldn't be such a good show if they had to give the tickets away.

Geo. C. Hickok Killed By Fall From 8th Story

Springfield, Ill., Nov. 29.

George C. Hickok, 44, was killed when falling from the window of his eighth floor room in the Hotel Leland Friday.

Any suspicion of suicide was dispelled when it was found that Hickok had clutched the window curtains and tore them loose in his fall.

Mr. Hickok for many years was manager of the local Chatterton opera house, a pioneer home of the legit in this country, but now abandoned.

Fred Thompson's Royalty

Fred Thompson, musical comedy author, points out an error in the item detailing a claim for royalties on "Five o'Clock Girl" made by Armand Vascey.

The scenario of the book was secured from Thompson by Philip Goodman. Thompson collaborated with Guy Bolton, Bert Kalmar and Harry Ruby in writing the show and is receiving his full share of the royalties.

Jolson Starts Tour

Al Jolson began his road tour in the musical "Big Boy" at the Wieting, Syracuse, N. Y., this week. He will later divert into southern territory, playing one and three-night stands.

Jolson's tour through the south, which has been postponed for some time, will be watched by producers. Jolson's jaunt will be made in private car throughout the route.

Author-Manager Signs

Los Angeles, Nov. 29.

Jesse Lasky has signed George M. Waters, author of "Burlesque," to become a writer for Paramount.

Waters, manager of the Astor theatre in New York, will go to the Coast and upon arrival at the studio will be under the personal supervision of B. P. Schulberg, production manager.



WILL MAHONEY

The New York "American," in reviewing Gene Buck's new musical comedy at the Waldorf Theatre last week, said: "Take the Air" is the peer of any production this season. And Will Mahoney, a limber, ludicrous lunatic, must be acclaimed a real discovery, lifted from vaudeville to spring through revues the rest of his dancing days."

Direction
RALPH G. FARNUM
1560 Broadway

Mrs. Paddleford Guilty; Ben Teal's Friend Dies

San Francisco, Nov. 29.

Walter J. Belding, of San Francisco, friend of Ben Teal, theatrical producer, died suddenly of apoplexy in Salinas, Cal., where he had gone to be of aid to Mrs. Genevieve M. Paddleford, divorced by Teal.

Mrs. Paddleford had just been convicted in Salinas of obtaining money under false pretenses, and Belding had rushed to her assistance. He registered at a hotel there under the name of M. Magner, his identity not being disclosed until after his death.

Belding and Teal were school mates in Benicia, Cal., many years ago. Through the passage of time they kept in touch with each other. Teal is said to have spent a fortune to keep the woman out of jail when she was his wife, and after they had been divorced, he was not entirely successful, she serving prison sentences in New York and in Vienna for offenses similar to that she was convicted of in Salinas.

Belding, who was 67, was a member of one of the pioneer families of Stockton, though making his home here. He engaged Attorney Henry L. Carson, of this city, to accompany him to Salinas to defend Mrs. Paddleford, and the attorney was with him when he died.

Road Shows Closing

Several new shows were added to the road casualties Saturday, the list including attractions which scored on Broadway.

"Queen High" was ordered in from Chicago. Despite its showing in New York it failed to draw out of town. Instead of one "Broadway" being called in, another was closed, the latter having played the south. It stopped at Birmingham but the "Broadways" in the key cities are still making important money.

"The Studio Girl," musical version of "Tribby," closed in Philadelphia. "Spring 3100" closed in Jamaica after trying out for two weeks.

STOCK PEOPLE MARRYING

Des Moines, Nov. 29.

An announcement says Ralph Bellamy and Alice Delbridge, leading man and second woman with the Ralph Bellamy Players at the Princess, will be married at St. Paul's Episcopal church here Dec. 28.

Von Eltz Back to Stage

Los Angeles, Nov. 29.

Theodore Von Eltz will return to the footlights after an absence of five years spent in pictures. He will appear in the male lead in "The Second Year," opening at the Hollywood Playhouse Nov. 26. The remaining cast is yet to be selected.

Out of Coast's "Sunny"

Los Angeles, Nov. 29.

There will be several eliminations in "Sunny," at the Mayan by Gerhold Davis Dec. 2. Lillian Mines, ingenue; Crosby Bros., dance team, and Morgan Williams will leave the show.

CHISELERS!

Variety a few weeks ago had occasion to extend another warning to the sharp shooting gentry of the picture colony. It was to the effect that when trying their off side stuff and getting caught at it, they might expect to see an account in Variety.

That also goes for the chiselers of Times Square.

When anyone in the show business takes his friends, the easiest feat to accomplish in Times Square, friends should not attempt to protect him, to permit the opportunity for the chiseller to do it again, later.

It's only publicity that can stop chiselling, which is slang for larceny.

Legislators on Legit; "See Shows in Balcony"

Washington, Nov. 29.

Ways and Means Committee of the House thinks but little of the spoken drama. This was evidenced when that little group voted to give the picture houses a still further break by voting to increase the exemption to but a dollar.

Added to this was the statement of Chairman Green, who, when questioned by a Variety reporter as to why the legitimate houses were not given anything, replied, "Those that want to see the spoken drama can now go in the balcony and not pay any tax."

Prize fights promoters caught the 25 percent on tickets from \$5 and up on the rebound. Representative Garner, Democratic minority leader, putting that proposal before the committee in the form of a compromise in order to get through an exemption up to \$3 for the legit houses. Committee took his proposal by an almost unanimous vote as to prize fights, but voted down Mr. Garner's \$3 proposition.

A motion to exempt up to \$1 was put and carried by a vote of 15 to 3. An attempt by Mr. Garner to increase this at least \$1.50 was voted down 12 to 8, while the \$3 proposal went down 15 to 6.

Mitzi Show Lightens

San Francisco, Nov. 29.

With the Mitzi show, "The Madcap," heading east after its San Francisco engagement at the Curran, pruning of the company roster is under way. A number of chorus girls taken on in coast territory, mostly in Seattle and Los Angeles, have received their two weeks' notice, since it is not the plan to carry them on the return trip.

Mitzi is now in her final week of a three-week stay and business is holding up fairly well.

F. A. KUMMER QUITE ILL

Baltimore, Nov. 27.

Frederick Arnold Kummer, playwright, librettist and short story writer, is seriously ill at the Union Memorial Hospital in this city.

Mr. Kummer was suddenly stricken Thursday night at his Guilford home in this city shortly after his return from a conference with his publishers in New York. His condition is such that only his wife is permitted to see him.

GUILD'S PLAYS ON COAST

Los Angeles, Nov. 22.

The Los Angeles Theatre Guild has opened negotiations with the board of directors of the Hollywood Music Box, with the purpose of taking over that house.

Plans are to operate with plays from the Theatre Guild, New York.

KAJIYAMA IN FILM HOUSES

Los Angeles, Nov. 29.

Tameo Kajiyama, Japanese mental marvel, opens Dec. 3 at the Granada, San Francisco, with a Fanchon and Marco unit built around him. Kajiyama has heretofore been confined to vaudeville.

Kemp Staging in London

T. D. Kemp, Jr., sails Dec. 3 on the "Minnetonka" to assist Cliff Whitney in staging a new London revue.

Last season Kemp had a small interest in the "Blue Skies" show and will co-present, this season, the new edition with Whitney.

Kemp will be abroad for only three weeks.

"Married Virgin" Cast Not In Indecent Performance

San Francisco, Nov. 29.

Producer Sidney Goldtree and six members of his "Married Virgin" cast were acquitted by a jury in police court of giving an indecent performance at the Green Street, where the play is current.

An injunction restraining police from interfering was denied by Superior Judge J. J. Van Nostrand, but the police court jury's action settled the matter.

The actors who stood trial were Maryon Aye, leading woman; Harry Schumm, Stanley Ruhland, Agnes Detrol, Madeline Gray and Charles Gregg.

Police Judge Lazarus, before whom the case was tried, expressed his pleasure at the verdict. "There are too many laws in the country," he declared. "Censorship of plays should be left to the public."

Members of the jury witnessed a special performance of the play the day preceding trial. They deliberated an hour and 25 minutes, taking four ballots before reaching a decision.

"The Married Virgin" opened at the Green Street, neighborhood upstairs house with 300 capacity, some six weeks ago. It has been playing to virtual capacity.

Following the arrests by the police censor, thousands were turned away at each succeeding performance.

Indications are the play will run until well after the holidays.

"G. V. F." Title Leased by Jones & Green to Shuberts

The Shuberts have taken over the title of "Greenwich Village Follies" from Bohemians, Inc., (A. L. Jones and Morris Green) and are gathering a cast to place in rehearsal within the next two weeks.

The transfer of the "G. V. F." title is for 10 years, under a leasing arrangement with Jones and Green receiving a royalty cut in return.

The agreement stipulates that Jones and Green have privilege of passing upon the caliber of production, also players engaged and that future productions of the musical annual must be kept up to the same standards as established by Jones and Green.

Leon Friedman, Free Lance

A page adv inserted by Leon Friedman, free lance publicist, appears in the current issue of Variety. It is the first time similar space has been used for such a purpose. Friedman was reported tying up with another press agent, but is on his own, with Jack Kalven as office manager.

Formerly agent for Ziegfeld and George White, Friedman mentions the attractions in his copy, also many name players associated with those ventures.

Handling publicity for the "Follies" and "Scandals" over a stretch of seasons, Friedman is well known in newspaper circles.

'Show Boat's' Clean Up

Though he opened "Show Boat" in Washington, Flo Ziegfeld has booked Boston for the premiere of his next two productions. "Rah, Rah, Rosalie," opening there Dec. 6, while "Three Musketeers" is dated to start in that stand Jan. 9.

George Grossmith will arrive from London next week to stage the latter show.

"Show Boat" at Pittsburgh last week is quoted as having grossed \$45,900.

Maclyn Arbuckle's Illness

Maclyn Arbuckle, stage and picture star, is seriously ill at the home of his wife's parents in Waddington, N. Y., with little hope held for his recovery.

Arbuckle suffered a nervous breakdown a year and a half ago, improving somewhat after several months. He recently had a relapse.

PLAY FOR MISS FREDERICK

Los Angeles, Nov. 29.

Zelda Sears is at work on a new play in which Pauline Frederick is slated to open Jan. 27 in Los Angeles.

DESMOND KELLY COMING BACK

Desmond Kelly in retirement in Honolulu since her marriage some years ago has returned to New York and expects to re-enter the profession.

CUT RATES HURT, PERHAPS, BY "LADDER'S" GIVEAWAY TICKETS

Show Seems Better for Nothing—Drawing Now—Worry Over Author's Royalty—Curious Quickly Snap Up Free Ducats

Opposition to Joe Leblang suddenly appeared late last week when Edgar B. Davis, who has poured nearly three-quarters of a million into Broadway's champ flop, "The Ladder," started giving tickets for the entire house free of charge. It is figured about the only way to cut rates.

Thanksgiving night was not as big as expected along Broadway, but one show to play to capacity was "The Ladder," because of the free tickets. Extra space ads. in the dailies announced the little idea of the most relentless angel on record. The advs., three columns wide, read:

NEWS

United Actors, Inc., announce that beginning with Thanksgiving night's performance, they will follow a new policy, that of presenting the performances of "The Ladder" free to the public. The management feels that while the present version of the play contains much that is meritorious and worthy of the theatregoer's attention, "The Ladder" has not reached the point where the critics can be called in and the play presented as ordinarily prescribed by theatrical custom. During this period, until the play reaches its ultimate state, all performances of "The Ladder" will be absolutely free.

The procedure followed will be that of first come, first served. All seats are reserved and will be issued from the box office of the Lyric Theatre upon personal application only. Mail or telephone requests for seats will be ignored.

"The Ladder," in its various incarnations, has played more than one year in New York. It is now at the LYRIC THEATRE, W. 42d St. Matinees Wednesday and Saturday.

S. R. O. at Last

There is small doubt that Davis realized his ambition to play "The Ladder" to crowded houses. Monday there was a rush on the box office which opened at nine o'clock. In less than an hour all the tickets were given away for the night's performance. The people who turned up for the pastboards asked all sorts of curious questions.

It seems that one evening last week Davis walked into the Lyric and found not a single customer downstairs with only eight in the balcony. So he bought a ticket for himself, as he usually does, and made up his mind to give all the tickets away.

He is paying \$5,500 weekly as rent for the house. The loss on the free ticket trick is hardly much greater than heretofore because the grosses have been practically nil.

Davis has insisted running "The Ladder" for over a year and while his tenancy of the Lyric will expire in two weeks, he is reported making a deal for another house. The Lyric is the third to have the show to date. One story has it that the oil magnate said he would spend \$10,000,000 on the show if necessary and run it longer than "Able's Irish Rose," but such reports are hardly credible.

"The Times" ran an editorial expressing the idea that after the free ticket audiences slough off, people might be paid to come to see the show.

Davis gave away tickets last

LYONS & LYONS Intimate Chats PRODUCTIONS

Our legitimate department is now under Mr. Rufus Le Maire's personal direction. Come in and say hello. Mr. Le Maire can always use production people.

LYONS & LYONS Incorporated Paramount Bldg., New York

Shows in Rehearsal

"Rain or Shine" (Jones & Green).
"The Toss of a Coin" (Horace Liveright).
"Rosalie" (Florenz Ziegfeld).
"The First Stone" (Civic Repertory).
"Hollywood" (George M. Cohan).
"She's My Baby" (C. B. Dillingham).
"At the Gate of the Kingdom" (American Laboratory).
"Success" (American Theatre Association).
"The Silent House" (Shuberts).
"Good News" Chicago Co. (Schwab & Mandel).
"The New Moon" (Schwab & Mandel).
"The Royal Family" (Jed Harris).
"The Celebrity" (Shumlin & Streger).

Christmas when the show was at the Waldorf, also offering to refund the admission price to anyone not liking the show. Because of that cut rates were dropped and not used thereafter.

It has not been revealed whether the author (Frank Davis) consented to the free gate and if so what arrangement was made with him on the royalty. Although it has been suspected that the author has been receiving royalty on the show's losses.

FUTURE PLAYS

"The Toss of a Coin," by William Hurlbert, went into rehearsal this week with Horace Liveright producing. The piece was formerly called "The Prince and the Courtessan."

"Chatham Square," elaborated version of "The Frame Up" which Mark Linder authored and played in vaude, will reach production via Beaux Arts Production. Linder has also authored the longer version.

"A Kiss in the Taxi" will be converted into a musical, produced by the Shuberts. Clifford Grey, who collaborated on the original, will do the book and music with composer not yet set.

"The High Road," starring Ina Claire, gets underway in Washington Dec. 26. Charles B. Dillingham is producing. Support includes Lionel Pape, Charlotte Granville, Reginald Mason, Walter Kingsford, Phillip Cunningham and Stafford Dickens.

"Candles," by Terrance Sullivan, will be produced in January by Kilbourn Gordon.

"The Royal Family" (Jed Harris) opens at the Broad, Newark, N. J., Dec. 12. George Cukor, formerly with Frohman, staged the piece.

Cast, Haidee Wright, Otto Kruger, Orlando Daly, Jefferson De Angelis, Joseph King, Catherine Calhoun Doucet, John Seymour, Royal Stout, Josephine Williams, Wally Stewart, Herbert Courtney, Phyllis Rose.

"My Public," by Martha Madison and Eva B. Flint, will be Jed Harris' next production after setting "The Royal Family." The former will reach production in January.

"Success," by A. A. Milne, listed as next for the American Theatre Association, Inc., is being cast and goes into rehearsal next week under direction of Frank Lea Short. Later in season the same group will sponsor "John Barleycorn," by Nan Bagley.

"Children of Darkness," by Edwin Justus Mayer, has been taken over by the Theatre Guild and listed as its next production. No date set.

"The Silent House," by John Brandon and George Pickett, is being cast by the Shuberts, due for rehearsal next week.

"Salvation," by Phillip Barry, is listed as Arthur Hopkins next. Production set for latter part of January.

"Skallagrim," musical drama, will be the initial production of Cole Redding, Inc., new producing group. Oscar Eagle will direct.

MRS. SHARPE TIRES OF GREAT NECK, ALONE

Stanley's Last Crack About February Sends Wife to New York Apartment

Mrs. Stanley Sharpe has walked out on Great Neck, L. I.

She admitted it was a nice enough place but lost her taste for it because Stan only got home at week-ends, sometimes.

Seems that Ziegfeld's production activities are such that Sharpe has been kept on the go, being Ziegfeld's chief aide.

Stan departed for Pittsburgh last week, saying adios this way: "So long, dear; see you in February."

That made Mrs. Stan make up her mind. She had the gas and electricity shut off, turned the keys over to a real estate and ordered him to sell the house.

Then she took their four-year-old youngster to New York and rented an apartment.

Mrs. Sharpe said something about living in New York from now on or else.

Mid-West Stocks Close Territory Drying Up

Chicago, Nov. 29.

Hunting grounds for stock companies have about petered out in the middle west. Seven stocks folded up recently and more are scheduled.

Closing were the Majestic, Waukegan, Ill., Palace, Moline, Ill., Orpheum, Sioux Falls, S. D., Orpheum, Sioux City, Ia., Wright's stock, Kalamazoo, Mich., Grand opera house,avenport, Ia., and Post, Battle Creek, Mich.

Duffy's Seven Stocks

Henry Duffy, coast stock operator, will become the most extensive stock operator in the country with the opening in April of a dramatic company at the old Orpheum, Vancouver, B. C. He now has companies in Hollywood, Seattle, Portland and two in San Francisco.

A proposition to have local capital build a new house in Oakland is practically set and will run Duffy's chain up to seven houses.

All of the Duffy houses are scaled at \$125 top, operating under the Equity classification of "super stock," presenting plays for runs and maintaining more or less the same actors and organization. Vancouver will be a scale exception, at \$1.

College Drama Ass'n Meet

Wilmington, Del., Nov. 29.

The annual meeting of the Inter-collegiate Dramatic Association was held at the University of Delaware, here, last week. Representatives of 26 leading colleges of the United States were in attendance.

Joseph Deeter, director of the Hedgerow Players, of Philadelphia, was the principal speaker, talking on "The Directing of Plays," and "Play Production, Scenery and Cast." Professor W. L. Blair, of the U. of Del., faculty, spoke on "Greek Drama."

Next year's convention will be held at Wheaton College.

The association is seven years old.

Tom Waters Grandpop

Wilmington, Del., Nov. 29.

Tom Waters, the comedian, with Leon Errol in the Gene Buck show, "Yours Truly," is a three-time grandpop.

Mr. and Mrs. Leo A. Waters received their first child, boy, Nov. 13. Tom's other son, Tom, Jr., is the father of two children.

Leo Waters is on the staff of the local "Evening Journal."

Henry W. Savage

Boston, Nov. 29.

Henry W. Savage, 68, died here today in the Massachusetts General Hospital.

His wife, son and daughter survive.

A more detailed account of his demise will appear in next week's Variety.

Pictures vs. Concerts

That picture house income alongside of the concert stage is more lucrative is an incidental disclosure in the injunction suit brought by Hurok Attractions, Inc., concert management, against Toscha Seidel, concert violinist, now holding forth at the Embassy, New York, picture house, at \$3,000 a week.

Solomon Hurok's firm contends that a prior concert booking agreement with Seidel through his managers, Paramount Musical Bureau, Inc. (Harry Bloch), gave them first call on Seidel's services at \$500 per concert for four concerts.

Hurok also is aggrieved over the violation of a restrictive clause against any New York performances.

Fannie Brice's Song's Useless Publicity

Harms was caught unawares by the metropolitan press printing the song lyrics of Cole Porter's "Weren't We Fools?" which Fannie Brice used at the Palace last week. The strong Nicky Arnstein appeal was obvious, although Miss Brice denies the lyrics are to be literally accepted at their face value.

The innuendo reports of her romance with a "prominent local physician," presumably referring to Dr. Julius Lempert, the nose, ear and throat specialist, is in error. That affair has been "cold" for two years.

Harms has the publication rights to "Weren't We Fools?" but was dubious about bringing the song out, regardless of Miss Brice's use of it. With no copies on the market, and extra press publicity, in addition to the Brice natural exploitation, it was quite a business slip. However copies are now being rushed.

Tuesday night with Nicky Arnstein reported in the Palace audience, Miss Brice did not sing "Weren't We Fools?" She has steadfastly ignored requests for "My Man," her love cry during and after Arnstein's embroglio with the law.

The Song's Lyrics

"Every time I see you, dear,
I think of days when you were near,
And I held you close to my heart.
Life was like the perfect dream,
And yet so real it didn't seem
That we two could ever drift apart.
I know that all you said to me was true
And you still love me as I love you."

Chorus

"Weren't we fools to lose each other,
Weren't we fools to say good-by?
Though we knew we loved each other,
You chose another—so did I.
If we'd realized our love was worth defending,
Then the story's broken threads might be mending.
With perhaps a different ending,
A happy ending."

"Think of all the plans we made,
The schemes we had, the plots we laid,
To work out a life of our own;
All of them were thrown away,
Yet, when we meet again, today,
The crowd disappears, and we're alone,
I long to put my arms around you now,
But it wouldn't be the same somehow."

Knopf's Rep. in Balto

Edward H. Knopf has taken over the Auditorium, Baltimore, on a year's lease for a repertory company, opening Dec. 12. Unless there is a switch in plans "Peter Pan" will be opening bill.

Knopf operated a stock at the Auditorium last summer.

DICK MARSHALL IN N. Y.

Dick Marshall, general manager for Henry Duffy, Pacific Coast stock operator, is in New York selecting plays and players.

Duffy has stocks in Hollywood, San Francisco and Portland.

EQUITY'S COUNCIL NOT PLEASED WITH COAST

Talking Over Nov. 21 Meeting in Los Angeles—N. Y. Headquarters Disappointed

At Equity's headquarters in New York it was stated its officials were surprised at the Equity's coast branch meeting's activities and disappointed. An attempt to inaugurate Equity shop in the coast branch was not successful last summer, but the thing has been brewing.

The Council was scheduled to devote much of yesterday's (Tuesday) session in discussing the coast situation.

Frank Gillmore stated they are awaiting a stenographic report of the entire meeting held Nov. 21.

Affairs of Equity's picture branch are handled by an executive committee, annually elected. This committee is a sort of remnant of the old Actors' Association, absorbed by Equity in 1921. It is subservient to the Council, however.

It was learned that messages received in New York stated that while motions had been carried unanimously at last week's session, there were many present who objected, although perhaps not going on record.

That there was any idea of seceding from Equity was not entertained. That there might be changes in the coast branch as the result of last week's argumentative sessions, is likely.

At New York headquarters it seems to be believed that the many actors on the coast and the comparatively few jobs is the real cause for the agitation.

5 SHOWS OUT

Outgoing list totals five more plays, two of which were taken off suddenly Saturday. Group is made up of new attractions, all rated as failures.

"Spellbound," presented by George C. Tyler at the Carroll, will be taken off Saturday, its third week. It was regarded as an important production of an English domestic tragedy but of small appeal here.

SPELLBOUND

Opened Nov. 14. Gabriel ("Sun") expressed majority sentiment in "a dehumanized dramatization of drabdest murder; not much of a play." Variety (Ibex) said: "hardly rated in the money."

"Out of the Night," independently presented, will close at the Eltinge after seven weeks which started at the Liberty. The mystery play was estimated getting around \$5,000 weekly.

"The King Can Do No Wrong," at the Masque, produced by James W. Elliott, was taken off Saturday, playing a week and a half.

THE KING CAN DO NO WRONG

Opened Nov. 16. Vresland ("Telegram") kidded "spongy, soggy melodrama." Osborn ("Eve. World") anticipated: "will prove weak medicine." Woolcott ("World") labeled it "silly."

"The Arabian," listed to close two weeks ago, moved to Wallack's, where it stopped Saturday. "Weather Clear, Track Fast" moved in from the Hudson instead of closing. In addition, "The Belt," a Village production, will close at the Provincetown at the end of the week.

Weber's at Mansfield

Joe Weber will become Lew Fields' tenant at the Mansfield, New York. Weber's new play, "Caste," by Cosmo Hamilton, opens there Dec. 26.

The house passes to Fields under lease Feb. 1.

WELLS HAWKS MOVING

Wells Hawks, improving under treatment at the Naval Hospital, will leave there this week and locate at the apartment of Thals Megrane, 330 West 88th street.

Hawks has been taking almost daily walks and complete recovery is expected.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top price of the admission scale given below. Key to classification: G (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

"A Connecticut Yankee," Vanderbilt (5th week) (M-882-\$5.50). Matinees not so forte, but extra performance last week, with gross at \$23,000, biggest yet for this house.

"And So to Bed," Harris (4th week) (C-1,051-\$3.30). Moved here from Shubert Monday after mid business; new location figures to aid only by cut rates; \$8,000 to \$9,000.

"Artists and Models," Winter Garden (3d week) (R-1,493-\$5.50). New revue, won good notices; business good, with approximate gross of \$35,000.

Broadway," Broadhurst (63d week) (CD-1,148-\$2.85). Easing off expected at this stage of long run; should last until first of year, possibly longer; jumped to \$15,800 with extra matinee.

"Behold This Dreamer," Cort (5th week) (CD-1,042-\$3.30). Nine performances last week; between \$10,000 and \$11,000, not strong enough to promise run.

"Burlesque," Plymouth (14th week) (CD-1,042-\$4.40). Nine performances, holiday (Thanksgiving) falling on Thursday, but extra matinee Friday; bit off early in week, though gross nearly \$29,500.

"Coquette," Maxine Elliott (4th week) (D-924-\$3.85). Capacity since opening and rated among stand-out dramas of season; with one extra matinee, to nearly \$21,000.

"Dracula," Fulton (9th week) (D-913-\$3.30). Vampire play continues to draw excellent business; extra performance last week, with takings easily bettering \$14,000.

"Escape," Booth (6th week) (C-708-\$3.30). Another excellent drama, selling out since start; average trade quoted at \$16,000 and better.

"Fallen Angels," 49th St. (1st week) (CD-708-\$3.30). Actors Theatre presents play by Noel Coward; Fay Bainter and Estelle Winwood in leads; opens tomorrow (Dec. 1).

"Five o'Clock Girl," 44th St. (8th week) (M-1,490-\$5.50). With three performances topped at \$6,600 and extra matinee, Phil Goodman's success registered biggest gross to date; over \$46,000.

"Follies," New Amsterdam (16th week) (R-1,702-\$6.60). No extra performance last week, but big in demand, and gross of \$44,000 kept revue smash close to other musicals which added holiday performance.

"Four Walls," John Golden (11th week) (CD-900-\$3.85). Though excellent drama, business moderate, though showing profit; under-estimated; actual takings last week over \$9,500.

"Funny Face," Alvin (2d week) (M-1,400-\$5.50). Newest musical smash; in first seven performances, \$38,000; opening night, at \$11 top, \$8,400 alone.

"Good News," Chanin's 46th St. (13th week) (M-1,413-\$5.50). Three matinees last week, with going over \$44,000; probably most profitable of all current musicals.

"Her First Affaire," Bayes (15th week) (C-860-\$3.30). Largely cut-rate, but appears to maintain profitable pace; average business claimed, \$6,000 weekly.

"Hidden," Lyceum (9th week) (D-957-\$3.85). Going along to fair business; popular among women patrons; business average, around \$10,000.

"Hit the Deck," Belasco (32d week) (M-1,000-\$5.50). Still money show; takings almost as good now as early in run; between \$24,000 and \$25,000.

"Immoral Isabella," Ritz (6th week) (C-945-\$3.30). Small money to date; estimated under \$5,000 and short engagement.

"Interference," Empire (7th week) (C-1,099-\$4.40). Agency buy covering \$4.40 section (first 10 rows) factor in keeping English melodrama to good pace; average trade \$15,000, principally floor patronage.

"Jimmie's Women," Frolie (10th week) (C-602-\$3.30). Modest hook-up with cast and rental of roof house getting this one by; estimated around \$5,000.

"Just Fancy," Casino (8th week) (M-1,477-\$5.50). Road bookings not definite, but pleasing musical show figured for road around first of year; \$17,000.

"Manhattan Mary," Apollo (10th week) (M-1,168-\$5.50). Charred excessive rate of \$7.70 Saturday, with Army and Navy football crowd in town; several other evenings scale was \$6.60; estimated around \$60,000.

"Mikado," Royale (12th week) (C-1,117-\$3.30). Gilbert and Sullivan season; "Iolanthe" Mondays and "The Pirates of Penzance" Thursdays; will go along until after New Year's.

"My Maryland," Jolson's (12th week) (O-1,777-\$5.50). Popular for par-

ties; final week of agency buy, which may not be renewed; estimated average business, \$25,000 weekly.

"Nightstick," Selwyn (4th week) (C-1,067-\$3.50). Very well liked melodrama, with business better last week; no extra matinees, but bettered, close to \$13,000.

"Out of the Night," Eltinge (7th week) (D-892-\$3.30). Final week; estimated between \$5,000 and \$6,000; "Out of the Sea" next week.

"People Don't Do Such Things," 48th St. (2d week) (C-969-\$3.30). Opened middle of last week, drawing wishy-washy notices; trade indications light.

"Porgy," Republic (8th week) (C-801-\$3.30). Came here from Guild after subscription season and is rated hit; business at 42d street stand continued excellent; \$16,600.

"Ravals," Shubert (1st week) (R-1,395-\$5.50). Harry Delmar (Hackett and Delmar) presenting revue with vaudeville names; opened Monday night.

"Rio Rita," Ziegfeld (44th week) (M-1,750-\$5.50). Ziegfeld's classy musical should be great road attraction; reported due to leave in month or so; last week quoted at \$37,000.

"Road to Rome," Playhouse (44th week) (CD-1,530-\$3.30). Making fine run; business now not up to big figures of first six months, but quite profitable; \$12,000 and over.

"Sidewalks of New York," Knickerbocker (9th week) (M-1,412-\$3.35). Held to eight performances; got goodly share of holiday trade, and with increased prices went around \$28,000.

"Spellbound," Earl Carroll (3d week) (D-997-\$3.30). Final week here for English meller; about \$11,000 last week; "Happy" next week.

"Storm Center," Klaw (1st week) (C-831-\$3.30). Presented by Carl Reed; written by Jesse Hehn Ernst and Max Simon; opened Tuesday.

"Take My Advice," Belmont (5th week) (C-515-\$3.30). Liked, but light; going along to about \$5,000 weekly; hardly profitable.

"Take the Air," Waldorf (2d week) (M-1,111-\$4.40). Good notices and should make run of it; got \$22,500 first seven performances; excellent at scale.

"The Arabian," Wallack's. Taken off Saturday after moving from Eltinge week ago; "Weather Clear, Track Fast," moved over from Hudson.

"The Baby Cyclone," Henry Miller (12th week) (F-946-\$3.30). Cohan's laugh show making some money with pace last week better at over \$12,000; no extra matinees.

"The Banishes," Daly's 63d Street (1st week) (D-1,173-\$3.30). Added starter this week; independently presented; opens Thursday, Dec. 1.

"The Command to Love," Longacre (11th week) (D-1,019-\$4.40). One of outstanding comedy hits of season, commanding excellent business despite high scale; averaging over \$21,000.

"The Desert Song," Imperial (53d week) (O-1,446-\$4.40). Another three or four weeks for holdover operetta, switched around after long Casino run; ditched cut rates last week, got \$24,000.

"The Doctor's Dilemma," Guild (2d week) (C-914-\$3.30). Theatre Guild stuck another one over by cleverly reviving Shaw comedy; expected to play for four months; \$16,000.

"The Golden Dawn," Hammerstein's (1st week) (M-1,500-\$5.50). Arthur Hammerstein presenting musical production in newest Broadway theatre; highly regarded out of town; opens tonight (Nov. 30).

"The King Can Do No Wrong," Masque. Taken off Saturday, playing week and a half; house dark.

"The Ladder," Lyric (59th week) (D-1,406-\$3.30). Giving tickets away now, so price doesn't matter; booking extends another two weeks, when house will close for decoration in preparation for "Show Boat," due at Christmas; "Ladder" probably moves to another house.

"The Letter," Morosco (10th week) (D-893-\$3.85). While money-maker, something of disappointment, business tapering off after sell-out first weeks; rated around \$14,000.

"The Love Call," Majestic (6th week) (O-1,800-\$3.35). Moderate money show considering capacity of this house; between \$17,000 and \$18,000.

"The Marquise," Biltmore (3d week) (CD-951-\$3.30). First two weeks drew good business, though not exceptional; last week around \$14,000.

"The Merry Malones," Erlanger's

"DECK" ON COAST FIRST WEEK, \$15,000

Mitzi, in 2d Week, \$14,000 at Curran, Frisco—Stocks Doing Very Well

San Francisco, Nov. 29.

Geary street, between Mason and Taylor, took on holiday appearance last week, with both the Curran and Lurie (adjoining) housing musicals that meet with favor. Though the picture houses suffered a disastrous blow during the week, the legit prospered.

Three local stocks (two of Henry Duffy's and Nat Holt's, south of Market street) all fared well.

Mitzi was in her second week at the Curran and continued to demonstrate her local draw. At the Lurie, "Hit the Deck," musical, staged for here by Lillian Albertson (Mrs. Louis O. Macloon) fared well on its initial week. Everybody raving about the "Hallelujah" song and the way Mitchell and Durant were tying up the show, so the curious were out in force.

Estimates for Last Week

Curran—"The Madcap." Mitzi sure-fire in this town. Second week around \$14,000, quite satisfactory.

Lurie—"Hit the Deck." Lured by glowing newspaper notices, the pay mob on first six days paid close to \$15,000. Three or four weeks figured for this latest Macloon endeavor.

President—The Duffy Players in third week of "Why Men Leave Home" continued to leave satisfied taste, reaching \$5,300, due to heavy holiday business. Excellent week.

Alcazar—"The Mystery Ship." Another Duffy attraction. Finished its second week and looks good for at least three or four more. Last week at \$4,900 gratifying.

Wigwam—"The Bad Man." Nat Holt's 75c top dramatic stock highly popular in Mission district. Weekly change policy figured as excellent. Last week at around \$4,500, nice profit.

(10th week) (M-1,500-\$4.40). Right in money; business hitting \$20,000, with that figure exceeded last week.

"The 19th Hole," Cohan (8th week) (C-1,111-\$3.30). Holiday crowd helped somewhat, with takings figured around \$12,000; best gross to date.

"The Racket," Ambassador (2d week) (D-1,200-\$3.30). Favorable reviews and first week's business promising; in seven performances quoted at \$13,500.

"The Shamane of Broadway," Martin Beck (10th week) (C-1,198-\$3.30). No extra performance last week, but trade profitable at \$12,000; should stick well into the winter.

"The Spider," Music Box (37th week) (D-1,000-\$3.85). Reported leaving after two more weeks; novelty mystery play made excellent profits; went over \$14,000 last week.

"The Trial of Mary Dugan," National (11th week) (D-1,164-\$3.35). Several performances at \$4.40 last week; with football night (Saturday) scale at \$5.50 and extra matinee, got \$29,200, equalling "Burlesque."

"Weather Clear, Track Fast," Wallack's (7th week) (C-760-\$3.30). Moved here Monday from Hudson, show going under new management; indications are for engagement through winter.

"Women Go On Forever," Forrest (12th week) (CD-1,015-\$3.30). Expected to last until holidays, probably going on tour; around \$9,000.

Outside Times Sq.—Special—Little "The Plough and the Stars," with the Irish Players, at Hudson Monday, by George C. Tyler.

"Electra," with Margaret Anglin, opens Thursday (Dec. 1) for 10 performances at the Gallo.

Max Reinhardt's season, Century (3d week), "Midsummer Night's Dream" jumped to capacity last week, getting close to \$50,000. Instead of changing Bill Shakespearean comedy remains through-out this week; "Jedermann" next week.

"Chauve Souris," Cosmopolitan (8th week). Making longer run than originally intended; leaves for the coast soon.

"The Taming of the Shrew," Garrick (8th week). Modern dress version doing much better than estimated; around \$10,000 last week.

"Civic Repertory, 14th Street. "2 X 2" opened Monday; management claims business 25 per cent. increase over last season.

"An Enemy of the People," Hampden's (9th week). Business variously reported, but Ibsen revival making run of it.

"The Ivory Door," Charles Hopkins; "The Bait" moved to Provincetown; "The Centuries" opened New Playwrights Tuesday; "Bare Facts," Triangle.

3 Stars, \$27,000 in Wash.; Doubled 'Maryland' Gross

Washington, Nov. 29.

Again the National, this time with a three star combination in "Merry Wives of Windsor," took practically everything in town, proving the value of Skinner, Mrs. Fiske and Henrietta Crosman as a road attraction.

Piece got more than double the amount garnered by "My Maryland" in its second week at Poll's and as for "Bless You, Sister" at the Belasco, it didn't get enough to meet the extra payroll. Play, though, said to have a good chance of getting over despite Washington won't buy new ones.

Estimates for Last Week

Belasco (Shubert) "Bless You, Sister" (Risikins). About \$2,100. Some excellent notices.

National (W. H. Rapley) Three stars in "Merry Wives of Windsor" to about \$27,000.

Poll's (Shubert) "My Maryland" (3d week). Liberally estimated at \$12,000.

This Week

Belasco, "Restless Women"; National, "Two Girls Wanted"; Poll's, "Circus Princess."

"STUDIO GIRL" BUST IN PHILA

'Dawn's' House Record— \$47,000

Philadelphia, Nov. 29.

There was no question last week about the legit leader in Philly. "Golden Dawn," in fourth and final week, ran away with all honors and the house record.

The runner-up was Earl Carroll's "Vanities" at the Erlanger. This revue has made considerable progress in putting the new theatre back on the map after the pitiful engagement of "Criss-Cross."

Although every show in town sold out solidly Thursday night, business for the week was badly divided, the rest tagging along in the rear.

Two other musicals were "Ain't Love Grand," at the Adelphi, and "The Studio Girl," at the Chestnut. The former picked up nicely and now looks like a promising piece of property. It has been decided to spend some real dough in fixing the production, and the show will be kept out of New York for another three weeks.

"The Studio Girl" was a dead bird from the start. Gross on week was scarcely \$13,000. Considering the holiday, very weak. This show was the first that the Chestnut has had in a couple of seasons that must be classed as an out-and-out "bust."

Dramatic attractions were not of a caliber that meant high grosses, but at least three reported satisfactory business. "The Wooden Kimono," helped in its first week at the Broad by parties and benefits, had equally good breaks in its second week. Lying directly across the street from the Shubert and being the only theatre within a radius of five blocks of that house, "The Kimono" got a constant overflow from the "Golden Dawn" sensation.

The fourth non-musical and the week's only opening was Laurette Taylor in "Delicate Justice," try-out. Panned unanimously and never had a chance. Miss Taylor's own following brought a little trade, and the capacity house Thursday evening kept the figure up to about \$10,000, which, with nine performances, not so forte.

This week has one new show, "Her Cardboard Lover," at the Adelphi, and two returns, "Rose-Marie," at the Chestnut, and "The Student Prince" (fifth visit), at the Shubert. All three shows are in for three-week engagements.

Next week will bring "Show Boat" into the Erlanger for three weeks, and Thurston to the Garrick for a like period. The only opening now set for Dec. 12 is "The Barker" at the Broad. This will be the western troupe with Richard Bennett. Dec. 22 Schwab and Mandel's new "New Moon" pirate operetta will open.

Estimates for Last Week

"The Student Prince" (Shubert, 1st week). Recent engagement at the Chestnut terminated just as real trade was coming in; hence, this fifth visit here. "Golden Dawn" last and final week sensation of the city. Broke house records at \$47,000.

"Wooden Kimono" (Broad, 3d week). Mystery thriller getting breaks; \$17,000 or better with nine performances last week.

"Delicate Justice" (Garrick, 2d week). Laurette Taylor try-out received terrible panning from critics. About \$10,000 in nine performances.

"The Silver Cord" (Walnut, 3d week). Decidedly picking up and advance sale promising. Last week, with extra show, drama grossed about \$16,000.

"Rose-Marie" (Chestnut, 1st week). Recent engagement at the Chestnut terminated just as real trade was coming in; hence, this fifth visit here. "Golden Dawn" last and final week sensation of the city. Broke house records at \$47,000.

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"LULU BELLE," IN CHICAGO, TOPS TOWN AT \$32,000

"Hit Deck" 2d Last Wk. With \$31,500—Holiday and Football

Chicago, Nov. 29.

Chicago's legit could well use an intersectional or nationally interesting football contest every week instead of once yearly. Last year the Army-Navy contest packed the town and the theatres; this year—Saturday—Notre Dame and U. S. C. did no less.

Of the 11,000 attendees at Soldiers' Field about 70 per cent. were regarded as aliens. It seemed twice that number tried to purchase ducats for the theatre Friday and Saturday nights. Specs are eating the best this week.

Two shows, "Lulu Belle" and "Hit the Deck," continued as capacity smashes. "Lulu" registered the highest figure at \$32,000, but its advantage was not as large as "Deck," and "Desert Song" came up only \$500 behind. The latter has fallen below capacity but still rates as a reigning hit.

Four departed at the end of the week, all carrying the stamp of failure. Two deserved better breaks. "Saturday's Children" was handicapped in its Princess location and never got started, while "The Ramblers" stumbled along its entire local session. The pair could not have been more effectively smothered if someone had a grudge against them. "The Springboard" was short-lived at the Blackstone, and "Queen High" had some late trouble with its cast on top of its failure to get a foothold.

"Murray Hill" slid into the Princess Sunday with little advance heralding. "A Night in Spain" followed "Queen High" into the Four Cohans Monday.

"Play's the Thing" and "Broadway" were even-steven at the Harris and Selwyn theatres. A \$21,000 week for both neared capacity. The Blinn show is up in the money now after an unfavorable Sunday opening. It's no Sunday night show and even the critics noted the fact.

"Road to Rome," at the Adelphi, will go out at the current week's exhaustion, last week's takings failing to change the management's mind.

"Countess Maritza" had a big week end buy and rose \$4,000 to a goodly gross, while "Tommy," best hanger-on in town, improved \$1,000. "Rain," in legit revival at the Central is fooling its sponsors as well as the wisecracks. A notice reading "Last Few Weeks" has been posted to ward off a sudden drop.

"Hit the Deck" led the agency buys. "Lulu Belle," "Desert Song" and "The Play's the Thing" also figure strongly with the advocates of heavy taxation. "Broadway" has lost most of its pep at the premium places, but continues strong at the B. O.

Garrick quit legit for the first time since "What Price Glory" to make some needed coin with Jolson's picture, "The Jazz Singer," and accompanying Vitaphone.

Estimates for Last Week

"Broadway" (Selwyn, 11th week) —Up grand to \$21,000 in spite of decline in agency demand.

"Countess Maritza" (Olympic, 4th week)—Had heavy week-end, besides relied upon theatre parties; accomplished another jump, this time \$4,000 to \$27,000; not likely to beat that amount or reach it again.

"Desert Song" (G. N., 13th week)—Gained \$1,500 to split second honors with "Hit the Deck"; increased patronage all week; high at \$31,500.

"Heartbreak House" (Rep. Co.) (Stulebaker, 3d week)—Mrs. In-sull's company picked boloney to start with; preceding success of Theatre Guild with same idea, but different methods makes things appear.

(Continued on page 49)

week). Operetta back for second visit; in for three weeks. "Studio Girl" pronounced flop. Under \$23,000. "Vanities" (Erlanger, 3d week). Best week house had since opening. Very encouraging after week engagement of "Criss-Cross." Management making claim of \$41,000, which looks two or three thousand too high. Very good, however, for eight performances.

"Broadway" (Lyric, 7th week). Melodrama claimed \$18,000, but this was not exceptionally good with nine performances, holiday and highest scale of town's non-musical shows. Will run up to Dec. 24.

"Her Cardboard Lover" (Adelphi, 1st week). In for three weeks. "Ain't Love Grand" encouraging last week with almost \$17,000 in eight performances.

"The Student Prince" (Shubert, 1st week). Recent engagement at the Chestnut terminated just as real trade was coming in; hence, this fifth visit here. "Golden Dawn" last and final week sensation of the city. Broke house records at \$47,000.

"Wooden Kimono" (Broad, 3d week). Mystery thriller getting breaks; \$17,000 or better with nine performances last week.

"Delicate Justice" (Garrick, 2d week). Laurette Taylor try-out received terrible panning from critics. About \$10,000 in nine performances.

"The Silver Cord" (Walnut, 3d week). Decidedly picking up and advance sale promising. Last week, with extra show, drama grossed about \$16,000.

"Rose-Marie" (Chestnut, 1st week). Recent engagement at the Chestnut terminated just as real trade was coming in; hence, this fifth visit here. "Golden Dawn" last and final week sensation of the city. Broke house records at \$47,000.

FOOTBALL, HOLIDAY, SCALES UP RESULT FALL BOX-OFFICE PEAKS

"Funny Face" at \$38,000 Stands Out, While Reinhardt Troupe Tops List at \$50,000 at Century—"Take Air" Another New One to Hit at \$22,500

Producers of the Broadway hits were in something of a contest last week, half a dozen claiming to have gotten the biggest gross for the Thanksgiving period which was climaxed with football night Saturday, the day of the Army and Navy contest. In celebration of that event not a few price scales were promptly lifted, one musical charging \$7.70 top and others \$6.60, with at least one drama charging \$5.50. In addition the prices were boosted for Thanksgiving eve and Friday night also.

What with the increased in scale and added matinees the figures generally were at the peak for the fall. A gradual decrease is anticipated up to Christmas, a drop that is seasonal. The top money for the week appears to have been grossed by the Reinhardt company of German players offering "Midsummer Night's Dream," takings coming close to \$60,000. That compares favorably with any foreign attraction ever offered here.

Of the other fresh attractions, "Funny Face" stood out at the new Alvin, getting \$38,000 in seven performances; "Take the Air," which also opened on Tuesday last week, got \$22,500, rated very good at the scale; "The Doctor's Dilemma" looks like a cinch revival at the Guild with an opening pace of \$16,000; "The Racket" was rated around \$13,500 in seven performances at the Ambassador, while "People Don't Do Such Things" failed to click at the 48th Street.

Among the gross leadership contenders were "Manhattan Mary" which with increased prices was estimated over \$48,000; "Five o'Clock Girl" also with an added matinee and bigger top went over \$46,000; "Good News" in nine performances, but no change in scale got \$45,000; "Follies" kept to eight performances, grossing \$43,500; "Rio Rita" got \$37,000, quite a jump over recent business.

"Artists and Models" was rated around the same mark, or slightly more; "The Merry Malones" played to one of its best marks, \$33,000; "Sidewalks of New York," capacity at \$28,000; "The Desert Song" got a holiday break jumping to \$24,000; "A Connecticut Yankee" at \$23,000 set another new mark for its theatre (Vanderbilt); "Hit the Deck" almost as good as ever at \$25,000; "The Love Call" and "Just Fanny" trailed the musical field, but both were over normal figures.

There was a close contest for leadership among the dramas, too. "The Trial of Mary Dugan" and "Burlesque" were virtually tied at \$29,500, both playing an extra matinee; next came "Coquette" and "The Command to Love," both getting \$21,000 in nine performances; "Porgy," \$16,500 for its first week in another house (Republic); "Broadway" up to \$16,000; "Escape" over \$16,000; "Interference," \$15,000; "Dracula," "The Letter" and "The Marquise," \$14,000; "The Baby Cyclone" and "The 19th Hole," \$12,000; "The Spider," up to over \$14,000; "Night Stick," improved to \$13,000; "Road to Rome," \$14,000; "Shannons of Broadway," \$12,000; "Behold This Dreamer," \$10,500; "Four Walls," \$9,500; "Women Go On Forever," \$9,000.

"Spellbound" will be taken off at the Earl Carroll on Saturday, the house getting "Happy" next week; "Out of the Night" leaves the Eltinge, which will offer "Out of the Sea," "Brass Buttons" will relight the Bijou; "The Trigger" will relight the Little; Camila Quiroga will offer Spanish repertory; "The King Can Do No Wrong" stopped at the Masque last Saturday, the house going dark; "The Arabian," which moved to Wallack's, stopped, and "Weather Clear, Track Fast" moved there from the Hudson; "The Belt" will close at the Provincetown Saturday.

Agency Buys

While several of the newer shows went into the agencies buys list, those buys which expired kept the total down to 24 shows. The premium list: "Funny Face" (Alvin), "Manhattan Mary" (Apollo), "Hit the Deck" (Belasco), "The Marquise" (Biltmore), "Escape" (Booth), "Good News" (Chanin's

46th St.), "Behold This Dreamer" (Cort), "Interference" (Empire), "The Merry Malones" (Erlanger), "The Five o'Clock Girl" (44th St.), "Golden Dawn" (Hammerstein's), "My Maryland" (Jolson's), "The Sidewalks of New York" (Knickerbocker), "The Command to Love" (Longacre), "Coquette" (Maxine Elliot), "The Trial of Mary Dugan" (National), "Ziegfeld Follies" (New Amsterdam), "Burlesque" (Plymouth), "Nightstick" (Selwyn), "Harry Delmar's Revels" (Shubert), "Take the Air" (Waldorf), "Artists and Models" (Winter Garden), "Rio Rita" (Ziegfeld), "A Connecticut Yankee" (Vanderbilt).

Cut Rate List

There were 25 attractions listed early this week in the cut rate list. Of the total only three are musical. The list: "The Desert Song" (Imperial), "Just Fanny" (Casino), "The Love Call" (Majestic), "Her First Affaire" (Bayes), "Baby Cyclone" (Henry Miller), "Jimmie's Women" (Follies), "Weather Clear, Track Fast" (Wallack), "The Shannons of Broadway" (Martin Beck), "The Ivory Door" (Hopkins), "The Nineteenth Hole" (Geo. M. Cohan), "Immoral-Isabella" (Ritz), "People Don't Do Such Things" (48th St.), "Take My Advice" (Belmont), "And So To Bed" (Harris), "The Marquise" (Biltmore), "Four Walls" (Golden), "Women Go On Forever" (Forrest), "Out of the Night" (Eltinge), "The Spider" (Music Box), "Behold This Dreamer" (Cort), "Night Stick" (Selwyn), "Spellbound" (Carroll), "Hamlet" (Davenport), "The Belt" (Provincetown), "Hidden" (Lyceum).

CHI BIZ OFF

(Continued from page 48)

pear worse; \$10,000 with forced sell-out Friday.
"Hit the Deck" (Woods, 4th week)—Best thing in light musical line this season; capacity at \$31,500; turned 'em away all week; clean-up for specs.
"Lulu Belle" (Illinois, 7th week)—Also capacity and highest in town; this one going strong, but will back-slip suddenly once it starts; \$32,000.
"Murray Hill" (Princess, 1st week)—Opened Sunday in handicap house.
"Night in Spain" (Four Cohans, 1st week)—Monday opening.
"Queen High" (Four Cohans, 6th week)—Closed with final \$16,000; no matinee Saturday.
"Rain" (Central, 11th week)—Nobody guessed this one; running like well known brook; \$9,000, excellent for venture.
"Road to Rome" (Adelphi, 7th week)—Will exit this week; class show no go after two weeks; \$15,000 calls for departure.
"Saturday's Children" (Princess, 5th week)—Would undoubtedly have held up under better conditions; could not drag them down to Princess; up to \$15,000 with extra matinee.

"The Play's the Thing" (Harris, 3d week)—Clicking; should hover around \$21,000 for time, but can fare on less; neck and neck with "B'way" and right next door.
"The Ramblers" (Garrick, 7th week)—Musical never given much of chance; no notification of closing until final few days.
"The Springboard" (Blackstone, 2d week)—Seemed few knew Madge Kennedy was in town; two weeks sufficient and closed Saturday.
"Tommy" (Cort, 14th week)—Best q. t. house in Chicago and show typical one; up \$1,000 to \$16,000, with holiday aid.

'Gay Paree' Flops in Mimm.

Minneapolis, Nov. 29. Here for three nights and a matinee, Nov. 21-23, "Gay Paree," Shubert musical show, played to disappointing returns at the Metropolitan, getting only around \$7,000.

Elsewhere business was first-rate. Bainbridge Players (dramatic) stock, with "Gentlemen Prefer Blondes," had one of their best weeks of the season, nearly \$6,000. McCall-Bridge Players (musical comedy tab), also got around \$6,000 with a musical version of "Why Girls Leave Home."

Aided by a wrestling match, the Gayety (stock burlesque), did about \$4,000 with "The Banner Burlesquers."

COLORED SHOW DID \$18,000 IN BOSTON

1st Week for "Rang Tang"—Run Not Looked for "Oh Kay" and "Broadway"

Boston, Nov. 29. Thanksgiving and another big football game did the business for the legit last week. Especially did the musicals get the break.

Business for the dramatics which have established themselves was also excellent. "Broadway" is still hitting around \$14,000 but is just beginning to show signs of sliding off a little with the drop in demand just about enough to warrant the ads carrying a line that it is the last weeks. It is now in the 13th week and has the record for length of run so far this year.

"Rang Tang," Miller & Lyles' colored show at the Tremont, had a strong opening last week, the first week here, and for eight shows, no extra matinee, played to \$18,000. Show is not figured to be good for a long run.

In the final week at the Hollis E. H. Southern in "General John Regan" built up some and closed to \$12,000. This show had a poor start, doing about \$7,000 the week before.

One of the strongest musicals in town so far is "Oh, Kay," at the Majestic. Show came in rather easy, caught on right from start and last week gross was in neighborhood of \$23,000. Getting a good break in word-of-mouth advertising.

George Jessel in his final week at the Boston opera house did not have much better luck than he did the opening week. Business picked up some but not enough to make the showing here profitable.

The Cleo Mayfield-Cecil Lean show, "Allez-Op," at the Colonial, has turned out to be a rather flat proposition at the box office, with the gross last week around \$15,000. Several shows opened here last night. Helen Ford in "Peggy Ann" came into the Wilbur and "My Maryland" opened at the Shubert. The Hollis had a new show, "Tenth Avenue," and the Boston venture in a subway circuit stated with the Pulitzer prize play, "In Abraham's Bosom," opening the Arlington with a \$150 top.

The new Ziegfeld show, "Rah, Rah, Rosalie," is due into the Colonial a week from Thursday. House will be dark the first three nights of that week while rehearsals are on.

Estimates for Last Week
"Rang Tang" (Tremont, 1st week). With \$2,000 opening got \$18,000.
"Oh, Kay" (Majestic, 4th week). Still very strong, with last week \$23,000.

"Peggy Ann" (Wilbur, 1st week). Opened Monday. In final week for nine performances Ethel Barrymore ran up better than \$20,000.

"Broadway" (Plymouth, 13th week). Thanksgiving gave this show just little boost it needed, with result it maintained \$14,000 pace.

"My Maryland" (Shubert, 1st week). Opened Monday. In final week "A Night of Spain" again rolled up \$32,000.

"Allez-Op" (Colonial, final week). Did not go over very strong here. Last week about \$15,000.

"Tenth Avenue" (Hollis, first week). In final week E. H. Southern in "General John Regan" did \$12,000, substantial gain over week before.

L. A. GROSSES

Los Angeles, Nov. 29. Coast produced version of "Sunny" opened last Tuesday at the Mayan and quickly jumped into the lead by running up \$20,000 gross in eight performances. Six weeks of strong biz looks set.

"Blossom Time," eternal repeater, copped \$18,000 at Erlanger's Biltmore. At Erlanger's Mason, "Broadway" in ninth week got around \$14,000 smash trade.

"The Devil's Plum Tree" exited at the Belasco after sizeable run at quoted gross of \$12,500. "Relations," second week, Vine Street, \$6,400. "Pigs," second week at Henry Duff's El Capitlan, \$5,900.

"My Country," opening week, Morosco, \$5,800; "Cradle Snatchers" bettered \$4,000, third week, Majestic. Hollywood Playhouse, \$2,800, final four days, "Meet the Wife."

Special Sunday matinee production of "The Beggar's Opera" grossed \$1,500.

Visiting Stock Stars

Providence, Nov. 29. (Drawing Pop., 300,000)
Opera—House—(Wendelschaefer), (1,375; 50-\$3.30) — "Rose-Marie," third visit, did well after dull start. \$14,000 good at this house. "Jazz Singer" here this week.

Modern Stock—New policy this week. Visiting stars weekly. Emma Dunn opened Monday in "Mother." Clara Kimball Young next week in "Madame X."

PLAYS ON BROADWAY

FUNNY FACE

Alex A. Aarons and Vinton Freedley are starring Fred and Adele Astaire in a musical (in two acts and seven scenes) by Fred Thompson and Paul Gerard Smith (book); music by George Gershwin; lyrics by Ira Gershwin. William Kent, Victor Moore and Allen Kearns featured. Dances by Ikkyu Connolly; settings, John Wenger; costumes, Kivietie. Opened Nov. 22 at the producers' new Alvin, New York.

Dora Betty Compton
June Gertrude McDonald
Frankie Adele Astaire
Jimmy Kerve, their guardian, Fred Astaire
"Dugie" Gibbs William Kent
Chester Earl Hampton
Herbert Victor Moore
Peter Thurston Allen Kearns
Sergeant of Police Ted MacLean
Hotel Clerk Edwin Hodge
Bell Hop Walter Munroe
Ritz Quartet Dorothy Jordan
Victor Arden and Phil Ohman at the Pianola
Ladies of the Ensemble
Kay Annis, Mildred Brower, Marcia Bell, Vera Berg, Helen Clare, Jean Carroll, Peggy Daubert, Dorothy Dawn, Ann Ecklund, Edelyn Endore, Elsie Frank, Sherry Gale, Gloria Glennon, Alma Hookey, Ona Hamilton, Dorothy Johnson, Helen Jessle, Adrienne Lampel, Lillian Mitchell, Estelle Mercier, Maxine Marshall, Ethel Maye, Frances Markey, Pauline Mason, Elsie Mary, Bob Navarro, Marie Otto, Ruth Penery, Boo Phelps, Perry Quinn, Richard Sato, Ruth Sato, Marjorie Seltzer, Bobby Shutta, Marion Tierney, Billie Walker, Polly Wams, Winifred Beck.

Gentlemen of the Ensemble
Edwin Bidwell, Dowell Brown, Austin Clark, William Cooper, Arthur Craig, Eugene Day, Norman Curtis, Jack Fraley, Fred Hamilton, Thomas Hodges, W. L. Mack, Gordon Merrick, Lionel Maclyn, Tom Martin, Richard Neely, Edwin Preble, Fritz Reinhardt, Walter Wandell, Paul Jensen, Richard Waltons, Monroe, Sam Simpson, Marshall Scott, Ray Stille.

Rating with Schwab & Mandel, as a smart young pair of smart musical producers, Alex A. Aarons and Vinton Freedley have another cinch in "Funny Face." The combination of the producing team with their favorite composer, George Gershwin, plus a sure-fire line-up of stars and featured principals, is a happy box office entity.

"Funny Face" at \$5 rates with the best of the half-sawbuck musical fare extant, on or away from Broadway. It has a sensational dancing pair in the Astaires whose clever foot work is ever a surprise; a couple of corking comics in Kent and Moore who all but steal the show with their clowning; a good juv in Kearns; a well-balanced and profitable cast in support; a study libretto and a tuneful Gershwin score which, like all Gershwin scores, will surprise the skeptics with the several of "developing" song hits it contains. Gershwin's music grows on one. Besides the two impressive ditties in the proceedings, there will be as many more that are going to step out and make themselves heard around.

Adele Astaire is the "funny face" of the libretto with a Baroness Munchausen complex. Fred Astaire is her guardian and not the green-eyed monster she paints him. With Allen Kearns as the flying ace who is "it" for Adele, and Kent and Moore, respectively cast as stooge guest and confidential safe-cracker, the principal assignments are more than well sustained. Possibly the shortcomings of Moore's limited opportunities are open for slight criticism but what he does is the more effective.

The intoxication scene between Kent and Moore is a wow. And Moore has a pair of classic nifties that will make speedily the rounds. One is Moore's idea of a good job, a photographer of eclipses. The other, the work he is the symptom song—"symptom, I'm happy, symptoms I'm blue," etc. And while these may be generously aired they'll never have the significance of their original interpretations.

Besides the players mentioned, Betty Compton is impressive as a modernistic ingenue as is Gertrude McDonald, dancing well with Fred Astaire.

As in the past, the Astaire stepping had 'em sh-sh-ing each other, in order not to miss those taps.

Ohman and Arden, the Chickering experts, are again to the fore with their trick treatment of the musical reprises, coming onto the stage for a specialty opportunity with the male choir headed by the Ritz Quartet.

Aarons and Freedley are commercializing one trick which so many producers are so chary about, that of giving the score a great plug. Whether the theory with the others is not to give the music publishers and songwriters too much prominence, they overlook that a musical success in order to rate a success must have a couple of outstanding musical numbers. Aarons and Freedley see to it that their show tunes are generously plugged and the reprises are further augmented by just such interlude as Ohman and Arden with the vocal chorus. For the exit march when the male chorus reviews the hit numbers vocally through a magnavox arrangement from the pit, one looks to see if it is the orchestra that is doing the singing, the sound emanating from that source.

H. Pincus and M. L. Goldstone, who built the Imperial. It's a large house, well built for musical attractions.

The Gershwin music has "Funny Face," "S Wonderful," "What Am I Going To Do?," a corking indigo tune, "He Loves and She Loves" and "Let's Kiss and Make Up" outstanding. "The Babbitt and the Bromide," while not so commercial, is a lyric credit to Ira Gershwin who, like his talented brother, rates with the best of the contemporary wordsmiths.

"Funny Face" is a smash. Abel.

TWICE 2 ARE 5

Civic Repertory theatre presents four-act comedy by Gustav Wied, translated from Danish by Ernest Boyd and Holger Koppel; directed by Egon Brecher, curtains and costumes and settings designed by Boris Aronsen, executed by Cleon Throckmorton, painted by Mark Lawson; Nov. 28; \$1.00 top.

Thomas Hamman Paul Leyence
Maria Margaret Love
Ester Abel Ruth Wilton
Frederick Hamman John Eldridge
Mathias Hamman Sayre Crawley
Paul Abel Harry Sothen
Gerhard Konik Egon Brecher
Lena Beatrice de Neergard
Mrs. Truelsen Leona Roberts
Thella Lustig Josephine Hutchinson
Mrs. Kløver Alma Kruger
Lawyer (and Jorgensen) J. Edward Bromberg

Clergyman Harold Moulton
Janitor Robert F. Rose
Policeman Walter Tupper Jones
Prisoner Charles McCarthy
Dora Chaslee Hubbard

Eva Le Gallienne, recipient of the \$5,000 award recently for being the woman who contributed most to the arts during 1926, is the resurrection-ette in America of that salutary form of play-presentation-repertory (or, as frequently foreignized, "repertoire.") It took courage, it took vision and imagination, it took patience and faith. For Miss Le Gallienne, daughter of a great poet, chanced the all of her experiment on old 14th street, in a seedy theatre blessed with nothing except musty traditions for rejuvenating the noblest era of our native stage.

She has succeeded. She has brought in and brought back fine plays, "Cradle Song," alone, earned her the exult of theatre. And there were other worthy productions. But now—"Twice Two Are Five"—as unspeakable unforgivable as the others are splendid and altruistically artistic.

Let it be recorded that on the program roll, where so often Miss Le Gallienne's name has glistened as star, director and producer, there is no mention of her in this instance. Director is Egon Brecher, who unsuccessfully attempted to scale Broadway's commercial heights; and Miss Le Gallienne is not in the cast. It is better so. That at least saves her soulful, lovely face.

"Twice Two Are Five" is the most vulgarly, frivolously and inexcusably indecent, repellant and indecorous insult to the American theatre, that has been visited upon that vicious institution in many a season. Dragged in from the decadent modern Scandinavian library of smut and depravity, this has not even the saving grace of earnestness—it is a farce of perversion, immorality, sneers at marriage and law and social borders.

It is directed with all the astute subtlety of "McFadden's Flats" and acted with the gentle overtones of "Irish Justice." It is as unfunny as it is unnecessary. The arty semi-acts only emphasize its brazen, brutal challenge to modern ideas, even liberal modern ideals.

Romping though it is a pronounced "fairly," a he-she wearing a checkered domino, named Frederick and called throughout "Little Frieda." John Eldridge plays the role with shameless stress, a la the sainted Bert Savoy. The character cries for insect powder. It isn't even principal, though it is scarcely ever off stage and serves as the "comedy relief"—woeful comedy and heart-sickening relief.

But little Frieda is not wanting for company. His sister is a prude, it is in love with its sister's husband, a writer of dirty books who goes to jail, who, after his wife leaves him, disports himself playfully on a bed that occupies half the stage with a bolsterous and aggressive blonde proudly programmed as "a lady of the demi-monde." They are both drunk to sanctify it.

The "clean" offset is a couple married nine years, parents of six children (whom the father "proclaims to be of 'all the sexes') who smooch whenever in sight, apoon on the bed-edge, and cannot remain more than a few minutes in the presence of others, making it clear that the attractions of the lady (done by sexy Mlle. de Neergard in skirts far above her knees) are too much for the amorous hubby, vivified by the director, Mr. Brecher, in person.

To start it all off, an inconsequential maid announces that she is engaged to a hostler or the like, and when the madame asks her how she will explain her baby, she answers so Danishly and so naively: "It's none of his business—it isn't his."

The ring of the whole thing echoes with impudent filippics at all established moralities, intended to go for Continental and up-to-date wheezes of wit. The result to this reviewer was no more than an intersexual gathering of adult persons telling smokehouse stories and acting pornographic Winter Garden "blackouts."

Miss Le Gallienne announces this Scandinavian four-act to appear ten times within the month. This is ten times too deplorable. It should never again be seen or heard.

Miss Le Gallienne's clariors for repertory at low prices have all been in the name of preserving and unfolding plays that are meritorious, but lack the boxoffice appeal to tempt the mercenary producers. How does that let in this malodorous nose-thumbing at civilized precepts, which should have been left to rot in the fetid atmosphere of the notoriously dirty-minded land whence it was hauled hither—the supposedly phlegmatic Nordic kingdom whose illegitimacy rate doubles that of many famously hot-blooded Latin nations?

"Cradle Song"—ah, yes; "The Good Hope"—well, at least maybe; Ibsen's works, always food for the intellect, even though grim, weird and frequently rebellious, but this trashy, badly acted, vilely produced, miserably conceived distortion of a technique that finds its comedy props in the unfortunate freaks of distortion of a technique that finds its comedy props in the unfortunate freaks of congenital mishaps and its plot in the prancing misdeeds of idiosyncratic dissenters whose lives flourish only to hiss at

all the few institutions still semi-sacred—it is too bluntly insolent in this age when the world seethes with futuristic mutiny against the final fundamental rules of communal restraint, conscience and at least that shame which Eve experienced after she realized her exposure.

With all compliments and respectful regrets of Eva Le Gallienne, doer of marvels, artist in her honest heart—she has here thrown or suffered a gob of dirty mud upon the shield of the Civic Repertory Theatre which has been her unblemished coat of arms heretofore.

"Twice Two Are Five" is too clumsy and abhorrent to be a financial hit. If its erotic profanities do catch the appetite of the seekers after peephole thrills on the stage of a theatre dedicated to the uplift of the world's greatest city's sense of art in the drama, the more's the pity.

Lat.

PEOPLE DON'T DO SUCH THINGS

Comedy in three acts presented by A. L. Jones and Morris Green. Written by Lyon Mearson and Edgar M. Schoenberg. Opened Nov. 23 at the 48th Street. Lynne Overman featured. Bartlett.....Ernest Stallard Jeffrey Osborne.....Lynne Overman Ted Converse.....Stanley Logan Viola.....Millicent Hanley Elaine Osborne.....Isobel Elsom Hobbs.....William Sallery Dolly Converse.....Elsie Lawson

After one week in Brooklyn this comedy opened at the 48th Street, which theatre is operated by Jones and Green, who are presenting the

play. During the lapse of three days two cast changes were made. That may have made for a better performance, but not better entertainment.

"People Don't Do Such Things" is chatty all the way. Its last act is best. That comes with a peculiar marital triangle—that of two wives, past and present, who have been living in the same house with the doubly attached husband. This is the thing people don't do.

There is a third woman, but when she also walks out the much married Jeffrey makes a date by telephone, a device that has been used for a stage curtain before.

Jeffrey Osborne, a successful architect, finds time to play around with the girls. He has Viola in his home over night and they are having breakfast when Elaine, his wife, walks in. The girls have known each other for some time, and there is no rumpus. Jeffrey and Elaine easily arrange a divorce, and he marries Viola. A year passes, and the breakfast scene is reversed. The second Mrs. Osborne walks in on Jeff at the table with the first Mrs. Osborne. Viola had returned from out of town sooner than expected.

So what to do. The wives past and present concoct the nice little scheme that both shall remain in the house to share friend husband. They cut the cards as to who is to tuck him abed, and when one has poor luck for three nights hand running they throw the dice for the nuptial privilege. She loses again, but the winner quickly comes downstairs to announce Jeffrey has gone out. Five out of the seven characters finally straighten out their love

affairs after sparring around with the status of a Mexican divorce.

Most of the way the sexy discussions are quite frank, perhaps daring to the average playgoer. But the chatter becomes a bore. Jeffrey's name is mentioned countless times and takes the edge from Lynne Overman's affable husband. The authors offer quite an assortment of bright comment. It is mildly laughable but as a play it could have been a better job. Perhaps they were too much limited with a short cast calling for one set. Had there been another set it certainly would have been a bedroom.

Lynne Overman is not in a pinch part, for the character could easily be made a cad, but does well, and Isobel Elsom, late of the late "The Mulberry Bush," is in the cast in place of Helen Baxter. She plays Elaine, the first wife, and the genius who frames the idea of remaining in the house as Jeffrey's mistress. From her playing the short rehearsal period could not be detected. Elsie Lawson replaced Florence Johns and gives a good performance as a vivacious, flirtatious ex-actress. Millicent Hanley is excellent as Viola, being particularly attractive as a sweetheart prior to marrying Jeff.

Ernest Stallard fits admirably as the butler and William Sallery got a good share of attention. Stanley Logan does not have much of a chance.

"People Don't Do Such Things" being presented by the same managers who have the theatre may get by for a time, but not for long, and then only by grace of cut rates.

Ibec.

TAKE THE AIR

Gene Buck presents "new musical comedy of aviation," co-starring Will Mahoney and Trini, featuring Max Fisher and his California orchestra in a libretto by Anne Caldwell and Gene Buck; "Air," Dave Stamper, staged by Alexander Leftwich, dances by Ralph Reader, and settings by Iden Waller. In two acts, prolog and seven scenes at the Gene Buck Waldorf, New York, opening Nov. 22.

"Mink".....Al Ochs "Monte".....Hugh Bennett Gloria.....Geneva Mitchell Marguerite.....Audrey Berry "Happy" Hokum.....Will Mahoney "Goldie".....Rose King Lieutenant Sullivan.....Bud Pearson Lieutenant Berg.....Jack Pearson Sergeant Money.....Chick York Broncho Liz.....Kitty O'Connor Lieutenant Dale.....Walter Scott Koik Captain Halliday.....Greene Evans "Red".....Wile Sisk Wm. F. Donahue Lillian ("Baby") Bond.....Dorothy Dilley Senor Jose.....Maurice Lupine Senorita Carmela Cortes.....Trini Wing.....Simeon Karavaeff Sing Song.....Gladys Keck Nagaaki.....Kikobi Mural

Show Girls
Frederica Finley, Helen Hermes, Nellie King, Muriel Mann, Marcel Miller, Marie Muselle, Agnes White, Mabel Williams, Carol Kingsbury, Lauretta McCarver.

Dancers
Bobby Dilas, Muriel Buck, Violet Casey, Edris Diamond, Diana Day, Helga Farlingmore, Gene Fontaine, Beryl Golden, Frances Guinan, Irene Griffith, Ethel Handler, Eleanor Hunt, Loretta Jefferson, Rosabelle Kay, Gladys Keck, Florence Kinney, Carol Kingsbury, Lee Manners, Helen Murray, Adelaide Permin, Marjorie Spahn, Blanche Victoria, Dorothy Waller, Bobby Weeks.

Boys
Andrew Burgoyne, Vincent Curran, Edward Conant, Norman Donald, Joseph Gorman, Paul Jones, Starr Jones, Julio Martel, Herman Malar, Hazard Newbury, Herbert Pickett, Basil Rallie, Charles Rainford, John Roach, Donald Wells, Leo Williams.

Gene Buck's own second musical production since leaving the Ziegfeld fold, "Take the Air," compares favorably to "Yours Truly" as a pretentious entry but only as a moderate money contender for a moderate run. Possessed of greater comedy potentialities and more knockabout punch than "Yours Truly," this latest production is handicapped by a hybrid presentation. It is a hot-ty-totsy conglomeration of wow vaudeville, orthodox musical comedy and current revue, mixing up the three in the main, and proceeding along one direction in several spots, such as when Mahoney does his olio vaudeville specialties, or ad libbing and gagging as in revue (including an audience introduction of Ruth Elder).

This free-and-easy abandonment of the libretto when it is the star's pleasure is not so grave a theatrical offense for box-office purposes as witness "Manhattan Mary," with Ed Wynn doing the like and making 'em like it.

"Take the Air" is a great dancing show. It might be criticized for an overplus of dancing, that corking chorus of real "lookers" shining in their Ralph Reader routines along with the stars' stardom, not to mention Simeon Karavaeff's sensational tap stepping, the Pearson brothers, Dorothy Dilley and Charlotte Ayres.

The gravest shortcoming of "Take the Air" is the lack of cohesion. It rambles in its story, and in spots the book is completely abandoned, such as in the York and King interludes.

Absence of a song hit is an important handicap though Buck may be able to force his show for a spell, having both the house and attraction under control for pooling.

Mahoney is great. He's the shining light of the proceedings and merits full stardom, a distinction the vaudeville luminary modestly refused considering this is his production debut. Trini as the co-star is another vaudeville recruit, a looker with the "it" dripping but not particularly scintillating otherwise.

The support is all to the variety in its derivation. Like Chick York and Rose King, Karavaeff is from

vaude. Charlotte Ayres, ballet specialist; Bud and Jack Pearson, Kitty O'Connor, Greek Evans and Maurice Lupine are from the vaude or picture houses.

A couple of surprise hits developed in Miss O'Connor, the "girl baritone," as she is known on the Columbia records, and Dorothy Dilley, ingenue, who grew on the customers. It is understood Ralph Pearson had to force Miss Dilley on Buck, and now proves a pleasant arrangement.

The title is derived from the billing "a new musical comedy of aviation," opening on a Texas-Mexican border and the Rickenbacker Field at San Antonio (where the Paramount's "Wings" film was "shot"). Will Mahoney as Happy Hokum, vaudeville hooper, with a year on the corner of Broadway and 47th, is stranded in these parts. For the finale he steals a plane and lands amidst the wealthy (unknown to him) heroine's Japanese garden fete in fashionable Long Island.

The first act is a bear for laugh returns. Mahoney is catapulted amidst aviation officers on the lookout for border smugglers. That's the story thread holding the plot together. It proceeds smoothly enough with no suspense or heavy romantic interest. The couples are methodically paired off from the start, a subtle establishment of the appeals among the pairs. Automatically the theory is that Mahoney must have a vis-a-vis, so he is assigned to the wealthy banker's daughter. The handsome captain is with somebody else; York and King as the comedy pair are a team, etc. There is no plausible book transition to tie it up.

Still if one is not too exacting, there are many happy moments in "Take the Air" although, like its title, the entertainment is too airy for any lasting impression. One takes away little beyond the brilliance of the male star and that corksucking dance chorus.

Some lavish production effects are said to represent an investment of \$200,000, doubtlessly an exaggerated estimate although coming from an authoritative source. Costuming and scenic highlights are spotted too far apart with the opportunities limited in view of the many olio drops and outdoor stuff. It is only in the first act finale, the inside of a hangar, and the ranch house courtyard and the Long Island estate scenes in the second stanza that anything scenic can be capitalized.

The Dave Stamper score, while original, is undistinguished. There isn't a titillating tune in it. "Wings" and "Carmela" got something and "Maybe" is the ballad, but the "Home in the Morning" interpolation from an "outside" source as done by Kitty O'Connor was a showstopper. Miss O'Connor again clicked with "Lullaby," tying it up cold, but more on her rendition than material. The "home" number reminded of "Hallelujah" in its staging.

The Max Fisher California orchestra, like the ushering staff, and everything else connected, was in smart aviation officers' attire. In George Olsen style from the pit, the boys cut up with vocal trios and solo interludes. They could be featured even more and to advantage, although the running time might forestall that as the show runs overlong as is.

At the premiere a delegation of air mail flyers were prominent in the stage boxes.

"Take the Air" might be labeled a "timely" musical production because of the strong aviation interest, but as stage entertainment it will not catch them flying to the Waldorf in droves for an extended length of time.

Buck has the Waldorf under lease this season and the pooling of both the house and his attraction are to be considered for box-office longevity.

Abel.

THE IRISH PLAYERS

("The Plough and the Stars")
Presented by George C. Tyler at the Hudson Nov. 23; first play of the visiting company written by Sean O'Casey, with others from his pen to follow.

Fluther Good.....Arthur Sinclair Peter Flynn.....Al O'Rourke Mrs. Gogan.....J. J. Moore Mrs. Gogan.....Maire O'Neill The Covey.....Sydney Morgan Nora Clitheroe.....Sheila Richards Beesie Burgess.....Sara Allgood Jack Clitheroe.....Michael Scott Capt. Brennan.....Harry Hutchinson Moiser.....Margaret O'Farrell A. Bartender.....E. J. Kennedy Rosie Redmond.....Kathleen Drago Figure in Window.....Joseph French Lieut. Langan.....Tony Quinn Corporal Stoddard.....Edwin Ellis Sergeant Tinney.....Joseph Ellis Private Campbell.....Arthur Bright Private Francis.....William Lambert Private Thorne.....Howard Kent

Close on the heels of Max Reinhardt's German company came the Irish Players for a season of repertory under the direction of George C. Tyler, who made no attempt to attract a capacity house at the Hudson Monday. "The Plough and the Stars" is but one of Sean O'Casey's plays to be presented. The same author's "Juno and the Paycock" was tried here unsuccessfully last season but not by an imported cast.

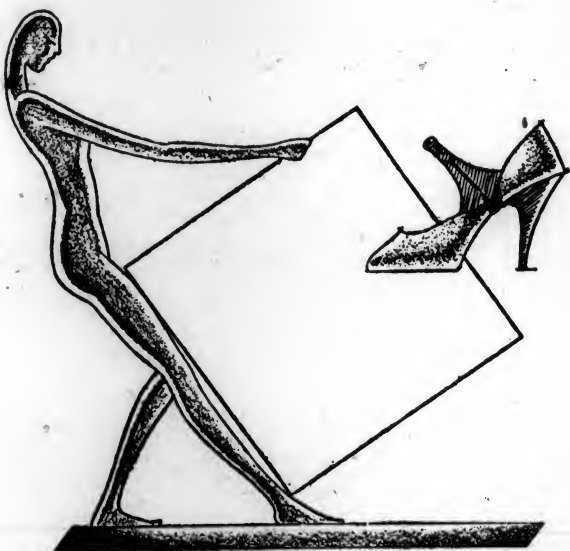
"The Plough and the Stars" is of excellent writing and was cleverly played in its native Celtic way. It won a rep abroad, with a run in London. In Dublin was some protest from the audience who objected

(Continued on page 57)

I. MILLER

INSTITUTION INTERNATIONALE

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DEPARTMENTS. *Dramatic Productions, Musical Comedy, Motion pictures, Vaudeville Night Clubs, Cabaret, individual*

**"I WILL FOCUS THE EYES OF THE WORLD
UPON YOU"**

JACK KALVEN ... General Manager...

character of a middle-aged Jewish merchant whose troubles with relatives is one long recitation. As drawn by Clark it teeters from laughs to tears with comedy punch lines thickly interspersed.

The threads of the plot are picked up in the old man's millinery store on the East Side of New York, where internal strife is continually going on with a pack of relative employees on one side and Uncle Wolfe on the other. The latter's opinion about relations in business is a source of plenty of expletives. The old man, humorously pathetic at all times, comes to a decision and gets rid of the whole lot only to have another "relation" from Australia buy him out and hire them back again.

Uncle Wolfe remonstrates with the young man, pointing out the fallacy of his doings, but the latter insists that "blood is thicker than water." Ensuing events bear the elder man's words out, he in the meantime setting up a competitive establishment. The relations, taking advantage of the young man's good nature, force him into bankruptcy, which adds to the bitterness of family strife. Fortified by the love of his secretary, the only one of the kinsfolk standing by him, he marries her and starts anew. The day comes when Uncle Wolfe also goes broke and the family meet again. News reaches the young Australian that his grandfather has died and left him his fortune. This changes matters around again and a reconciliation is apparently effected when arguments begin all over again and the curtain leaves them that way.

Clark's intelligent characterization of Uncle Wolfe is outstanding. He plays with understanding, and gives a splendid performance. Albert Van Antwerp is well cast in the role of the young Australian, discounting a few overdone emotional scenes. Harry Shutan, as the double-crossing family lawyer, earns praise, as does Barbara Brown, playing a more or less diffi-

cult part in Eva, the secretary. Flaming youth, personified by Jimmie Phillips and Mabel Forrest, discloses a clever girl in the latter. A goodly portion of dialog fell to her and she handled it in excellent fashion.

With Clark operating on a co-operative basis with his company and the modest \$1.50 top prevailing helping, "Relations" should sail along smoothly.

THE SHADOW

Toronto, Nov. 24.

L. M. Simmons presents this melodrama in three acts. By Neil Twomey, who also staged, At the Princess Nov. 8.
Ben Barton.....Lea Roy
Chuck Noyes.....Ronald Daily
Dapper Dan.....Earl House
Slim Ward.....Andrew Molony
Val Ogden.....Marshall Bradford
Bud Harper.....Douglas Graves
Buck Adams.....Joseph R. Garry
Ted Harris.....Herbert Heywood
Gail Grey.....Marion Stokes
Cal Coburn.....John Warner
Eddie Rice.....Robert Knight
Gladys.....Audrey Dixon
Myrtle.....Joan Taylor
Stout Man.....John Lyons

Here is a fairly obvious crook play wherein police and gangsters seek to learn who is the arch-criminal. In this case Neil Twomey gives the audience a fairly good idea who the crook is in the first 20 minutes, but the play holds throughout to those who like this sort of thing.

The Shadow is believed to be a hunchbacked, middle-aged man. He has fascinating manners and always works alone. His victims are of the Los Angeles wealthy, and he is thought to hang out at a dive conducted by Cal Coburn. The latter sets himself up as giving his life to the reformation of crooks.

To this joint comes a handsome lad, Val Ogden, who quickly proves himself a pickpocket, a wizard with cards and a handy boy with a gat. The wise guys see in him a menace. The two women in the place, Bess Barton and Gail Grey, fall for him, and Coburn decides to bump him off

either personally or through his henchman, Dapper Dan.

The excitement is built around the attempts of Coburn, who, of course, is the Shadow, to bump off Val, who, of course, is the secret service man and carries away the fair heroine.

Language is mild and will doubtless be changed. The two small sets are inexpensive but cast is good considering there is nothing impressive in the way of names. Marshall Bradford convinces as Val, and when he and John Warner (as Coburn) share the stage the pace is at its best. Marian Stokes takes full advantage of few opportunities in playing the proper young lady trailing the Shadow, who throttled her sister.

Weakness is in comedy, of which there is little, except as supplied by Audrey Dixon as a thick-headed hoover. Robert Knight snuffed a few laughs. J. R. Garry rather overdoes a big-town detective, and John Lyons plays a chief of police with an Oxford accent. Earl House has a neat bit in the last act.

The play is said to be getting some touching up by Willard Mack. Producers say it is scheduled for a New York run or the storehouse. From this point it looks like a few weeks with fair chances on the road. As a clean crook play the picture chances seem favorable. Sinclair.

Behold, the Bridegroom

Atlantic City, Nov. 29.

George Kelly's latest effort, "Behold the Bridegroom," made its bow at the Apollo last evening before an audience far from wildly enthusiastic.

Kelly, this time, has turned to drama, and although enacted by a capable cast, it fails to click.

The plot is thin, to such an extent the outcome is known at the beginning of the third act.

The first act is rather long-drawn out, the second contained most of the action with a dramatic climax, but the final one reverted to the style of the first, and tended to make the first nighters somewhat restless.

Repetition was plainly evident in much of the dialog, while comedy with the exception of part of the second act was obviously lacking.

Unrequited love is the story with Antoinette Lyle as the central figure. She is a sophisticated and wealthy young woman just returned from Europe bored to death with life itself, and has seen everything. Gehric Fittler, idler and waster, has courted her for three years without avail, and at present is in Cuba, a victim of his weakness for drink.

Judith Anderson, in her first appearance on the American stage after an absence of two years, gave a fine performance. Mary Servoss scored and John Marston acquitted himself well. Lester Vall made a worthy lover; Jean Dixon supplied the few bits of comedy in a satisfying manner, and Thurston Hall, as the father, deserved special mention.

Remainder of the truly competent cast was in keeping with the principals.

"Behold, the Bridegroom" is not expected to create much of a future. Vince.

Negroes Attend White Shows; Own House Dark

New Orleans, Nov. 29.

The Lyric, South's largest colored theatre, has closed its doors because of poor business. The house has been losing money past two years notwithstanding it played the best colored shows on tour. The Lyric was in operation as a strictly colored theatre for six years, its two banner seasons being first and second.

The management closed after being convinced the negroes of this city would rather sit in the galleries of other houses to witness white performances than sit in the orchestra of a colored theatre to view entertainments presented by members of their own race. The Lyric orchestra admission was the same as that charged for the upper sections reserved for colored people in the white theatres.

GENE Waldorf 50th St. E. of B'way BUCK Eves. 8:30. Mts. W. & S.

GENE BUCK Presents

"TAKE THE AIR"

The Aviation Musical Comedy with

WILL MAHONEY and TRINI & MAX FISHER'S CALIFORNIA ORCH.

POP. MAT. DAILY, 2:45

506-755-8110
AL JOLSON
in
"THE JAZZ SINGER"
WARNER THEA. 5th Ave. 52nd St. 7:30

NEW YORK THEATRES

NEW AMSTERDAM Theatre W. 42d St.
Pop. Mats. Wednesday & Saturday, 2:15

Ziegfeld Follies with Eddie Cantor

Music & Lyrics by IRVING BERLIN

ZIEGFELD THEATRE 6th Ave. & 54th St.
Mats. Thurs. & Sat.

AMERICA'S PERFECT THEATRE

RIO RITA

BELASCO Thea., W. 44th St. Eves. 8:30.
Mats. Thurs. & Sat., 2:30.

VINCENT YOUMANS presents

THE NAUTICAL MUSICAL COMEDY

HIT THE DECK with LOUISE GROODY

KNICKERBOCKER B'way & 38th St.
Eves. 8:15 Sharp. Mats. Wed. & Sat., 2:15 Sharp.

CHARLES DILLINGHAM presents

AMERICA'S GREATEST COMEDienne

RAY DOOLEY

In EDIE DOWLING'S New Musical Comedy

SIDEWALKS OF NEW YORK

Supported by 104 Musical Comedy Artists

LYCEUM Thea., W. 45th St. Eves. 8:40
Mats. Thurs. & Sat., 2:40

"Miss Merrill is excellent."

—Woolcott, World.

DAVID BELASCO presents

HIDDEN

with Beth Merrill—Philip Merivale

"A story that is Tremendously Real."

—Dale, American.

ERLANGER'S Thea., W. 44 St. PEN 7963
Dir. A. L. Erlanger

Eves. 8:30. Matinees Wed. & Sat., 2:30

THE GREATEST LAUGHING SONG

AND DANCE SHOW ON EARTH

The MERRY MALONES

with GEORGE M. COHAN

and 150 DANCING COMEDIANS

376 GOOD SEATS AT \$1.10

THE SHANNONS

OF BROADWAY

with JAMES and LUCILE GLEASON

MARTIN BECK Theatre 45 St. at 8th Ave.

Eves. 8:30. Mats. Wed. and Sat., 2:30

VANDERBILT Thea., W. 48th St. Eves. 8:30
Mts. W. & S., 2:30

Lew Fields and Lyle D. Andrews Present

The Musical Comedy Supreme

MARK TWAIN'S

"A Connecticut Yankee"

Adapted by

FIELDS, ROGERS and HART

A. L. ERLANGER presents

FRANK CRAVEN

In His New Comedy

The 19th HOLE

GEO. COHAN THEA. B'way, 42d St.

Mats. Wed., Sat., 2:30.

"Blithely blood-curdling."

—Herald Tribune.

HORACE LIVERIGHT Presents

New York's Newest Shudder

DRACULA

FULTON THEA., West 46th St.
Mats. Wed. and Sat., 2:30

SEATS 8 WEEKS AHEAD

LIBERTY Thea., 42 st. w. of B'way.
Twice Daily, 2:30, 8:30.

Douglas Fairbanks As the Gaucho

"THE PATENT LEATHER KID"

A First National Picture

Starring RICHARD BARTHELMESS

An Alfred Santell Production

GLOBE Thea., B'way & 46th St. Daily.
2:30, 8:30. All Seats Reserved

LOEW'S

STATE and METROPOLITAN Brooklyn
B'way at 45th St.

"THE GARDEN OF ALLAH"

—VAUDEVILLE—

State—Emile Horeo, B. A. Rolfe & Orch.

Metropolitan—GITZ RICE & CO. of

Henry Miller's Thea. W. 43 St. Eves. 8:30
Mats. Thurs. & Sat., 2:30

"It's a laughing panic."

The American Comedian

GRANT MITCHELL

In George M. Cohan's American Farce

THE BABY CYCLONE

4 WALLS

with Muri Wiscenfreud

By Dana Burnett and George Abbott

John GOLDEN Theatre, 58th St.
East of Broadway

Eves. 8:30. Mats. Wed. and Sat., 2:30

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Eves. 8:30. Mats. Wed. & Sat., 2:15

BILLIE BURKE

IN HER GREATEST SUCCESS

THE MARQUISE

By NOEL COWARD

with ARTHUR BYRON and REGINALD OWEN

CHANNIN'S ROYALE Eves. 8:30. Mats.
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All Performances Except Mon. & Thurs.

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EVERY MONDAY NIGHT ONLY

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EVERY THURSDAY NIGHT ONLY

PIRATES OF PENZANCE

CORT West 48th St. Eves. at 8:30.
Mats. Wed. and Sat. at 2:30.

GLENN HUNTER

in "BEHOLD THIS DREAMER"

The Theatre Guild Presents

PORGY

REPUBLIC Thea., W. 42d. Eves. 8:40
Matinees Wed. and Sat.

Extra Matinee Thanksgiving Day

Theatre Guild Acting Co.

In Bernard Shaw's Comedy

The Doctor's Dilemma

GUILD Thea., W. 52d. Eves. 8:30
Mats. Thurs. & Sat., 2:30

ALVIN W. 52d St. Tel. Col. 7474.
Eves. 8:30. Mats. Wed. & Sat., 2:30

FRED & ADELE ASTAIRE

WM. KENT, VICTOR MOORE, ALLEN KEARNS

in FUNNY FACE Musical Comedy With GERSHWIN MUSIC

PLYMOUTH 45th St. W. of B'way. Eves.
8:30. Mats. Thurs. & Sat.

ARTHUR HOPKINS Presents

BURLESQUE

A Comedy by George Manker

Watters and Arthur Hopkins

JANE COWL

in "The Road to Rome"

Playhouse 48 St. E. of B'way. Eves.
8:30. Mats. Wed. & Sat., 2:30

WILLIAM FOX presents the

Motion Picture

with Symphonic Movietone Accompaniment

By the Master Director

F. W. MURNAU

with GEORGE O'BRIEN & JANEY GAYNOR

HEAR and REE

MUSSOLINI—THE VATICAN CHOIR

on The Movietone, and

FOX MOVIE TONE NEWSREEL

Thea. 2d St. W. of B'way

Times Square Twice Daily, 2:30 & 8:30.

CAPITOL

Thea., B'way at 51 st.

Doors Open at 11:45 A.M.

"THE 13th HOUR"

An M-G-M Picture

"BABYETTES," a Revue

Featuring BENNY RUBIN

"THE CAPITOLIANS" with Walt Roesner and other excellent features

ROXY

7th Ave. and 60th St.—Under Personal Direction of B. L. ROTHAFER (Roxy)

The WIZARD

with EDMUND LOWE and star cast

Excellent surrounding program including 16 American Hockets

Roxy Symphony Orchestra

Russian Cathedral Quartet

MARK STRAND

B'WAY AT 47th St.

The Wreck of the Hesperus

with an all star cast

LAST 3 WEEKS

NATHANIEL SHILKRET

and the VICTOR SALON ORCHESTRA

and excellent surrounding program

PLAYERS IN LEGITIMATE DIRECTORY

FAY ADLER and TED BRADFORD

Featured Dancers with

"THE MERRY MALONES"

Erlanger, New York

SARAH EDWARDS

Character Contralto Comedienne

"THE MERRY MALONES"

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FAIRCHILD and RAINGER

FEATURE PIANISTS

Exclusive Victor and Ampico

"ZIEGFELD FOLLIES"

New Amsterdam, New York

Direction LOUIS SHURR

CECIL LEAN and CLEO MAYFIELD

Starring in

"ALLEZ-OO"

COLONIAL, BOSTON

ELIZABETH MURRAY

Featured With

"SIDEWALKS OF NEW YORK"

Knickerbocker, New York

MARIE SAXON

"THE RAMBLERS"

SHUBERT, RIALTO

ST. LOUIS

POLLY WALKER

as MOLLY MALONE

in

"THE MERRY MALONES"

CHECKMATE AUSTRALIA EMBARGO ON U. S. DISKS

Owners of Music Rights Get Ban Then Change Their Tactics

Washington, Nov. 29.

Australian firms which recently placed an embargo on American phonograph records have adopted a different procedure, abandoning the move under the customs and proceeding under the copyright laws, according to a cable reaching Washington yesterday.

As was reported, these dealers holding the Australian rights to numerous musical hits were refusing to permit the entry of American disks. American shippers countered with a move to force the Australians to adhere strictly to the stipulations of the customs laws.

To make the embargo effective the Australians would have been required to go through the thousands of records constituting a shipment from the U. S., and bar only those upon which they held the copyright privileges.

The switch in tactics permitted the landing of a \$50,000 order then ready to be unloaded at the dock, but which it appeared would have to be returned here.

Under the Australian law the dealers involved are enabled to get speedy action on infringements of their rights with subsequent confiscation of the American-made records of the numbers they control.

Though this modifies the situation to a considerable degree, those fighting the action state that as the Australians secure rights to practically all hits it will still mean a heavy cut in business for the American manufacturers.

THIS WEEK, PALACE, CHICAGO HARRY ROGERS Presents

CARL FREED AND HIS ORCHESTRA

The Cincinnati "Post" said: It was George White, whose touching melodrama of the grim realities of life, "The Scandal," played here last week, who once upon a time said: "Talent is what the public wants!" Working upon this William theory of satisfying it, (the public), Kett's management is offering Carl Freed and his band this week.

Carl proves that with a few original comedy songs, no words, and a lot of pure, unadorned virtuosity, it is easy to convince an audience that one has talent.

With his tall, mount figure clad in a baggy black swallow-tail, Carl glides about the stage, resorting to original bits of musical trickery to produce a smooth sort of comedy that harmonizes with the notes of his bandmen, who work just a bit differently from any other bandmen.

When he finished his act Sunday the official applause recorder announced Carl had a "tremendous ovation."

The Buffalo "Evening Times" said: As an orchestra director, Carl Freed has a style all his own. He is a marvel with the harmonica and offered some real hot numbers that were applauded to the echo. The orchestra, composed of ten artists, can take its place among the best when it comes to playing music.

CARL FREED AND HIS ORCHESTRA

A Natural Vocal and Dance Hit

Making Good on Its Merits

"Blue Baby"

ROBERTS MUSIC CORPORATION
Publishers

A RUSHING BAR

Complaints are being heard in the Square of a side street bar doing such a terrific tariff that one must wait before crowding up to the rail for 30 minutes or longer to get an order filled.

It's alleged that when some of the buyers do reach the mahogany they hang on for the remainder of the day or night.

The most direct squawk is that Prohibition law is taking up too much time.

Aaronson Lasted 9 Days At His Own Nite Club

Irving Aaronson opened and closed his night club at 159 West 49th street in exactly nine days. The "closed room" policy under the George Olsen regime was too much of a handicap and is now prompting Peter Anselmo, owner, to consider inaugurating an open door on his next venture.

Olsen had built up the room on a purely personal draw, seemingly taking his following along with him to the Club Richman. Olsen's business at the Richman has been sensationally good. One night's gross, the eve of Thanksgiving, was \$4,700. This is a record for the Richman, according to Lou Schwartz, managing director.

Schwartz is now propositioning Olsen with an idea to take over the Le Perroquet de Paris, Roger Wolfe Kahn's former night club, and installing Olsen as the prime attraction. Olsen countered with a \$7,000 weekly asking price.

Aaronson is concluding a three weeks' run at the Mark Strand, Brooklyn, N. Y., at \$3,500 a week and is slated for a Stanley tour. Aaronson is also busy with a new producing alliance formed with Fred Ahlert, the crack Waterson arranger, whom Aaronson is guaranteeing \$20,000 a year as musical advisor and co-partner in a new producing corporation.

HERE AND THERE

Herman Schenck is now manager of the band and orchestra department for Shapiro-Bernstein.

Charles (Mouse) Warren, formerly with Shapiro-Bernstein, now in professional department of Remick's.

Harry Blum, formerly manager for Remick's, Cleveland, now sales manager in New York for same firm.

Henry Santley, formerly with Felst's, is now assistant to Mose Gumble, general professional manager of Remick's.

Jimmie Williams' Ambassadors are the orchestra feature at the Ambassador on the Albany-Troy (N. Y.) road. The inn was recently opened on the site of the famous old Devine's hotel and road house, destroyed by fire last spring. William Houlihan, managing the place, then known as Fireside Inn, is in charge of the new establishment.

Mack Davis, a Johnny Johnson unit, closes this week at Post Lodge, Lachmont, N. Y., to open at the Biltmore hotel, Atlanta, Dec. 5, for a minimum of six weeks.

Student a Band Magnate

Los Angeles, Nov. 29. George McMurry, student of Oregon University at Eugene, Ore., has 12 bands besides the Kollege Knights, a ten-piece outfit working through the winter.

He brought the latter organization to Los Angeles to play in an event of the University of Southern California during the Thanksgiving holidays.

CHARLES AT ORIENTAL

Chicago, Nov. 29.

Milton Charles, formerly rotative organist at the Tivoli and Uptown theatres, will shortly replace Henri Keates at the Oriental.

No reason has been given for the switch, although it is possible Keates will be transferred to New York. The latter is believed the only film house organist to rate an encore at every performance.

BROADWAY GUIDE

(Changes Weekly)

For show people, as well as laymen, this Guide to general amusements in New York will be published weekly in response to repeated requests. It may serve the out-of-towner as a time-saver in selection. Variety lends the judgment of its expert guidance in the various entertainment denoted.

No slight or blight is intended for those unmentioned. The lists are of Variety's compilation only as a handy reference.

PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the heading: "Shows in New York and Comment."

In that department, both in the comment and the actual amount of the gross receipts of each show will be found the necessary information as to the most successful plays, also the scale of admission charged.

NEW FEATURE PICTURES OF WEEK

Capitol—"The 13th Hour" and presentation bill.
Colony—"Silk Stockings" (LaPlante).
Paramount—Special anniversary presentation program; "The Spotlight" (Rialston).
Rialto—"Rough Riders" (Bancroft), run.
Rivoli—"Sorrell and Son," novel filmization, good.
Strand—"Wreck of the Hesperus."
Roxy—Good show; "The Wizard."

NEW SPECIAL FEATURES WORTH SEEING

"Sunrise" "Patent Leather Kid" "Wings"
"Jazz Singer" (Al Jolson) "Quality St." (Marion Davies)
"The Gaucho" (Fairbanks)

NIGHT LIFE

The Parody, with the inimitable Clayton, Jackson and Durante as the features, is recommended at all times. Parody also has a girlie show to augment "those three boys."

Chez Morgan with Helen Morgan breaking in with "The Show Boat" is doing fairly well; Yvette Rugel subbing for Miss Morgan.

Vincent Lopez, with an excellent show at the Casa Lopez, must be "made," if only for the Lopez dance music and Benny Rubin's comedy, and for a change of pace and a Bohemian atmosphere, don't miss the Club Barney, in Greenwich Village.

The hotels like the Roosevelt (Ben Bernie), Pennsylvania (Johnny Johnson) and Biltmore (Bernie Cummins) should not be overlooked for relief purposes for straight dining and dancing purposes, before or after theatre.

The Mirador sans its stiffness to a \$3 couvert with Rosita and Ramon, dancers, should be on the list.

The Little Club has a fast show and Mrs. Park Benjamin, and Irving Aaronson's Commanders at their 159 W. 49th Street Club are worth while.

George Olsen at the Club Richman is doing very nicely.

Of the other class spots, the Montmartre is very worth-while, and the Lido has the unique Moss and Fontana, dancers, as the new feature.

Van and Schenck are at the Silver Slipper, with an excellent supporting show. The Everglades has a new show; the Frivolity is continuing its usual healthy trade, and Hilda Ferguson and Benny Davis now head the 54th St. Club.

For a touch of Montmartre on Broadway, the unique Tommy Lyman, warbling his ballads at the Salon Royal, is very worth-while.

RECOMMENDED DISK RECORDS

Victor No. 20952—Ross De Luxe Syncopators, a Jacksonville (Fla.) colored organization, has "canned" a couple of torrid fox-trots, "Mary Belle" and "Lady Mine," for Victor. Played as only native Ethiopians can play 'em, this couplet, arranged by Robert H. Cloud, is a sizzling dance duo.

Brunswick No. 3641—Although now a Columbia recording executive, Ben Selvin still retains his Brunswick recording unit, bearing his name. His versions of the "Good News" numbers, "Lucky in Love" and "Good News" are up to usual Selvin standard. Vocal interludes are included in the dance recordings.

Columbia No. 1137—The "Merry Malones" waltz songs, "Molly Malone" and "Like the Wandering Minstrel," are in typical Cohan rollicking style of simple waltz composition. William A. Kennedy exacts the proper lyric interpretation in the vocal interludes.

Victor No. 21022—Jans and Whalen make their Victor debut with disk versions of their vaude routine. "Well! Well! Well!" and "Just a Couple o' Good Guys Gone Wrong" are the cognomens of the sidewalk routines and coming through great in "canned" form. This type of record, lent impetus by the sensational Moran and Mack talkers, is now the popular vogue, and Jans and Whalen's first effort should show up well on sales.

Edison No. 52108—The Yale Collegians, under Les Laden's direction, who have been picture house touring off and on, are debuting on the Edison disks with "You'll Do It Some Day," backed up by Dave Kaplan's Melodists handling "Barbara." Sprightly dance record.

Columbia No. 1138—"Manhattan Mary" and "Broadway," from musical comedy bearing the title of the first song selection, is handily performed by Cass Hagan and his Park Central Hotel Orchestra. A vocal trio comprising James, Shaw and Luther contributes in the first, and Lewis James warbles "Broadway."

RECOMMENDED SHEET MUSIC

"Down South" "Let's Kiss and Make Up"
"Say It With a Red, Red Rose" "S Wonderful" (from "Funny Face")
"Dainty Miss" "My Heart Stood Still"

Ban on Amateur Band

Utica, N. Y., Nov. 29.

The New Hartford Band has just drawn the ire of the Utica Trades Assembly, which took formal action declaring the band "unfair to musicians who must earn a living by their art."

It is alleged that for a working agreement had been in force, by which the band agreed not to take any work in Utica, but that this agreement has been "flagrantly violated."

Local union men openly resent the claim of the New Hartford outfit that they play for "fun."

Band for Miss. Hook-Up

Chicago, Nov. 22.

Jules Herbeuveau and band (14) will open the new 20-station chain, covering the Mississippi Valley, operated by the National Broadcasting Corporation. Herbeuveau's band will be the first to broadcast on a chain out of Chicago.

Hallet Booking Himself

Mal Hallett has broken away from Taps as his personal manager and the Hallett orchestra is arranging its own Pennsylvania one-night routes.

Charles Shribman, Hallett's personal representative, is working in association with Arthur Cohen on some Pennsy bookings, otherwise handling the territory individually.

Playing Cohen's Town Hall, Scranton, Pa., Saturday on a percentage, Hallett walked out with \$800 for his share of the 50-50 gate for that night. It was a repeat booking.

RENEWED FOR ITS FRENCH CUISINE AND PASTRY

PIROLLE'S

145 WEST 45th ST., NEW YORK

Pirolle's Special Table D'hote Dinner, \$1.25 Sunday—Noon to 9 P. M.
LUNCHEONS SPECIAL DISHES DAILY POPULAR PRICES

Max Fisher Forced Out Of "Air" by Union Rule

Union regulation forces Max Fisher and his California orchestra out of the Gene Buck musical, "Take the Air." Fisher is compelled to leave after a fortnight's stay with the musical comedy, not being a member of the New York local musicians' union and unable to join through organization restrictions.

William Morris is booking Fisher in the Fox houses after the end of the two weeks with "Take the Air." Fisher gave up a six months' contract at the Chase hotel, St. Louis, to rehearse and travel with the Buck show.

Lopez Fires, Hires

Vincent Lopez gave his entire Casa Lopez orchestra "notice" and then re-signed the majority of them. It was a move to eliminate certain instrumentalists, and also for salary conservation at readjusted scales.



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A CHOP HOUSE
OF EXCEPTIONAL MERIT
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East of Broadway

B & D "SILVER BELL" BANJO

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HAL WHITE

with

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KENTUCKY SERENADERS
Congress Hotel, Chicago, Ill.

Get Our New 48-Page Illus. Cat.

The Bacon Banjo Co., Inc.
GROTON, CONN.

"In An Oriental Garden"
Fox-Trot (also for Band)
"One Night of Love In Spain"
Waltz
"Wake Up With a Smile"
Fox-Trot

"Lingering Lips"
Fox-Trot
All Special Arrangements

JOHN E. HAYES, Inc.
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Ask Any Ace Orchestra Leader

REAL BOX OFFICE ATTRACTION The Great Sir Joseph Ginzburg

King of Radio
World's Greatest International Star
Now playing high-class engagements—clubs, society concerts, vaudeville, motion picture theatres and musical comedy productions. Featuring Comic and Grand Opera Selections.
Personal direction and management.
The Great Willie & The Great Eugene Howard
International Stars
Headliners for George White's New "Scandals"
Permanent Address: 259 W. 93rd St., N. Y.
Phone: Riverside 10181

DISTANCE RADIO REVIEW

(ATLANTIC COAST TO CHICAGO)

By F. E. KENNY

(Variety's Correspondent at Mt. Vernon, N. Y.)

Mt. Vernon, Nov. 25.

Distance rolling in like locals these nights. Air cleared up pretty and with cold snap a lot of the heavyweights blocking the way of DX have been eliminated. So good in fact that Cleveland, Chicago, Pittsburgh and Canada began making eyes at New York stations as early as 8 o'clock.

WTAM, Cleveland, brought in the Gypsy program from WEAF not far from WHN, which, incidentally, has gone down in the mud again and is being whipped by out of town stations, including WBBM, Chicago. KDKA, CNRO, Canada, and WGN all slipping through in great fashion early in the evening now.

Boston and Providence also improved. Jack Lewis' orchestra in through WBET, Boston, while WJAR, Providence, offered Robert J. Powers and band, particularly liked in their Verdi offering.

But there is a terrific whistle along with WEEL, Boston, now at 365 meters. Whistle disappears when the station signs off.

Smith New England Boom

Governor Smith was boomed for president at a dinner tendered to Jerry O'Connell, defeated candidate for re-election as congressman from Rhode Island. Broadcast from Providence and in clear for about a half hour then WTAS, Elgin, Ill., set up a terrific whistle and we had to retreat.

Had a gang in who challenged for as many orchestras as possible in ten minutes. Obligated with Wadsworth's from Hotel Morrison through WBBM, Chicago, then Guy Lombardo from Granada cafe, same station. WTAM next with Joe Cantor's unit from Far East restaurant.

Thence to Cincinnati for the smart Ray Miller band from the Hotel Gibson via WSAI, followed by Phil Romano's hot boys from the Kenmore through WGY, Schenectady. Finally, Billy Hayes and his lads from WCAU, Philly.

The Bon Ton Banjoists played from WDRG, New Haven. So so. Campus Serenaders enjoyed themselves at WHAZ, Troy, whose new wave length is entirely suitable and strong. The old reliable barn dance bills from WSM, Nashville, and WLS, Chicago. Grace Wilson vocalized well in latter.

Organist's Requests

Edward Benedict, organist, is obliging and pleasing in his request programs from WJBT, Chicago. His stuff also stands out. KYW, windy city, terrifically strong these nights.

KOIL, Council Bluffs, Iowa, has joined the nightly procession here. Incidentally the program we heard amused because it was a commercial for a rubber concern in Wisconsin, with the orchestra the Ambassadors from Peacock Inn, and every time there was an announcement it carried a plug for the Inn instead of the concern paying for the broadcast.

WOW, Omaha, Neb., flopped in with lots of juice and was broadcasting a special in connection with the annual appeal for funds to purchase children's shoes.

Atwater Kent tryouts heard at WSB, Atlanta, with WLSI, Providence, presenting a Meyer Davis orchestra in a nice program. WEAO, Columbus, O., in from the Mohawk with a terrible announcer but good band.

Booking Tie-up

Adams Art Service, with Robert P. Linderman in charge, is the radio booking offshoot of the Wolfsohn Musical Bureau. John T. Adams is president of the Wolfsohn concert bureau, from whence the A. A. S., Inc., derives its name.

A booking tie-up with the William Morris agency (Morton A. Milman, in charge of the radio bookings) has been effected.

Helen Hoerie has been engaged by Adams as special publicist on behalf of their radio talent.

WORLD RADIO PACT

Washington, Nov. 29.

International Radio conference with 79 nations participating came to a close here last week with a five-year agreement for the allocation of wave lengths, etc., agreed to. This becomes effective Jan. 1, next. Next conference is scheduled for Madrid in 1932.

Over Half of World's Broadcasters in U. S.

Washington, Nov. 29.

United States has more than three-fifths of the 1,116 broadcasting stations of the world, according to the electrical division of the Department of Commerce.

These are divided as follows: 431 in foreign countries and 685 in the United States.

Europe has 196; North America, outside of the United States, 128; South America, 52; Asia, 18; Oceania, 28; and Africa, 9.

Division of stations by countries gives Canada, 59; Cuba, 47; Russia, 28; Sweden, 30; Australia and Germany each, 24; Argentina, 22; United Kingdom, 20; France and Mexico each, 18; Spain, 15; Brazil, 12; Chile, 9; Finland, 7; Switzerland, 6; and Austria, 5.

Outside of the United States, the most powerful broadcasting stations are those at Motila, Sweden, and Moscow, Russia, these two having 40,000 watts each. Russia also has a 20,000 watt station at Moscow, and one of 10,000 watts at Leningrad.

Governments own and operate 77 stations; associations and institutions, 87; commercial and industrial establishments, 69; broadcasting companies, 127; and private citizens, 53.

Palmolive's Stock

"Name" artists featured as guests of the Palmolive School Girls—derived from the Palmolive facial soap slogan, "keep that school girl complexion"—who will be further augmented by a permanent Palmolive radio stock company. This group comprises Virginia Rea, Frank Munn, Elliott Shaw, Wilfred Glenn and Lewis James, all Victor recording artists; Frank Black of Brunswick; Irving Kaufman, also a phonograph disk comedian; Edith Piper, Alice Remsen, James Melton.

Music Scale as Code

Washington, Nov. 29.

Old familiar do re mi fa so la si do is proposed as the foundation of a universal code for international broadcasting.

Carlo Spataro, a Long Island musician, is here trying for a letters patent on the idea. He has prepared extensive charts in connection with his scheme.

Radio commission is reported to have checked up on the idea and to like it.

Washington Not Closing

Washington, Nov. 29.

Police have thought better of it and are not going to attempt to enforce a Saturday midnight closing law on the local night clubs.

Working under a police regulation that limits amusements from 2 to 11 on Sunday Meyer Davis, of the Le Pardi and Maurice Kafka, Club Lido, along with the owners of two other clubs, L'Aiglon and Better 'Ole, were ordered to appear in court to show cause why they should not be fined for operating on other hours than those specified. Corporation counsel announced cases would be nolle prossed.

Victor Troup Detours

The eight Victor Record Artists who were to have opened a West Coast theatre for Loew's Dec. 8 will not arrive until Jan. 6.

The time has been set back due to the opening of three new houses by Publix in the Southwest. They will play these dates before coming to the coast.

Meyers-Silver, London Firm

London, Nov. 29.

George Meyers and Louis Silver open their music publishing business here in January.

Cyril Lawrence, former manager for Lew Leslie, will be in charge of the offices.

Nesbit Club Okayed

Jules Martin, manager of the Club Chez Evelyn (Nesbit), was freed in West Side Court by Magistrate August Dreyer when arraigned on the charge of conducting a cabaret without a license.

Husing's Announcing

Edward B. (Ted) Husing announcing the play-by-play description of the Army-Navy game did a good job of it for WHN. The Loew station was the only independent broadcaster of the game, getting as much and more local attention as WEA (Graham McNamee and Phillips Carlin).

Husing is an ex-N. B. C. announcer, going over to WHN with the latter's proposed invasion in the chain broadcasting field.

\$15,000 WKLY. FOR TOUR OF TWO YEARS

P. C. Coppicus Regains Whiteman by Remarkable Offer—Morris Still Booking

A phenomenal guarantee by F. C. Coppicus, the concert manager, of \$15,000 a week to Paul Whiteman and his orchestra caused Whiteman to leave his world's tour in Coppicus' hands. William Morris, who effected the \$12,000 a week Publix tour for Whiteman, will continue handling the jazz maestro in picture theatres, productions, and everything outside of concerts.

Coppicus was Whiteman's original concert manager. The \$15,000 weekly guarantee is for two years, some of the early concert bookings including dates in the Far East in Yokohama, Singapore, Tokio, Hong-Kong, and other Oriental metropolises.

Warings' Bankruptcy from Florida Stores Venture

Fred and Tom Waring, of Waring's Pennsylvanians, filed voluntary bankruptcy petitions in the Pittsburgh federal court as a result of an ill-fated joint partnership with two Victor stores in St. Petersburg and Lakeland, Fla. As the Waring Music Co., the musical brothers, who head the Victor recording orchestra bearing their name, operated the two stores independently to the Waring's Pennsylvanians, and lost money from the start.

Florida business was "shot" as an aftermath of the boom which was what originally prompted the music store venture.

Fred Waring, director of Waring's Pennsylvanians, lists liabilities of \$28,939 and assets of \$3,838. Tom Waring, tenor soloist of the band, individually lists \$16,086 in liabilities and \$120 in assets.

Band Solvent

As a stage band unit, Waring's Pennsylvanians are standard, now in their second week of a three week's stay at the Stanley Philadelphia. As a stage orchestra, the Waring's Pennsylvanians band is solvent and doing well at \$3,500 and \$4,000 a week in income.

The Victor stores in Florida are in receiver's hands and will be disposed of at forced sales. Of Fred Waring's total liabilities over \$25,000 is on notes and accommodation paper arising from the store venture. Tom Waring's total liabilities are from similar causes of collateralized notes, unsecured claims and accommodation paper.

In addition to the liabilities is a \$9,718 claim by Cohen & Hughes, prominent Baltimore wholesale Victor distributors, who are holding Tom and Fred Waring personally responsible for merchandise sold the Waring Music Co.

Among the unlisted assets is \$6,649.90 which Cohen & Hughes, Inc., tied up by attachment writ on salaries due from the Stanley-Crandall Co. This sum when released under receiver's control will be utilized for wages due as preferred claims.

DIVORCE WITHOUT DEFENSE

Des Moines, Nov. 29.

Paul (Pinkey) George, Des Moines flyweight boxer, has secured a divorce here from Betty Lou George, working in a cabaret in Chicago.

George stated that after they were married in Lincoln, Neb., April 2, he wanted to settle down, but his wife refused and was always "drinking, getting sore and throwing things."

No defense was made to the divorce action by the wife.

INSIDE STUFF

ON MUSIC

Ash Not Going to Paramount

A belief Paul Ash might be returned, after his European visit, to the Paramount, New York, as the M. C. there, is stoutly denied by those knowing. He will go back to the Oriental, Chicago, it is said. Ash left the Oriental for a vacation of seven weeks abroad.

Destructive Competition

Circle Theatre Co., of Indianapolis, operating the Indiana theatre and ballroom, Circle, the Ohio and Uptown theatres, was obliged to take a full page ad in the Indianapolis "Times" to nullify damaging reports anent the ballroom's alleged weak building construction. A small item in Variety several weeks ago concerning a woman suing the corporation for \$10,000 damages resulting from a piece of plaster striking her on the head, was alleged to have been pasted on cards and circulated by local competitors.

The Indiana ballroom's drastic drop in business was ascribed to this competitive campaign and the ad was inserted to offset public sentiment. Business is normal again.

"Baltimore" As Dance Craze

The "Baltimore" bids fair to succeed the Black Bottom as a song and dance craze. Danny Healy, the "Follies" stepper and night club veteran, wrote the number with Jimmie McHugh for Jack Mills publication. Healy routinely a dance to suit the number and the night club gals are gratuitously coached by Healy in the dance routine of "Baltimore" just for the song plug.

Another Old Timer Revived

In the cycle of old-time song revivals as fox trots, the E. B. Marks music house is featuring a jazz version of the classic "Down South," arranged by W. C. Polla. Marks has already issued fox trot versions of "Ida," "Parade of Wooden Soldiers" and "Hot Time in the Old Town Tonight."

C. K. Harris' Scenarios

Charles K. Harris, veteran music publisher, is branching out into the wholesale scenario authoring field. Harris has issued a circular listing 23 scripts and their synopses ready for sale and also appends a list of 13 Harris scripts already produced. Of the proffered 23, three are from "Munsey Magazine" original stories by Harris, published the past year.

Harris took to scenario writing on a prolific scale when finding the standard music business, with which he has been affiliated, too mild. His music business continues, handling for the main the past Harris song successes which are still selling through mail orders, etc.

Billing Squawk Includes Union

The power of the Chicago Federation of Musicians in the most minute matters was shown when the union stepped in to enforce a clause in a stage band conductor's contract after the bandsman's arguments with his employers had been fruitless.

The conductor's contract calls for top billing over everything but "personal appearances of film stars." The theatre continually billed the feature picture over the band leader until the union received the complaint and notified the theatre owners that orchestras in all their houses would be pulled.

The conductor is now getting plenty of billing.

Walt Roesner from San Francisco, master of ceremonies at the Capitol, New York, last week, is the lad a group of bench-warming "waltz" musicians in San Francisco had in mind last year when they took a slap at "a dignified musician turned acrobat." At the time there was quite a debate in San Francisco at the musicians' union, and elsewhere, over the new type of stage band leaders, musicians who sang, danced, wisecracked and did somersaults.

What seemed to annoy the old time straight musicians was the size of the weekly pay checks the versatile boys were drawing. They said it was "unfair competition" for a cornet player to Black Bottom.

Trick Organ Players and Playing

Del Castillo, the "Jesse Crawford of New England" when he was featured organist at the Metropolitan (Publix), Boston, has a waiting list of 140 prospective trick organists for his studio training courses, all seemingly intent on acquiring the fancy money paid feature organists in the picture houses. Arthur Martel succeeded Castillo at the Met when the latter resigned.

The picture house presentation slant is the only explanation for the heavy call on Castillo's services.

Joe Lewis Improving, Recovery Chances Good

Chicago, Nov. 29.

Hopes for the complete recovery of Joe Lewis are bright. He has regained his voice and the use of his right arm.

Since the tragedy enacted in his hotel room, when three unknown assailants slashed and slugged him brutally, his physical gain has been speedy.

The serious skull contusion, which temporarily deprived Lewis of his power of speech, is not yet healed, and it is believed another operation will be necessary. Dr. Daniel A. Orth is in charge.

Meanwhile police investigation is under cover, if at all. Clues failed to prove the several suspects implicated.

Lewis remains at Columbus hospital, 2548 Lakeview avenue.

TIP FIXING

A 5c tip to a taxicab driver on a 25c taxi bill is sufficient, according to Magistrate George W. Simpson in the Tombs Court. He held Harry Senft, 29, of 453 East 51st street for trial in Special Sessions on a charge of assault.

According to Eschals Eschco, 51, cabinet maker of 635 Herkimer street, Brooklyn, the complainant Senft struck him in the face be-

cause Eschco only gave him a tip of five cents after riding a few blocks in Senft's cab.

"A 5c tip on a bill of 25 cents is sufficient," the magistrate said. "It is at the rate of 20 per cent and I think most waiters would be satisfied with such a tip."

JUDGE DREYER LENIENT

Accepts Bail Again for "Feet" Edson—Held for Special Sessions

Upon learning that a warrant had been issued for his arrest after his bail had been forfeited by Magistrate Goodman, Hyman (Feet) Edson, former manager in Texas Guinan's 300 Club, surrendered to Magistrate Dreyer in West Side Court and was held in \$1,000 bail for Special Sessions.

Magistrate Dreyer had declined at first to fix bail as the papers showed Edson had forfeited his bail on three occasions. It was not until Assistant District Attorney Joseph Burns communicated with his superior and received word that it was all right to fix bail that the judge made it \$1,000.

Edson had been arrested on complaint of Thomas Donnegan, 1 Liberty street, representative of the Great American Surety Co., for making a false financial statement in another bail bond case.

"Feet" explained his reason for not appearing the last time was that he was confined to bed with a severe cold.

Osterman Okayed Now for Doubling by Shuberts

After repeated objection by the Shuberts against Jack Osterman doubling into a night club, the "Artists and Models" star opens as m. of c. at the Casa Lopez this week. The Casa is in the Winter Garden building with the Shuberts getting a percentage of the gross in lieu of rent.

The Casa's show includes Koehler and Edith, Alice Lee, Edith Murray, Ethel Norris, Joie Griffith and the Lopez band.

The Embassy Boys from the Casa have switched to the Little Club. The trio doubles from "Manhattan Mary."

Cinsy's Cover Charges

Cincinnati, Nov. 29. The no cover charge announcement by the Chatterbox, atop the Hotel Stinton, is the opening gun in a local war for night club patronage. Until last week the cover at the Chatterbox was \$1 nightly and \$2 Saturday, when formal dress reigned. Place seats about 250. Ted Florita's orchestra is the dance combination. Under the new policy cover charge of \$1 is made on Saturday only.

The Hotel Gibson, with Ray Miller's orchestra, is getting the big downtown night club play this season. Here cover is \$1 nightly except Saturday, when \$1.50 is charged. Castle Farm continues to draw heaviest of the suburban cafes. Its cover is the same as the Gibson. Henry Theis' orchestra, at the Sinton last winter, is the musical attraction, with several floor acts.

Manager A. J. Marshall of Castle Farm is in the Good Samaritan Hospital recovering from a serious throat operation performed.

Roadhouses' Couvert Off

Pelham Heath and Hunter Island Inns, in the Pelham section, have discontinued their covert charge. Signs outside of each road house give notice.

Castilian Royal, operated by the Crying Goldmans and between the other two, continues with its covert charge of \$1 p. p. (perpetual profit).

"Clee-ants"

A side street speakeasy with a French proprietress refuses to label its customers as guests or patrons.

The landlady describes them as "clee-ants," with the sober ones finally interpreting that as clients.

Which makes it more difficult.

Dine-Dance Place Puts Its Own Cops on Duty

Minneapolis, Nov. 29.

The "reform" city council here apparently is becoming more liberal in its views. Since closing the Gayety theatre (stock burlesque) and permitting it to reopen, the aldermen have not bothered any other theatre and last week they granted a cafe license to an establishment to be known as "The Stables." The license carries with it the privilege to have dancing.

The council action was taken despite opposition from officials of a church which conducts a girls' boarding school within a block of the place, and also despite the fact that the location is in the heart of a wholesale district which is dark and deserted at night.

Efforts to obtain the license have extended over six months. The matter has been before the license committee 11 times. The place has been fitted up like a huge barn and it has stalls for private parties on the second floor. The management promised to employ two mounted policemen to patrol the district adjacent to the establishment.

MRS. JOHNSON RECOVERING

Barbara Moran Johnson, 30, 64 West 34th street, night club entertainer, who swallowed lysol, in an attempt to end her life, is slowly recovering in Knickerbocker Hospital.

Mrs. Johnson drank the poison following a quarrel with a man known as Charles Ryan, with whom she had occupied the apartment for two weeks. While Mrs. Johnson, who formerly worked at the Dolly Kay club, is not out of danger, physicians are pleased with the improvement thus far shown.

CHINESE OPPOSITION

(Continued from page 1)

800 a week, and the latter a huge radio favorite. The Palais D'Or "made" Rolfe but the latter more than "made" the restaurant as a result of his WEAJ broadcasting. Rolfe's personal friendship with that station established a precedent of a direct wire in a Chinese restaurant.

Carr is set for a WOR network broadcast, four times weekly. WOR and Columbia records are associated, the dual alliance of Carr becoming a Columbia recording artist, figuring in the radio plugfest. Rolfe is on WEAJ on behalf of the PALAIS D'OR thrice weekly for luncheon dance concerts and twice nightly. Besides Carr, a Ted Rely floor show goes in.

Tongs

The competition between both Chinese restaurants portends a very bitter test which may involve the Tongs. The Jardin Royal is taking no chances and is reported installing heavyweight bodyguards just to be prepared.

C. M. Joe (Wing), D'Or manager at the Palais D'Or, is coming over to the Jardin Royal in similar capacity, this being an additional insult to competitive injury.

S. H. Chin, of the Jardin Royal's management, or Chin Min Tai, as is his orthodox Oriental cognomen, is associated with the Trojan Export Co., an American representative for 17 governments, and enjoys a high financial rating because of his official alliance.

Always Going Up

Chinese restaurant business on Broadway, long decried as the yellow peril by the Main street cafe and restaurant men, has been flourishing extensively the past several years. The masses favor the relatively reasonable food scales, although the places, once established make a practise of gradually tilting things upwards, but in subtle and gradual manner, possessed of a happy faculty of never making the upward trend too noticeable or objectionable.

The Palais D'Or since its opening two years ago has paid 600 per cent. in dividends to its original investors. Many of the Chinese syndicates include Caucasian capital because of their highly interesting money-making potentialities, although Chinese-operated and Chinese-functioning exclusively.

The Chinese Racket

The Yoeng, who operates Yoeng's, formerly Churchill's, at Broadway and 49th street, is a retired millionaire, derived from the Chinese restaurant racket on Broadway exclusively.

The large value to mass trade is the secret of the heavy intake. A \$1.25 and a \$1.50 dinner scale, table d'hote, carries with it a crack dance band, a floor show and plenty of food.

The Chin syndicate will open the Jardin Royal early in December at an estimated investment of \$200,000, of which \$114,000 is for the 14½ years' lease the New Yorker Club management has yet to go. Bob Langdon, who operated the night club, took over a valuable leasehold for the 48th street and Broadway corner from Edmund G. Joseph, attorney and dance hall operator, when the place was known as the Cinderella ballroom. Joe Freeman, the restaurateur who had the kitchen concession at the New Yorker, and also when it was known as Paul Whiteman's, was given \$18,000 to leave.

The Palais D'Or and the Jardin Royal are on opposite corners of 48th and Broadway.

A condition of the Jardin Royal leasehold is that the word Chinese shall not be mentioned in connection with the enterprise and not advertised. Chinese help and Chinese menus will be the sole indication of the character of the restaurant.

Like the Palais D'Or, with its 500 capacity, the Jardin Royal will be a large capacity room accommodating about the same number. The success of the restaurants depends on the accommodations exclusively, that being a problem now with the growing Palais D'Or. The radio is credited for the heavy dinner trade at the Palais.

Josephine Baker Returning

Josephine Baker, in Paris for some time, is returning in January. Miss Baker, colored, may appear in a New York night club.

Cops Just Too Late

In a nite club around the divisional line of the two precincts governing the Times Square section, the cops arrived just too late the other morning to secure evidence of liquor possession or selling.

The place invaded had a bar. By the time the police reached that part of the establishment every bottle behind the bar had been smashed.

Alimony Makes London

Look Good to Chic

The Kit-Cat Club, London, will have an American jazz maestro when Billy Mann, present leader of the Yacht Club Boys, opens Jan. 12 at the London cafe as bandmaster.

The rest of the Yacht Club quartet will remain in America under George Walsh's direction (to be augmented by a new fourth man) and will continue playing picture houses as they are now doing.

Chic Endor, of the original Yacht Clubbers, is still in London, unable to return to America because of huge alimony obligations over here.

Subbing for Helen

Yvette Rugel is the new feature at the Chez Helen Morgan club, New York, subbing for the star who is en route with "The Show Boat."

12 Hip Padlocks in Chi

Chicago, Nov. 29.

Hip liquor padlocking actions against 12 places here have been started on evidence secured by the forces of E. C. Yellowsly, prohibition director for this territory.

No charge of direct selling or possession of liquor is contained in the proceedings. Instead the charge in each instance is that liquor was brought into the places and drunk by patrons.

This is in line with the recent affirmation of the Montmartre padlocking case. That cafe was convicted of permitting guests to bring in liquor with the cafe furnishing the ingredients for highballs, such as ice and mineral water.

Though the lower court decision was upheld in the U. S. Supreme court through the latter tribunal refusing to review the decision, it appears not to have been adopted as a precedent for any city excepting locally.

Almost any kind of testimony under this ruling relating to the unsight, unseen and untasted liquor would convict any restaurant or hotel keeper.

Margaret Ford, away from Broadway for a time and working up in Canada, is back for another fling at vaude.

Screen Writers' Guild has elected George Ade an honorary life member.

CABARET BILLS

NEW YORK

Casa Lopez Vincent Lopez Or Jack Osterman Koler & Edith Ethel Norris Joie Griffith	Mell Fin Madelyn White Malice Allis Eileen Dee Cee Montgomerys Billy Lustig Or	Hotel Ambassador Grace Hill Geo Marshall Van der Zanden Or	Palais D'Or B A Rolfe Bd Rolfe's Rev
Ches Florence Florence Sneese & Palmer Florence's Orch	Club Richman Geo Olsen Orch Mort Downey Juliette Johnson Geo Murphy	Hotel Astor Freddie Rich Or	Park Centr'l Hotel Ralph Wonders Grace Kay White Cass Hagan Or
Ches Evelyn Evelyn Nesbit Hal Hixon	Cotton Club Healy & McHugh R	Hotel Biltmore Madeline Northway Geo Chiles B Cummins Or	Parody Club Jimmie Durante Lou Clayton Eddie Jackson Parody Rev Durante's Orch
Ches Helen Morgan Yvette Rugel Arthur Gordon P & B Irwin Jerry Friedman Or	Everglades Bunny Weldon Rev Calvert Shayne & M Rhona Lloyd Ruth Titus Ruth Hamilton G & C Worth George Tape Charlotte Ayers Eleanor Terry Irving Bloom Or	Hotel Manger Irwin Abrams Or	Kalckerbocker Grill Sylvia Hanley Trixie Hicks Peggy Hart Grace Ashley Bert Knuff Or
Club Barney Marjorie Linken Pauline Zenova Vale & Stewart Hale Byers' Orch	Club Lido Moss & Fontana Meyer Davis Orch	Little Club Grace Hayes Mrs P K Benjamin Embassy 3 Billie West Grace Brinkley Vale & Stewart Dorothy Deeder Joey Chance Or	Felham Heath Inn Lou Gold Or
Club Mimie Eddie Davis Arthur Franklin	Club Ebony Colored Show Ebony Bd	Mirador Rosita & Ramon Ernie Holts Or	Pennsylvania Hotel Johnny Johnson Or
Connie's Inn Leonard Harper R Allie Ross Rd	Club Monterey Jack Edwards Jerry Osborne Alyce Radnor	Montmartre Dario & Irene Emil Coleman Bd	Salon Royal Tommy Lyman Geo Whiting Jacques Green Or
		McAlpin Hotel Ernie Golden Orch Oakland's Terrace Will Oakland Landa's Bd	Silver Slipper Van & Schenck Dan Healy Rev Dolores Farris Beth Chaille Don & Mae Vercelli Mae Tom Gott Or
		189 W. 49th Aaronsen's C'md'rs	Strand Roof Jack Connor's Rev Warner Gault
			Tom East 60th Margaret Zolnay David Gerry Larry Stry Or
			Waldorf-Astoria Meyer Davis Or

CHICAGO

Alabam Dale Dyer Lew King Beatrice Harpster Bernice Adler Eddie South Bd	Lisacheron & H Al Handler Bd	Lido Inn Babe Archer Mile Simone Rose Taylor Flo Kennedy Eleanor Hayes Grace LaFrance Phil Friedlander Fred Burke Band	Jean Geddes Ed Cappe Malenoff & Grey Chas Straight Bd
Alamo H & L Swan Lewell Gordon Lester & Clarke Henri Gendron Bd	Ansonia Marie Sternfohl Al & Pete Madelon McKensie George McKenney Hazel Vergee Grace Johnston Al & Pete Carlos & Louise Bill Krans Bd	Golden Pumpkin Banks Sisters Russell & Durkin Gene Gill Jean Gage Henrie Gendron Bd	Rainbow Gardens Jean Zafara Dell Coon Bd Tripoli 3 Lee Evans Ernestine Caru Sam Hasee Bd
Ches-Pierre Pierret Nuyten Rv Earl Hoffman's Or	Colosmos Royal Russian 6	Katinka Buddy Whelen Clairece Cattell Rose Marie Lindsay-King & Bd Elmer Desmond Aarath-Compe Bd	Mirador Harry Glynn Sylvia DeVere Helen Burke Colie Villard Lee Wiley Frank Quartell Bd
Davis Hotel Bonnie Adair Frank Libuse Gypsy Lenore		Parody Club Roy Mack Rev Margie Ryan Frances Allise Phil Murphy Dalton & Sarah Harry Harris Al Gault Jules Novit Bd	Terrace Garden Salevno Bros Kathleen Duffy Gus & Will W Wadsworth Bd
		Rendezvous Chieholm & Shields Jay Mills Lucille Scott Margie White	Vanity Fair Vierra Hawaiians Mirth Mack Gladye Kremer Karola Dick Hughes Leo Wolf Bd

WASHINGTON

Better 'Ole McWilliams' Orch Carlton	Club Lido E Dougherty Or	Le Paradis Milton Davis Meyer Davis Orch	Al Kamons Meyer Davis Orch
Harry Albert Meyer Davis Orch	Club Marlboro Phoebe Orch	Mayflower Sidney Seidenmann John Slaughter Sidney's Orch	Villa Roma Alice Tupman Villa Roma Orch
Chantecor Paul Fideiman Meyer Davis Orch	Club Mirador M Harmon Orch Club St. Marks Schully-Rosey Or	Spanish Village J O'Donnell Orch Swanee Roland Young	Wardman Park Sidney Harris Meyer Davis Orch

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RENDEZVOUS CAFE
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AND HIS GREATER ORCHESTRA
TIVOLI, CHICAGO
Direction WILLIAM MORRIS

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

World Agency Splits Up; Barnes-Caruthers Stick

World Amusement Co. is officially dissolving Dec. 1. This same announcement has hit the street every year, but is now post-tive-ly.

The World Co. consists of Alex Gloane, Thearle Duffield Fire Works Co., F. M. and Mike Barnes, and Ed Caruthers, a strong contender to the Barnes faction among bookings for the eastern state fares.

It is understood that Barnes and Caruthers have taken offices in the Four Cohans Building. When this was reported several weeks ago Caruthers remarked that he wouldn't allow Fred Barnes to splurge in his usual style.

The New York office of the World Amusement will be abandoned. It's doubtful if Barnes and Caruthers will have an eastern office.

Barnes is known for his high pressure methods and royal entertaining. Caruthers uses more suave ways and politics for his business getting.

Gloane will maintain his own offices booking his auto contests independently, as well as the Thearle Duffield Co.

Negotiations opened some weeks ago for the World to line up with a New York outdoor booking agency fell through. Terms were miles apart.

Heritage Bros. Suit Settled by Muggivan

South Bend, Nov. 29.

Settlement was made in United States District court here of a suit brought by Samuel Griffin, receiver for Heritage Bros.' 10-car circus, against Jerry Muggivan, Peru, Ind., one of the owners of the American Circus Corp. It was stated in evidence that Heritage Bros.' Co., Burlington, N. C., had bought the circus on a conditional sales contract on which they had paid about \$25,000.

The show had toured the United States and Canada and was in Western Kansas when Muggivan, deciding that the operators could not fulfill their agreement, recovered possession, and shipped the property back to Peru. Mr. Muggivan stated that they were to pay \$650 a week and were several months behind in the payments.

Heritage Bros. sued to recover the amount they had paid in, less depreciation. Five days were occupied in the hearing of evidence before Judge Thomas W. Slick, but the plaintiffs settled their claims for \$3,500. Among the witnesses were Muggivan and J. D. Newman, of the American Circus Corp., and Walter Main.

North Ill. Park Project

Rockford, Ill., Nov. 29.

Tampa Gardens, Inc., recently organized by a group of 35 Rockford residents, with \$75,000 capital, is preparing to open an amusement park, eight miles north of here. May 30, which would draw from 250,000 northern Illinois and southern Wisconsin residents. The tract covers nine acres, with 495 feet frontage along the north Second street road and 1,030 feet deep.

John P. Barker, A. W. Burr, Mrs. Pearl Parker and Paul R. Berg are incorporators of the project.

THE IRISH PLAYERS

(Continued from page 50)

to the types and other things that excite the Irish.

Monday there was a flock of cops around the front of the house and plain clothes men were scattered inside. In the gallery were 125 men who bought single tickets and there was a tip that trouble might start. No commotion, though during the second act the gallery did some hissing. The character of a woman of the streets appeared to be the objection.

The play has to do with the Irish rebellion that followed the war. The author pictures how his people will fight, be roused to bloodshed at the drop of the hat, drink their whisky consistently, argue and scrap among themselves. Through the play is the atmosphere of poverty, as authentic as the way his people patch up their little quarrels in a jiffy, and help each other in times of trouble. And the O'Casey knows. He came up from the depths, from digging ditches for an existence to the position of an eminent playwright.

For the average playgoer the serious portions of the play will probably mean little, except the tragic conclusion. But the comedy is so certain that it must amuse. The company is an exceptional

group. Every character seemed to be right cast. The outstanding player is Arthur Sinclair who, too, is in charge of the company. In the role of Fluther he served out many a chuckle. He, like the others, used the wrong words, comparable to the sabbie players in our own "Foggy." Fluther loved his "derogatory" and used it for most any purpose.

Sara Allgood is one of the best among the women. Too fond of grog at times, she comes through in the pinch and is a victim of a Tommy's bullet. Marie O'Neill, widow Mrs. Gogan with a consumptive daughter, makes her drab character very likeable. She loves to dwell on the topic of death, but it is more amusing than one would expect.

Shella Richards as the young wife who loses her mind when her young husband joins in the fighting also made an impression, as did J. A. O'Rourke, playing an excitable old boy. Then there was Kathleen Drago as the scarlet woman in a pub, on for just one act, and Sydney Morgan, a type prone to argue only for the cause of labor.

"The Plough and the Stars" is the flag of the labor faction. They didn't like it in Dublin when the rebellious soldiers carried it into the saloon. Of the plays to be given this one will probably be liked best.

That the Irish Players' season will be actually profitable is not likely but this new invasion is real theatre and most interesting. Like some English plays which have been brought over there can be no cutting and speeding, a handicap. But back stage might eliminate some of the intermission waiting. Over 20 minutes between the second and third act.

Mother's Wedding Gown

(YIDDISH)

Melodrama in four acts. Written by Max Gabel and S. Steinberg. Produced and supervised by Max Gabel. Starring Max Gabel. Co-starring Jennie Goldstein, Max Gabel's wife. At Max Gabel's People's Theatre. Max Gabel director and general manager. Nov. 18. \$2.20 top.

Simon Wallerstein.....Max Gabel
Rose, his daughter.....Jennie Goldstein
Dave Oppenheim.....David Yanover
Dr. Sol Edelman.....David Popper
Mrs. Hodess.....Baltche Schorr
Mrs. Nemerov.....Mme. Pomer
Lila Rich.....Miss Pierson
Mme. Loeb.....Clara Honigman
Max Oppenheim.....Jacob Hochstein
Dina Oppenheim, his wife.....Mary Wilensky
Bella Oppenheim.....Frances Sincoff
Victor Berg.....Charles Cohen
Dr. Horowitz.....Samuel Altman
Miss Zelman.....Harriet Altman
Margaret.....Anna Blum

The Gabels are the sole and undisputed dispensers of two bit melodrama on the East Side. In the past 50 years Max Gabel has become synonymous with well-known Yiddish housewife finds herself admirably happy she buys herself admission to a Gabel show with the inevitable understanding that she will be given ample excuse to enjoy a hearty cry.

Here, also, she is afforded the unique opportunity of weeping to the accompaniment of music and in company with hundreds of other deeply affected ladies.

The boxes looked like back alleys on washday Friday night. That box scene couldn't have been more effective if it had been staged. Every dame, and mostly dames filled those seats, had a clean, newly starched hanky in front of her face, joyfully applying same to eyes and nose. The linen display stretched around in a complete, gapless circle.

But, from reliable and authentic reports, this is practically light fodder compared to the past efforts of the Gabels. Last year's production was so powerful that three women in the audience fainted during one performance. That created a precedent and more faints followed. Three Irish cops, standing in the back for a look-in, broke down and wept like kids caught stealing apples, on that memorable occasion.

Even the stern Variety critic was moved. Not on account of his own emotional reaction but because three ladies on either side, bodies wracked by sobs and eyes from which torrents of water gushed in an unstemmed flow, discussed their grief aloud. One even asked, nay insisted, that he pass an opinion as to whether the Gabels were justified in making cash customers bawl so hard that it actually hurt.

Still, there is no doubt that the East Siders want their drammer top heavy. In order to be effective it must be laid on with a shovel. And Max Gabel—author, producer, director, manager and star—knows how. What could be defined as the most yellow type of meller on the English-speaking stage might be accepted as a farce in this neighborhood.

With these objects in view it can be understood why Gabel created the monstrous, avaricious lawyer, Oppenheim, who kept his son's wife in an insane asylum for five years so that he could annul the marriage and marry the boy to a girl of wealth.

His daughter apparently lost, Wallerstein, the old musician, goes mad. He is discovered on the docks in rags five years after his daughter's disappearance and brought to the attention of Dr. Edelman, an old friend.

Heavy artillery in the third act. The old musician remembers not-

ing of his past. His grimy fingers clutch at a mysterious bundle of rags which he presses to his heart. In it he says he has his little daughter's tiny, bleeding heart. "I fooled them," he murmurs with a pathetic leer, "they thought they took her from me but here, in this little bag, I have hidden her heart. All these years I have sheltered it and it has comforted me."

That started the water works.

Frances Sincoff and Victor Berg handle the comedy or risque part. This pair become aggravating in spots where, for instance, the man argues with the girl as to whether they will have children. Then they took up a scheme wherein the girl is to tell her uncle that she's been taken advantage of and about to become a mother of one or more children. They wouldn't recognize any other brand of comedy here, so it must be okay. Besides, it is comparatively mild alongside of the other Yiddish productions.

Gabel and Miss Goldstein form an irresistible combination. The manner in which they can play upon the feelings of their audience is remarkable.

The cast in support is weak and probably inexpensive. Keeping his running cost low and playing to capacity Gabel is operating profitably.

In the second act the curtain descends and film is used to show the old musician rushing to the dock in a taxi in an attempt to stop his daughter from sailing for Europe alone, under the delusion that her husband is aboard ship. Novelty liked.

WALKER DINNER

(Continued from page 40)

look about New York city and find it perhaps overcrowded with men, women and children, all of whom are happy and smiling, all of whom are hopeful, I determined many years ago that to truly represent people you must be like them.

So it is that to many I appeared a little bit different, because I tried to be like the people whom I had sought to represent, to be normal, as they were normal, to be happy as they were happy, and to be as peaceful as they were peaceful. (Applause.)

The great difficulty and the great temptation that comes to men in public life is to be bigger than the people that they represent, and it cannot be done. Just as I believe that the Friars ought to give every public official a dinner and tell him about himself, in the hope that he be more normal the day after, just so I believe that all public men should be prohibited from reading newspapers. Not because of the criticism that is leveled at them. That is constructive, that is helpful, as all criticism is when it is constructive, but the great danger in public life is for men to read in the newspapers a boost about them. And with the average man, one complimentary notice in a newspaper drives him mad to get another and generally spells the end of his public life.

Friar Abbot and Brother Friars, you have paid a compliment to-night that has not mislead. You have made one individual in the City of New York quite happy. A majority of the six million will probably tomorrow before noon try to destroy the happiness that you have made tonight, but it has been so emphatic, it has been so penetrating, that no matter what happens tomorrow, no matter howsoever unpleasant it may grow, and it may, there will run through my mind the gentle observations of Willie Collier (laughter). I will know there is a good deal to look forward to in "Bugs" Baer's description of civic pride (laughter), and I will resort to that process of elimination as prescribed by Dr. Hitchcock tonight (laughter).

And then, of course, I cannot take Eddie Cantor out of my mind while the "Follies" continue (laughter). I am very grateful to those who have come here, and this picture that I see before me tonight will be one that it will take more years perhaps than I shall live to efface from my memory. I thank you. (Loud applause.)

Giving Credit
Friar Abbot Cohan: Ladies and Gentlemen, before we proceed with the entertainment, I think it is only fair to those who have done the actual work and have promoted this dinner that we at least give them a vote of thanks. There are four young men who have worked night and day in making these arrangements, as everything seemed to be put off until the eleventh hour, and it necessarily meant night and day work.

We have to thank Mr. Fred Block, Mr. Joe Laurie, Mr. I. H. Herk, and the new Dean, Mr. William Morris, Jr., who is the son of a very wonderful fellow. (Applause.)

Now, ladies and gentlemen, if you will give your attention to this end of the hall we will listen to the bravest talent in New York. (Laughter and applause.)

(Almost immediately afterward Friar Dean Morris mentioned William Degnon Weinberger, Friar Secretary, as sharing in all of the credit, with Friar Abbot Cohan regrettably acknowledging his oversight.)

OBITUARY

HARRY J. RIDINGS

Harry J. Ridings, 59, for nine years western representative of George M. Cohan in Chicago, died Sunday night at his home, 71 Grace street, Great Neck, Long Island, of stomach trouble. At the time of his demise Mr. Ridings was com-

Little theatre early this fall with "Romancin' Round."

Claire Alexander, 29, one of the early Mack Sennett bathing beau-

IN LOVING MEMORY OF

My Dear Father

BORIS FRIDKIN

Who Passed Away Nov. 30, 1926

Leo Fridkin

My Darling Beloved Wife

HELEN KENNEDY

(Mrs. Chas. A. Koster)

Passed away at Liberty, N. Y., Saturday, Nov. 19.

Her loving memory will live forever with her heartbroken husband

CHAS. A. KOSTER

pany manager of "Just Fancy" at the Casino, New York.

Mr. Ridings was a close friend of Cohan's, their business connections being severed only last September when the Shuberts took over the booking control of the Four Cohans theatre, Chicago, which Mr. Ridings managed for Cohan under the old name of the Cohan Grand Opera House. Mr. Ridings resigned and came east to live.

Mr. Ridings was born in Boston

In Memoriam

ALFRED GERRARD

Died November 29, 1926

where his first theatrical activity was with Henry W. Savage. He was agent, then company manager and finally general manager for Savage. His long association with Cohan then followed.

Mrs. Ridings and a four-year-old daughter survive, also a brother living in Syracuse, N. Y., where the body was sent Nov. 28 for interment.

HELEN KENNEDY

Helen Kennedy (Mrs. Charles A. Koster) 26, prima donna, died in Liberty, N. Y., Nov. 19, where she had gone for her health following

Died Nov. 30, 1924

TOMMY GRAY

EVER MOURNED

a complete breakdown last summer when playing stock in Paterson, N. J.

Miss Kennedy is survived by her mother, Meta Szapira; sister, Alice Kennedy, and her husband, Charles A. Koster.

Miss Kennedy last year appeared in vaudeville. Previously she was prima donna in several productions.

THEODORE WESTMAN

Theodore Westman, 24-year-old actor, and author of "Solid Ivory,"

Card of Thanks

I wish to take this means of thanking the members of the National Vaudeville Artists for their beautiful floral offerings in memory of my darling wife

HELEN KENNEDY

CHAS. A. KOSTER

produced on Broadway two seasons ago, died suddenly of pneumonia Nov. 22 in a New York hotel.

His last appearance was at the

dies, died in Alhambra, Calif., Nov. 16, from double pneumonia. She was the first winner of the annual Venice bathing girl pageant. Her husband, Richard Collins, an auto dealer, and her parents, Mr. and Mrs. Thomas Alexander of Culver City, survive.

"Jimmy" Reardon proprietor for years of the Corinthian Cafe, under the Corinthian Theatre, Rochester, N. Y., Mutual burlesque house, died

In Memory of My Dear Beloved Husband

BORIS FRIDKIN

Who Passed Away Nov. 30, 1926

Gone but will never be forgotten by his loving Wife and Daughter, Anna and Aileen Fridkin

Nov. 19 after a short illness. "Jimmy" was known to hundreds of burlesque and stage stars.

Louis Bernstein, for many years official timekeeper at Promoter Tommy Simpson's boxing shows in Oakland, and prominent California sportsman, died Nov. 28. A wife and daughter survive.

Mrs. Luella Lockwood Moore, songwriter, whose "Faded Love Letters" was a 1,000,000-copy hit

In Memory of Our Dear Friend and Pal

BORIS FRIDKIN

Who Passed Away Nov. 30, 1926

Gone but will never be forgotten by his everlasting friends, Mr. and Mrs. D. Makarenko

several years ago, died Nov. 17 in New York.

Garfield Tarrant, 45, baritone, died Nov. 21 in the Harlem Hospital, New York.

Paul Busch, 78, founder and owner of the Busch circus, died Nov. 28 in Berlin.

DEATHS ABROAD

Paris, Nov. 20.

Loys Delteil, 70, well known French engraver, died in Paris.

Albert Arnavielle, 80, poet (French), died at Montpellier.

Auguste Novelli, Italian comedian, died in Florence, Italy.

Lucien Lambeau, 74, French author, died in Paris.

Dario, 12, juvenile clown, son of M. Dario, died in Paris.

Wilhelm Johannsen, 80, Danish author, died at Copenhagen.

Mme. Valle Velle, 45, German operetta singer, died in London.

Mother of Louis Masson, co-director of the Opera-Comique, Paris.

Larry Lawrence has severed connection with Bill Mack, Loew agent, to enter the independent booking field on his own.

Jimmy Zabin, formerly with Paramount, has joined the publicity staff of United Artists. He will have charge of press books.

"Bathing Beauties," revue produced by the Loew Circuit comprising winners of a contest held by the Loew Circuit, may play a few more dates before folding up.

Marcus Loew

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CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

The Majestic's recently adopted feature pictures policy contributes to the theatre's sluggishness rather than adding to the value of the shows. The films played so far are not worthy of replacing the three acts of vaudeville dislodged. The plan has not helped business. The house accentuated emptiness Sunday.

With three acts less, the bills, now down to seven, should hold more of a concentrated kick. But such is not the case. They have not changed. The current week's lineup is typical of the Majestic's uncertainty in the past two years or so. Trout and Hoff, in duce spot, are two men in work with nothing in their talk ma-

terial and saved only by familiar parodies at the finish.

Russell and Burke, man and woman, build a full-stage act around a trick auto, but get little encouragement. Here, too, it's a case of lacking new material. The auto idea itself is clever and entertaining enough, but done for years by Harry Langdon.

Cadet Saxette, pleasing group of six saxophonists, all men, can use one good comedy number. The only present attempt at comedy is utilized in an undesired encore. The men are in military dress and play straight sax, all in sextette except a bass solo, "Asleep in the Deep" on the big horn. A vocal chorus by one could be spared. This outfit could be routine into a reliable small-time turn, which rating it barely reaches just now.

George Schreck, holding up four people and a flash act on his own shoulders, would be a wow of a comedy dancer in front of a stage band. Schreck is recalled as half of a one-time acrobatic dancing act. He is now a comedy dancer and clown. His supporters, two men and two girls, are inferior.

Frances Kennedy has been here before and she's flopped before, but no worse than she did Sunday. Miss Kennedy, of the ex-soubrette-but-now-matronly school, does a monolog about other peculiar people to procure laughs and pipes a couple of satirical songs, such as imitating an opera singer, with the same intent. She's no next-to-closing single. Wilfred DuBois, juggler, and

the laurels for applause. They encored Freed even after a beg-off. Freed played instruments, hoofed a little and clowning his way into the hearts of the Palace patrons. Incidentally Freed is one band leader that does something besides shake a stick at 10 musicians.

Charlotte Greenwood, playing a return engagement, was her usual comic self, but, like a good many other "returns" that play the Palace, was a little less of a sensation on the second time around. Miss Greenwood ad libbed generously and closed the first half in nice style.

The Barderlings, two male acrobats, opened the bill to give it a neat sendoff. Their feats are different. Hyde and Burrill, mixed team in the duce spot, are a clever pair and promise to mean something. The male plays guitar, and then borrows a fiddle from the leader. He about slayed 'em. The woman is a keen looker and did a lot to put the act over. White and Tierney, also mixed, did one of the fastest singing and dancing acts seen hereabouts. The turn moves at a good clip and has plenty of punch.

La Grand Colleano, wire act, man and woman, opened after intermission. The only fault with the turn is that the opening is unsatisfactory. The man's tricks on the wire are breath taking, and the Palace audience showed their appreciation. "Okla-homa" Bob Albright was next to closing. Two lady pianists accompanied. Noree and Albertina Rasch, ballet, closing, were not caught.

dience appreciative. They wowed. The customers liked them.

Ted Leary, m. c., and the Maurie Hillblom stage band, performed in their usual excellent manner throughout the bill, giving each act good backing. Opinion that Leary is better than his spot and buried therein still goes.

Feature, "Pajamas," questionable for this neighborhood, which is weak on class, but business okay.

Chicago organists held their fourth annual ball under auspices of the Chicago Society of Theatre Organists, at the Trifon Ballroom, Nov. 21. The ball was a financial success.

The Belmont last half vaude played to a packed house for a change. Reason: Thanksgiving. The vaude bill was fair also, for a change. Bennett Sisters (3), opened. The girls do a little of everything in the line of athletics. One of 'em, announced as the "world's champion woman boxer," gave the femmes a first hand lesson on how to handle their husbands. Their act is unusual and different.

Hawks and Mack, two-man harmony vocalists, were received nicely. The act is a trifle slow, but facial grimaces by one of the boys helped things considerably. John Barton and Co. (3) were third with a skit. Two women foll for a male comedian's antics. The act has a semblance of a plot. Lester, ventriloquist, next to closing, same old standby, can be depended upon to hold down any spot. His line of spiel is about the same.

Hazel Klatoff and orchestra (8), flash act, closed. An adagio team, very good, interpolated routines between instrumental numbers by the six-piece Russian orchestra. An accident served as an excuse for the "high-class" Belmont mob of hoodlums to "haw-haw." The woman's brassiere was torn from her, accidentally, as she jumped into a pose with her partner. She made a graceful exit, minus the brassiere, amid the yelps from outfront. "The Wise Wife" on screen.

OMAHA, NEB.

By ARCHIE J. BAILEY

The Omaha Welfare Board has shaken a finger of reproval at the World (Pantages) and the Gayety (Mutual) for alleged objectionable lines on their stages. The World's offense was an act billed as "The Love Doctor." Manager Art Frudenfeld stated that all objectionable matter was deleted shortly after the bill opened. General crudeness was charged against the Gayety.

Omaha theatres had heartbreak-

ing competition during the past two weeks. Hardly a night passed but what there was some major event of interest running in opposition. Among them were John McCormack, Marion Talley, Ziegfeld's "Follies" (road edition), opening of the Symphony season, three or four prize fights, a Tangler minstrel show and several others.

Manager Korach, Rialto, announces the return to the weekly picture bill from the two-a-week plan is "far from disappointing." The top was raised from 35 to 50c with the new policy.

Interior scenes for the local moving picture to be directed by Lem F. Kennedy, Los Angeles, will be made on the stage of the Riviera.

BROOKLYN, N. Y.

By JO ABRAMSON

Werba's Brooklyn—"Out of the Sea."

Teller's Shubert—"Town Hall Tonight."

Majestic—"The Squall."

Cort (Jamaica)—"The Barker."

Strand—"Breakfast at Sunrise"—stage attractions.

Loew's Metropolitan—"Garden of Allah"—vaude.

E. F. Albee—"The Main Event"—vaude.

Montmartre—"Women's Wares."

Fulton (stock)—"Getting Gertie's Garter."

With a barrage of local advance publicity, "Out of the Sea," the Don Marquis play, got under way here Monday night. The borough critics thought highly of this drama, staged by Walter Hampden.

"The Brass Ring," a Dillingham offering by Buford Armitage and Phillip Dunning, is slated for the Jamaica Cort theatre next week for a tryout. At the Brooklyn Majestic Allan Dinehart is to be seen in "The Small Timer" next week.

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CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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Thelma De Onzo and Co., jumping act, were at either end of the bill and proved more valuable than the balance of the show. Du Bois, an expert worker, is interesting and capable of spotting in better shows than this one. The De Onzos, three women and a man, work on bottles. They clicked. The man might be one of the De Onzo Bros. who played the same kind of an act 10 years or so ago.

"Dog of the Regiment," the feature, with no one but Rin-Tin-Tin, not caught. It's an epic of the great war.

The usual \$1.10 top prevailing, with almost the entire balcony given away at 50c a seat, the Palace enjoyed fair attendance at last Sunday's matinee. Johnny Nash's musical emporium was nicely filled, but his treasurer was probably looking forward to a long, hard winter, and perhaps deciding whether to turn the house stage band.

Carl Freed and orchestra copped

The Hibernia neighborhood which surrounds the Kedzie theatre is just about through tossing it's do ra me into last-half houses of any description. Thanksgiving night biz was good, but not good enough. Business has been dropping steadily. It isn't the house. It's vaudeville itself which is down for the count all over. The Senate's presentation bills are too strong competition for a vaudeville location next door.

Last week's bill of five acts had two good turns. All five were spotted to best advantage, but hopelessly. The feature picture, "Swim, Girl, Swim" (Para), was good and a comedy reel was fair.

Al and Flo Cooper opened with artist sketching and songs to good results. The girl hasn't much voice but the drawings were good. Ferguson and Sunderland, mixed singing, dancing and talking, deuced with fair results. Costumes and mannerisms suggest rude work at first, but following gab doesn't carry the idea out. If it did the act would work to better advantage. The Blue Bonnet Revue, three men and four girls, on third, milked a little applause, but found the going tough.

Barton and Young, male duo spotted next to closing, hoked it up, using clean material. Clemens Belling and Co., two men and a girl and animals, closed fairly well. The act when caught last was relying entirely on its trick pony to bring results. Now a few gags by the humans has improved the act.

Last-half show at the Stratford, Chicago's champ showing house for presentation acts, for the first time in months failed to uncover an act with notable picture house possibilities.

The Lathrop Bros., on first, need work and should improve their stepping and its routine as they go along. They tap and work in soup and fish. Very rough-edged and just about sild over. As long as they continue to write Irish ballads, Pat Hoster, tenor, can work the neighborhood and not give a thought to the quality of his voice.

Waring Sisters, two nice-appearing girls, were better than anything preceding, and magnified on that account. Still, they rate no more than fair with their song-and-dance turn. Opening dance and two songs immediately following, all in duo, can use a stronger closer to clinch. The second and closing number should be replaced, anyway.

Marigold Trio, three men, one at piano and all singing, found the au-

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NEWARK

By C. R. AUSTIN

Shubert—Thurston.
Broad—"The Constant Wife."
Proctor's—Vaude—"The City Gone Wild."
Loew's State—Vaude—"In Old Kentucky."
Newark—Vaude—"The College Widow."
Mosque—"Get Your Man"—vaude.
Brantford—"High School Hero"—vaude.
Rialto—"The Magic Flame" (2d week).
Fox Terminal—"The Gay Retreat"—"Rose of Kildare."
Capitol—"Slightly Used"—"Rose of Golden West."
Goodwin—"Tell It to Sweeney."
Miner's Empire—"Let's Go."
Lyric—"The Kandy Kids."
Orpheum—"Jimmy Cooper's Revue."

Stanley-Fabian tried to cut the orchestra at the Mosque, but the musicians' union stopped them. When Vitaphone went in at the Rialto a number of the musicians at that house had to be taken care of at the Mosque. They were kept there, and this fall a new orchestra went in at the Rialto. S-F tried to give the new Rialto men notice, but they wouldn't accept it, as they had to be kept for the season, according to union rules. S-F wanted to take the men from the Mosque and put them into the Rialto, but the union ruled that both orchestras would have to be retained. The result was that in this week's show the Mosque had three bands playing at once—the house orchestra (28), Eddie Elkins' band (16) on the stage, and the Mayfair Orchestra (5) on a smaller stage.

The Brantford, with the "High



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School Hero," has a football week tied up with the "Star-Eagle." Pictures of the various local and suburban high school football games are shown on different nights for different schools.

A silver cup for the school with the largest attendance is awarded.

Stanley-Fabian is quite upset about the Mosque, according to rumors. Under the old policy the house dropped money, except when big pictures were shown, and then the cost of the picture took a large slice from the profits.

The master of ceremonies policy hasn't taken hold as yet, and it is said has tended to drive former patrons of the house away. Gossip has it that one day last week the house took in a total of less than \$450. A stormy session of executive heads is reported to have followed. If they'll give the new policy a chance, however, it will probably justify itself. A change of policy can't make good in this town in two weeks.

ATLANTIC CITY

By VINCE MCKNIGHT

Apollo—"Behold, the Bridegroom."
Stanley—"For the Love of Mike."
Virginia—"Dress Parade."
Earle—"Judgment of the Hills"—vaude.
Colonial—"Painting the Town."
Strand—"Isle of Forgotten Women."
Capitol—"Allas the Lone Wolf."
City Square—"The Country Doctor."
Savoy—"Blue Baby."

With the advanced list of bookings recently received, the Virginia theatre will continue its present policy of week-run pictures into January, and possibly throughout the entire winter. It is the first time in the Virginia's history that the seven-day runs have lasted this long. "Les Miserables" follows "Dress Parade" (current), and "The Forbidden Woman," "The Harvester," "Sorrrell and Son" and "Cat and Canary" are among other productions scheduled.

Louise Mack, for many years a familiar figure at the Silver Slipper, is now holding forth as master of ceremonies at the Polles Bergere.

Evelyn Nesbit's old cabaret has reopened under the name of Club Evelyn. Bubbles Stewart and her Varsity Revue head the bill, aided by Marie Roderick and Lee Cross. Joe Frassetto's junior orchestra supplies the syncopation.

BALTIMORE

By BRAWBROOK

Auditorium—"Ain't Love Grand."
Guild—"The Mikado."
Maryland—"K-A vaudeville."
Hippodrome—"K-A vaude-pictures."
Garden—"Vaude-pictures."
Ford's—"King of Kings."

The date for the opening of Baltimore's Little theatre of the Motion Picture Guild, a Washington organization's enterprise, is set for this week. This is a 280-seater and will cater to the intelligentsia.

Colby Harriman, who left the Loew Century recently to become production manager with Stanley-Crandall, is back at his old berth.

The new stage band at the Century will be shelved during the forthcoming engagements of the Sousa and Whiteman bands at that house. With these exceptions it is planned as a permanent fixture.

DETROIT

By F. L. SMITH

New Detroit—"Hoosters Abroad."
Shubert, Detroit—"The Shanghai Gesture" (2d week).
Cass—"Yours Truly" (2d week).
Garrick—"Dark."
Bonstelle Playhouse—"Is Zat So?" (stock).
Masonic Temple—"Mr. Pim Passes By," N. Y. Theatre Guild.
Temple—"Keith vaude."
Adams—"Two Arabian Knights" (2d week).
Capitol—"On Your Toes."
Madison—"A Texas Steer."
Michigan—"The Spotlight."
Shubert Detroit—"Uncle Tom's Cabin."
State—"The Last Waltz"—vaude.
Fox Washington—"The Gay Retreat."
Miles—"The Patent Leather Kid" (5th week).
Oriental—"Clancy's Kosher Wedding"—vaude.

Great Lakes theatre, at Grand River avenue and Terry street, had its formal opening Wednesday night. A 2,500-seat house owned by Henry C. and Thos. W. Lancaster and Gustave W. Funk. Pictures and vaude. Reginald Webb organist.

Eduard Werner, leader of the Michigan theatre orchestra, collapsed during his Sunday symphony concert and was taken to the hospital. Better now.

Iden Payne, the English director associated with Charles Frohman for several years, was in town the other day conferring with Clara

Clemens (Mrs. Ossip Gabrilowitch), daughter of Mark Twain. Payne will handle the forthcoming production of "Joan of Arc" starring Mrs. Gabrilowitch.

Grosse Pointe Ice and Yacht Club was raided last week. Police grabbed several roulette layouts, but didn't bother the customers. The club is said to be an upstage joint patronized by a good many Detroiters who can't afford to have the papers know about it.

KANSAS CITY

By WILL R. HUGHES

Shubert—"Gay Parade."
Loew's Midland—"The 13th Hour"—presentation.
Orpheum—"Vaudeville-pictures."
Mainstreet—"Vaudeville-pictures."
Pantages—"7th Heaven" (2d week).
Newman—"The Big Parade" (2d week).
Globe—"Vitaphone-pictures."
Capitol—"Bert Smith's Revue-pictures."
Gayety—"Burlesque (Mutual)."

Shubert's Missouri, occupied by the National Players, stock, the first of the season will be used for road shows and local rentals the balance of the season. The first roadster will be "Able's Irish Rose," Christmas week, which played the house for many weeks two years ago.

The Capitol, changed from vaudeville and pictures to musical comedy and pictures, opening Thanksgiving Day with the Bert Smith "Broadway Revue" (indefinite), is offering a big show for a 10 to 40c scale.

"King of Kings" is the attraction at the Shubert, starting Dec. 4. "Crisis Cross," "The Madcap" (Mitzl), and "Lulu Belle" (Lenore Ulric) follow in order named.

Mannie Shure, former manager, Royal, is publicity promoter for the Orpheum and Mainstreet.

The Pla-Mor, Kansas City's first pretentious ball room, opened Thanksgiving night, management of Jean Goldkette, Detroit. Goldkette's Victor recording orchestra, direction of Myron Schultz, was the musical attraction.

Newly elected officers of the Kansas City Musicians' Association are J. S. McMillin, president; Frank Lott, vice-president; A. C. Miller, secretary; W. B. Richardson, treasurer; Fred Heeger, sergeant-at-arms.

CLEVELAND

Ohio—Ziegfeld's "Show Boat." Critics doing raves for past week. Advance sale very large. "Hoosters Abroad."

Colonial—"Kongo," 3d week. At 11.50 top got close to \$10,000 2d week. Looks like it's good for 10 weeks here.

Hanna—"Saturday's Children." Next, "Yours Truly."

Alhambra—McLaughlin's stock, "Why Men Leave Home."

Empire—Mutual burlesque, "Band Box Revue."

Palace—Formerly two a day, now grind. Vaude-film, "Figures Don't Lie" and Ella Shields.

Loew's State—Vaude-film. "In Old Kentucky."

Stillman—Run picture house. Mary Pickford, "My Best Girl," 2d week; opening Sunday, "Sorrrell and Son."

Hip—Pop vaude.

Allen, Park and Granada—Pictures, vaudeville and presentations.

"Show Boat" did not open at the Ohio Sunday. Coming here from Pittsburgh by special train in two sections, owing to the length of time required to haul and hang the production, it was thought best to open Monday instead.

"King's Henchman" at Public Auditorium Dec. 12.

Paul Whiteman and his band are at the Allen next week.

Local amusement circles were all excited when reported the White's "Scandals" was to play day and date with the "Show Boat." "Scandals," unless the date is changed, plays the Hanna week Dec. 18. It is alleged that the sharing terms of the "Scandal" engagement at the Hanna are 80 per cent for White and 20 for house.

Brothers Karamazov played Sunday evening at the Playhouse.

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Professionals have the free use of Variety's Los Angeles Office for information. Mail may be addressed care Variety, Loew's State Bldg., Suite 1221-22, Los Angeles. It will be held subject to call or forwarded, or advertised in Variety's Letter List.

There is a dance hall in a three-story building formerly used by the National Guard at Spring and Eighth streets. There for several months Sonny Clay and his colored orchestra (10) turned out melodies that caused Uncle Sam's sailor boys to navigate the floors as best they could with their arms entwined about the waists of girls whom they knew or did not before stepping out on the floor. This band was a great bet at this dance emporium. The boys came up here some 18 miles from their base and did their hot stepping everytime their ship was in port. Sonny Clay and his boys were great favorites here.

Then they left the place suddenly. But before they left Orpheum Circuit scouts who have been scanning about every nook and corner in Los Angeles caught them. They thought they were great for the great big new Orpheum about three-fourths of a block away. They did not figure that the dance hall was any opposition to their house. They just needed a feature act or closing turn for their bill last week. So Sonny Clay and his boys were corraled. Whether the Orpheum bookers figured that they might get new trade or not by bringing this orchestra over is beyond the conjuring of this reporter. But evidence is not and trade did not follow the boys from the nickel a dance place. Not a sailor uniform was seen in the Orpheum on the Monday night of the week that this orchestra was at the house. As a matter of fact there were too few people there even in civilian clothes. It was just another night of Orpheum regular business with less than half a house.

That made little difference as the show was poorly assembled. They had a trio of flash and class turns on the bill, with the layout being very poor for building up purposes of an evening's entertainment.

Spotted as the headliner was Odali Careno (Oda Slobodskaya) dramatic soprano from grand opera. They did not know who she was from the billing and advertising. She meant nothing from the box office draw point. But when it came to delivering the goods this tall, beautiful, black-haired doll came through. She sang arias from operas in foreign tongues and also a couple of English tunes, too. What a voice and what a riot for this type of act here. Just natural show stopper, opening the second half of proceedings.

Following next to closing came Steve Freeda and Johnny Palace, couple of lads who distort the President's English and Mussolini's "Italian." The customers liked their stuff immensely. Closing was Sonny Clay and outfit led by Angeles Babe, local colored hooper. This band was not set up for stage entertainment. They are great for the dance emporiums where they like the hot stuff and dreamy waltz melodies. But for two a day looks as though the finger must stand. Angeles Babe took more interest in leading the orchestra than he did in stepping. That was his mistake as he is the last word in hot stepping and they want it from him. Shut spot was bad for the boys as their routine was too slow and obvious to hold them in.

Opening Slayman Ali and his Eight Blue devils with acrobatics

that gave show good start. Blanche and Jimmie Creighton with their rural offering "Mudtown Vaudeville" lingered along in the deuce spot. The folks tried hard to get their talk and wise cracks over but not enough on hand to take it in the receptive mood it might have been. Florence O'Denishawn, aided by Nelson Snow and Charles Columbus, in troy spot with their flash, class dance offerings. Classy looking trio.

Elsa Ersi, Hungarian vocalist, aided by Nat D. Ayar, who says he is home again after 13 years abroad, had next to shut spot in first part. This little gal has all the "it" a vocalist needs, and the crowd woke up to the fact making the turn the first show stopper of the evening. Harry J. Conley and his three feminine and two male aids presented the skit, "Slick As Ever." Since last seen here the act has been stretched a bit with running time increased about 12 minutes. That is too bad, as turn slows up after first 25 minutes, with impetus again being in force during last four minutes. The extra draggy stuff should come out as Conley is a panic here and they would stand for this turn on another trip around the circuit, but would probably appreciate the elimination of the unnecessary dialog.

Should Mr. Heiman or Max Gordon like a little inside on Pacific Coast news, the following is hot from Broadway: "The new United Artists Theatre, with plenty of seats on the ground floor opens Dec. 9. There is plenty of billboard space around this house which might be purchased for the purpose of acquainting the natives and tourists with the fact that Orpheum has a vodvil house selling entertainment for \$1.65 as against the 99c. that will be charged in the new picture palace." Might get a few more customers and maybe one or two new ones in this way. Mr. Heiman. Honestly the Orpheum can use them. Without cramping the fingers of the boys in the box office in making change." Ung.

Lucille La Verne revives "Sun-Up" at Egans where she has been playing "Salt Chunk Mary" for two months.

Somewhat below the general standard and average of good shows at Pantages last week.

Lorraine and Minto, mixed couple, with an unprogrammed male at the piano with a little voice interpolation, opened with a routine of semi-classical songs and eccentric steps. Just one of those necessary openers, with the Oriental solo by woman possibly figured to carry the turn but did not.

Raymond Wilbert did his juggling and talk next. Little at the start but good results before he left.

Collegiate Sereaders (10), male band, with typical collegiate atmosphere and mannerisms, minus the heavy jazz repertoire, scored nicely.

Al Fields and Johnny Johnson with a travesty on the modern radio craze or enigma, whichever way the audience wished to take it, came through in good style.

Fulton and Parker, mixed duo, aided by four girls, in a dancing revue, sort of had hard luck in the closing position. From the flash angle, turn okay. It was rather pathetic to see the Beef Trust Watson type of girls in the act try to give impressions of picture celebrities. Just why they should try it in this town is beyond conjecture. Girls really mean nothing but added railroad fare and salary to the act, with the principals possibly better off were they to do their song and dance stuff without the excess freight.

Sid Grauman is giving kiddies of the screen a break. Dec. 3 he is doing a special performance of "The Gaucho" for the kids, with Jackie Coogan as master of ceremonies. After the performance Grauman will tender them a luncheon at the Roosevelt Hotel.

Tom Wilkes is making plans for an early presentation here of Noel Coward's "The Vortex." Marjorie Rambeau will have the starring role.

Bill Hanson, at one time mayor of Seattle and a political power in the northwest, is the father of Billy and Nellie Hanson, dance team in "Sunny" at the Mayan.

Hanson came direct from Seattle to attend the opening performance of the show.

W. H. Clune, theatrical producer who died Oct. 10 last, bequeathed to his son James W. Clune most all of his estate declared to be in excess of \$10,000. Mrs. Agnes Clune, widow, received her share of the estate by a property settlement, while O. K. Evans, secretary, was willed \$1,000 for faithful service.

The Writers' club presents the last of its dramatic program for the year on Dec. 2-3 with four one-act plays titled "A Cup of Tea," "E. and O. E.," "The Little General" and "A Melancholy Dame," by Roy Octavious Roy Cohen, the first black face play ever staged by the Writers.

According to reports, Ackerman & Harris are negotiating to take over two theatres in northern California. One of the houses is to be in downtown San Francisco and the other in Oakland.

Edward W. Rowland, of the old theatrical producing concern of Rowland & Clifford of Chicago, who has been managing director of the Hollywood Playhouse, the erection of which he promoted, has quit his job. He is now negotiating for a lease of the Vine Street theatre, which he will operate himself. Rowland has an interest in the Hollywood Playhouse, which has some 115 stockholders.

Oliver Morosco, who is making a fresh start as a theatrical producer, has incorporated his venture under the name of M. & S. Corporation. Capital stock is listed at \$10,000 with the directors named as Oliver Morosco, J. J. Sprecker and Ada Mae Sprecker, all of Los Angeles.

Carl J. Walker, manager of Pantages, has not had a vacation in 16 years. Therefore, his big boss has decided to permit him to go to Washington, D. C., to celebrate the 75th anniversary of his mother's birth Dec. 6. Walker will be gone three weeks. His wife will accompany him.

The dormant Orange Grove theatre, known for its catering to sexy and daring plays, will reopen soon with "Kongo." The news comes from K. M. Scoville of the C. M. S. Amusements, Inc., new lessee of the house.

SAN FRANCISCO

Louis Greenfield, local theatre chain operator, bought the Hawaiian Island rights for "The King of Kings," to be shown in Honolulu shortly after Christmas.

Al Butler, here in advance of Shubert's "Blossom Time," which opens at Curran Dec. 4, following "The Madcap" (Mitz).

Matt Duffin and new dancing partner, Jessie Draper, joined the Gilda Gray act for one week during its San Francisco Pantages engagement.

Don Crull, who some months ago replaced Guy Price as dramatic editor of the Los Angeles "Herald" (Hearst), has been transferred to the business office of the Hearst San Francisco "Call," where he will handle theatre accounts. Edith Bristol, who succeeded Crull as d. e. of the "Call" when he went to Los Angeles, remains in complete charge of theatricals for the "Call."

Through a deal closed by Harry P. Muller, San Francisco representative of J. C. Williamson, Ltd., of Australia, acts booked by that circuit will play the Honolulu time heretofore booked by Louis Greenfield.

Frank Jenks, m. of c. and musical director, is back at the Granada after his first vacation in five months.

Mrs. Joe Wong, wife of a Fanchon and Marco specialty actor, was discharged from St. Francis hospital here, following a major operation.

Junior League "Follies," which goes into the Columbia (for charity) week of Dec. 12, will have a \$7.50 top for opening night and \$3 top regular.

"The Beggar's Opera" plays the Columbia two weeks, starting Dec. 12.

Four one-act plays will be given Nov. 29 by the Theatre Arts Club, Inc., at the Playhouse.

Players' Guild will repeat "The Jest" over the next two week-ends.

Vinton LaFerrera and orchestra are featured at the Imperial (West Coast Theatre).

From Milan, Italy, comes word Marie Newsom, former San Francisco girl, who began her operatic career with the San Francisco Grand Opera Company, has been given an important role in the production of the noted La Scala Opera House.

Will P. Taylor, Jr., first manager, Mark Hopkins hotel here, many years connected with the Palace hotel, becomes resident manager of the Waddorf-Astoria in New York Dec. 1.

I. Garcia, machine operator Edison theatre, and Robert Holm, patron, were severely burned when two explosions in the picture booth were followed by fire that for a time threatened the structure.

George Lipschultz, violinist, formerly with West Coast Theatres in the northwest, opened a two-week engagement at Pantages here as a featured attraction. Upon completion of the new million dollar Fischer house in Seattle, Lipschultz becomes musical director of M. of C. there.

Jack Campbell, formerly in the dramatic department, Los Angeles Examiner, is now handling advertising and publicity for the Embassy.

Though booked for a pay concert in Civic Auditorium, the Florentine Polyphonic Choir gave a free recital in the rotunda of City Hall Thanksgiving.

Maxie Lerner, former assistant to Ben Berman for DeSylva, Brown & Henderson in Los Angeles, has been appointed manager of their San Francisco office.

"Chauve-Souris" opens here at the Curran Dec. 26.

OAKLAND, CAL.

By WOOD SOANES

The affinity between church and stage is becoming Coue-sized.

If in doubt consider the case of J. Whitcomb Brougher, pastor of the First Baptist Church in Oakland, who began his regime here some time back by erecting the first revolving and illuminated cross the city possessed and who has now inaugurated some theatrical effects in his church services.

The church has purchased a 1,000-watt spotlight to be thrown on the preacher and the soloists in the choir during the services, and Dr. Brougher has issued a request for applause in the event that the various soloists are successful in their attempts to entertain. Dr. Brougher is billed as the humorist-preacher.

Speaking of new alliances, the show and sporting world have been brought into somewhat closer contact through a luncheon given in Berkeley under the sponsorship of the newly organized Berkeley Women's City club.

The speaker of the day was George C. Warren, drama editor of the San Francisco "Chronicle," who discussed the future of the theatre on the Pacific coast. Guest of honor was Helen Wills, tennis champion and a resident of Berkeley, who had returned after a six months' campaign on the tennis courts. On the speakers platform were representatives of the theatre, sports, Greek letter societies and civic clubs.

At the meeting it was disclosed that the new club will make arrangements for a regular theatre in its new building. This theatre will, quite likely, be used to house the Berkeley Playhouse, an art theatre that has become an important entertainment unit in the east bay district under the direction of Everett Glass. It was started five or six years ago by Irving Pichel, protégé of Sam Hume, one-time director of dramatics at the University of California.

Hume has returned from an extended visit abroad with his new wife. It is hinted that he will, presently, make a gesture toward the art theatre although his plans have not yet been disclosed in detail. Hume has a big following in the east bay and whatever he does will be awaited with bated breath by the

volaries of the semi-futuristic theatre.

"The Ghost Train," after two weeks at the Fulton, was replaced by "The Outsider," with Ruth Renick as the invalid girl and George Barnes as the successful quack doctor.

Taylor Holmes in "The Great Necker" was the Thanksgiving attraction at the Auditorium under the direction of W. A. Rusco, who also put forth the Florentine Choir Saturday.

The Oakland Theatre Guild after a few futile passes toward dramatic artistry has given up. Indifferent productions, inept management and lack of planned publicity caused the collapse.

Orpheum went back to a two-a-day policy last week. This will give a two-a-day scheme throughout the week with three on Sunday as usual. Orpheum here uses six acts and feature picture.

Horace Heidt, whose orchestra started at the University of California and moved gradually into the West Coast, has gone from the Campus in Berkeley to the California in San Francisco. He was here at the American for some time.

Charles H. Gabriel, Jr., resigned as program director of KLX, Oakland "Tribune" radio station, to take a post as assistant to William S. Rainey at the National Broadcasting Company. He has been replaced by Charles Lloyd.

PITTSBURGH

By W. J. BAHMER

Nixon—Mrs. Fiske, Otis Skinner, Henrietta Crossman in "Merry Wives of Windsor."

Alvin—"Scandals" (2d week).

Pitt—"The Spider" (3d week).

Penn—Sousa's band, "Topsy and Eva."

Gayety—"High Hat Revue."

Grand—"Rose of the Golden West."

Aldine—Fatty Arbuckle in Loew vaude.

Davis, Harris, Sheridan Square—Vaude.

Academy—"Parisian Flappers."

East End—"The Ghost Train" (stock).

Harry Schwartz, partner of Al Smith in the East End Theatre stock company, has bought Smith's interest, and Smith has gone to Florida. Only stock at present in Pittsburgh having profitable returns, with Pearl Hazelton and Ray Rawlings as the leads, J. Earl Pitcher from vaudeville, Grace Whitcher and Harry Schwartz.

Ziegfeld's "Show Boat" in the Nixon reached \$47,000 Thanksgiving week and turned away thousands.

"Scandals," first week of its two, with \$4.40 top and \$5.50 Thursday and Saturday nights, did \$40,000.

SAN ANTONIO, TEX.

Ernest Hauser, former assistant of the late Victor Herbert, is directing the Texas Grand Orchestra.

Raymond B. Jones has been promoted from publicity director of the Texas, San Antonio, to managing director of the new Ft. Worth theatre. The new Publix house, which will be called the Worth, will open Nov. 19.

Jack Neville is rehearsing a Spanish troupe in the Auditorium, headed for vaude out of Chicago. The company consists of a dozen "string" artists who double on voice, tango, castanets, and what nots. The stage setting is a huge sombrero—full stage.

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MINNEAPOLIS

Metropolitan — "The Vagabond King."
Shubert—"Honor Be Damned" (Bainbridge dramatic stock).
Hennepin-Orpheum — Vaudeville (Wiest and Stanton) and pictures ("The Black Diamond Express").
Pantages — Vaudeville (Larry's Entertainers) and pictures "My Best Girl"—second week.
Palace—"Howdy, Kings" (McCall-Bridge musical comedy tab).
Seventh Street—Vaudeville (Pat Daly and Co.) and pictures ("In a Moment of Temptation").
Gayety—"French Frolics" (stock burlesque).
State—"A Gentleman of Paris."
Garlick—"Underworld."
Strand—"Rose of the Golden West."
Lyric—"Adam and Evil."
Grand—"The Way of All Flesh" (second loop showing).

The mail advance for "The Vagabond King" at the Metropolitan this week amounted to nearly \$7,000. Indications point to a \$25,000 week.

Eddie Dundstedt, State theatre organist, who broadcasts over WCCO, is making records for Brunswick. F. & R. took advantage of the arrival of his first two records here to get lay-outs of phonograph company advertisements in all the newspapers.

"The Vagabond King" principals from the Metropolitan, including Carolyn Thompson and Edward Nell, Jr., broadcast last week over WRHM. They did not use any selections from their own musical show.

Robert Hyman, who closed in "Ink" in New York a few weeks ago, returned this week to the Bainbridge Players (dramatic stock) at the Shubert as leading man, a post he occupied for two seasons, withdrawing last spring. He replaces Herbert Ashton, Jr. Virginia Mann (Mrs. Hyman), who was leading lady at the Shubert for a time last season, also rejoined the company as second woman, succeeding Louise Swanson.

A new stock burlesque company this week replaced the organization which has been at the Gayety since the start of the season.

The first league hockey game between Minneapolis and Kansas City at the Arena last week drew 5,000. A fight card headed by "Bearcat"

Wright and "Big Boy" Peterson attracted a \$9,000 gate to the auditorium.

"Able's Irish Rose" plays its third Minneapolis engagement at the Metropolitan next week.

Finkelstein & Ruben took advantage of the Hennepin-Orpheum appearance of Lew Cody to put a Cody picture, "Adam and Evil," into the Lyric.

Chief Caupolican has been engaged to sing the leading role in a local production of a grand opera, "Winona," the work of a Minneapolis.

Robert Hyman and Virginia Mann rejoin the Bainbridge Players at the Shubert this week in "Honor Be Damned!" The former will be leading man, the latter second woman, supplanting Herbert Ashton, Jr., and Louise Swanson, respectively. Hyman recently closed in New York in "Ink."

MILWAUKEE

By HERB M. ISRAEL

Davidson—"Chicago" (Francine Larrimore).
Pabst—German stock.
Gayety—Burlesque (Mutual).
Alhambra—"A Man's Past."
Auditorium—"Bismarck."
Garden—"My Best Girl," Vita.
Majestic—"Moment of Temptation"—vaude.
Merrill—"Ben-Hur."
Miller—"Clancy's Kosher Wedding."
Palace—"Dress Parade"—vaude.
Strand—"Jesse James."
Wisconsin—"Camille."

The Zenith, half million dollar neighborhood theatre owned by private interests, not in any chain, opened last Saturday night.

A will, bequeathing most of his \$3,000,000 to charitable institutions, his employees and friends, was left by the late Charles F. Pfister, bachelor tannery, hotel, newspaper and real estate man of this city, who died two weeks ago. Pfister, an orphan, was adopted by the old Pfister family and on his foster-father's death inherited several millions. Most of his fortune, even during lifetime, went for benevolent purposes. He owned the Sentinel, morning paper, and the Pfister hotel, as well as the Pfister-Vogel tannery, a heavy stockholder in the traction company and the First Wisconsin National bank.

Betty Forest, 23, former member of Snapp Brothers' shows, is sought by local police after having been reported missing by her landlord. The girl, recently discharged from the county hospital and broke, disappeared.

Milwaukee musicians are drawing plans for a civic orchestra to rival the Chicago Symphony. Rudolph Kopp, former Wisconsin theatre director, is to direct the new band.

The mother of Morris Zaidin, manager of the Carrie Fennell Mutual wheel show, and Harry Zaidin, attorney for Fox and Kraus Amusements here, died last week.

All house records at the Garden, inde house here, were broken Thanksgiving Day with the opening of Mary Pickford in "My Best Girl." The record-breaking continued through last Friday, when 3,000 paid admissions were rung up between 2 and 5 p. m. in the 1,200-seat house.

VARIETY BUREAU WASHINGTON, D. C.

1616 The Argonne
(1629 Columbia Road)
Telephone Columbia 4430

By HARDIE MEAKIN

Belasco (Shubert) — "Festless Women" (Anna Held, Jr., producer); next, "Celebrity" (Shumlin & Streger).
National (W. H. Rapley) — "Two Girls Wanted" (John Golden); next, "Vanties" (Earl Carroll).
Pol's (Shubert) — "Circus Princess."
President (Columbia) — T. Arthur Smith's musical stock in "Chocolate Soldier."
Earle (Stanley - Crandall) — K-A vaude-pets.
Keith's — K-A vaude.
Gayety (Columbia) — Jean Bedini.
Strand (Mutual) — "Hollywood Scandals."
Pictures.
Columbia — "Garden of Allah" (second week); next, "Sorrell and Son."
Fox — "High School Hero"; next, "When a Man Loves."
Little — "Moon of Israel"; next, "Secrets of a Soul."
Metropolitan — "Figures Don't Lie"; next, "Girl in the Pullman."
Palace — "Tea for Three"; next, "Gay Defender."
Rialto — "Silk Stockings"; next, "She's a Sheik."

Ralph D. Palmer, formerly assistant to Leonard Hall, has succeeded the latter as dramatic editor of the tabloid "News." Hall has gone to the "Telegram" in New York City.

Sears Taylor, in for the past three weeks as publicity dispenser for the new Fox, is to return to the Fox in Philadelphia. His successor not yet announced.

Annual benefit of the Actors' Fund of America is to be held at the National Dec. 9.

Switching from "The Gondolier" forced T. Arthur Smith's musical stock at the President to hold "Robin Hood" over through Monday night of the current week to get "The Chocolate Soldier" ready.

John J. Payette, supervisor of theatres of the Stanley Crandall chain of 14 houses, is back after an illness.

Saul B. Levitan, violinist of the Meyer Davis Le Paradis band, is shortly to marry May Cohen from his home town, Boston.

BUFFALO

By SIDNEY BURTON

Teck—New York Grand Opera; "The Spider," next.
Erlanger—Dark. "Merry Wives of Windsor," next.
Buffalo—"The Rough Riders."
Hipp—"Man Crazy"—Julian Eltinge.
Great Lakes—"The Girl from Chicago."
Loew's—"Man, Woman and Sin."
Lafayette—"The Racing Romeo."
Garden—"The Tempters" (Mutual).
Gayety—"Bringing Up Father" (Columbia).
Court Street—"Captured" (stock).

The Court Street Players this week gave the premiere of "Captured," a new play by James R. Garey, a story of opium smuggling and European intrigue.

Joe Gould, Hagenbeck-Wallace clown, has tied up for a lecture tour with Rotarians and Kiwanians for the next three months.

TORONTO

By G. A. S.

Royal Alexandria—"The White Eagle" (new musical).
Princess—"The Barker."
Empire—"The Garden of Eden" (stock).
Victoria—"Why Men Leave Home" (Facett stock).
Gayety—"Bare Facts" (Columbia).
Massey Hall—Concerts.
Hart House—"The Doctor's Dilemma" (University of Toronto).
Uptown—"The Garden of Allah"; stage show.
Loew's—"In Old Kentucky"; vaude.
Tivoli—"Les Miserables" (second week).
Regent—Dark.
Runnymede—"Annie Laurie."
Oakwood—"Life of Riley."

The effort to get a \$6 top for "The King's Henchman" failed at the Princess as predicted. A half full house was the best that could be mustered at any time. This house has seen four plays fold up and take to the storeroom in the past seven weeks, and the town is beginning to give the place a permanent yawn.

The Uptown (pictures) has withdrawn from the Christmas pantomime field. So has the Princess. Four others are in preparation.

The Empire, former home of Columbia burlesque and now housing

a stock company, is under option in a real estate deal that will see two other houses torn down. Nothing is to be done this year. The stock outfit, under George Keppie, after a game effort, is beginning to make money, although the house is all against them.

"Annie Laurie" is not being changed to "Ladies From Hell," so far as Canadian exhibition is concerned, and is drawing fair business.

"Carry On Sergeant," is now in full production at Trenton by Canadian International Films, Ltd., with about 500 people on location. Most of them are war veterans as troops to be used about one week.

"The Music Box Revue," a cabaret that stepped in where dozens had failed, is making money, with everyone surprised. Noontime dancing is a feature. Band has come from the Green Mill, Toledo.

The eighth show to get a try-out here before invading Broadway is "The White Eagle," a new musical comedy presented by Russell Janney at the Royal Alexandra and due in New York via Montreal. Based on "The Squaw Man," the music has been done by Rudolph Friml. Allan Prior is featured in a company of 175. Seated at \$3.25 top here.

Action of the Manitoba Board of Moving Picture Censors in stipulating that "What Price Glory" must not be shown to children under 16 proved a box-office tonic, with adults flocking in.

The Patricia, a small picture house in Leamington, has been leased to the Allen Co., while the Star in Meaford has been sold by J. C. Silverthorn to H. C. Bowes, of Alton.

BRONX, N. Y. C.

"Able's Irish Rose," with the original Republic Theatre company, lasted five weeks at the Bronx Opera house.

Willis theatre wants to hold a real wedding on its stage week Dec. 12. Many valuable gifts are promised the couple who will consent but there have been no offers yet.

Keith-Albee Chester theatre, West Farms section, will open Christmas Eve. Seats 3,000. Vaude-films.

Apollo, Minsky stock burlesque house, again advertising in "The Home News," local daily. The paper had refused advertising copy for the past year because of salacious shows.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting — Beginning Wednesday, Al Johnson in "Big Boy," then dark until Dec. 15, when George Jessel comes in "The Jazz Singer."
B. F. Keith's—Vaudeville-films.
Temple—Pop vaudeville-films.
Crescent—Independent vaudeville-films.

Savoy—Palace Burleskers-films.
Strand—"Beau Geste"; next week, "Two Arabian Knights."
Empire—"Alias the Lone Wolf"—Edna Wallace Hopper, personal appearances.

Eckel—"Shanghai Bound."
Rivoli—"What Price Glory?"
Regent—"A Sailor's Sweetheart"—"Slightly Used."

Harvard—"Swim, Girl, Swim," "Birds of Prey."

Syracuse—"Her Sacrifice"—"The Molave Kid."
Palace—"The Life of Riley."

John R. Van Arnam, who mixes show business with football, scouting and coaching, added another local amateur to his minstrel troupe here last week during the "home town" engagement of Van Arnam's minstrels. The new face is that of Darrell MacArthur, 18-year-old hooper.

With Mrs. Samuel Hopkins Adams directing, the Auburn Amateur Dramatic Club will produce "Enter Madame" on Dec. 2.

The Beekman, Dundee, passes from A. C. Betts into the hands of Harold Paddock and Freeman Stalker on Thursday. Betts operated the theatre for two years.

Its capacity increased to 235, the Gateway theatre, Antwerp, reopened last week, with Clarence E. Taylor as the new operator. The house formerly was controlled by Clyde Allen. Taylor is a former Cleveland (N. Y.) exhibitor.

"The Spider" is announced as the Christmas week offering at the Wieting.

"In Abraham's Bosom," Pulitzer prize drama, drew the cold shoulder from local theatregoers at the Wieting last week.

Troopers—State constabulary—are looking for Henry Decker, ex-stage hand and founder of the Utica School of Vaudeville, who, it is alleged, organized the "Bon Ton Revue" with 17 Uticans and left the troupe stranded in Carthage after he failed to pay salaries, jumped his board bill and deserted his frau.

Talent signed for the Bon Tons included Jack Baker, radio uke entertainer; Laure Brassart, runner-up in Utica's beauty contest; Edna Petty, the Shannons, Andy Horino, Jim Walker and Dominick Bernardia.

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MME. HAMMER
17 East 53d Street New York

BILLS NEXT WEEK

(Continued from page 39)

A. Pettley Co
(Two to fill)
(5)
Helen Carlson
Murray Girls
Jack & Ruth Hayes
John Barton Co
Morgan & Shelton
Glorifying Jazz
Frank Conville
(Two to fill)

OLKSB'RG, W.V.
Robinson Grand
2d half (1-4)
Slim Timblin
(Others to fill)

CLEVELAND, O.
105th St. (28)
Howard's Ponies
Rosalind Ruby
Batter to Bronx
Goodie & Leighton
Glorifying Jazz
(5)

Wm Groh Co
Putnam & Evans
Princess Waleika
Steppe & Pierce
The Supper Club
Palace (28)

Torino
As We Were
The Ushers
Ella Shields
Medley & Dupree
O'Donnell & Blair
(5)

Reed & Duthers
Altrock & Schacht
(Others to fill)

COLUMBUS, O.
Keith's
2d half (1-4)

Jim Kilpatrick
J & R Hayes
Don Bester Co
Lydell & Higgins
Aot Beautiful
(One to fill)

1st half (5-7)
Clemmens Bellings
Ann Clifton
Medley & Dupree
Harry Woolf
Parisienne
(One to fill)

2d half (5-11)
Herberta Beeson
Madeline Patricia
Hunting & Frances
Foy Family
(Two to fill)

DAYTON, O.
Keith's
2d half (1-4)
Madeline Patricia
Marietta Craig
Supper Club
Steppe & Pierce
Willie Mauss
(Three to fill)

1st half (5-7)
Arthur Pettley Co
Murray & Irwin
Elliot & LaTour
Ella Shields
Billy Hallen
Rash Girls
2d half (5-11)
Robt Reilly Co
Casey & Warren
Healy & Cross
Raso
(Two to fill)

DETROIT, MICH.
Hollywood (28)
Lanagan & Lore
Loose Bros
Frank Conville
(Two to fill)

Temple (28)
1st Janleys
Furnan & Evans
Raymond Bond Co
Marion Sunshine
Phoebe Whiteside
(5)

Torino
Estelle Fratus
H & A Seymour
Henry Sanyr Bd
Sentry & Seymour

Uptown
2d half (1-4)
Jewell's Manikins
Donovan Girls
Wahletka
Lew Hearn Co
Gerber's Giggles
1st half (5-7)
Hunting & Francis
Any Family
Jim Kilpatrick Co
(Two to fill)

2d half (5-11)
Shields & Delaney
Ella Shields
Winchester & Ross
Jimmy Allard Co

DUNKIRK, N. Y.
Capitol
2d half (1-4)
Grindell & Esther
(Others to fill)

E. LIBERTY, PA.
Sheridan Sq.
2d half (1-4)
Fitz & M'Phy Bros
Dell O'Dell
Altrock & Shacht
Martha Lawrence
Luley & Crooker
Van Lane & Verca

RASTON, PA.
Keith's
2d half (1-4)
Chelm St Orr
Tom Kerr
Fisher & Hurst
(Two to fill)

ELIZABETH, N.J.
City
2d half (1-4)
Stubblefields
Brendell & Burt
(Three to fill)

ELMIRA, N. Y.
Maestic
2d half (1-4)
Buddy Beryl
Gruber's Oddities
(Three to fill)

ERIE, PA.
Erie (28)
Reed & Duthers
A Ashley Co
J Marvin Co
Paul Yocan
(One to fill)

2d half (5-7)
Tony George
Marie Marlowe
Goodie & Leighton
Mildred Crew Girls
(One to fill)

FAIRMONT, W.V.
Fairmont
2d half (1-4)
Banjoland
Goets & Duffy
(Three to fill)

FINDLAY, O.
Harris
2d half (1-4)
Frank Shields
Coley & Jaxon
Lindy & Moore
(Two to fill)

GERMANTOWN, PA.
Germantown
2d half (1-4)
Ann Gold
Brown Derby Orch
Raymond Pika
Marsh & Hoen
(One to fill)

GLENSIDE, N. Y.
Bialto
2d half (1-4)
M & B Harvey
Broslus & Brown
Remaine
McCool & Doolin
(One to fill)

GLVESVILLE, N. Y.
Glove
2d half (1-4)
Marvin & Davis
John Irving Fisher
Janet Adlers

Johnson & Johnson
Agemos
GRNF'LD, MASS.
Victoria
2d half (1-4)
Lane & Lee
Annette Dare
Yachting Party
Wulf & Jerome
(One to fill)

GREENSB'RG, PA.
Strand
2d half (1-4)
Dayton & Rance
Iback's Ent
Nell McKinley
Betts & Pitr
Jack Janis

GR. R'PDS, MICH.
Ramona Park
2d half (1-4)
Bud Carrell
Neapolitan
Gretta Ardine
Keo Taki & Yoki
Gordon & Price
Rolsman's Albin's
2d half (5-7)
Jewell's Manikins
Donovan Girls
Lew Hearn
G & P Magley
(Two to fill)

2d half (5-11)
Emily Darrell
Ed Janis Girls
Wilson Bros
3 Whirlwinds
(Two to fill)

HAOKEN'SCK, N.J.
Lyrie
2d half (1-4)
Joyner & Foster
Bond & Wright
Dave Thurbay
(Two to fill)

HARRIS'RG, PA.
Maestic (1-4)
Allen & Canfield
Kitty Doner
Rev Cas de Paris
J C Mack
(One to fill)

HARTFORD, CT.
Capitol
2d half (1-4)
Frank Sinclair
Taylor & Bobbe
Flashes of Art
Loma Worth
Clair & Atwood

INDIANA, PA.
Indiana
2d half (1-4)
S'ashes & B'ries
Connie Mitchell
Sonna & Weber
(Three to fill)

INDIANAPOLIS
Keith's (28)
E & L Ford
John Cornish
McGillin & Evans
Mas Usher
Rahman Bey
(5)

Rosalind Ruby
The Ushers
Barto & Mann
(Two to fill)

ITHACA, N. Y.
Strand
2d half (1-4)
Reckless
Smith & Barker
(Three to fill)

J'KS'NV'LE, FLA.
Palace
2d half (1-4)
June & Jo
Anderson & Graves
Gene Green
Dell Sis & T'm'kins
4 Flashes

JAMESTWN, N. Y.
Shea's
2d half (1-4)
Skelly Helt
Demarest & Deland
Shuffle Along
Great Shubert

JERSEY CITY
State
2d half (1-4)
R & K Morris
Anger & Fair
Hetley & Marmaux
Dorothy Byron Co

JOHNSTWN, PA.
Maestic
2d half (1-4)
Jimmy Lyons
Golden & Golden
Orange Grove Ent
(Two to fill)

KINGSTON, N. Y.
Kington
2d half (1-4)
Bennett & Lee
Sandell Sis
Keno Keys
Webb & Hall
(One to fill)

LANCASTER, PA.
Colonial
2d half (1-4)
Edwin George
La'Vare Bros & P
Low Welch
Cecil & Van
Va Harris

LA'WENOE, MASS.
Empire
2d half (1-4)
Kharum
(Others to fill)

LOCKPORT, N. Y.
Palace
2d half (1-4)
B & R Gorman
Gaffney & Walton
Helen Josephine
Raffin's Monks
(One to fill)

LONG BRANCH
Broadway
2d half (1-4)
Hamid Bey
Welch Mealey & M
Llebling Girls
(Two to fill)

LOUISVILLE, KY.
National
2d half (1-4)
Helen Carlson
Morgan & Sheldon
John Barton
Senator Murphy
Virginia Bacon Co
(One to fill)

1st half (5-7)
Raso
Casey & Warren
Healy & Cross
Robt Reilly Co
(One to fill)

2d half (5-11)
Murray & Irwin
Elliot & Latour
Billy Hallen
Rash Girls
(One to fill)

LOWELL, MASS.
Keith's
2d half (1-4)
Lee Jards
Bob Hall
Claitre Vincent
O'Brien Sis
Boudini & Bernard
(One to fill)

1st half (5-7)
Gomey & Gomey
DeLong
Bennet Bros
Davis & McCoy
Felonia
Daly & Nace

2d half (5-11)
Yachting Party
Fynn Sis
Dooly & Sales
Kitaymara Japs
Art Stanley
Bert Earl Girls
(One to fill)

M'NCHESTER, N.H.
Palace
2d half (1-4)
Jim Lucas
Watkins' Clr
Laughlin & West
Daly & Nace
(One to fill)

MANSFIELD, O.
Madison
2d half (1-4)
Hite & Redow
Maxine & Bobby
Edmunds & Laval
(Two to fill)

McKEES'PT, PA.
Hippodrome
2d half (1-4)
Rogers & Wyna
4 Aces & Queen
Cair & Dowling
2 Hossoms
F & J Rinehart
Jas Pierrot

MEADVILLE, PA.
Park
2d half (1-4)
Diaz & Powers
Lynch & Lockwood
Mona Mura
(Two to fill)

MONTREAL, CAN.
Mobile
2d half (1-4)
Oliver & Crangle
Bennett Bros
Dooly & Sales
Berl Earl & Girls
Felonis
Chisholm & Breen

MT. VERN'N, N.Y.
Prospect
2d half (1-4)
Chas T Aldrich
(Others to fill)

N'SH'VE, TENN.
Princess (28)
Layton & May
Robt Reilly
Barto & Mann
Slig Frisco Co
(One to fill)

2d half (5-11)
The Crocodiers
Billy Purl Co
Mr & Mrs Stamm
(Two to fill)

NEWARK, N. J.
Proctor's
2d half (1-4)
Rubini & Rose
Catts Bros
Mollie Williams
(One to fill)

N. B'NSW'K, N.J.
State
2d half (1-4)
Chris Traynor & M
O'Rourke & Krebs
(One to fill)

NEWB'RGH, N. Y.
Proctor's
2d half (1-4)
Jerome & Ryan
Larry Stoutenburg
Miss Corinne
Bart & Lamarr
Oliva & Olson
(One to fill)

NEW ROCHELLE
Proctor's
2d half (1-4)
Hurst & Vogt
Zimmy
Harry Green
(Two to fill)

NIAGARA FALLS
Bellevue
2d half (1-4)
Garden of Melody
Ruby
Harry Cooper
(Two to fill)

K. ADAMS, MASS.
Empire
2d half (1-4)
Kirby & Duval
Gerald Griffin
Cardiff & Wales
Strains & Strings
(One to fill)

OTTAWA, CAN.
Keith's
2d half (1-4)
Leonard & Culvert
Evans & Barry
Ferris & Rome
Stanton & Delores
Dr. Pauline

P'K'RS'G, W.V.
Smoot
2d half (1-4)
Poster & Seamon
J Francis Haney
Bellis
Jinks & Ann
(One to fill)

PASSAIC, N. J.
New Montauk
Cromwell Knox
Daniels & Eames
Vaughn Comfort
I B Hamp
Elsie Gell

PATERSON, N. J.
Maestic
2d half (1-4)
Juliet
Mae Harman
John Berks
(Two to fill)

PERTH AMBOY
Maestic
2d half (1-4)
Reyes & St John
Love Bandits
Ollson & Parker
Janis & Chaplon
Hart & Francis

PHILADELPHIA
Cross Keys
2d half (1-4)
Weigands
Side Show
Ann & Frank
(Two to fill)

Marie (28)
Janet of France
Tracy & Elwood
Wayburn's Ritzl Rv
Hayes Marsh & H
(One to fill)

Grand O. H.
2d half (1-4)
Billy Champ
Louise Wright
Lavans & Boies
Rath Bros
(One to fill)

Keith's (28)
Frank A Wilson
2 Daves
C Marster's Orch
Zelda Santley Co
Morris & Shaw
Wayburn's Prom
Ernest Hiatt
Monroe & Grant
(One to fill)

Jerry-Baby Grands
Paulson Sis
Bobby Adams
Hardeen
Joyner & Foster
Fallenberg Bears
Murray & Oakland
Stewart & Olive
Great Johnson
Rues & Bonita

Quebec, CAN.
Auditorium
2d half (1-4)
Taber & Green
Geo W Moore
Herbert Jenkins
B'way Whirl
(One to fill)

READING, PA.
Hajah
2d half (1-4)
Block & Sully
Frank McGilna
Jack Lee
Bush Bros
(One to fill)

RED BANK, N. J.
Palace
2d half (1-4)
Weeks & Campbell
Weber & Ray
Bert Scott
Magic Lamp
(One to fill)

RICHMOND, VA.
Lyrie (28)
Frankie Heath
Rev Fantasy
W & B Ford
Dan Coleman
F & D Rial

ROCHESTER, N.Y.
Temple
2d half (1-4)
Chappelle & C'riton
Beth Marsh
Eddie Foy Co
J & H Reyes
Wilkins & Wilkins
Bury's Dog Stars
1st half (5-7)
Going North
Mr & Mrs Norworth
Margaret Severn Co
Hal Neiman
Brown Derby Orch
(One to fill)

2d half (5-11)
Aerial DeGroffs
Frank Stafford Co
Bobby Adams
Hoffman & L'mb'rt
Dr Rockwell
(4)
Frank Wilson
Harriet Bros
Paul Decker Co
Ernest Hiatt
N Wayburn's Prom
Kerchjarto
Rubin Sis
Brendel & Burt

SARATOGA SP'GS
Congress
2d half (1-4)
Moratti & Harris
Florens
Tyler & St Clair
(Two to fill)

SAVANNAH, GA.
Bijou (28)
Gen Plesno
Barton & Ravis
Schict's Mannikins

PITTSBURGH
Davis (28)
Ruby Latham
Mary Marlowe
Mosconi Bros
Mullen & Francis
Jack Northworth
Burns & Burchin
Wm Groh Co
(5)

Howard's Ponies
Zelda Santley
Hermes & J Reyes
Val Harris Co
Frisco
Burt Sheppard
(One to fill)

SPRINGFIELD, O.
Palace
2d half (1-4)
Kelly & Jackson
Minor Root
Rubia Beckwith
Lane & Harper
4 Sydneys

STUBEN'VE, O.
Capitol
2d half (1-4)
Danny Dugan
Covington & Kent
Joe Young
Fulgura
(One to fill)

SYRACUSE, N. Y.
Keith's
2d half (1-4)
Royal Sidneys
Estelle Fratus
Henry Sanyr Co
E & A Seymour
(Two to fill)

1st half (5-7)
Aerial DeGroffs
Scanlon Denno & S
O'Donnell & Blair
Michel

PLATTS'RG, N.Y.
Strand
2d half (1-4)
1 Weber Girls
Franklin Farnum
Taber & Green
(Two to fill)

PORTLAND, ME.
Keith's
2d half (1-4)
Chas Dingle Co
Billy Casey Co
Flaherty & Stoning
Homer Lind Rev
Morley & Anger
Valentine & Bell
1st half (5-7)
Patching Parly
Ryan Sis
Dooly & Sales
Kilaymara Japs
Art Stanley
Bert Earl Girls
2d half (5-11)
Gomey & Gomey
De Fngos
Bennet Bros
Davis & McCoy
Felonis
Daisy & Nace

PORTSM'VE, N.H.
Leory
2d half (1-4)
Fantastics
Copes & Hutton
Paul Brady
Emerald & Webb
(One to fill)

POUGHKEEPSIE
Avon
2d half (1-4)
Broadus Earl
Roms & Gaut
Robinson & Carney
Al Emma & Margie
Dances of Gold

PROVIDENCE, R.I.
Albee (28)
Homer Romaine
Hope Vernon
Roger Imhof Co
Glenn & Jenkins
Gaston & Andree
(5)

Frederick
Fred Dooly
Billy House
Joe Baldwin Sis
J B Foster

QUEBEC, CAN.
Auditorium
2d half (1-4)
Taber & Green
Geo W Moore
Herbert Jenkins
B'way Whirl
(One to fill)

READING, PA.
Hajah
2d half (1-4)
Block & Sully
Frank McGilna
Jack Lee
Bush Bros
(One to fill)

RED BANK, N. J.
Palace
2d half (1-4)
Weeks & Campbell
Weber & Ray
Bert Scott
Magic Lamp
(One to fill)

RICHMOND, VA.
Lyrie (28)
Frankie Heath
Rev Fantasy
W & B Ford
Dan Coleman
F & D Rial

ROCHESTER, N.Y.
Temple
2d half (1-4)
Chappelle & C'riton
Beth Marsh
Eddie Foy Co
J & H Reyes
Wilkins & Wilkins
Bury's Dog Stars
1st half (5-7)
Going North
Mr & Mrs Norworth
Margaret Severn Co
Hal Neiman
Brown Derby Orch
(One to fill)

2d half (5-11)
Aerial DeGroffs
Frank Stafford Co
Bobby Adams
Hoffman & L'mb'rt
Dr Rockwell
(4)
Frank Wilson
Harriet Bros
Paul Decker Co
Ernest Hiatt
N Wayburn's Prom
Kerchjarto
Rubin Sis
Brendel & Burt

SARATOGA SP'GS
Congress
2d half (1-4)
Moratti & Harris
Florens
Tyler & St Clair
(Two to fill)

SAVANNAH, GA.
Bijou (28)
Gen Plesno
Barton & Ravis
Schict's Mannikins

SCHENECTADY
Proctor's
2d half (1-4)
Gerber's Jesters
Lasalle Hanson & M
Doraa Rieves
Shields & Delany
(One to fill)

SPRINGFIELD, O.
Palace
2d half (1-4)
Kelly & Jackson
Minor Root
Rubia Beckwith
Lane & Harper
4 Sydneys

STUBEN'VE, O.
Capitol
2d half (1-4)
Danny Dugan
Covington & Kent
Joe Young
Fulgura
(One to fill)

SYRACUSE, N. Y.
Keith's
2d half (1-4)
Royal Sidneys
Estelle Fratus
Henry Sanyr Co
E & A Seymour
(Two to fill)

1st half (5-7)
Aerial DeGroffs
Scanlon Denno & S
O'Donnell & Blair
Michel

PLATTS'RG, N.Y.
Strand
2d half (1-4)
1 Weber Girls
Franklin Farnum
Taber & Green
(Two to fill)

PORTLAND, ME.
Keith's
2d half (1-4)
Chas Dingle Co
Billy Casey Co
Flaherty & Stoning
Homer Lind Rev
Morley & Anger
Valentine & Bell
1st half (5-7)
Patching Parly
Ryan Sis
Dooly & Sales
Kilaymara Japs
Art Stanley
Bert Earl Girls
2d half (5-11)
Gomey & Gomey
De Fngos
Bennet Bros
Davis & McCoy
Felonis
Daisy & Nace

PORTSM'VE, N.H.
Leory
2d half (1-4)
Fantastics
Copes & Hutton
Paul Brady
Emerald & Webb
(One to fill)

POUGHKEEPSIE
Avon
2d half (1-4)
Broadus Earl
Roms & Gaut
Robinson & Carney
Al Emma & Margie
Dances of Gold

PROVIDENCE, R.I.
Albee (28)
Homer Romaine
Hope Vernon
Roger Imhof Co
Glenn & Jenkins
Gaston & Andree
(5)

Frederick
Fred Dooly
Billy House
Joe Baldwin Sis
J B Foster

QUEBEC, CAN.
Auditorium
2d half (1-4)
Taber & Green
Geo W Moore
Herbert Jenkins
B'way Whirl
(One to fill)

READING, PA.
Hajah
2d half (1-4)
Block & Sully
Frank McGilna
Jack Lee
Bush Bros
(One to fill)

RED BANK, N. J.
Palace
2d half (1-4)
Weeks & Campbell
Weber & Ray
Bert Scott
Magic Lamp
(One to fill)

RICHMOND, VA.
Lyrie (28)
Frankie Heath
Rev Fantasy
W & B Ford
Dan Coleman
F & D Rial

ROCHESTER, N.Y.
Temple
2d half (1-4)
Chappelle & C'riton
Beth Marsh
Eddie Foy Co
J & H Reyes
Wilkins & Wilkins
Bury's Dog Stars
1st half (5-7)
Going North
Mr & Mrs Norworth
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Henry Sanyr Co
E & A Seymour
(Two to fill)

1st half (5-7)
Aerial DeGroffs
Scanlon Denno

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SEATTLE

By DAVE TREPP
President—"Man Who Came Back"
(stock).
Orpheum—"The Dress Parade"-
vaude.
Fifth Avenue—"The Gorilla."
Pantages—"Slaves of Beauty."
United Artists—"Ben-Hur."
Liberty—"Figures Don't Lie."
Columbia—"Les Miserables."
Blue Mouse—"The College Widow."
Embassy—"Girl from Rio."
Strand—"Beau Geste."

Movietone will open at Blue Mouse
Dec. 9, with newsreel of Oct. 3 re-
lease. John Hamrick has just re-
turned from New York, where he
arranged for this, to run in addition
to Vitaphone. Twenty-four-sheeters
are being used to advertise both
movietone and vitaphone.

The Seattle Symphony Orchestra,
owned and managed by the musi-
cians' union, with Paul Kreuger as
director, is now fully supported by
wealthy local citizens. It is appear-
ing in a series of monthly concerts
at the Metropolitan opera house.

The United Artists theatre has
just erected a second giant electric
sign on the Fifth Avenue side, an
exact duplicate of the Pike street
side sign. The new sign is brightly
visible from the Orpheum and Fifth
Avenue theatres.

The Seattle, the new Paramount
theatre, nearing completion here,
will cost \$3,000,000, including the
value of the site. An \$85,000 electric
sign on Pine street will be a feature.

West Coast script books are sell-
ing well in Seattle, many buying
them for Christmas gifts.

The musicians' strike in Tacoma
has been settled, after Colonial and
Rialto were dark three weeks. Musi-
cians wanted orchestra in one of
these houses; compromise reached
by adding four men to Broadway
orchestra, all these being West
Coast owned.

Eddie Hitchcock, publicity ace,
now personal pub. man for Eddie
Peabody, is on the ground at Tac-
oma, ahead of Peabody's appear-
ance at the Broadway, billing the
countrywide and town-like a circus.
Peabody will open a week sooner
than planned in Tacoma, on Dec. 2.
Oliver (Ollie) Wallace will take a
week's vacation, to open on Dec. 9
at Broadway, Portland.

J. R. Muir, manager of the Cap-
itol, Vancouver, B. C., was here last
week calling on Edward J. Fisher,
booker for Famous-Players-Can-
adian houses. Muir's house is con-
sidered the ace of the circuit in
Canada. It seats 2,200 and grosses
from \$8,500 to \$12,000 weekly.

Orpheum, Vancouver, B. C., is in
new house. Business first week,
when house opened couple weeks
ago, reported around \$14,000, big for
the 200,000 population town. Now
seems to be dropping to around \$10,-
000 average, reported.

Rodney Pantages stopped off here
for a few days en route from New
York to Los Angeles.

Chief Justice Hunter of Supreme
Court of British Columbia decided
in favor of Canadian Educational
Films Co. and Goodart Pictures,
Inc., in their suit against J. J.
Horan and Nichols Theatres, Inc.,
prohibiting the latter from exhib-
ing, distributing or dealing in a mo-
tion picture film of the Dempsey-
Tunney fight. Print alleged to have
been illegally obtained. Defendants
have also filed suit against Educa-
tional and Goodart.

Bob Clark, Jr., organist, formerly
at the Embassy, is now at the Uni-
versal chain house, the Arabian.
Ted Gamble is manager of Arabian.

A. G. Clapp has gone to Sonora,
Cal., where he recently sold his the-

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SINGLE ROOM, BATH, \$2.00 UP
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DOUBLE WITHOUT BATH, \$14.00 WEEKLY
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SINGLE ROOM, BATH, \$2.00 PER DAY
DOUBLE ROOM WITHOUT BATH, \$14.00 PER WEEK
DOUBLE ROOM WITH BATH, \$17.50 AND \$21.00 WEEKLY

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\$3-\$4-\$5
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\$2.50 and \$3.00

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atre. Mrs. Clapp is running the
Hollywood here during his absence.

The old President, Third
and Madison, will henceforth be known
as "The Ritz," and the Ritz Players
will appear in stock, moving up
from the State. Richard Lackaye,
manager, also works on stage. Betty
Thayne and John B. Hughes are
leads.

N. R. Williams, assistant man-
ager, Broadway, Tacoma, leaves
soon for San Francisco, where he
will continue with West Coast
Theatres circuit.

H. W. Woodin, manager, Broad-
way, Tacoma, since last February,
has gone to Los Angeles.

Rumors are that the Orpheum
Circuit, understood to want the
Broadway (W. C.) or erect a house
of their own, will enter the local
field. Orpheum now operates for
three days weekly at the legit
Heilig.

Washington Theatre Enterprises,
at present building two large houses
in Seattle and another in Astoria,
Ore., is closing for a downtown site
on which a 3,000-seat house will be
erected. Casper Fischer, general
manager of the concern, has been
in the city for the past week, in
company with his architect, and it
looks like the deal will go through.
Another big house on the east side
of the city is also projected by the
Fischer group.

Fox is another reported candi-
date to build. Pantages is exhibit-
ing Fox pictures, but it is said the
film producer is anxious to have his
own playhouse here.

United Artists, to have built a
house here and entering into a part-
nership arrangement with J. J.
Parker, owner of the Rivoli and
People's, to completely remodel
Parker's Majestic theatre, is also
very anxious to have its finger in a
local house. Its Parker deal is un-
derstood to be off. The West Coast
Broadway, it is rumored, will, upon
completion of the new Publix house,
may be turned over to either U. A.
or the Orpheum possibly the former.

Universal as a means of protection
has closed a 20-year lease on a
big suburban house that Ralph
Lloyd, Los Angeles oil magnate, will
erect. Capacity of 1,500 and located
on a busy East Side corner. Con-
struction starting late this month.

ALBANY, N. Y.

By HENRY RETONDA

Capitol—"Barking Dogs" (Mon. to
Wed.); "Tip Top Revue" (Thurs. to
Sat.), burlesque.
Strand—"A Texas Steer."
Ritz—"Ginsberg the Great."
Leland—"Mockery."
Clinton Square—"Allas the Lone
Wolf."
Grand—Pictures—vaude.

Vitaphone was resumed at the
Strand last week after an absence
of three months.

"Big Boy," with Al Jolson, sched-
uled at the Capitol for three days
Dec. 23, has been canceled.

Sixteen theatres in this Sunday
movieless city joined in a big ben-
efit for the flood sufferers of Ver-
mont, realizing \$11,099.30.

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PORTLAND, ORE.

By SAMMY COHEN

Broadway—"The Gorilla."
Columbia—"The Chinese Parrot."
Liberty—"No Place to Go"—vaude.
Blue Mouse—"Alias the Lone
Wolf."
Pantages—"Very Confidentially"—
vaude.
Orpheum—"Keep Smiling"—vaude.
Rivoli—"College."

As forecast in these columns, it
develops that United Artists is to
take over the West Coast Broad-
way on a 50-50 basis. This deal is
to be closed Feb. 1, when the new
3,000-seat Publix house will open.
J. J. Parker, local theatre owner, is
understood will be given stock in
the United Artists corporation, in
return for the proposition, which
he and U. H. had on to remodel the
Majestic (Parker) into a U. A. the-
atre.

A rumor is to the effect that the
Orpheum circuit, which was nosed
out of the deal, to take the West
Coast Broadway, is dickering for the
legit Heilig. Orpheum shows at the
Heilig three days weekly, the last
two seasons have shown small
profit. The rumor also adds that the
Orpheum people intend to remodel
the Heilig spending \$250,000.

CINCINNATI

Grand—"Criss Cross."
Shubert—"My Maryland" (2d
week).
Cox—"The Champion."
Keith—Vaude.
Palace—"High School Hero" and
vaude.
Olympic—"A Perfect 36."
Empress—"Moonlight Maids."
Lyric—"Magic Flame."
Capitol—"Woman on Trial" and
Vitaphone.
Walnut—"Angel of Broadway."
Strand—"2 Girls Wanted."
Gifts—"Damaged Goods."

"King of Kings," back at the
Grand last week for its third week,
did near capacity business. The
film was held over Sunday on ac-
count of Monday opening for "Criss
Cross."

"My Maryland" grossed fairly
well last week, but is being held
over at the Shubert.

National Players continue banner
patronage at Cox.

Coliseum Dance Garden at Eliza-

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bethtown, O., 15 miles below Cincy,
is now presenting dancing acts as
an added attraction. E. Huffman is
manager. Roller skating holds sway
except Saturday and Sunday nights.

Song pluggers are having their
inning at the Keith two-day
house here this season. Jacob
Bohrer, orchestra director, has dis-
continued the usual overtures in
favor of illustrated slides and sing-
ing, the entertainers working from
the pit. Each big publishing house
is getting a weekly turn.

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Cullen Chloe
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Dinkins Sonny
Drouillard J C
Dublin Minnie E
Farrell Co Billy
Gillette Bob
Goll Daisy
Irving Jack
Kennedy John B
Lakewood Tris
Link H F
Lund V J
McGoldrick Gladys
Meadows Dorothy
Mooney I
Moore Anna
Moses Amelia
Normana Nina
Parker Mrs
Pinto Jimmy
Pollitt Marie
Raymond Lizzie
Reinhard Viva
Roddy Pep
Ross Rita
Russell & Marconi
Russell & Holt
Seville Sylvia
Sidney Frank J
Steger Fred J
Thoman Violet
Thurston
Toft Billy
Wallace Sisters
Webb Richard
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Dell Delano
Devine M
Dumont Adolphe
Frohman Bert
Gibson & Betty
Gilbert Bert
Gordon Myrtle
Hammond Al
Harter Kathryn
Hassen Ben
Heller & Riley
Herman Lewis
Hertz Lillian
Hogan & Stanley
Hunter Geo
Lester H & C
Long Tack Sam
McDermott Loretta
McElga Aubrey
Mayo & Mac
Miller Fred J
Osterman Jack
Palmer Hy
Payne H J
Pym F & P
Randall Geo
Reed & Lucy
Robinson Charlie
Rogers & King
Rome & Dunn
Ross Katharine
Ross & Gilbert
Rothchild Irv
Russo Mabel
Shannon Helen
Shaw Rella
Siggie
Smek Roy
Steinbeck Bruno
Stewart Rev
Sylvester & Vance
Taf' Joe So
Tip Tops S
Tishmann Irving
Wayne Clifford
White Joseph
White Pierre
Wilson Geo P
Wong W J
Wright Geo M
Wynn Ray

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CHAS. B. DILLINGHAM'S
"SUNNY" NOW
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 AS
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 HOPE**
 "WEENIE"

**NITA
 MARTAN**
 PRIMA DONNA

**HARRY S.
 MILLER**
 PLAYING
 JACK DONAHUE'S
 PART

**ERNEST
 WOOD**
 PLAYING
 "WENDELL-
 WENDELL"

**FRED C.
 HOLMES**
 PLAYING
 "SUNNY'S
 DAD"

JIMMIE MOSLEY
 DOING "CLIFF" EDWARDS' PART
 AND UKE SPECIALTIES

JACK FARRELL
 AND HIS BAND

LILLIAN MINES
 INGENUE

**NELLIE and
 BILLY HANSON**
 FEATURED DANCERS

CROSBY BROTHERS
 DANCING SPECIALTIES

CARTER SEXTON
 SECOND OFFICER'S PART AND UNDERSTUDY TO
 LEAD

MARSHALL and WATTS
 UKE HARMONY AND COMEDY SONGSTERS

GORDON SMITH
 DANCING SPECIALTIES

MUSIC UNDER SUPERVISION OF
 CONSTANTIN
BAKALEINIKOF

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 Supervision of All Mechanical Effects

ENTIRE PRODUCTION
 UNDER DIRECTION OF
MAURICE L. KUSELL

BOOK DIRECTED BY WILLIAM VALENTINE

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