

STAGE

BROADWAY

SCREEN

VARIETY

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64 PAGES

ENGLAND'S FOOL MONEY

EVA LE GALLIENNE'S 8,000-SUBS; AFTER 100,000 FOR 25-35-50 GATE

Star Could Have Had Salary of \$1,200 Uptown—
Prefers Establishment of Her Repertory Theatre
on 14th Street

Civic Repertory Theatre Co.'s membership at \$1 a head now totals 8,000 with Eva Le Gallienne's venture now practically self-supporting and but little endowment from Otto H. Kahn, Gerard Dahl or the original backers.

Miss Le Gallienne who aspires to a 100,000 membership has visions of repertory at 25-35-50 instead of the \$1.65 now charged. The 14th St. house has been grossing between \$6,000 and \$7,000, topping last season's intake.

It is known that the leading player in the rep movement turned down \$1,200 a week from Sam Harris and is said to be earning about one-sixth that amount in a movement to firmly establish the repertory theatre.

As a result of her activity, rep activities throughout the country have increased.

The Civic Rep Co. has an overhead of about \$5,000 a week at the 14th St. theatre.

DETECTIVE WILLI 'LOANED'

Helping 5th Ave. Squad During Holidays—Knows His Broadway

Detective Edward Willi, one of the ablest sleuths on the staff of Captain Tom Conkling, commander of detectives of the West 68th street station, was "borrowed" by the Fifth Avenue Squad for the Xmas holidays.

Hardly a Xmas season goes by that Willi is not loaned to assist the Fifth Avenue detectives. He was transferred not long ago to the staff of Conkling because of his wide knowledge of Broadway.

Whenever a "Broadway Butterfly" is found murdered Willi has been assigned. He has studied conditions on the "big stem" and has a vast source of knowledge of the evil gentry that make Broadway and its environs a stamping-ground. "Willi has been the partner of "Big" Bill McConachie. He lives at 4268 Varo avenue, Bronx.

1 Theatre—1 Too Many

Danbury, Conn., Dec. 6.
The only theatre in the town of Litchfield is to become a church.

A deed filed with the town clerk records the sale of the Colony, pictures, owned by George Barber.

Before taken over by the movies the Colony was a Congregational church.

SUNDAY RADIO SHOW IN PENN. ALLOWED

Vaude Bill Sent Through Air,
With Non-Set-Owners In-
vited to Theatre

Vaudeville performance was given on Sunday night, Dec. 4, in the State of Pennsylvania through use of radio as an excuse for covering it up. This is believed to be the first occasion of such an event.

Celebrating the first anniversary of the Pergola, Fox house in Allentown, Pa., a radio program was broadcast over Station WCAM. Notice was sent to the residents of the town that all those not possessed

(Continued on page 63)

Fords for Lobbies

Several theatre managers around New York tried to procure a new Ford as a lobby display, on and about Friday when the disclosure of Henry's newest occurred.

It was believed with the remarkable publicity campaign the car received, it would equal anything of last week's end as a draw. No car could be secured.

STEAM HEAT FOR GIRAFFES

French Lick, Ind., Dec. 6.

A steam heated "apartment" has been set up for the giraffes in winter quarters with the John Robinson Circus.

No objection from remainder of the menagerie in regular quarters.

PUBLIC BUYS FILM STOCK IN LOADS

\$25,000,000 Already In-
vested on Open Market
Sales—Another \$25,000,-
000 Looks Certain—
Usual Prospectus, Prom-
ises and Estimates—Some
Substantial Promotions,
Whilst Others!

"THE CITY" CAUTIOUS

London, Nov. 27.

In the last few weeks over \$25,000,000 has been subscribed by the British public for British film production. In the next few weeks probably another \$25,000,000 will be put up.

For there are flotations pending, preparing, and hoping. Some—like British International Pictures, Ltd., over-subscribed about eight times before noon on the day of issue—are sound investments because they have concrete assets in real estate and existing profits.

Others are reasonable speculations, but some!

There is a striking lack of originality being shown in the choice of names. Almost every one is a "British" something. It may not be an asset when it comes to marketing abroad. In their choice of names the American companies seem to steer clear of anything obviously national.

Take them in order of issue: Gaumont-British, British Instructional, British International, Brit-

(Continued on page 2)

Public Tryouts for Amateur Players

St. Louis, Dec. 6.

Following the successful performance of "Outward Bound" at the Artists' Guild, the newly organized Players Guild will start work at once on three one-act plays which will be put on during the week of Dec. 19, a traditionally bad week in the show business.

Only two of the plays have so far been selected. These will be Shaw's "Overruled" and "Behind the Beyond," by Stephen Leacock.

Public tryouts for roles, which all budding actors and actresses in the city are asked to attend, are being held.

NEW NAME, ACCENT AND HAIRCUT GOT "FOLLIES" GIRL FILM JOBS

Jean Williams, of Syracuse, Beaut Winner, Figured
It Out While Laid Up From Accident—Became
Russian While Reading—5-Year DeMille Contract

Lazy Dancing

The dance trend in New York now apes Chicago in its slow rhythms, smooth and lazy, giving the melody fox-trots full play.

The character of the show tunes has done much to encourage the retarded tempos; also popular song hits which are basically smooth and melodious.

BIBLE IS BETWEEN THE PROS AND CONS

Couple of Societies Fighting
Over It—Prefer Fighting
in Dailies

There's some competition for the Gideons called the Anti-Bible Society. A gent named W. S. Bryan is secretary of the society. He doesn't like Bibles.

So this fellow Bryan and A. B. T. Moore, secretary of the Gideons, are arguing it out with letters. Moore writes to Bryan, and Bryan to Moore, and out at first base. There's no kick in it.

Bryan is sending copies of the letters to the papers, but it looks like there won't be much done about it. They need a "name."

Bryan says his society is going to kick the Bibles out of hotels and dressing rooms. He says it is a

(Continued on page 63)

Numb or Dumb?

Ogden, Utah, Dec. 6.

The Civic Repertory theatre's production of "The Cradle Song" played here to an audience larger than usually greets plays of its character.

It developed that a great many of the theatregoers expected to see a musical comedy. They thought the group of nuns on the stage at the opening was merely the chorus and they waited for the principals to appear.

However, Joe Goss, local manager, said he didn't get a kick.

Los Angeles, Dec. 6.

A former Ziegfeld "Follies" girl found out the only way to win her way into pictures was to change her name, assume a foreign accent and get an agent to put her over. This was done by Jean Williams, 21, of Syracuse, N. Y., who came to Hollywood six months ago after two seasons in the Zeigfeld show.

Miss Williams got into the "Follies" by winning a bathing beauty contest in Syracuse. When arriving here she found that the name meant nothing. All she could do was get work from the Central Casting Office, a day now and then. She was here about a month when hurt in an automobile accident which put her in a hospital for five weeks.

With nothing to do but recoup, the young lady's mind began to function. Her decision was that when she did come out she would change her name and assume an accent. She figured Russian would be best, so she got hold of a lot of books on Russian history and found a name that appealed to her, Sonia Karlov, and took it. Miss Williams then decided her appearance must be exotic, and a haircut did this.

Then, of course, she had to have her antecedents. She told that her father was Russian and her mother Swedish. After that she had to get a job as a featured player, and ran across Felix Young, agent.

Over at the DeMille lot, they were

(Continued on page 63)

Congress on Movietone

Washington, Dec. 6.

Fox recorded the opening of Congress yesterday on the Movietone.

This is said to be the first recording of such nature to have been made.

Jack Connolly, making the tie-ups abroad for Fox, made the arrangements here with Speaker Longworth and other administration leaders.

WATCH FOR
ART KAHN'S OPENING
? New York's Newest ?
Sensation

BROOKS
 THE NAME YOU GO BY
 WHEN YOU GO TO BUY
COSTUMES
 GOWNS AND UNIFORMS
 1437 B'WAY, N.Y. TEL. 5580 PENN.
 ALSO 25,000 COSTUMES TO RENT

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Nov. 25.

The only joke in "Sirocco," Noel Coward's childish and inane play, which was booted off the stage by almost universal derision last night, when it followed "Peggy Ann" at Daly's was a vulgar remark.

We must have reached, at last, the end of Noel Coward. He has been booted off the London stage twice in four weeks and two or three days! "Home Chat" comes off tomorrow, after five fatuous weeks.

Lonsdale Cries With Grief

When I saw Freddy Lonsdale in the Savoy, directly after the end of "Sirocco," and I told him what had happened at Daly's, he looked very glum and said, "Good God! Now I have got to go home and finish the next one."

His musical comedy is planned to follow "Sirocco." Lonsdale was sorry for Coward but he was sorer for himself. He hates work.

You have no conception of the scenes that took place at Daly's last night. I have, for nearly four years now, been pointing out that Noel Coward has no mind, that it is all a lot of blather and bunk, that he has no knowledge of the world, that he has no vision and no wit. Now, London, at last, seems to be agreeing with me.

Noel and Ivor

How can authors write plays about life when they only consort with each other's flappoddeishness, blah-blah and blat at each other's blather and say, "Oh Ivor, you're wonderful!" and "Oh, Noel, how funny you are."

Poor old Hall Caine! Poor old Henry Arthur Jones! Poor old Pinero! These three men would have felt ashamed to write such nonsense as has been paraded lately as "the latest thing in wit," when Noel Coward signed his name to it. He is just a bleater and a blunk! He has nothing to say. I'm sorry, for he is a very nice young man.

Sneers At the English

"Sirocco" is another sneer at the English people—the poor people, whose one million dead lay scattered across the battlefields of the world, and who are paying America every day even more tribute than America has paid Noel Coward. The war was not won to make England a land fit for Cowards, whatever Lloyd George may say.

Ivor's Blue Pajamas

Well, the gallery has found it out at last. Poor Ivor Novello had to come on in the last act in pale blue pajamas, carry a nice little dog under his gentle arm, and go out to buy some milk! Every time Ivor came on in his pale blue pajamas, the gallery screamed with laughter. What they would have done if he had worn pink ones, Heaven only knows.

Act I—An English husband leaves his English wife on the Riviera. Act II—A dago kisses her and says "Come away with me," while a lot of other dagos shriek drunkenly. Act III—Dear me, how sorry she is! She rolled on the floor with the dago. He chased her 'round a table. He pushed her on a settee.

Then the curtain came down, and they pushed Frances Doble forward to take all the blame.

The Actress Who Cried

Frances Doble cried and said "It is the happiest night of my life" while Ivor Novello, Noel Coward, Basil Dean and over 40 unfortunate suppers of all kinds stood around and painfully thought of the morrow.

"Peggy Ann" was a vulgarity that brought Daly's down miles in public estimation. "Sirocco" has made it worse. If they go on like this they will soon be calling it Daly's because they have one play a day.

We Get Our Own Back

Yes, we English—Noel Coward and Ivor Novello, I mean—have beaten you Americans badly this week.

The other night, a man stood up at "The Girl From Cook's," said he represented the New York Purity League and he objected to a dancer's legs. The management did not take his name. I hope the reason wasn't that they knew it.

But why blame that girl's legs on America? She should not have been blamed for showing legs. She should have been blamed for showing such thin legs. They were like hop-poles.

ENGLAND CRAZY TO BUY

(Continued from page 1)

ish Filmmcraft, British Lion, British Controlled. And so to bed.

When the British International issue was being prepared, John Maxwell went to the City (financial district) to see about underwriting. Maxwell is a very shrewd Scot. When he found the City wanted higher than the 2½ per cent he offered and in addition wanted the 8 per cent preference stock to take 25 per cent of the profits, he replied he would underwrite the issue himself, or words to that effect.

As details and information of the gold-plated mind of the City, the financiers began to ask how much underwriting he could give them. So he let them have \$25,000 worth. Meantime he was nursing the baby. Then they came after some more, but he wouldn't go higher than 2½ per cent for his underwriting. And he'd only let them have another \$25,000 at that. Gradually he let them have little bits more until he had placed \$300,000. The rest he held.

And on the morning of the issue he was still being flooded with offers to underwrite and sub-underwrite on almost any terms.

"Estimated Profits"

Examining the British Filmmcraft Productions prospectus, issued this week, the producer's end, for the British Empire alone, on four feature films, is estimated at \$400,000. These four films are to cost all in \$275,000. That is an average of \$68,750 each. And the producer's end is estimated to average \$100,000 per feature—in the British Empire alone, with \$75,000 as profit from foreign rentals of these four features and six two-reelers.

Now any fellow who can get more than \$10,000 for the whole of the British Empire, outside the United Kingdom for a home-made feature costing around \$70,000 to make (and the estimates in this prospectus include all overhead and es-

tablishment charges) is something more than a wizard. He's a genius.

For Australasia \$2,500 is getting a good price, and the same goes for Canada. India won't bring more than \$1,000, and the same figure would be a good sell for South Africa. That's a total of \$7,000; not reckoning cost of copies, agents' commissions and all the other incidentals to these sales.

Figures

But give them the \$7,000 net for the Colonies and Dominions, and also assume (another big gamble) they sell every territory. Out of their estimated \$400,000 for four features they get \$28,000 from overseas, leaving them with \$372,000 to get from the U. K. market—as the producers' end, mind, not as the gross.

That's \$93,000 from each film, which means a gross rental of at least \$186,000 a picture.

It's going to be some picture which grosses that much, costing under \$70,000 in all to make. And they estimate to get \$75,000 profit from the foreign rentals on these four features and six two-reelers.

Wallace, Napoleon, and Lion With a capital of \$1,050,000, of which the public is to be asked for \$340,000 shortly, the British Lion Film Corporation is coming into being. Edgar Wallace, novelist, is to be chairman (president), and the company acquires the George Clark studios at Beaconsfield, as well as Napoleon Films, a distributing house.

Studios are valued at \$187,500; the rights of all Wallace's plays and novels written and to be written in the next seven years have been taken in as assets, and Sidney Olcott has been engaged to direct two films. Percy Nash, associated with the commercial film department of the Federation of British Industries, is to be production manager.

At any rate they have a release for their films, more than can be



WILL MAHONEY

Mr. Karl Kitchen in the N. Y. "Evening World," issue of Nov. 28, 1927, said: "The funniest comedian on Broadway at the present time—to my way of thinking—is Will Mahoney. Here is a comedian who does not have to depend upon a grotesque make-up, baggy trousers or even risqué songs or situations. He is funny in a sack suit, which, to my mind, is a real test. Incidentally, he can outstep and outsmart all his rivals."

Direction
RALPH G. FARNUM
1560 Broadway

said for some of the promoters asking the public for cash.

Sucker Money

But these are only the first spate of the coming flood. All the old and a lot of new fakers, peddlers and blue-sky sellers are preparing their song-and-dance. The City is full of once-upon-a-time producers trying to get schemes underwritten, though many of them are already over-rotten. Shady brokers are reaching for sucker money, and professional promoters are buying Rolls Royces and getting their passports endorsed, in case.

Meantime, the fellow with a good to middling-honest proposition is finding it not so easy, with the real City folk getting cautious.

Further promotions in the offing include a \$500,000 and a \$10,000,000 company for two theatre combines, \$2,500,000 for British Controlled Films, designed to buy and sell for the home and foreign markets and Imperial Pictures Corporation, Ltd., which is to be a merger of Neo-Art Films (producers) and the W. P. Film Company (distributors), acquiring the studios at St. Margaret's in which "Neil Gwyn," "Tiptoes," "Carnival" and several other pretty large ones have been made.

This Valuation Business

There ought to be closer law about valuation statements in a prospectus. British Instructional (the Bundy flotation) and British International (Maxwell's company) took the precaution of using a firm of valuers whose reputation is above suspicion. Others are not so careful. One prospectus appeared with studios and plant valued at over \$150,000, though in the open market, even with this boom on, it would hardly fetch one-half that sum.

Another property is described as being outside the fog area, when it is in the most notoriously flat district of London, and close to marshes and flat waste-lands of every sort! If this was an undeveloped country, some of these fellows would make wonderful real estate fakers!

"Caveman" Opening at Savoy London, Dec. 6.

"Totiphar's Wife" leaves the Savoy this Saturday to be followed Dec. 12 by "The Caveman," farce. The latter show toured under the title of "Simple Simon."

Cochran's Revue's Next Stand

London, Dec. 6.
C. B. Cochran's revue, current at the Pavilion, will close Dec. 10 to reopen Dec. 19 at Golder's Green for a fortnight.

Vaudeville Managers' Conference

Paris, Nov. 28.
Arrangements are being made for a conference of European vaudeville directors to be held here Dec. 13.

SAILINGS

Dec. 15 (London to New York), Hamilton Sisters and Fordyce (Leviathan).

Dec. 7 (London to New York), Flora Lebreton (Berengaria).

Dec. 6 (New York to London), James Carroll (Leviathan).

Nov. 20 (Paris to New York), Ray Goetz (Olympic).

AUSTRALIA

By ERIC H. GORRICK

Sydney, Nov. 5.

Summer season responsible for falling off in matinees, with night business normal. Picture houses not badly affected by present heat wave.

"Castles in the Air," at Her Majesty's, is bright in spots and dull in others. Rowena Ronald, taken from the chorus and given the lead, lacks experience, but is charming, with a sweet voice. Gus Bluett overdoes his comedy, and Roy Russell is weak on voice.

Williamson-Tait lavish with mountings, the second act being a gem. Byrl Walkely the best among the women folk, and Fred Blackman staged the show.

Jeanne Eagel's role in "Rain" is splendidly played by Margaret Lawrence at the Criterion under W-T management. Louis Bennison as the missionary entirely overacted, and rest of cast just so-so, with exception of Jessie Page and Leslie Victor.

"Rain" has been panned by the critics, who stated it was a dirty play. This will undoubtedly assist the box office.

"Rain" did not last one week in Melbourne when presented there by the late Fuller-Ward management. It stayed five weeks to poor business. W-T presenting current production by arrangement with the Fullers.

Business still strong at the Empire with "Tweekie." Looks like this one will stay at least 15 weeks. Bobby Jarvis, Loring Smith, Edna Dare and Eileen Poe featured players.

"The Ringer" has passed its 100th performance at the Royal for W-T. Will be followed by "The Terror," Maurice Moscovitch featured.

Frank Neil has a winner in "The Gorilla" at the Opera House. Pulling splendid business at neighborhood prices.

Jim Gerald and revue big feature at Fullers. This Australian comedian is a favorite with pop-time audiences, and regarded as one of biggest draws in Australia.

"Outward Bound" will finish at Palace this week, followed by "The Broken Wing," W-T direction. A Mexican orchestra will be a feature.

A great bill at Tivoli this week. Hetty King featured. Every act cleaned up nicely, with special mention for George Hurd, De Gatanes, Ernst and Partner, Russo and Bradford, and Cavanagh.

"Lady Be Good" finishing splendid run at St. James. "Archie" next, handled by Fullers.

Pictures

For the first time a British-made picture is the attraction at the Prince Edward. This theatre only screens pictures for runs.

"Seventh Heaven" looks very big at the Crystal Palace. Critics rated it one of best pictures screened here this year.

"Camille" is in its 11th week at the Piccadilly, a record for the house.

"False Shame" still playing capacity at Adyar Hall twice daily.

Haymarket pulling big with "Firemen, Save My Child" and "Drums of Desert." Paulasto Boys vaude offering.

Empress runs straight pictures without vaude. This week's bill features "The Jade Cup," "Beyond the Border" and "Tumbling River." Theatre a "neighborhood."

MELBOURNE

City crowded with visitors to witness struggle for the Melbourne Cup. Race is a classic here similar to the Kentucky Derby.

"Mme. Pompadour" finished this week at His Majesty's, to be followed by "The Student Prince." Operetta purchased from Rufe Naylor by W-T by arrangement with the Shuberts. Cast includes Peppe de Vries, James Liddy, Frank Webster and Arthur Stigant.

Wirth's Circus is in at the Olympia.

W-T presenting "The Whole Town's Talking" at the Royal with Marie Burke and Barrett Leonard.

Louise Lovely playing in "The Last Warning" at the Athenaeum for Frank Talbot Productions, Ltd., independent company, leasing the theatre from the Carrolls.

Dion Boucicault company appearing in "Caroline" at the King's for W-T. Cast includes Irene Vanbrugh, Dion Boucicault, Norman McKinnell, Prudence Vanbrugh, Annie Sakker, Hugh Williams and Peggy Carter. A cycle of English plays will be given.

Popular opera season in vogue at Princess. House leased from Fullers by Italo-Australian Opera Co.

Straight vaude at the Tivoli this week, with George Carney, Brown and Willa, Lockwood and Smith, Emperors of Harmony, Leonora de Vere, Sam, and Our Gang Kids.

Stiffy and Mo Revue at the Bijou for Fullers.

"The Flag Lieutenant" (film) main attraction at Capitol.

Majestic showing "Millionaires" and "The Claw."

Paramount offering "The Midnight Sun" and "Drums of the Desert."

German-made picture dealing with rejuvenation is showing twice daily at the Playhouse. Separate sessions for men and women is the rule.

Notes From All States

Olsen and Johnson leave for America today after a successful vaude season.

W-T may do "The Desert Song." Bobby Jarvis, who played in the New York show, is at present in an opposition house in "Tweekie."

Fullers are readying their version of "Rio Rita."

W-T making preparations for their opera season to open here in March. Some \$50,000 will transport the artists, scenery and costumes during the tour.

Maurice Diamond, who stages the ballets for the Empire theatre, has opened a dancing school in Sydney. Diamond was out here before for the Tivoli circuit.

"Cradle Snatchers" has scored a hit in Adelaide for W-T. Company will leave for extended tour of New Zealand.

Long Tack Sam has been booked for another tour of the Tivoli circuit during 1928.

Fullers will have a pantomime in Melbourne this year at the Princess. Frank Neil will stage panto at the Opera House for day sessions only. It is unlikely that W-T will run pantos in either Sydney or Melbourne, probably figuring this type of entertainment is too old-fashioned.

Dog Racing

Tin Hare (dog) racing is a boom here at present. Although there is only one company in the city at the moment operating a race track, many smaller companies have sprung up over night in country towns.

Picture managers are feeling the strain very badly. Saturday night, instead of being the boom night of the week, is now regarded as one of the weakest.

40,000 people attend the coursing meeting Saturday nights at the city track. Shares are booming on Stock Exchange and an enormous amount of coin changes hands weekly. The mechanical hare was introduced into Australia by an American sporting man.

To show the hold the craze has here the Stadium (Sydney's main boxing arena) changed its main fight night from Saturday to Friday night. Boxing at the present time is really dead and has not much chance of picking up again unless patrons of the "bunny" tire of the sport quickly.

For a time betting was illegal on the tracks but the Supreme Court of New South Wales sanctioned bookmakers operating on licensed courses. This gave the sport further impetus.

Rufe Naylor, big bookmaker and also managing director of the Empire theatre, formed a coursing company with its operations in a Northern country town. Unfortunately the promoter the hare refused to work on opening night and an ugly situation was averted by police intervention. A funny angle was that in an endeavor to satisfy patrons a stuffed hare was tied to the back of an automobile which raced around the track at terrific speed.

The dogs on being released failed to see the hare and snapping and snarling at one another fell to fighting instead of racing. 19,000 people had their money refunded and the meeting was called off. The affair has handed the laugh of the year to sporting men in general. Just how long the craze will last remains to be seen. It has a stranglehold on Saturday amusements here.

Union Trouble

Because the Commonwealth Band was refused dates in America during their recent tour of that country on account of being a foreign organization, trouble may arise with three American dance orchestras playing here at present time and the Australian musicians' union, despite that members of the foreign orchestras have become members of the union.

So serious may be the developments that managements controlling orchestras may be asked to cancel contracts and force the musicians to return to America.

CONGRESS AND SCREEN

MOULIN ROUGE REVUE SUCCESS

New Musical at Comique Morbid Drama

Paris, Dec. 6.

Of the new offerings of the past week the winter revue production at the Moulin Rouge, "Paris aux Etoiles," attracts principal interest. It was introduced late last week with indications of altogether favorable future. Other new attractions are "Le Bon Roi Dagobert" at the Opera Comique, a morbid symbolic play, "L'Orange Mystique" at the Theatre des Arts, and a spicy comedy, "Le Pont d'Europe," in a special matinee at the Odeon.

"Paris aux Etoiles"

"Paris with the Stars," the Moulin Rouge revue, is a two-part typical French entertainment presented by Pierre Foucrot and signed Jacques Charles. It is sumptuously mounted and played by a brilliant cast headed by Johnny Hudgins, and Harry Pincer, both Americans, and featuring a group of Albertina Rasch girls imported from New York. Others in the company are Dollie and Billy, acrobatic dancing girls; Maurice, native chansonnier; Jane Aubert, Dandy, amusing French comedian, and Marthe Berthy. Piece goes down as another chapter in the successful series of such productions at the Red Mill.

"L'Orange Mystique"

"The Ghost Storm" is a new symbolic work by Francois de Curel, although the symbolism is pretty obscure and far fetched. However, the reviewers found it interesting.

A husband, returning home unexpectedly and finding his wife absent, leaps to the conclusion that she is away at a tryst with a lover. The wife, however, really had gone through a raging storm to visit her physician. She catches cold on the journey and dies of pneumonia.

Heart broken, the husband nightly awaits a ghostly visit from his dead wife in accordance with an agreement between them during her life. A year later, during another storm, the family priest reports that rain and wind are destroying the wife's tomb.

Visiting the graveyard at midnight the husband imagines the dead woman appears before him and accuses him of causing her death, the idea apparently being that the vision is a hallucination inspired by a lively self-accusing conscience. In the cast are Louis Gauthier, Arquilliere and Germaine Laugier.

"Le Bon Roi Dagobert"

"The Good King Dagobert," musical comedy, was nicely received at the Comique, book by Andre Riviere, score by Samuel Sousseau. The title comes from an old French nursery rhyme, while the cast comprises Charles Friant, Roger Bourdin, Ralidous, Mmes. Emma Luart, Feraldy and Esteve.

"Le Pont d'Europe"

The independent group, Compagnie des Jeunes Auteurs, essays this piece by A. Salacrou at the Odeon, appropriate place for testing new material, to moderate success.

The king of an imaginary principality, while attending private theatricals at court, recognizes in one of the actresses a former mistress during his young days as a student in Paris when he lived in the district known as Pont d'Europe.

Thereupon the monarch plunges into a new affaire, scandalizing his family and his people and leading to a political revolution. In the cast are Marcel Chambrier, Alice Dufren and Eva Reynal.

NOT 4 ENGLISH-MADE PICTURE HITS OF '27

London, Dec. 6.

No one of the film trade over here can identify the four English made picture hits of 1927 as queried from New York.

Of the English pictures so far released here this year there has been no exceptional box office card. However, there are several pictures trade-shown but not yet released.

The query to Variety's London office came through a statement of a picture producer, lately returned from abroad, that he knew of four English made pictures certain hits over there and which would be suitable for world's distribution.

English Radio Critic Too High Hat for Mgrs.

London, Dec. 6.

London theatre managers are protesting to the British Broadcasting Co. that James Agate, radio dramatic critic, who broadcasts on the theatre every two weeks, is doing a grave injury to their business.

They claim Agate is a highbrow who pans just the sort of shows the public would like. Recently Agate described "Lady Luck" as one of the worst shows in London.

Clayton & Waller complained that the etherized dramatic lead a list of plays worth seeing and failed to include any of their three productions. "his, C. & W. say, is gravely injurious.

Their claim is that, "We not invite Mr. Agate as a wireless critic. We ask him as a critic of the Sunday Times" and do not send tickets to the British Broadcasting Co., which is a rival and should not knock our shows."

Gracie Fields, From 'Alls, DuMaurier's Lead Lady

London, Dec. 6.

Gracie Fields, music hall comedienne and best known for her appearances in touring revues, will be a leading lady for Gerald Du Maurier.

She is cast for a new play which comes into the St. James next spring.

Dhaglieff Again

Paris, Dec. 6.

Serge Dhaglieff and his Russian ballet will play return engagements in America next year under engagement to Ray Goetz. Goetz sailed last week for New York.

CARPENTIER MAKING GOOD

Paris, Dec. 6.

Georges Carpentier has been making good on his south of France tour with Anna Ludmila as a dancing partner.

After Marseilles the couple visit Spain, and then the boxer is fixed for pictures.

RAQUEL MELLER IN CANNES

Paris, Dec. 6.

Raquel Meller is announced for the Casino, Cannes, this season. She opens Feb. 14 through Arnaud & Lartigue.

Jack Holland and Jan Barry are listed for this resort early in the new year.

"Eden" Going Out

London, Dec. 6.

Two weeks' notice is up for "The Garden of Eden" at the Lyric.

This took place when Clayton & Waller decided to sublet the house for five weeks to "The Black Spider," after which one of their own new productions will come in.

The show is to be determined this week.

PRESENT SESSION MAY DO THINGS

Censorship, "Sunday," Investigation and Other Matters Affecting Film Industry—Also Block Bookings—Major Matters Expected to Immediately Come Up—Perhaps "Going After" Will Hays Too

SOME FORECASTS

Washington, Dec. 6.

Congress is back and the 70th session is underway. With that "opening" the picture industry faces one of the most critical periods in its history, as undoubtedly many major matters may at once be taken up.

Federal censorship looms as one of the most dangerous of the various proposals. Extensive hearings last session were completed too late for action. A careful survey of the committee then disclosed a slim majority of but two against the Canon Chase bill.

The Canon has been on the job for the past month more actively than ever. He has been interviewing members of the committee and has stated publicly he is positive the bill will be enacted this session.

He is asking for immediate hearings and it is evident that he is winning new support principally on his presentation of the claim that the picture interests have not kept faith particularly in regard to the 100 odd plays that the committee were informed by representatives of the Hays organization would never reach the screen.

Canon Chase has shown where several of that list have been made, he putting extra stress on the filming of "Rain," which the reformer has stated is "Rain" no matter what other name may be used.

Aside from the canon's apparent progress is the editorial of William Randolph Hearst given a nationwide spread in his dailies.

Variety recently stated that this editorial had given the reformers the net results of the picture trade conference of last October in New York city.

Further checking up discloses that the majority of two in the committee, plus a third member which indicated at least an open mind on the subject, all come from towns where the Hearst influence is exceptionally strong.

Mrs. Florence P. Kahn is from San Francisco, admittedly a Hearst stronghold. Loring H. Black, Jr., of New York switched to Hearst in the Hyman-Walker campaign for mayor of New York city, while John J. Douglass hails from Boston.

These three members led the opposition to the bill last session. Observers look upon this as swinging this previously assured opposition to the censoring bill over to the reforming force.

Sunday Closing

Sunday closing for the District of Columbia started off last session aiming to shut up everything in Washington. Before the hearings were completed everything else was exempt but the picture houses.

Due to the Hays organization not participating in the opposition to Sunday closing measure the scattered exhibitor forces, through the lack of organization, are to see that bill passed by the House this session. It is freely predicted here. Its (Continued on page 44)

Josephine Trix, Single

London, Dec. 6.

At the conclusion of the run of "Blue Skies," Josephine Trix returns to vaudeville with a pianist.

Casino Show Changing

Paris, Dec. 6.

The Casino closed Saturday last, the house being given over to rehearsals for the new revue there.

RAQUEL'S EX-MATE DIES

Carillo, Divorced Husband, Brought Chantause Out

Paris, Dec. 6.

Gomes Carillo, 56 years old, Spanish author and divorced husband of Raquel Meller, died in the south of France late last week.

Carillo was of Spanish origin, born in Guatemala whence his parents had migrated from Spain. He assumed citizenship in Argentine Republic after reaching his majority.

It was he who really launched Raquel Meller upon her sensational stage career.

Moissi's Contract Rights; Reinhardt Co. Extended

The Max Reinhardt company at the Century, New York, although brought over by Gilbert Miller on an eight-week contract, will probably remain beyond that period and play several of their intimate productions in the Lyceum theatre. They move in that house next Monday, Dec. 12. On Christmas week they begin playing "Danton's Death" for a run.

Considerable trouble is reported with Moissi, the leader of the troupe. Inasmuch as he is not regularly a member of the Reinhardt companies in Germany, but is a traveling star in his own right, many concessions were made him to persuade him to come over.

He was to be given considerable personal exploitation and starred in several plays. Paul Hartmann, a regular Reinhardt actor, held a contract to have the lead in "Danton's Death." So did Moissi. This had to be adjusted.

Moissi grew peeved at the continued run of "Midsummer Night's Dream," in which a Russian actor, Sokoloff, drew the big part, and Moissi a comparatively insignificant role.

Moissi has the title role in "Jedermann," which opens tonight for six performances. After that he has several other leads.

Film Quota Bill Passed

London, Dec. 6.

The Film Bill passed the House of Lords committee yesterday (Monday), and will now be reported to Lords as passed.

Lord Danesfort put in an amendment reading that any film made to end next year abroad by British company and cast is to rank for quota. This is due to the studio shortage here. This amendment was accepted, and lets in First National's film "Confetti."

The only other amendment offered was also by Lord Danesfort, this one to make obligatory the use of a British director after five years. Government rejected the idea.

Marie Lohr's Sketch

London, Dec. 6.

Marie Lohr makes her vaudeville debut at the Coliseum next Monday (Dec. 12) in a sketch called "Richmond Park." She will be supported by Edmund Gwenn.

HYLTON ON PERCENTAGE

Paris, Dec. 6.

Jack Hylton's band is listed to open at the Empire Dec. 30 on percentage. He follows Grock and partner. Power's Elephants return here Feb. 24, succeeding Layton and Johnstone, who will be topping the bill. Rich Hayet is booked for July and another novelty is the French author, Paul Heuze, who will expose fakir tricks.

Barbette 2 Months

Paris, Dec. 6.

Female trapeze impersonator Barbette is retained for two months at the Olympia. He's opening Dec. 23.

K-A Books Foreign Act

London, Dec. 6.

Degroot Trio, concert instrumentalists, at the Piccadilly Hotel here, are booked for the Keith-Albee circuit.

"COOKS" CLOSED ON SATURDAY—NO NOTICE

Principals on Commonwealth—Chorus Demanded 2 Wks—Notified After Show

London, Dec. 6.

Pandemonium reigned at the Gaiety when the "Girl from Cooks" company received word after the performance Saturday night the show had closed.

This musical had been on a commonwealth basis the past week. Its chorus claimed they should have received a fortnight's notice and demanded another week's pay.

Morris Rosenweig, Manchester business man who had originally backed the venture but withdrew after the producing corporation lost \$50,000, and who personally assumed another \$50,000, declines to be responsible for further financial obligations.

The show opened here week of Oct. 29 and was nicely received by the dailies.

"Peter Pan" opens at the Gaiety Dec. 21.

London's Best Musical, "Clowns in Clover"

London, Dec. 6.

Acclaimed the best musical show in London, "Clowns in Clover" won wildly enthusiastic applause on its opening at the Adelphi.

Jack Hulbert, Cicely Courtneidge and June are starred.

Premier was a finished performance. Show was properly rehearsed and remained out five weeks before making its West End bow.

Chick Endor, only American in the cast, scored neatly with his song specialty, despite opening the second act.

Marcel Simone Dies

Paris, Dec. 6.

Marcel Simone, veteran French showman, died in Paris early this week at the age of 60. He was secretary of the Olympia theatre at his death, having been attached in executive capacity with other houses in the capital.

At other times he was secretary of the Folies Bergere and Gaiety and for years was associated with Isola Brothers.

Ben Blue in Paris

London, Dec. 6.

Ben Blue opens a season at the Le Perroquet, Paris, Dec. 7.

INDEX

Foreign	2-3
Pictures	4-25
Picture Reviews	18
Film House Reviews	36
Vaudeville	26-35
New Acts	38
Burlesque	39
Bills	40-41
Times Square	42-43
Editorials	46
Literati	24
Women's Page	44-45
Legitimate	47-53
Legitimate Reviews	51
Music	54-56
Obituary	57
News of the Dailies	44-45
Correspondence	58-63
Letter List	63
Outdoors	57
Sports	39
Inside Pictures	12
Inside Vaude	46
Night Clubs	56

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COAST NOT DEALING WITH ACTORS' EQUITY ON CONTRACT

Decides Not to Officially Recognize Actors' Body in Working Out Standard Form—Extra Appropriation for Beetson's Office

Los Angeles, Dec. 6. Equity will not be dealt with directly in the negotiations and adoption of a standard form contract for picture actors by the members of the Association of Motion Picture Producers. This was decided upon at the quarterly meeting of the producers' association, over which Irving Thalberg, vice-president, presided.

The members of the organization disposed of the subject very quickly at the meeting by agreeing that the producers' branch of the Academy of Motion Picture Arts and Science should negotiate the matter with the actors' branch of the latter organization. This without referring to Equity in any way leaves that organization and its official representatives out of any discussion on the matter.

It is said that, though there was no obvious sign at the meeting, the producers figured that were the association to handle the matter itself directly, with either the Academy or Equity, it would leave the door open for the latter body to come into the picture industry and obtain official recognition. That were they called upon in any way to confer on the terms of the contract that they might insist that the contract be labeled "official Equity form," which would give them the recognition in the picture field that Equity has been striving for in the past five years. At the same time the producers, if they are called upon, will simply bow their way out to Equity by saying that the producers' committee of the Academy had the matter in hand and negotiating satisfactorily with the actors' branch of the organization.

M. C. Levee and B. P. Schulberg are handling the contract negotiations for the producers' branch of the association, while Conrad Nagel and Hallam Cobby are representing the actors' branch of the Academy. Nagel and Cobby are members of the Equity executive committee.

Beetson, V-P

Fred W. Beetson, secretary and treasurer of the Association of Motion Picture Producers for the past four years, was elected to the post of executive vice-president. Beetson was offered the presidency of the body, but declined by stating that as it was a producers organization he thought it was proper that a producer head it.

It was voted to increase the scope of the organization. Plans are now on foot whereby \$25,000 more a year will be appropriated by the producers among themselves for the operation of the Beetson office. This additional expense will cover the cost of the operation of the personnel department of which Col. Jason Joy is the head. The expense of this department was formerly defrayed from the profits derived through the operation of the Central Casting Corporation for extra players. This office charged the producers 5 per cent. of the atmosphere people's pay.

John Wilson, son of Henry Lane Wilson, former ambassador to Mexico, was appointed assistant to Beetson and will handle most of the detail work of the latter's office. The cost of operation of the Beetson office in the past is said to have been around \$1,200 a week.

The association also agreed to raise \$250,000 from among its members to erect and establish an experimental laboratory, for the mutual benefit of the industry. A committee of five was appointed to procure donations and make assessments on the members.

The laboratory will carry on experiments on anything that may be suggested for the good of the industry, whether it be in trick lighting, photography, paint, lumber or other devices used in the technical and practical branch of the industry.

Dr. Stern on Coast

Los Angeles, Dec. 6. Dr. Emanuel Stern, medical adviser of Paramount and head of the company's welfare work, is here from New York on his annual visit.

U. A. SCRAPS \$50,000; DO 'TEMPEST' 3d TIME

Sam Taylor Directing, Camilla Horn Opposite Barrymore—Tourjansky Out

Los Angeles, Dec. 6. After \$50,000 had been expended by United Artists in making "Tempest," starring John Barrymore, practically all of the film will be scrapped for a second time. The picture is to be remade in its entirety by Sam Taylor with a third leading woman, Camilla Horn, recently imported from Germany to play opposite Barrymore in his next picture.

Slav Tourjansky, who started directing and was later voluntarily aided by Lewis Milestone, has been relieved of all responsibilities. When Tourjansky started he had Vera Veronina in the feminine lead. After about 10 days of shooting she was pulled out of the cast and replaced by Dorothy Sebastian, obtained from M-G-M. Miss Sebastian worked for about four weeks, when it was finally decided to take Tourjansky off the picture. M-G-M sent word that it had cast Miss Sebastian in a picture which goes into production within the next 10 days and if possible they would like to have her back. This gave U. A. a chance to slide in Miss Horn without any difficulty.

It is expected that, with Taylor unhampered, he will finish the production in about six weeks. Those of the original cast who remain are Louis Wolheim, George Fawcett, Ulrich Haupt, Boris de Rás, Lena Molena and Albert Conti.

MAY DO ALL-STAR FILM FOR M. P. CLUB

Felix Feist, M-G-M manager, has proposed making a production in which every screen star would be called upon to volunteer, with several of the best-known directors lending a hand. The idea is that the Motion Picture Club be given a secure financial foundation by this means.

Nathan Burkan, on the club board, advised against such procedure, believing that the club should become self-supporting through membership only. The matter has been shelved pending the return of Adolph Zukor from the Coast.

The club plans to rent the 17th floor of the Paramount building, but the quoted rental is too high in proportion to the funds and Mr. Zukor will be requested to arrange a discount.

ALLVINE VICE MOSES

Vivian Moses will retire as head of the Fox picture publicity and advertising department in New York next week. W. R. Sheehan has ordered Glen Allvine to step into the vacancy. Allvine, now on the Fox lot at Hollywood, will leave there the end of this week. He lately went west, engaged by Sheehan. Allvine was then in charge of the publicity for the Colony, on Broadway, New York.

Moses has been with the Fox organization for eight years, in the same position. He is one of the leading publicists of the film business, unusually adept at both publicity and advertising. It is unknown if Moses is to step into another Fox Department.

Dix's Oxford Film

Los Angeles, Dec. 6. John Monk Saunders is writing an original for Richard Dix around Oxford University, England, under title of "Oxford."

Paramount officials figure it fresh material over the recent cycle of American college films.



ROScoe AILS

"I thank Roscoe Ails for standing them up each day of his engagement for me at Fox Savoy Theatre. Roscoe's present act is by far the greatest he has ever done. Class, production and genuine artists. Roscoe and his colleagues never cheat at any performance. My audiences absolutely cheered them."

H. MOORE, Mgr.
Direction JOHN SINGER

JANNINGS MAY GET \$3,000 MORE WKLY FROM PAR

3-Year Contract Drawn Up—Now Gets \$5,000 a Week

Los Angeles, Dec. 6. Paramount is endeavoring to obtain Emil Jannings' signature to a three-year contract that would immediately boost the German star's salary \$3,000 a week.

Jannings is now in the second year of his old contract, which has a year to run. He is presently receiving \$5,000 a week. Last year he received \$4,000 weekly, and next year under the sliding scale, would go automatically to \$6,000.

Overtures at first mentioned \$125,000 per picture. Later the new contract jumped the figure to \$8,000 a week and graded up to \$10,000 for the final year of the three-year agreement was broached.

Jannings has, by report, replaced Pola Negri as leader of Paramount's foreign sales. European sales on "The Way of All Flesh" are reported to have trebled the foreign gross of any Negri picture ever made in America.

Paramount has been consistently refusing to renew options on other stars when a salary increase has been demanded. The Jannings matter is expected to create a sensation in the movie colony.

ZUKOR-SCHENCK JOIN FRANKLIN-KATZ TOUR

Looking Over Northwest—Kent, Hawley, Rowland, et al., on Same Train East

Los Angeles, Dec. 6. Adolph Zukor, Nicholas M. Schenck and Sam Katz are making a tour of the northern houses operated by West Coast Theatres, Inc., this week with Harold B. Franklin, president of the latter organization. Originally Katz and Franklin were to take the trip. However, Zukor and Schenck decided they would like to look over the new northwest houses to be operated by West Coast in partnership with Publix and Loew.

The trip will last about 10 days, Franklin and Schenck returning here and Katz heading east with Zukor.

Sidney Kent, who came out with Zukor, is already en route to New York and due there Dec. 10. On the same train with him are Clayton Hawley, president of First National; Richard A. Rowland, Florence Strauss of F. N.'s story department, Abe Sablotsky and Jacob L'abian of the Stanley company, and W. R. Fraser, general manager for Harold Lloyd.

'FORTUNE TELLER' WITH 65 PEOPLE AS STAGE SHOW FOR FOX'S, WASH.

Opening Next Week and Produced for Washington Only, Though May be Moved—"Sweethearts" Following Week in Same House—Innovation

OLCOTT DIRECTOR-GEN'L OF BRITISH FILM FIRM

May Take Directors, Players and Writers with Him for British Lion Corp.

Los Angeles, Dec. 6.

Sidney Olcott has been appointed director-general of the British Lion Film Corp., recently organized by a group of British capitalists headed by Sir Edgar Wallace.

The scout for these capitalists in America, Holme C. Walton, has been approaching various directors and stars in Hollywood, attempting to get them to go abroad and make pictures. With the signing of Olcott it is understood that a number of directors will be engaged by the latter to accompany him to London. He is also negotiating for a number of writers and feature players.

Olcott will leave here the end of this week for London. The first of his pictures to be made then will start in January.

JEFF McCARTHY'S BIG VERDICT RECORD

What is understood to be the biggest automobile injury damage verdict ever rendered in New York state was handed down against J. J. McCarthy when a jury in the Supreme Court of Kings County, before Justice Druhan, brought in a decision awarding the full claim of \$100,000 to Henrietta Voight last week.

McCarthy, manager of road show pictures, was riding in his car on the west drive in Central Park, New York, when crashed from behind by a taxi in which Miss Voight was riding. This was last July. Miss Voight asserted she suffered a fractured skull, causing partial paralysis, and was brought into court on a stretcher. Plaintiff also claimed that the McCarthy car had passed the taxi on the left and had come to a dead stop when in front, causing the collision.

McCarthy is appealing the verdict which, if upheld, will cost him \$50,000. He is covered by insurance for the remainder.

3 Promoters Under Arrest, Sold Story Pictures Stock

Los Angeles, Dec. 6. On a complaint issued by Deputy District Attorney Judson, Orville V. Southworth, Charles A. Worden and George A. Durham, promoter of the Story Pictures, Inc., alleged fake film concern, are being held on charges of having violated the state's corporate securities act. The trio were first arrested on suspicion of operating a bunco game on a complaint secured by the State Corporation Commission.

The promoters are reported to have sold over \$10,000 worth of worthless stock to wealthy women who fell for the promotion. According to the state corporation department, the only case appears to be against Southworth, who is alleged to be the brains of the concern. Southworth, it is claimed, sold what he claimed to be his own personal stock to advance the development of his company, in itself a violation of the corporate securities act. Also that the stock was sold without a permit from the state.

Southworth is known here as a promoter of several years' standing, while Durham is claimed to be a writer who recently arrived on the coast from New York. Durham, it is asserted, is the "angel" of the group and had been victimized himself, hanging on only to pull out some of the money he had sunk in the company.

Victor Herbert's "Fortune Teller," condensed to picture house stage needs, will be produced at Fox's, Washington, next week. It will have a company of 65 on the stage, with the house pit orchestra of 55 musicians playing the score.

It is said that the cost of the show for the week cannot fall under \$5,000 to \$6,000. There is no estimate of exact overhead available.

It will be the initial attempt to produce an operetta of this dimension for the picture houses, with a class cast of principals. For the following week the late Mr. Herbert's "Sweethearts" will be the Fox's stage show. An intention from account is for the house to continue with the Herbert's operettas should Washington take to the innovation in the manner anticipated.

Rehearsed in New York

The production will be made and rehearsed in New York. At present there is no contemplated further playing, although it is not unlikely that "The Fortune Teller" will move into the Fox, Philadelphia, should its reception in Washington warrant. It is not believed that the miniature show, however, successful in the Fox houses, will appear at the Roxy, New York, although this would be up to Roxy, in person.

John Wenger is doing the settings for "The Fortune Teller," with Alexander Onousky training the ballet. Lefegott is staging the dances.

Among the principal singers are Bonnie Imbrie, Grace Yeager, Harold Hanson and Paul Klemen.

Arthur Klein, attached to the John Zandt staff in the Fox theatre and production department, is said to have broached the plan of the Herbert operettas, with Klein making the engagements.

F. N.'S GERMAN 5 NEVER REACHED A SCREEN HERE

Looked 'Em Over and Sent 'Em Back—At About \$75,000 Each, Means Loss

Los Angeles, Dec. 6. First National made five pictures in Germany during the last year at around \$40,000 on the negative cost, with the general overhead about \$75,000 each. The pictures were brought to America for distribution, but after the F. N. officials looked them over they decided to send the negatives back to Germany without showing here at all.

It is figured that First National can get about \$40,000, in some cases \$50,000, out of a German negative on the other side. The balance expended on these pictures, around \$125,000, is reported a complete loss to the company.

Trick Stuff for Sale

Los Angeles, Dec. 6. Lewis Physioc is technical director of Cinema Art Service, providing independent producers with special effects, glass shots and trick photography. Physioc's headquarters are at Teo Art Studios.

Cissy Fitzgerald's Son

Los Angeles, Dec. 6. Police raided the home of Cissy Fitzgerald, actress, seeking to arrest her son, Osmond Mark Tucker, on a charge of failure to provide for his wife, Vera Tucker, and their three-months' old son.

A warrant for Tucker's arrest was issued following a \$50,000 alienation of affections suit filed by Mrs. Tucker some time ago against her mother-in-law.

Young Tucker was not found at his mother's home.

FILM CRITICS' SECOND SCORE

FILM CRITICS' BOX SCORE

Score as of November 30

(Based on pictures reviewed since June 4, 1927)

Key to abbreviations: PC (pictures caught); R (right); W (wrong); O (no opinion expressed); Pct (percentage).

NEW YORK

	PC.	R.	W.	O.	Pct.
Richard Watts, Jr. ("Herald Tribune")	36	24	11	1	.694
George Gerhard ("Eve. World")	38	25	10	3	.658
Betty Colfax ("Graphic")	82	52	24	6	.634
Regina Cannon ("American")	100	58	32	10	.580
Quinn Martin ("World")	55	31	12	12	.564
Harriet Underhill ("Herald Tribune")	84	44	24	16	.524
Willella Waldorf ("Post")	59	30	16	13	.509
Mordaunt Hall ("Times")	81	41	28	12	.506
Donald Thompson ("Telegram")	75	36	32	7	.480
Joseph McElliot ("Mirror")	70	33	21	16	.471
Irene Thirer ("News")	84	39	23	22	.464
Jeffery Homesdale ("World")	17	7	8	2	.412
(Miss) Alison Smith ("World")	13	5	1	7	.385

(* Julia Showell)

CHICAGO

	PC.	R.	W.	O.	Pct.
Carol Frink ("Examiner")	50	36	9	5	.720
Genevieve Harris ("Post")	62	42	14	6	.677
Mae Tinee* ("Tribune")	68	44	17	7	.647
Arthur Sheekman ("Journal")	50	32	6	6	.640
"News" (unsigned)	42	24	10	8	.571

(* Frances Kurner)

LOS ANGELES

	PC.	R.	W.	O.	Pct.
Louella Parsons ("Examiner")	32	25	7	4	.781
Jimmy Starr ("Record")	20	15	3	2	.750
Eleanor Barnes ("News")	42	29	10	3	.690
Sadie Mossler ("Record")	22	15	6	1	.682
Edwin Schallert ("Times")	21	14	6	1	.667
"Express" (combined)	42	25	11	7	.595
"Herald" (combined)	56	32	15	9	.571

TRADE PAPERS

	PC.	R.	W.	O.	Pct.
Variety	133	108	25	..	.820
"Harrison's Reports"	32	24	8	..	.750
"M. P. World"	62	45	14	3	.726
"M. P. News"	85	56	23	6	.659
"Film Daily"	97	62	26	9	.639
"M. P. To-Day"	30	19	9	2	.633

AVERAGES ON 133 PICTURES LOWER

Changes in Ratings East, Middle West and Coast—Richard Watts, Jr., Again Leads New York Reviewers—Louella Parsons First of Coast Critics

TRADE PAPERS IN

Variety's second film critics' box score is based on 133 pictures and shows, three former leaders repeating in their respective fields. These are Richard Watts, Jr. ("Herald Tribune"), of the New York dailies, Carol Frink ("Examiner") in Chicago, and Variety amongst the trade papers. A new pace-setter is Louella Parsons ("Examiner"), who has increased her percentage 81 points, to jump from fifth to first place in the Los Angeles sector.

A general lowering of percentages is noticeable as regards the Manhattan reviewers, with the exception of Quinn Martin ("World"), who leaps from 16th to sixth place on the strength of a 248-point increase, mainly due to Martin eliminating no opinion reviews. Watts, in his repeat lead, has lost 56 points to register at .694.

Variety has again checked the (Continued on page 8)

CENSORSHIP AS PLANK IN NEXT N. J. ELECTION

Gov. Moore Starts Move, Republicans Agreeing—M. P. T. O. Will Fight

Governor Moore, of New Jersey, denouncing film producers for failing to keep promises of clean pictures as far as his state is concerned, has not only started movement for the creation of a New Jersey Board of Censors but will make censorship a plank of his party's (Dem.) platform in the coming election.

State censorship seems practically certain since both the Democratic and Republican parties have determined to put the matter into politics as a promise to the public. Before a gathering last week Gov. Moore said that the film producers had failed to keep faith. He named a number of pictures in which objectionable scenes had not been eliminated despite promises, and among the features was cited "The Way of All Flesh."

The legislative body meets the end of this month when the censorship plan is to be framed.

Motion Picture Theatre Owners of New Jersey, advised of the move, plan opposition. The exhibitors contend that since New Jersey theatres are served from two zones, Pennsylvania and New York, the pictures have already been censored by the boards of these states. But the New Jersey officials do not seem to agree with the judgment exercised by New York and Pennsylvania.

Mass for Jules Mastbaum

A mass at St. Patrick's Cathedral, New York, will be held for Jules Mastbaum this (Wednesday) morning at nine a. m.

John McKeon made the arrangements.

4 FIRMS INTERESTED WITH PAR. ON POMEROY'S SOUND DEVICE

M.-G., F. N., U. A. and P. D. C. Sharing Experiment Expenses—Figure Should Be No Restriction and One Installing Process to Cover Exhibs

JOHNSONS WALK OUT ON OWN HUNT FILM

Dispute Over Handling—Next Trip With Geo. Eastman in January

Backers of the African exploration tour by Mr. and Mrs. Martin Johnson, under auspices of the Smithsonian Institution, which took four years and 200,000 feet of film at an approximate expenditure of \$400,000, have decided against dealing with the picture people for general distribution and release.

According to authentic report J. Pomeroy, one of the millionaire backers, advised against negotiating with any film company on the grounds that the latter would try to take most of the profits. Many other members of the group agreed with Pomeroy.

The Smithsonians have entrusted cutting and titling to free lance workers. An attempt has been made to build a story around the film.

Expressing disapproval at the attempt of their backers to cut and market the picture themselves, the Martin Johnsons have walked out, refusing to have anything further to do with production or release of the film.

Eastman's 2d Trip

It is understood that, instead, the Johnsons have signed to head another exploration party into Africa with George Eastman. This jaunt will start early in January. Eastman is 74 and this will be the second such trip he has undertaken in two years.

Executives in charge of the Smithsonian film are meanwhile looking for a house on Broadway. The picture is scheduled for showing in around three weeks.

In the footage taken by Mr. and Mrs. Johnson the Institution is including many novel shots; enough to make a popular production with the proper handling and necessary exploitation. Closeups of an elephant hunt are considered exceptional while a scene of six or seven lions is reported a standout.

ENGLISH DISTRIBS VS. EXHIBITORS COMBINE

In Battle Forthcoming, Combine May Break Up—Producing Threat Feathery

London, Dec. 6.

Film distributors held a meeting yesterday (Monday) regarding the exhibitors' booking combines and agreed not to do business under the conditions imposed.

Exhib leaders say the distributors will not keep to this, but as combine admits it can only reckon on 300 bookings at the most to start, it is certain distributors will all refuse to supply films and the exhib combine will break up.

There are strong rumors that the exhibitors are preparing to produce in case no films are available. Lack of studios and directors here makes this a doubtful "out."

Los Angeles, Dec. 6.

Experiments by Roy Pomeroy, Paramount, on a sound synchronization device for pictures, are being made under arrangements between five of the big distributing organizations. Each of the firms are equally sharing expenses, with all to have the privilege of using the sound device when it is perfected. The five companies are Paramount, M.-G.-M., First National, United Artists and P. D. C.

Pomeroy is working in conjunction with engineers of General Electric, the latter organization lending full co-operation with expectation of supplying all electrical equipment.

The film companies feel that sound synchronization for effects and musical accompaniment should be made available to all producing organizations through one standard machine. The idea is that this would not restrict circulation and will also eliminate the necessity of exhibitors installing three or four different devices for various systems.

"Wings" Responsible

Distributing officials in the east fully realize the importance of sound effects to put over a big picture. The companies feel that Pomeroy's effects, used for "Wings," are as good as any similar device now on the market, and that, one more year of experimenting will give them a superior machine.

At the start, the machine will be restricted to sound effects and musical accompaniment, and not for talking pictures. The companies will watch the trend of the "talkies" before switching into this angle.

WANTS 10-REEL COMEDY NEG COST IN ADVANCE

Sennett After Releasing Terms for "Goodby Kiss"—Film Not in Pathe Contract

Los Angeles, Dec. 6.

"The Goodby Kiss," super comedy personally directed by Mack Sennett, will not be released through Pathe. Sennett is negotiating with releasing concerns and is holding out for the highest bidder.

It is said Sennett wants the price of the negative cost in advance with sharing terms to follow.

This picture was not included in the contract that Sennett has with Pathe. He figures that as this is a 10 reeler, and a personally directed Mack Sennett product, one of the bigger companies should release it as a special. Sennett is now cutting and editing the picture from around 18 reels.

Alexander Let Out by U—Says So Himself

Chicago, Dec. 6.

L. W. Alexander, manager of Universal's Chicago offices, has been relieved of his post. In an interview with Alexander, he told a Variety reporter that he had not resigned, as rumor had it. Alexander was the only man in the entire Laemmle office under a written contract. The letout came as a complete surprise.

His first notice came when H. M. Herbel, his successor, handed him a letter directing him to turn over his keys at 5 o'clock Monday. No friction had occurred previously between Universal and Alexander. He has been in Universal's employ for the past 12 years.

HAYS AND B'NAI BRITH AGREE ON FILM POLICY

Result of "Kings" Outcry—M.P.P.A. Pictures Bearing on Jews Go First Before Board

As a result of the antagonism of Jewish leaders to "Kings of Kings," Pathe-DeMille picture, Will Hays has arrived at an agreement with the Independent Order of B'nai Brith. Productions dealing with Jewish subjects or characters will hereafter be submitted to the Order for approval prior to release or distribution by members of the M. P. P. A.

Negotiations were carried on between Hays and Hon. Alfred M. Cohen, president of the B'nai Brith, an international Jewish fraternal order with headquarters in Cincinnati.

John Flinn, representing Pathe, ex-Governor Milliken of Maine, Hays' aide, Cohen and Hays were present at the first conference. Hays and Cohen met the following day for the final agreement.

Loew's Orders Cuts In All Departments

A notification is said to have been issued to all departments of Loew's that cuts in costs must immediately go into effect.

This order is said to affect the overhead of each department, including the production dept., that engages stage attractions for the Loew's presentation houses.

John McDermott Back

Los Angeles, Dec. 6.

John McDermott, screen writer, has returned to Hollywood after a three-month vacation abroad.

Vita Kidding Big Sport Events as Radio Reported

Los Angeles, Dec. 6.

Bobby Burns Berman (B. B. B.), cafe master of ceremonies, signed to make six Vitaphone recordings of burlesques on national sport events as radioed.

The first one, the Tunney-Dempsey count gag, is already completed with Berman working in front of a prop "mike." Bryant Foy and Murray Roth are writing further material.

JUSTICE DEPT. DELVES INTO CHI'S FILM ROW

Investigation Aftermath of Operators' Strike—Non-Members of E. A. Were Refused Films

Chicago, Dec. 6.

Chicago's film row has been under investigation by the Department of Justice. Every exchange manager has been questioned, together with Jack Miller, of the Exhibitors' Association, and the Chicago Film Board of Trade.

The investigation is an aftermath of the operators' strike, some time ago, when several theatre owners, not members of the E. A., were refused pictures by an alleged agreement.

LOEW-FOX BOOKINGS

Washington, Dec. 6.

Local managers are wondering as to the Capitol (Loew), New York, and the local Fox bookings. Acts playing the Capitol are jumping direct to the Fox here and reverse.

This in spite of Loew having the Palace here in opposition to Fox.

ORIENTAL'S \$53,800 SWAMPS CHI; ASH'S BEST TOPPED BY SOPH

Gilbert Film, \$46,000 at Chicago — "Wings" Is Down to \$12,000—"Heaven," \$8,250 and Going Out—"Jazz Singer" \$9,800 in 5 Days

Chicago, Dec. 6.

Someone must have written a letter to the Oriental last week. "Want a Good Laugh—See Tucker." "You Won't Need to See a Doctor—See Tucker." "A Wow and How—Tucker." Also, if you want a better laugh, see how a picture house handles a "name"—without letters. This in Soph's town, anyway, and she is credited with smashing the Oriental's record of a year's standing. She accomplished the feat without Paul Ash and plus one of the best stage shows ever seen at the house. The picture was quite forgotten last week, "Rose of the Golden West."

The Chicago's feature was "Man, Woman and Sin," held responsible for a large part of the week's \$46,000. No go at this big house lately, and the figure is less than desirable. Jolson's "Jazz Singer" to Vitaphone, at the Garrick, increased the town's list of specials to two. Comments by the drama critics as well as the film reviewers all favorable, and film got \$9,800 on five days. "Wings," at the Erlanger, slipped a bit, but considers the gross procured a break.

"Ben-Hur" and "Underworld" profited in their third weeks and both are held over for fourths. Current week is likely the final for each unless "Hur" shows some under-cover strength. Whether "Seventh Heaven" will continue at the Monroe after this week is also uncertain. "Loves of Carmen" is slated for the Fox house next week, but "Heaven's" business, still steady, will make the house think twice.

The neighborhoods had a relapse after the previous holiday week. The effects of cold weather seems more noticeable in the sticks than downtown.

Estimates for Last Week

Chicago (Publix)—"Man, Woman and Sin" (M-G) (4,100; 50-75). Realistic newspaper film and John Gilbert accountable for \$46,000; stage entertainment still off.

Erlanger (J. L. & S.)—"Wings" (Par) (1,345; 50-\$2.50) 5th week. Dropped \$6,000, but still doing better than specials are supposed to do here; \$12,000; announced that house is rented ahead for "King of Kings" to follow Fred Stone's "Cris-Cross" (legit), which succeeds "Wings."

Garrick (Shubert)—"Jazz Singer" and Vita (W. B.) (1,293; 50-\$2.20) (1st week). For five days, \$9,800; at that rate full first week would have brought about \$13,500; "Parade" and "Glory" opened at this house to \$17,000 under same scale.

McVicker's (Publix)—"Ben-Hur" (M-G) (2,400; 50-75). Under week before by \$1,500 for \$18,500; enough for fourth week, with another contemplated.

Monroe (Fox)—"Seventh Heaven" and Movietone (Fox) (975; 75) (4th week). Rounds out month with good sum; \$8,250; may go out next week, which would please neighborhood houses; believed film would do better in larger house and then have chance to equal present engagement in return date; too late now.

Oriental (Publix)—"Rose of Golden West" (F. N.) (2,900; 35-50-75). Sophie Tucker and great stage bill; house record strung up with \$53,800; extra show daily from Wednesday on, and recently raised scale all counted.

Orpheum (Warner)—"Silver Slave" and Vita (W. B.) (776; 50). Film's \$6,500 second week shows holdover undeserved.

Playhouse (Mundlin)—"Tillers of the Soil" (Mundlin) and "Grass" (Par) (1,073; 50-\$1.10). Tumbled, but not much; should have had more publicity for "Grass" \$3,750.

Roosevelt (Publix)—"Underworld" (Par) (1,400; 50-65). This week, the fourth, probably the last; \$12,000 not bad.

State-Lake (Orpheum)—"Home Made" (F. N.) (2,800; 25-50-65). Picked up to get \$19,500.

STAGE JUVENILE SIGNED

Los Angeles, Dec. 6.

George Duryea, who played "Able" in the New York company of "Able's Irish Rose," has been signed by Cecil DeMille for the lead in "The Godless Girl."

Duryea was brought here a few weeks ago to make a test, after DeMille had tried every available candidate.

Burl Tuttle III

Los Angeles, Dec. 6.

Burl Tuttle, director of Slim Summerville comedies, was taken seriously ill when about to start on the first picture of the series.

COLD BUMPS TORONTO; PAN BEST AT \$13,000

Liked "13th Juror"—Loew's Down to \$10,800 and Uptown \$10,500

Toronto, Dec. 6.

(Drawing Population, 700,000) Pantages, sold this week by Eastern Theatres, Ltd., to Famous Players Canadian Corp., handed the directors a tonic by leading the town with \$13,000 with "The 13th Juror." Everything else was flopping in both directions. Even the Loew house, usually out front, took a nosedive with "In Old Kentucky," and went under \$11,000 for the first time in five weeks.

Weather was terrible. Wednesday they couldn't even be dragged in on paper. Strength came toward the end of the week.

"Les Miserables" handed Tommy Daley an excellent first week at the Tivoli, but dipped to about \$4,300, below summer average. "The Somme," British war effort, came in for a run despite the steady decrease in grosses piled up by war pictures of any kind. Picture sponsored by "Evening Telegram" and has no plot.

"Garden of Allah" got away to one of the best matinees at the Uptown, where Ash policy has been temporarily thrown overboard. Band back in pit under personal direction of Manager Jack Arthur. Business slackened Monday, but came on to better \$10,000. Only house in town to better last week's biz. Some adverse comment on the comedy, "Now I'll Tell One," low burlesque on courts of law. Up here judges are appointed for life and are great on dignity. Titles were changed to show things were different in Canada.

Loew's lost by preparing advance ballyhoo on "Fatty" Arbuckle as master of ceremonies at a special bill for this week. But the fat boy is not coming. Posters are going into the storeroom for use after he gets better, but who said Arbuckle was sick? Looks like the censors or one of the women's reform units got in a squawk.

With Apol, former First National publicity chief for Canada, in the saddle at the Hip, business steadily building despite a tough break on pictures.

Estimates for Last Week

Pantages (F. P. Canada), "13th Juror" (U.) (3,450; 30-60). Good show around this one; with everything else skidding, held to \$13,000.

Loew's—"In Old Kentucky" (M-G) (2,300; 30-60). Below the average at \$10,800; racing season over in this town.

Uptown (F. P.), "Garden of Allah" (M-G) (2,965; 30-60). Started with rush, got caught in weather slump, and then strengthened to \$10,500; stage show below average.

Hipp (F. P.), "Sally in Our Alley" (Col.) (2,600; 30-60). Nan Halperin on the stage added help; film well thought of; \$8,600.

Tivoli (F. P.), "Les Miserables" (U.) (1,400; 25-50). Apparently every one who wanted a look at this one took it the first week; bad at \$4,200.

Boston Film Houses Hold Up Better Than Legits

Boston, Dec. 6.

(Drawing Population, 850,000) Picture houses did not feel the reaction in the way of business like the legit theatres. Film grosses stood up pretty well all over town.

The Metropolitan, with "Get Your Man," did \$37,650, compared with \$48,000 the week before. At the State business was just about \$22,000.

Estimates for Last Week

Metropolitan (4,000; 50-60)—"Get Your Man" (Par.). House okay at \$37,650.

State (Loew) (4,000; 35-50)—"Two Arabian Knights" (U. A.). Brought in \$22,000.

Orpheum (Loew) (3,500; 25-35-50)—"Seventh Heaven" (Fox). Around \$22,000.

TURPIN ON STAGES

Los Angeles, Dec. 6.

Ben Turpin has been signed by Fanchon and Marco for a tour of West Coast Theatres circuit.

'AM. BEAUT,' \$18,000 WEAK IN BALTIMORE

Baltimore Off, But "Heaven" \$14,800 and Stays 3d Wk. —Stanley \$18,000

Baltimore, Dec. 6.

(Drawing Population, 850,000) The event of the local first run picture field will be the opening of the Little Theatre, Motion Picture Guild. This 280-seater will turn on the lights for a private showing Thursday night. "Tartuffe" is the opening attraction.

There has been a shake-up in the personnel at the new Stanley. Hereafter Bernard Depkin, Jr., will devote his time to staging the programs while Harry E. Lohmeyer, late of the Earle, Washington, will handle the executive end of the house. Guy Wonders, former manager of the local Rivoli, succeeds Lohmeyer at the Earle.

The Loew organization is also undergoing a change. Kingsmore, from Memphis, succeeds Bernstein as general manager here. Bernstein has been assigned to the general management of northern territory, including Toronto.

Business felt the pre-holiday let-up last week. Only two houses, the New and Parkway, came through with unimpaired b. o. showings. Added to the seasonal shopping is a general complaint of unemployment, especially affecting the family combination houses. Those two reasons, coupled with the increased seating, furnish the b. o.'s with something to worry about.

"King of Kings," at Ford's for a fortnight, ran into opposition in the form of Jewish press protests. Plus general conditions it held down the gross. "City Gone Wild" and the inauguration of stage band at the Century failed to turn in anything handsome, although the film was generally liked. "Garden of Allah," in for the customary two weeks at the Valencia, failed to get off to a good start and never really gained momentum. "American Beauty," at the new Stanley, didn't show anything outstanding.

"Tell It to Sweeney" drew pretty good nights but indifferent mats at the Rivoli, and the Garden took a nose dive for its final week under the Whitehurst regime. The house keys were turned over to the Schanbergers Monday morning. The theatre is now being refurbished as a Keith-Albee combination stand.

The New was in its second week of "Seventh Heaven" and came through with the bunting flying gaily. A strenuous ballyhoo by Harry Van Hoven and Leon Victor put the film across and decided the Whitehursts to break a precedent of some years' standing and hold the picture for a third week. The uptown Parkway has "Two Arabian Knights," moved up from the Valencia, and cleaned up.

Estimates for Last Week

Stanley (Stanley-Crandall)—"American Beauty" (F. N.) (3,500; 25-60). Off to a weak start, star not being strong enough here to offset generally adverse conditions; b. o. went blotto Thursday with heavy rain; about \$18,000.

Century (Loew-U. A.)—"City Gone Wild" (Par) (2,500; 25-60). Did better than might have been expected judging by recent showing of Melghan films in town; picture and star generally liked, but b. o. let down; mats okay, but nights off; around \$16,000.

Valencia (Loew-U. A.)—"Garden of Allah" (M-G) (1,300; 25-60). Disappointed by failure to get opening draw; around \$11,500.

Rivoli (Wilson Amusement Co.)—"Tell It to Sweeney" (Par) (2,000; 25-60). Matinees continued off, title being nothing to lure feminine contingent; nights fair to better, but week only fair.

New (Whitehursts)—"Seventh Heaven" (Fox) (3d week) (1,800; 25-50). Continued high on second week and holding for third; first time since early days of pioneer house that film has stayed this long; just under "Glory" for corresponding week; means \$14,800.

Garden (Whitehursts)—"The Irresistible Lover" (U) and Vaude (2,500; 25-50). Swan song week of Whitehurst regime in this house; F. C. Schanberger came in Monday and house turned over to contractors; when reopens after holidays Keith-Albee in lights over runway; final week about \$8,500.

Parkway (Loew-U. A.)—"Two Arabian Knights" (U. A.). Proved b. o. pip at uptown stand; even better good showing at downtown Valencia; proved two weeks downtown do not exhaust local first class house—possibilities in town—over \$7,000.

Warners Sign Jackson

Los Angeles, Dec. 6.

Joseph Jackson signed a long-term contract to write scenarios for Warner Bros., to go into effect when Warners resume production in the spring.

TACOMA FAIR

B'way \$3,600—Irene Rich \$3,200—Parrot \$2,600—Silk Stockings \$1,650

Tacoma, Dec. 6.

(Drawing Population, 125,000) Farewell week of Ollie Wallace, m. of c. at Broadway, proved good week for house. Ollie has completed 30 weeks' stay and opens next week in Portland at the Broadway. Eddie Peabody billed heavily in four weeks as guest conductor here. All houses did fair business last week.

Estimates for Last Week

Broadway (W. C.) (1,650; 25-50)—"The Gorilla" (F. N.) Farewell week for Ollie Wallace incentive; \$8,600.

Pantages (1,650; 25-50)—"Passion" (Par). Both Jannings and Negri always strong here; vaude helped; \$6,000.

Blue Mouse (Hamrick) (650; 25-50)—"The Desired Woman" and Vita (W. B.). Irene Rich good card in town; \$3,200.

Rialto (W. C.) (1,250; 25-35)—Chinese "Parrot" (U). Another mystery; \$2,600.

Colonial (W. C.) (850; 25)—"Silk Stockings" (U). Did \$1,650.

"HEAVEN" OUTRUNS 2 HOLDOVERS IN K. C.

Pan's \$12,000 Spells 3d Wk. —Bow Reissue \$3,000 2d Wk. —"Parade" Off, \$6,000

Kansas City, Dec. 6.

(Drawing Pop. 600,000) An unusual occurrence last week was the fact that three pictures on downtown screens were showing for their second week. These were "Seventh Heaven," "The Big Parade" and "My Lady of Whims." Liberty. The first named developed the greatest strength and was held for a third week, like "Glory" at the same house a few weeks ago.

The Midland started its stage band policy with "The 13th Hour" on the screen, a presentation built around the regular orchestra and with Al Moore imported as master of ceremonies. Moore's voice failed to reach far enough in this 4,000 seater, and he is giving way to Jack Sidney. Another change is the appearance of Arthur Hayes at the organ in place of Hans Flath. The expected pre-Christmas slump has arrived and business at all the houses shows it. The greatest opposition Friday and Saturday to all amusements was the initial show—of the new Ford cars. The display was given in Convention Hall and over 100,000 people dropped in on the two days.

The Capitol, which recently changed from vaude-film to the Bert Smith musical stock, with pictures between shows, is out with a screaming ad announcing 10 cents before one p. m.; 25 until six and 40 for night shows. The Globe has announced the return of the Lole Bridge Players, to start Dec. 17.

The Shubert will have "King of Kings" for two weeks, while the Newman is showing "Ben-Hur" for the same time at pop prices.

Estimates for Last Week

Loew's Midland, "The 13th Hour" (M-G) (4,000; 25-35-60). Week inaugurated stage band policy; picture liked as light entertainment and business fairly steady for about \$24,000.

Mainstreet (Orpheum), "Man Crazy" (F. N.) (3,200; 25-60). Lots of entertainment for 50 cents; business spotty with some sellouts; close to \$11,000.

Pantages, "Seventh Heaven" (Fox) (2,600; 25-30-50). Second week for film and many repeaters; returns warranted holding for third week; \$12,000.

Newman (Loew), "The Big Parade" (M-G) (1,980; 25-35-60). Second week failed to show strength expected; in fact, engagement disappointed; strong publicity and good reviews failed to bring fans out; around \$6,000.

Royal (Loew), "Nevada" (Par.) (920; 20-25). Zane Grey's stories usually good for profitable week at this little first run; this one no exception; hit \$2,700.

Liberty (Ind.), "My Lady of Whims" (U) (1,000; 25-50). Second week for Clara Bow "necker"; \$3,000.

At the Globe "One Round Hogan" was the picture, together with a Vitaphone bill, and the Capitol had "The Tigress" when the Bert Smith musical stock was not presenting "Go Easy Mahal."

STRAND'S "CIRCUS" JAN. 14

"The Circus," Charlie Chaplin's latest, is definitely scheduled for the Strand, New York, week of Jan. 14.

It has been booked into this house for the past 18 months. Chaplin will go into production on his next picture Dec. 10.

PROV. STRAND \$11,000; FEELS XMAS SLUMP

But Satisfied on Grosses—Fays and Victory \$500 Apart —Jessel's Show Didn't Help

Providence, Dec. 6.

(Drawing Population, 300,000) Business generally fair last week, with Xmas shopping causing slight slump. Straight picture houses did well, screen attractions being strong enough to offset vaude billings.

"The Crystal Cup" and "The Open Range" for a pop filler-in, did great biz for the Strand.

George Jessel's appearance at the O. H. in "The Jazz Singer" didn't help his picture, "Sailor Izzy Murphy" at Fays very much. The Carlton, reported a similar week with "A Reno Divorce" and nothing startling in vaude. The third Fay house, Majestic, failed to wow them with "Swim, Girl, Swim," "Women's Wares" and Vita. This house installed Movietone last Saturday, and device did biz for the house over the weekend.

Estimates For Last Week

Uptown (Ind.) (1,500; 10-25) first half, "Nevada" (Par.) and "Mme. Pompadour" (Par.); second half, "Camille" (F. N.) and "Service for Ladies" (Par.). Fell off and just topped \$2,000; good week.

Fays (Fay) (2,000; 15-50) "Sailor Izzy Murphy" (W. B.) and vaude. Just fair, \$6,500.

Majestic (Fay) (2,500; 15-50) "Swim, Girl, Swim" (Par.) and "Women's Wares" (Tiff.). Biz done on Bebe's rep; Movietone started to full houses; \$6,000.

Carlton (Fay) (1,474; 15-60) "A Reno Divorce" (W. B.) and vaude. Show deserved no better than fair gross; \$4,200.

Strand (Ind.) (2,200; 15-50). "Crystal Cup" (F. N.) powerful draw, while "Open Range" (Par.) clicked too; biz up to \$11,000.

Rialto (Fay) (1,448; 10-25). Second loop house managed to hold own and no more; \$1,300.

'Knights' H. O. in N. O., \$16,300; State, \$12,000

New Orleans, Dec. 6.

(Drawing Population, 450,000) An average week in the cinema temples with business at about the figures of recent periods. Loew's State, for some unaccountable reason, dropped to \$12,000. "She's a Sheik" must have been responsible for the wicket slump because the house held one of the best vaude entertainments of the year. Bebe has never been strong at the wicket here, and was almost a forgotten entity until her newest picture bobbed into view.

"Two Arabian Knights" showed real pulling power at the Saenger, sending the house above \$16,000. The natives liked the military comedy and, peculiar under the circumstances, the picture drew the femmes.

"Ben-Hur" had the Strand looking populous again, being in at pop prices and getting over \$7,000. It is being retained a second week, the Saengers daring the fates, notwithstanding this town has never been a film two-weeker. "Rose of the Golden West" passed out early at the Liberty. The conventional title had something to do with it.

The Orpheum had one of its worst weeks of the year. The vaude end held a title of consequence in a box office way and "Cheating Cheaters" failed to stand up. House dropped under \$6,000 and went heavily into the "red." Too bad with the Palace, which had an appealing picture of youth, "High School Hero," but was impeded by an inept musical comedy that ranked as the poorest the Danny Duncan company has presented.

The Tudor sported Madge Belamy in "Colleen." Ah, well!

Estimates For Last Week

Saenger (3,568; 65) "Two Arabian Knights" (U. A.). Came in for general praise and grossed \$16,300.

Loew's State (3,218; 50) "She's a Sheik" (Par.). Bebe Daniels not popular here; obvious by returns which dropped to \$12,000.

Strand (2,200; 50) "Ben-Hur." Mighty classic still mighty when it can draw \$7,400 at house, which has been flirting around \$3,000.

Liberty (1,800; 50) "Rose of the Golden West" (F. N.). Started badly and finished same way; barely touched \$2,200.

Orpheum (2,400; 75) "Cheating Cheaters." Meant little or nothing, getting but \$5,800.

Palace (2,300; 40) "High School Hero" (Fox). Delightful film comedy hurt by musical hodge-podge which kept patrons away.

Tudor (800; 40) "Colleen" (Fox). Hardly noted by townspeople; \$1,100.

JOE AND SAM TALK SHOW STUFF BUT TELL EACH OTHER NOTHING

Glad to Hear Embassy Has Live One at Last—Hope Helen Will Hurry to Relieve The Kid—Tough When Split Between Bow and Gilbert

"Lo, Joe."
"Lo, Sam."
"How's business, Joe?"
"Lousy, Sam. I want names and they send me poems. I'm afraid you were off last week, too, I hope."
"What you get, Joe?"
"Oh, just about."
"Yeah? Me too."
"Well, that's that."
"What'd they get up the street, Joe?"

"Guess 'Thirteenth Hour' let 'em slide there, too. Anniversary down the other way wasn't bad. Looks as if we're in between this week, Sam. Bow on one side and Gilbert the other."

"And don't forget Christmas, Joe."
"Cripes, Sam, what're you going to do—believe Schenck or the stage shows?"

"I'll slice, Joe, but I'm going to keep those shows. Rialto, Rivoli and Colony are feeling it, and they've just got pictures. Can't get the breaks all the time."

"What's doin' with the specials, Sam?"

"Don't ask me, Joe. But if Helen doesn't hurry up and meet the kid on 46th street he's going to be in tough shape."

"Oh, yes? Well, listen, you! They tell me any rooster'd get laryngitis over at the Times Square waiting for the world's greatest arc lamp to come up. And someone said 'Uncle Tom' is just wandering."

"But Fairbanks is doing all right, Joe. Jolson, too, even though he slipped last week."

"About time the Embassy got a real one, eh, Sam? Understand even the specs have got 'em over there for the first time."

"Guess the Criterion fell off, a'ja heart?"

"No. But the Astor was down and the Cameo fair."

"Well, Joe, got to get back. Going up?"

"Nope, to the Astor. Wonder who's goin' to be the lucky guy to buy me lunch today?"

"So long, Joe."

"See you later, Sam."

Estimates for Last Week
Astor—"Student Prince" (M-G) (1,120; \$1-\$2) (11th week). First signs of pre-Xmas slump around; heavy rain Friday didn't help. Sunday and all-day sleet storm last Sunday curtailed usual heavy intake on day; \$10,200 here.

Cameo—"Peaks of Destiny" (Ufa-Par) (549; 50-75). Took heavy drop from previous week but not bad at \$5,600.

Capitol—"The 13th Hour" (M-G) (4,620; 35-50-75-\$1.10). Mystery film didn't mean much; felt shopping pressure with rest; short of \$60,000 at old scale and only doing four shows this week-end with Gilbert-Eagles.

Central—"Uncle Tom's Cabin" (U) (922; \$1-\$2) (5th week). Struggling already and with seasonal slump due will have tough sledding; under \$9,000.

Colony—"Silk Stockings" (U) (1,980; 25-50-75). Laura LaPlante couldn't offset weather and general conditions; went back to \$10,700.

Criterion—"Wings" (Par) (973; \$1-\$2) (17th week). Won't have any trouble navigating between pre-holiday shoals; under \$18,000.

Embassy—"Love" (M-G) (596; \$1-\$1.65) (2d week). Opened Tuesday and on first four days, \$5,500; b. o. clean from Thursday to Monday, with specs handling; has three weeks' advance sale and looks good for heavy run; house capacity \$10,000 and will enjoy the novelty.

Gaiety—"King of Kings" (P. D. C.) (808; \$1-\$2) (33d week). Christmas Day will end biblical picture's long run; "Chicago" due here Dec. 27; played to \$10,200.

Globe—"Patent Leather Kid" (F. N.) (1,416; \$1-\$2) (17th week). Stringing out last few days prior to entrance of "Helen of Troy" Friday night; "Kid" started off well, but began slipping about sixth week and never recouped; final full seven days, lucky if \$6,000.

Liberty—"The Gaucho" (U. A.) (1,234; \$1-\$2) (3d week). Minus the holiday previous week had went back \$3,000 to around \$18,000; good figure and will retain \$2 Sunday mats for this week at least.

Paramount—"Spotlight" (Par) (3,600; 35-50-75-90). Anniversary week may have helped; dropped off a little, but well above board at \$71,700.

Rialto—"Rough Riders" (Par) (1,960; 35-50-75-99) (2d week). First week of former \$2 special just all right; \$24,700, on strength of "Underworld," Bancroft being featured in billing.

Rivoli—"Sorrrell and Son" (U. A.) (2,200; 35-50-75-99) (4th week). Took first decided drop in third week; after staying over \$39,000, fell

\$20,000 AT BROADWAY, PORTLAND, A RECORD

Duncans, \$6,500—"Body and Soul," \$5,000—\$5,500 for Bebe—"Hero," \$8,500

Portland, Ore., Dec. 6.
(Drawing Pop., 310,000)

Business took a fair increase, but not of the boosting order. Incomes the past few months have been very low, this being mainly true in the big first-run theatres. Last week the Broadway increased a bit with "American Beauty," but the real draw was the farewell week of Eddie Peabody. Red Corcoran, clown, will succeed Peabody for a week, with Ollie Wallace scheduled to come in for an indefinite engagement.

The Liberty and "Body and Soul" found the going of an improved nature, while Universal's Columbia flopped with "Swim, Girl, Swim." This was partly due to unfavorable show weather prevalent the entire week. Hamrick's Blue Mouse, exhibiting "Jaws of Steel," caught on as Rin-Tin-Tin is surefire in this town.

Pantages had a fair week, the vaudeville overshadowing the picture, "The High School Hero." Picture did not mean a thing as far as Portland was concerned. "Seventh Heaven" is expected here soon. House could get more checkies if it would let the town know what it's selling. "Kiss Me Again," brought back for a three-day run at the Peoples, collected around \$2,200 on the run, giving the house a substantial profit. The Rivoli, with "Topsy and Eva," only had an average week.

Estimates for Last Week
Broadway (West Coast) (2,000; 25-40-60)—"American Beauty" (F. N.). Eddie Peabody's farewell week brought them in to capacity; picture popular; \$20,000 a record.

Liberty (West Coast) (2,000; 25-40)—"Body and Soul" (M. G.). Picture's title believed to have improved things; vaude just fair; change of policy reported soon at this house, which is dropping plenty of dough; did \$5,000.

Orpheum (Orpheum) (2,000; 35-50-75)—"Hook and Ladder" (U). Picture did not mean a thing at gate; Firemen's Band (local act) and Gene Austin, headliner, brought house around \$3,000 on three-day date.

Pantages (Pantages) (1,800; 25-50)—"High School Hero" (Fox). Local customers fed up on football pictures. No names in picture also a reason; vaude real draw; around \$8,500.

Rivoli (Parker-West Coast) (1,210; 35-50)—"Topsy and Eva" (U. A.). Picture did not connect; "Garden of Allah" (M-G) follows for run; last week \$6,500.

Columbia (U) (700; 35-50)—"Swim, Girl, Swim" (Par.). Bebe Daniels' picture opened nicely, but slid to a losing intake; near \$5,500.

Blue Mouse (Hamrick) (700; 25-50)—"Jaws of Steel" (W. B.). Improved gross at this house; \$30,000.

Hollywood (W. C.) (1,500; 35)—"The Poor Nut" (F. N.). House is on downward path; probably due to increase of admission; something besides straight pictures would help; on three days barely grossed \$1,200; mats have been eliminated.

to \$31,700; no squawks and outrunning scheduled three weeks.

Roxy—"The Wizard" (Fox) (6,205; 50-\$1.65). Street's second mystery film on week left house flat; \$92,000 no rave here; fashion show next week in conjunction with Russ' and "Ladies Must Dress" (Fox); following pictures, "Girl from Chicago" (W. B.) and "Silk Legs" (Fox).

Strand—"Wreck of the Heanepus" (P. D. C.) (2,900; 35-50-60-75). Longfellow poem picturized couldn't do anything at box office; very weak at \$22,300.

Times Square—"Sunrise" and Movietone (Fox) (1,080; \$1-\$1.65) (11th week). "Way down in four figures; giving tickets away by the handfuls; one picture trade unanimously deemed great, but public won't buy it with Mussolini attached.

Warner's—"Jazz Singer" and Vita (W. B.) (1,360; \$1-\$2) (9th week). First real slide last week, but figures to go well into winter; \$20,800 nothing to worry about.

'UNDERWORLD' STARTS OFF SLOWLY IN PHILLY

Stanley Got \$30,000 Through Warnings on Stage—"Wings" and "Jazz Singer" Specials

Philadelphia, Dec. 6.
Only downtown picture house that didn't experience a sharp slump last week was the Aldine. The film was "The King of Kings," ending its nine-week engagement.

Stanley got the advantage of the tremendous local popularity of Waring's Pennsylvanians, and although the picture, "Spring Fever," was only mildly treated by the critics, and a rather light draw, the combination pulled a little over \$30,000, according to the Stanley people.

Other houses were off in varying degrees. Fox had a light week with "Ladies Must Dress" as the film feature and Blossom Seeley as the presentation headliner. Gross was about \$24,000.

Stanton's picture, "Underworld," was very highly praised but did not really begin to attract until late in the week when word-of-mouth got in its work. However, attendance was good enough to warrant holding the picture over.

"The Jazz Singer" slumped considerably at the Fox-Locust and was reported at around \$13,000. This picture will have to hold up from now on to achieve a lengthy run. Next week or so will tell the tale.

Waring's Pennsylvanians are in for a third week at the Stanley this week. Stanley's picture this week is Bebe Daniels in "She's a Sheik." Any local house that has Waring's crowd needn't worry about the film feature. All the other films are holdovers or returns.

Next week brings "The Fair Co-Ed" together with the University of Pennsylvania Glee Club to the Stanley, and a revival of "St. Elmo" to the Fox.

Estimates for Last Week

Stanley (4,000; 35-50-75)—"Spring Fever" (M-G). Picture only ordinary in drawing powers, but Waring's Pennsylvanians, 2d week, held gross up to \$30,000.

Stanton (1,700; 35-50 and 75)—"Underworld" (Par., 1st week). Melodrama highly praised. Got about \$13,000. Held over.

Aldine (1,500; \$1.65)—"King of Kings" (P. D. C. 9th and final week). Played first four days of the week to gross of over \$12,000, within few dollars of capacity. "Wings" (Par) opened Friday. Capacity last two days of week.

Fox (3,000; 99)—"Ladies Must Dress" (Fox). Picture weak. Stage features, headed by Blossom Seeley, didn't hold much. Maybe gross reached \$24,000.

Arcadia (800; 50)—"The Last Waltz" (Ufa). Continental film not a heavy draw, but surprised by being held over. Hardly \$4,000.

Karlton (1,100; 50)—"Spotlight" (Par). Not so hot at under \$3,000.

Fox-Locust (1,800; \$1.65)—"The Jazz Singer" (Warner-Vita, 3d week). Off again with about \$13,000 or little under reported.

STATE, \$15,000—HIPPS \$17,000 BUFFALO HIGHS

Buffalo, Dec. 6.
(Drawing Population, 590,000)

Picture business last week showed queer cross currents. Loew's State took a decided boost, due probably in most part to the film attraction. Other downtown houses were off and on.

Estimates for Last Week

Buffalo (Publix) (3,000; 30-40-65)—"Rough Riders" (Par). Suffered a decided setback; picture appears to have little drawing power, with takings dropping off well below \$20,000.

Hipp (Publix) (2,400; 50)—"Man Crazy" (Par.) and vaude. Julian Eltinge headlining vaude was main feature; matinees strong and evenings held up; excellent takings in view of business elsewhere; \$17,000.

Great Lakes (Fox) (3,400; 35-50)—"Girl from Chicago" (W. B.). Movietone and vaude. Despite introduction of Movietone, did little business; excellent all round show meant little additional at the box; estimated under \$11,000.

Loew's State (Loew's)—"Man, Woman and Sin" (M-G) and vaude. House shows decided signs of substantial pickup. Heavy film attractions and big names on vaudeville end appear to be reviving takings; change to Sunday opening also had something to do with increasing gross; \$15,000.

Lafayette (Ind) (3,400; 35-50)—"Racing Romeo" (F. B. O.) and vaude. Phil Spitalny, headlining, failed to produce at the box; good showman with good act simply gone to waste in this location; estimated under \$11,000.

RUTH \$17,000; MANY CHANGES IN CAPITAL

Met Becomes Split-Wk.—
Earle Main S-C House—
Fox Under \$20,000

Washington, Dec. 6.
(Drawing Population, 380,000, White)

Picture situation finally reached the breaking point. Stanley-Crandall are not only switching over to the Earle as the first run presentation house, but are relegating the Metropolitan, former ace house, to a twice weekly change, though still with first runs. This also includes the throwing out of the K-A vaude bookings of five acts weekly into the Earle. Crandall is moving the Met orchestra under Daniel Breeskin to the Earle and increasing it to 25 men. Much is being spent for additional equipment, electrically and mechanically, and a shut down for a week is likely.

Attractions in all houses found pickings considerably lowered after the previous holiday week. Ruth Elder, at the Palace, is credited with drawing all that the house garnered. The Atlantic flier drew big matinee trade, but was not so good nights.

Fox had Cliff Edwards and Lester Allen and a dance revue plus the "High School Hero." In spite of the stage names tumbled \$9,000 under the preceding week. Gross set a low record for the capacity and scale since opening.

Columbia had a fair week with "Garden of Allah" on a holdover. Met took a licking with "Figures Don't Lie," while Laura LaPlante, previously a flop here, got a little extra for the Rialto in "Silk Stockings."

Estimates for Last Week

Columbia (Loew)—"Garden of Allah" (M-G) (1,232; 35-50). Second week to a possible \$7,000.

Fox (Fox)—"High School Hero" (Fox) (3,432; 30-50-65-75). With stage attractions should have done better; lowest yet, just under \$20,000; stock company for operas coming in here.

Little (Theatre Guild)—"Moon of Israel" (F. B. O.) (200; 35-50). Got first showing of film here; increased takings to approximately \$1,900 and held over.

Met (Stanley-Crandall)—"Figures Don't Lie" (Par) (1,589; 35-50). Not much, maybe \$7,000.

Palace (Loew)—"Tea for Three" (M-G) and Ruth Elder (2,362; 35-50). Entire draw credited to Elder; just crawled over \$17,000 mark, \$5,000 under previous week.

Rialto (U)—"Silk Stockings" (U) (1,978; 35-50). Laura LaPlante previously meant nothing here; this time \$7,500; above usual for house.

'HUR' SEATTLE RECORD

Does \$22,000, New Film Mark,
and Against Strong Lineup

Seattle, Dec. 6.
(Drawing Population, 475,000)

Big show value given customers the past week. The pictures did it. Added attractions were okay, but the films were the thing.

Estimates for Last Week

Fifth Avenue (W. C.) (2,700; 25-60)—"The Gorilla" (F. N.). Mystery and laughs didn't hold up at \$15,500.

United Artists (U. A.-W. C.) (2,100; 25-60)—"Ben-Hur" (M-G). Great business; well exploited; \$22,000 breaks local record for a picture.

Columbia (U) (1,000; 25-50)—"Les Miserables" (U). Heavy exploitation to library patrons and literati; town liked it, though ponderous in parts; \$8,500.

Liberty (W. C.) (1,600; 25-40)—"Figures Don't Lie" (Par). Clever comedy brought some improvement; \$4,400.

Blue Mouse (Hamrick) (950; 25-75). "The College Widow" and Vita (W. B.). House plugging for Movietone next; \$9,600 on eight days.

Pantages (1,500; 25-40-50-60)—"Slaves of Beauty" (Fox). Slow to start; had with \$7,500.

Orpheum (2,700; 25-40-50-75)—"Dress Parade" (P. D. C.). William Boyd has some draw here, but week off; \$12,500.

President (Duffy) (1,400; 25-61)—"The Man Who Came Back." Henry Duffy (stock); biz holds great; \$7,500.

Wampas Frolic Feb. 25

Los Angeles, Dec. 6.

The Wampas will hold its annual frolic and ball at the Ambassador Hotel Feb. 25. A manager for the affair has not yet been appointed, but possibilities are that Mark Larkin will be loaned by Douglas Fairbanks for the task.

'UNDERWORLD' SWEEPS; MINN. DONATES \$13,000

Offsets Blizzard—Town Won't
Take Menjou, \$14,500—
'Rose,' \$4,000 at Strand

Minneapolis, Dec. 6.
(Drawing Population, 470,000)

Showmanship will tell. Plus good pictures it proves an irresistible b. o. combination. This was demonstrated by the Garrick. On the heels of "Cat and Canary's" big biz, now comes "Underworld," and aided by clever showmanship, turns the town topsy turvy. Picture, minus a stage show, gave the house within about \$1,000 of the amount garnered by the larger State, which boasted a gigantic rostrum outlay. "Underworld" was such a smash that on the week it beat "Ben-Hur," "The Big Parade" and "Beat Geste" in the face of the first blizzard and below zero temperatures of the winter. It got \$13,000.

The showmanship consisted of obtaining John Todd, former local stock favorite, for an inexpensive prolog. The tough weather dented grosses everywhere else along the rialto. It undoubtedly hurt the State which only got around \$14,000. However, "Gentleman of Paris" undoubtedly was a factor in keeping the gross down. They don't like Menjou here and they didn't like this picture. Splendid stage show deserves entire credit for total.

In its second and last week at Pantages, "My Best Girl" held up as well as expected. Fortnight's intake was over \$18,000, healthy for this city. "Rose of the Golden West" did not prove much of a lure at the Strand, while "Adam and Evil" at the Lyric did well enough. The Hennepin-Orpheum had nary a name, let alone a headliner. Its program consisted of six acts, practically every one of which had been there at least once before and returned unchanged.

Estimates for Last Week

State (F. & R.) (2,500; 60)—"Gentleman of Paris" (Par.). Stage show and Vitaphone. Picture flopped, but show a great buy; by far the best show in town, excepting "The Vagabond King"; around \$14,500 and deserved more.

Garrick (F. & R.) (2,000; 60)—"Underworld" (Par.). A smash; \$13,000.

Strand (F. & R.) (1,500; 50)—"Rose of the Golden West" (F. N.). Liked by those who saw it, but failed to pull worth mentioning; about \$4,000 satisfactory under circumstances.

Lyric (F. & R.) (1,350; 35)—"Adam and Evil" (M-G). Cody picture profited some by coming in directly after star's personal appearance at Hennepin-Orpheum; \$2,200, good.

Grand (F. & R.) (1,100; 25)—"Way of All Flesh" (Par.). Second Loop showing and did nicely; close to \$1,000.

Hennepin-Orpheum (Orpheum) (2,890; 50-75)—"Black Diamond Express" (W. B.) and vaude. Good enough at price, but far behind State in quality and quantity; near \$10,500, quite a drop from preceding weeks.

Pantages (1,650; 50)—"My Best Girl" (U. A.) and vaude. Second and last week; a real money getter at \$6,200 and \$18,000 on fortnight.

Seventh Street (1,480; 40)—"In a Moment of Temptation" and vaude. Okay on value but no magnet; about \$5,000.

MONTREAL TURNS OUT FOR "PARADE"; \$16,000

Montreal, Dec. 6.
(Drawing Population, 600,000)

The Palace hit the roof with "The Big Parade" and that, in spite of the worst weather in years, \$16,000 is a pretty nice take for the Palace, and given an even break on weather it would have been nearer \$18,000. The picture played here about a year ago at \$2 and they're not crazy about U. S. war stuff up here.

The other houses did nothing out of the ordinary. Vaude scarcely made up for a poor picture at Loew's and was the main item of the bill at the Imperial. The Capital ran about 50-50 between "She's a Sheik" and the condensed vaude turns.

His Majesty's (legit) is playing "Happy," a musical aimed for Broadway.

Estimates for Last Week

Capitol (2,700; 60-85)—"She's a Sheik" (Par.). With condensed vaude acts, \$12,500.

Palace (2,700; 55-85)—"Big Parade" (M-G). A wow in spite of terrible weather; \$16,000, almost top for the year.

Loew's (3,200; 45-75)—"Two Girls Wanted" (Fox). Deemed poor picture, but fair vaude; \$11,500.

Imperial (1,900; 35-85)—"The Country Doctor" (P. D. C.). At \$6,500 okay.

Strand (800; 30-40)—"The Desired Woman" (W. B.); "The Swell Head" (Col); "The Crystal Cup" (F. N.) and "Silver Valley" (Fox). All together, \$5,000.

\$32 SEPARATES STATE AND MET; 'SUNRISE' \$14,500; 'GAUCHO' \$22,900

Chaney and Lyman at State, Beery and Hatton on
Met's Screen and Stage Around \$33,500—'Mis-
erables' Out in 2d Week—'Becky,' \$7,600

Los Angeles, Dec. 6.
(Drawing Population, 1,450,000)
Two downtown theatres seemed to corral most of the money in sight during the first week of Christmas shopping. Loew's State had Abe Lyman in person and managed to take the lead away from the Metropolitan by a little more than \$32. Lyman and band are in here for two weeks prior to going east. The screen attraction was Lon Chaney's "London After Midnight," with Lyman doing five shows daily throughout the week.

The Metropolitan, playing "We're in the Air," started off tremendously, the Thanksgiving Day opening doing \$8,300 on the day. But Sunday trade dropped, with the house getting around \$2,500 Monday against Loew's State's \$3,700.

"Sunrise" opened Tuesday night to \$5 at the Carthy Circle doing \$4,748. Opinion on the picture was divided, with the intake for six days, including the opening figures, better than \$14,000. Sid Grauman still had them coming to the Chinese for "The Gauchito," while "The Gorilla," in its second week at the Million Dollar, skidded about one-third on intake. This was rather surprising due to an intensive exploitation campaign.

"Les Miserables," in its third and final week at the Criterion, dropped below \$6,000. "Old San Francisco" and Vitaphone followed in the middle of the week. The Egyptian, plus a Hearst newspaper campaign for "Becky," did not accomplish much, falling short of \$8,000. Lynn Cowan, m. of c., can be depended upon for about 25 per cent. of the draw here.

Gene Morgan returned to the Boulevard as master of ceremonies with a 50 cent top. Screen attraction was "A Man's Past" and business dropped about \$4,000. Broadway Palace managed to get hold of the Universal's Clara Bow "Wine" and did just a little better than it has been doing the past three months.

Estimates for Last Week
Grauman's Chinese (U. A.)—"Gauchito" (1,958; 50-\$1.50). Concentrating on exploitation, Grauman manages to keep film above \$20,000; in fifth week, out of town trade quite heavy; did \$22,900.

Carthy Circle (Fred Miller)—"Sunrise" (Fox) (1,500; 50-\$1.50). Murnau product got divided opinion on opening; film viceceases call it mechanically perfect; including \$5 opening, on six days took \$14,500.

Loew's State (W. C. Loew)—"London After Midnight" (M-G) (2,200; 25-\$1). Abe Lyman one of biggest box office draws town has had; better daily average business with Lon Chaney picture than any other stage attraction house has had since Duncan Sisters; \$33,500.

Metropolitan (Publix)—"Now We're in the Air" (Par) (3,595; 25-65). With Beery and Hatton making personal appearances in good stage show, House did tremendous business first four days; slipped on balance of week, finishing to \$23,468.

Million Dollar (Publix)—"The Gorilla" (F. N.) (2,200; 25-85). Though getting favorable public reaction, in second week mystery opus skidded to \$12,200.

Boulevard (W. C.)—"A Man's Past" (U) (2,164; 25-50). With return of Gene Morgan and Conrad Veldt on screen business hit \$6,900; considered fair.

Egyptian (U. A.)—"Becky" (M-G) (1,800; 25-65). Hearst publicity doesn't mean much in Hollywood; \$7,600; not good.

Criterion (W. C.)—"Les Miserables" (U) (1,600; 25-75). In final week trudged along and bowed out to \$5,800.

Broadway Palace (Orpheum)—"Wine" (U) (1,600; 15-40). Clara Bow release aroused considerable interest in hideaway house; around \$4,000.

U. S. Health Films, Inc., Has No Official Connection

Washington, Dec. 6.
The statement is authorized by the Treasury Department's Bureau of the Public Health Service that the U. S. Health Films, Inc., S. S. Millard Productions, has no connection whatsoever with the U. S. Public Health Service.

This announcement is deemed necessary by the Surgeon-General through the advertisement in Variety of Nov. 23, last, signed "U. S. Health Films, Inc., S. S. Millard Productions."

SOUSA-ARBUCKLE TIE UP \$63,200 IN PITT.

Band \$47,000 at Penn—Com-
edian Does \$16,200 for Al-
dine—Despite Weather

Pittsburgh, Dec. 6.
(Drawing Population, 600,000)

Having its first taste of concert standby playing a picture house, and Fatty Arbuckle at Loew's Aldine appearing after a protest as front page stories, both the Penn and Aldine broke records. Sousa piled up \$47,000, about \$300 over the house record. Weather was bad part of the week, but there were double lines waiting with newspapers over hats. Publicity on the band leader was unprecedented. He went to high schools every morning, conducted a combination of bands numbering 260 boys in a parade Saturday to welcome Santa Claus (commercial proposition) had a band meet him at station, talked over the radio and was on page one all week. Arbuckle didn't do so bad either at \$16,200.

Estimates for Last Week

Aldine (Loew) (3,000; 25-35-50). "Fatty" Arbuckle, with four other acts, all doing afterpieces; picture, "Isle of Forgotten Women," didn't count; \$16,200 looks as if it would stand as mark for some time.

Cameo (U.) (1,100; 35-50). "Les Miserables" (U.). Not bad for this house and held over.

Davis (Stanley) (2,100; 35-50-75). "Paid to Love" (Par.). Vaudeville good; picture change; \$8,700.

Grand (Stanley) (2,500; 35-50). "Rose of Golden West" (F. N.). Business, like the stage show, fair; \$11,750.

Harris (Harris) (2,300; 25-40). With average vaude, public paid \$7,100; house has steady clientele.

Olympic (Stanley) (1,400; 35-50). "City Gone Wild" fourth Paramount here in a row; business dropped after good showing previous week.

Penn (Loew) (3,600; 25-35-60). Sousa and "Topsy and Eva" (U. A.). Only did \$47,000, as house couldn't hold any more.

St. Louis Ambassador Big, \$32,126; State, \$22,818

St. Louis, Dec. 6.
(Drawing Population, 900,000)

Ed Lowry is still packing 'em in at the Ambassador. He was ably assisted last week by Charlotte Woodruff, last season's star of the Municipal Opera. Miss Woodruff was featured in the stage presentation.

The fact that the American, legit house, was dark and "The Ramblers" the only high priced attraction in town, helped business at the picture houses.

Estimates for Last Week

Ambassador (Skouras)—"Get Your Man" (Par.) (3,000; 35-65). Clara Bow outflips her previous flapping; fans seemed to like it as well, if not a bit better, than some of her past attempts; got \$32,126.

Loew's State (3,300; 25-35-65)—"Two Arabian Knights" (U. A.). On the stage Confrey and his Victor Recording Orchestra; did \$22,818.

Missouri (Skouras)—"Figures Don't Lie" (Par.) (3,800; 35-65). Esther Ralston and Richard Arlen give a sincere portrayal, ably assisted by Ford Sterling; brought in \$18,997.

L. A. to N. Y.
Charles Rogers.
John C. Flinn.
May McAvoy.
Clifford Hawley.
Richard A. Rowland.
Sidney Kent.
Abe Snellosky.
W. R. Fraser.
Sally Long.

Maria Corda.
Darryl Francis Zannuck.
Victor Varconi.
Sidney Olcott.

N. Y. to L. A.
Harry K. Thaw.
Harry Forshay.
Jack Dempsey.
Constance Talmadge.
Mabel Normand.



Frollicking on the beaches, the balmy zephyrs of Southern Florida—the world of fashion and fabulous wealth ever before you—hostilities of magnificence that awe the Potentate.

In this setting a Meyer Davis Orchestra will entertain the elite of the fashionable world at the justly famous BREAKERS, the ultra among Palm Beach hotels.

\$17,500 GRANADA LOW; BAYES DIDN'T DRAW

Clara Bow at Warfield, \$25,500—Vita Holds Up, \$15,000—Imperial, \$8,000

San Francisco, Dec. 6.
(Drawing Population, 615,000)

Healthy business along Market street last week, and some that wasn't so healthy. In fact, in spots it was downright bad.

The big surprise was the total flop of the Granada. Nora Bayes was a total loss, and if the house didn't go "red" it came near it. Some performances were pitiful, based on the number of customers out front.

Clara Bow and a good Fanchon and Marco stage show rolled up a good week for the Warfield, which virtually had the street to itself. Strength was also displayed by Embassy, where Vitaphone was in its fourth week. There was an entire new bill for the week, including Al Jolson, and holdouts were common.

At the Columbia "King of Kings" was building strong, though there is still a lack of demand for the higher priced seats. "The Gorilla" failed to hold up at the California and was yanked Thursday, after two weeks, to make room for "Sorrell and Son." St. Francis got by nicely on its third week with "Now We're in the Air," and program continues for a fourth and final week.

Imperial had Buster Keaton, and rolled up one of its best grosses since adopting its newest policy. West Coast Theatre relinquishes the theatre after this week.

Estimates for Last Week

Warfield—"Get Your Man" (Par) (2,660; 35-50-65-90). Had difficulty handling crowds first four days; intake of \$25,500 highest in a long time.

Granada—"Figures Don't Lie" (Par) (2,785; 35-50-65-90). Added presence of Nora Bayes didn't mean a thing; 40 per cent of regulars seemed to have remained away; screen feature nothing out of ordinary and business was 'way off; figured at \$17,500.

Embassy—"Slightly Used" and Vitaphone (W. B.) (1,387; 35-50-65-85). Al Jolson gets credit for big draw, and holdover on Vita; reached \$15,000.

Columbia—"King of Kings" (P. D. C.) (1,700; 50-75-\$1-\$1.50). Word-of-mouth advertising and plenty of plugging from clergy overcame denunciation by Jewish Rabbis Association; business held strong; second week's \$13,000 highly satisfactory; now in final week, with two weeks in Oakland to follow.

California—"The Gorilla" (F. N.) (2,200; 35-65-90). Somewhat disappointing on second week; \$11,500 a profit all around.

St. Francis—"Now We're in the Air" (Par.) (1,375; 35-65-90). Week started off with sufficient strength to warrant fourth week; trifle better than \$9,000; good.

Imperial—"The General" (U. A.) (1,400; 25-40-50). With pictures like this one West Coast might have been able to avoid selling house; without any special endeavor Keaton comedy drew close to \$8,000; after this week theatre slated for second runs.

Hank's Auto Sales

Los Angeles, Dec. 6.
The Marquis de la Falais, Gloria Swanson's husband, recently gave a dinner to some Hollywood notables and sold 30 Peugeot autos to members of the film colony. He took the orders for \$1,100 delivered in America with the cars to arrive in January.

The Peugeot firm accepted Hank's orders by cable.

CRITICS BOX SCORE 5-8

(Continued from page 5)

pictures as to their box-office strength through the various sales and booking departments, along with its own reports on these films. In those spots where big stage attractions have swollen the grosses the figures for those particular weeks have been ignored.

Less No-Opinions

Since Variety's first recording of the film critics, Sept. 14, there has been a marked curtailment in the number of no-opinion decisions. With exceptions of Willela Waldorf (N. Y. "Post"), Harriett Underhill (N. Y. "Herald Tribune") and Joseph McElliot (N. Y. "Mirror").

Another sidelight is that the Los Angeles reviewers practically give no bad notices. On a basis that 75 per cent. of the program features range from moderate to big business, this is a direct break in favor of those scribes who can't say "No." New York reviewers, without exception, to pick the chaff from the wheat, with resultant lower scores.

On the trade paper end, "Harri-

a basis of seven no opinions out of 13 chances.

The Chicago group has generally higher averages with Genevieve Harris ("Post") now second and Mae Tinee ("Tribune") jumping from last to third place and .617.

The highest number of no opinions for the daily critics is credited to Irene Thirer (N. Y. "News") with 22, while Regina Cannon (N. Y. "American"), who has been conspicuous for her clear-cut predictions on whether a picture is good or bad on 100 reviews, has the largest number of rights, 58. This number leads the list on the total of films viewed by any one critic.

The highest total of wrongs is split three ways between Miss Cannon, Mordaunt Hall (N. Y. "Times") and Harriett Underhill (N. Y. "Herald Tribune").

Pans

Variety leads the trade papers with a percentage of .820 for 133 opinions expressed. This means 28 wrongs, or 19 per cent, too many for a trade paper. "Harrison's Reports" and "Moving Picture World"

TRADE PAPERS' OPINIONS

(Indicating opinions as expressed without percentages)

	Total.	Good.	Bad.	No opinion.
Variety	133	91	42	..
"Film Daily"	97	79	13	9
"M. P. News"	85	73	8	6
"M. P. World"	62	47	12	3
"Harrison's"	32	30	2	..
"M. P. Today"	30	23	6	2

son's Reports," added to the list since the last summary, ranks second with .750 on 32 pictures. It is the only trade sheet other than Variety which has yet to dodge an opinion on a film. Not one of the critics on the dailies now carries this distinction.

Gerhard, 2d in N. Y.

George Gerhard ("Evening World") is another added starter since the first score and goes into second place in New York on the strength of .653, although only having caught 38 films. He has succeeded Langdon W. Post. Dorothy Herzog ("Mirror") has been dropped from the tabulation, as she is on the coast, mostly doing a news column for her paper. J. S. Cohen ("Sun") and Betty Colfax ("Graphic") have changed places near the top of the list, while (Miss) Allison Smith ("World") trails the field at .385 on

are all in the .700 class, while "Motion Picture News," "Film Daily" and "Motion Pictures Today," in that order, follow in the .600 classification.

On the trade paper end the most number of "pans" goes to Variety, which believed 42 pictures were under weight. Of 97 pictures, "Film Daily" rejected 13 and the "World" spurned 12. "Film Daily" failed to signify one way or other in nine cases and heads the no-opinion list, followed by the "News" with six indecisions.

Variety's two box scores on the film critics within five months have revealed that 75 per cent of the program pictures released make money. This is in direct contrast to the dramatic critics' score which, over a four-year period, has shown that only one out of every three plays produced is a moderate or big success.

RADIO HURTS TOPEKA

"Parade" Disappoints at \$2,100—
Jayhawk \$3,600 with V-P

Topeka, Kan., Dec. 6.
(Drawing Population, 85,000)

This was one week when radio had its innings in Topeka. The first cold snap bringing better radio conditions conspired to make the picture fans stay home with the dials. While the houses did not really suffer, there was a slump noticeable all week.

No outstanding offerings, the second run of "The Parade" doing nowhere near what was expected of it at pop. prices.

Estimates for Last Week

Jayhawk (1,500; 40) (Jayhawk). "Road to Romance" (M-G.). First three days of the week pleased and Novarro's name drew in spite of weather; "Chinese Parrot" (U.) last half only so-so; just over \$3,600.

Orpheum (1,200; 40) (National). "Big Parade" (M-G.), here three months after road show, not as big as expected, though heavily advertised; \$2,100.

Cozy (400; 25) (Lawrence). "Turkish Delight," first half, got good play on title and exploitation; "Wild Beauty," last half, just another horse picture; under normal at \$800.

O'Brien Hurt in Final

Shot of Last Scene

Los Angeles, Dec. 6.
George O'Brien, starred in "Sharpshooters," was severely injured on the final shot of the picture. It happened during a scene which called for the wrecking of a barroom at the Fox studios.

A rough and tumble fight was to end with O'Brien crashing through a floor with a mob falling on top of him. When O'Brien was pulled out from the debris, Dr. Maurice Kahn, studio surgeon, found that he had sprained his left ankle and ripped several leg tendons.

It happened the night "Sunrise" opened here, O'Brien attending on crutches.

MME. CORDA OUT

F. N. Balks at Salary Asked—
Husband Remains as Director

Los Angeles, Dec. 6.

Maria Corda, Hungarian actress, brought here about a year ago by First National to play the title role in "Private Life of Helen of Troy," is through with that organization.

Mme. Corda had a one-picture contract which provided that she get \$10,000 for her initial film, this being based on a 10-week working period. It is said that the salary Miss Corda is now asking is more than F. N. wants to pay, with her services now in the open market.

Her husband, Alexander Corda, remains with First National as a director.

Bronx Goes Presentation; Last Big Houses in Line

Grobe & Nobel Circuit has been forced to install stage attractions in its Bronx picture houses in order to meet competitors, with the result that all picture houses in this borough of any pretensions now are offering that policy.

Grobe & Nobel's Valentine theatre gets the new feature this week, with its U. S. theatre to follow soon after.

YOUNGSTERS' \$500 MONTHLY

Los Angeles, Dec. 6.

Report filed in Superior Court by R. R. Wooley, attorney for Lita Grey Chaplin, showed that Charles Chaplin's two children have each been receiving \$500 monthly since September, according to the terms of the divorce settlement.

The amounts accrue from the \$200,000 trust fund established for the children, Charles Spencer, Jr., and Sidney Earle.

SALARY AVERAGE FOR 35 COWBOY "NAMES" IS NOW \$300 WEEKLY

Big Companies' Westerns Have Cut in on Little Fellows—Rayart Drops from 6 to 1 Saddle Star—Pathe Has 7, U 6, FBO 5—Latter Signs Boy of 14

Rayart Pictures, one of the smaller releasing organizations, has but one western star, Tex Maynard, this year, in striking contrast to a total of six cowboy stars on its roster last year.

It is figured in the trade that the increasing number of westerns produced by the big companies is making it tough for the little fellows. Paramount, with its Zane Grey series and Fred Thompson; M-G-M with Tim McCoy, Francis McDonald and more "action" pictures, and First National with Ken Maynard all have been cutting in on the small town trade, the mainstay of the cowboy operas.

There are about 35 cowboy stars now appearing in pictures. Of these, one-half work for three companies, Pathe, F.B.O. and Universal. Pathe leads with a total of seven, F.B.O. has five and Universal six.

\$300 Average Salary
Although Tom Mix (Fox) and Fred Thompson (Paramount) are among the highest salaried actors in pictures, the average stipend for the saddle Thespians is quite nominal, \$300 weekly being rated pretty good. Hoot Gibson (Universal) and Buck Jones (now unattached) are exceptions.

F. B. O. recently signed Billy Lamareaux, 14-year-old boy, and renamed him Buzz Barton. The youngster had previously appeared in support of several he-men making pictures for the quickie trade. F. B. O.'s list includes Bob Custer, Bob Steele, Jack Linden and Tom Tyler.

Pathe has Wally Wales, Buffalo Bill, Jr., Leo Maloney, Don Coleman, Jack Donovan, Buddy Roosevelt and Jack Padjan. Universal has Hoot Gibson, Ted Wells, Fred Humes, Jack Hoxie, Art Acord and William Desmond.

The quickie trade has, among others, Ben Wilson, Dick Hatton, Bob Reeves, Al Hoxie, Jack Perrin and Ashton Deerholt.

Dog's Son Barred Trick Exhibitions in Court

Los Angeles, Dec. 6.
Litigation is being carried on in the court of Superior Judge S. M. Marsh where Edward Faust and Charles Dryer are suing Fred Cyriacks, wealthy dog fancier, for \$250,000, for killing "Peter the Great," screen dog belonging to the pair.

According to plaintiff, Cyriacks shot the dog last June following a quarrel with Faust and some friends after they had called on him. Faust testified he had received the dog from his father in 1922 and spent a great deal of effort in training the animal for screen purposes.

While the owners are asking \$150,000 damages for the dog and \$100,000 additional as a penalty for malice, Cyriacks maintains that the canine was worth but \$250 and furthermore that the dog was accidentally shot when he fired a shot on his own property to frighten away Faust during a quarrel.

"Ogram," son of the dead dog, brought into court to defend the name of his father by exhibiting intelligence tricks which might estimate his father's greatness in comparison, was barred as a witness by the court.

Frank O'Connor, Metro-Goldwyn-Mayer director, in whose employ "Peter the Great" was before his death, was permitted to testify and give evidence of the dead dog's value. The case is being tried by a jury of nine women and three men. In selection of the jury those who expressed extreme opinions in favor of or against dogs were challenged and eliminated.

Writers' Options Exercised
Los Angeles, Dec. 6.
Two more options were exercised on Paramount writers this week. They are Percy Heath and Louis Lighton, adaptorial supervisor.

SCREEN WRITERS' GUILD PUTS IN AMENDMENTS

No Entrance Fee, but \$72 Yearly, and Half in Advance—Non-Resident Dues, \$25

Los Angeles, Dec. 6.
A special meeting of the Screen Writers' Guild of the Authors' League of America, Inc., was held this week to make amendments to the constitution and bylaws.

One of the amendments provides that measures be taken to establish and enforce a code of professional ethics among members, and qualifications for membership were amended to read: "Any member of the Dramatists' Guild or of the Authors' Guild of the Authors' League of America, Inc., who derives an income from writing for the screen, or whose work has been produced on the screen; and any active screen writer or scenario editor of recognized position in his or her profession shall be eligible to membership in the Guild."

An amendment was also made to Article II, Sec. 1, which reads: "Any member may be reprimanded, suspended or expelled from the Guild by a majority vote of the executive board after a hearing on charges duly filed by any member who is in good standing." Another amendment is that there shall be no entrance fee, but each new member of the Guild shall pay six months dues in advance. Dues shall be \$72 annually, of which \$10 will go for membership in the Authors' League of America, Inc. If at the time of his election to the Guild any member is already a member of the Authors' League of America, Inc., and shall already have paid his dues for such year to the League, the treasurer shall accept for that year due and proper receipt from the League, and all members of the Guild shall pay their dues both for the League and the Guild to the treasurer of the Guild.

Provisions were also made that any member absent from the state may, upon application in writing, be placed upon the non-resident list, these dues being \$25 yearly, payable in advance.

Grant Carpenter is president of the Guild, Maude Fulton, vice-president; Henry McCarty, treasurer, and J. F. Nattford, secretary.

Julian Oil Case Carried Over Until January 9

Los Angeles, Dec. 6.
Owing to new developments arising in the usury charges against Cecil B. De Mille in connection with a Julian Petroleum Corp. loan, Municipal Judge Blake continued the case to Jan. 9.

Postponement came about after Special Deputy City Prosecutor Rosenbloom expressed himself in favor of furthering a new investigation to determine whether or not De Mille was implicated, and whether the charges against him are warranted. The picture producer is charged with having profited illegally on a loan advanced in connection with the Julian stock pool No. 1, the first of a group now being investigated by City Prosecutor E. J. Lickley.

De Mille, since his arraignment last fall, has firmly denied being party to any personal transactions in Julian loans or stocks other than the dealings of the brokerage firm, of which he is a partner, buying and selling Julian stock.

South Sea Expedition

Los Angeles, Dec. 6.
F. H. Herrick, former film producer and more recently interested in short subjects, is heading an expedition to the South Seas for a picture. The expedition will include scientists connected with an eastern museum, the film to be on the order of "Chang" and "Grass."

\$500,000 in 'Planes

For the making of "Hell's Angels," a United Artists release, Howard Hughes, millionaire oil man, has purchased 40 planes of standard war types which represented an original valuation of more than \$500,000. Most of these planes are of the German and English type used in the World War. In addition to these planes Hughes is renting 30 from the United States Government.

The vast air squadron is in charge of J. B. Alexander, veteran pilot, who will act as commander of the fighting craft during the air film battles.

The 40 planes purchased by Hughes consist of three Avros, six Sopwith Camels, 13 Fokker D-7, two SE 5, three Sopwith Snipes, three Spads, three J N 4 D, and two camera planes. Luther Reed is directing the picture.

CASTS' BOARD WESTERNS 'HIT'

Revier Using Luckless Players for Four Films

Los Angeles, Dec. 6.
With many film players and extra people up against it financially, and in some instances without domiciles, Harry Revier, producer of westerns for the independent market, hit upon a plan of securing their services for paying their board while working.

Revier is making a series of westerns at a studio in San Diego operated by J. Stuart Blackton, Jr. It takes him about a week to make a picture. His cast, it is said, is entirely composed of out of work players, who are transported by auto from Hollywood. In San Diego they are provided with rooms, meals, cigarettes or other inexpensive luxuries they may require. Revier, according to the story has an arrangement with a boarding house where the people are put up at \$15 a head. Using as many as 40 for a picture, the \$600 net, supposedly covers his entire cast cost.

Revier is making four pictures a month which are immediately sent to New York for the state right market.

Easterners Expected to Get Behind Academy

At a meeting of coast producers last week, it is rumored the New York producers were asked to back up the Motion Picture Academy of Arts as a means of helping to avert the stormy objections to the institution on the part of players, directors and authors.

The Eastern group participating in the discussion included Zukor, Katz, Kent, Hawley, Rowland, Schenck, Rubin, Laemmle and Pearson. The coast producers were Mayer, Rothacker, Sheehan, Wanger, Thalberg, DeMille, Roach and Levée.

Western producers figure that otherwise unassailable obstacles can be overcome through the Academy as a factor for closer relationship between studio heads and employees. Problems of western producers were discussed so as to give the eastern men an idea as to how they must work out and the necessity of the Academy as a means of easing difficult situations.

GOING ABROAD

Los Angeles, Dec. 6.
Three DeMille employees are planning trips to Europe. Marie Prevost and E. Mason Hopper leave this week for a six weeks' jaunt abroad. Victor Varconi and Mrs. Varconi will also depart to visit Budapest and Paris.

FAIRBANKS' RODEO

Los Angeles, Dec. 6.
Douglas Fairbanks is planning to run an annual rodeo on his Rancho Zorro property, San Diego County. The project is being outlined by Capt. Kenneth Dix.

BALLYHOO ON STUDIO ECONOMIES SETTING STAGE FOR BULLS

Market Meanwhile Takes Waiting Attitude on Amusement Stocks—Famous Trading Ex Rights Unchanged—Shubert Drive Halts

Both on the continued forward drive of prices up to Monday and during yesterday's moderate reaction on the President's message, the amusement stocks did practically nothing. Players in the group apparently were watching the campaign to publicize the film producers' efforts to make their economy program effective.

The idea was pretty general that this publicity would help set the stage for an advance in the leaders, since it was being done at the instance of the bankers who have a good deal of new securities to distribute to investors and are anxious that the industry be placed in a favorable position for the campaign.

False Start in Loew

Loew got into another false start 10 days ago, but what was apparently an outside operation was short lived. Prices climbed from 56 to 60 and a fraction and then eased back to between 58 and 59. It seemed to be pegged within that range yesterday, absorbing moderate selling easily. Loew's statement for the last year (to Aug. 30) is still awaited. The board meeting, planned before Dec. 1, is still pending. Yesterday it was tentatively set for some time within a week, probably upon the return of President Schenck to New York.

The report was that the next move in Loew will be based upon income statement for the autumn quarter, which will be very favorable. It is due early in January. The new financing remains in its old situation of conjecture, although it is now definitely understood that the plan will call for an issue of preferred stock totaling \$20,000,000.

Paramount was back yesterday at 108, the apparent decline from above 109 being really represented

by the marking off of the quoted value of the rights to subscribe to new stock. The stock was traded in beginning yesterday ex rights, although the rights themselves continued to change hands on a basis of 1 1/4 to 1 1/2 per share. Six shares carry the rights to buy one new share at 98 1/4. The proposition thus is 98 1/4 plus six times 1 1/4, or almost exactly the ticker price of 108, allowing for incidental charges.

The Shubert bull drive appeared to be about over. Yesterday on small transactions the price was back to 68 from its top of about 75. It did not appear that much distribution had been accomplished, for what outsiders were brought in on the spectacular advance seemed to be ready to run at the first warning.

Fox Top Holds

Fox probably made the best showing of any of the amusements. Following its gradual advance from below 60 to 79 1/4, it has held firmly. Even in the midst of yesterday morning's reaction it gave way only slightly to 75 1/4 and there was no pressing of stock for sale.

The report about, based on market observation, is that Fox insiders have been taking on new long lines all the way up from 60, based on company prospects and business already closed for Movietone, and are content to stand pat until earnings begin to show in the income account.

Among the outside issues, Stanley on the Philadelphia Bourse was the only one to do anything. It got into new low ground below 56, touching 55 1/4 Monday on sales of about 2,000. Stanley has eased off very gradually from close to 90 ever since it paid its big extra and then did some rather heavy financing to take care of its expansion program.

Summary for the week ending December 3:									
STOCK EXCHANGE									
1927									
High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chgs.		
51	38 1/2	2,300	American Seat (4).....	40 1/2	39 1/2	40	- 1/2		
175 1/4	128 1/4	3,400	Eastman Kodak (8).....	170	166	168 1/4	+ 1/4		
104 1/4	98	100	First National 1st pref. (8).....	104 1/4	104 1/4	104 1/4	.....	
79 1/2	50	17,300	Fox Class A (4).....	79 1/2	77 1/2	78	- 1/4		
63 1/2	48 1/2	93,000	Loew's, Inc. (2).....	60 1/2	55 1/2	60	+ 3/8		
28 1/2	20 1/4	14,100	Madison Square Garden (1).....	24 1/2	21 1/2	23	+ 1/4		
16 1/2	6 1/4	1,700	Motion Pict. Cap.....	7	7	7	.....	
35	24 1/4	5,500	Orpheum (2).....	26 1/2	25 1/4	25 1/4	- 1/4		
114 1/4	92	20,000	Par-Param-L. (10).....	111 1/2	107 1/2	109 1/4	+ 1/4		
43 1/2	29	8,000	Pathe Class A (4).....	24 1/2	22 1/2	22 1/2	- 1/4		
74 1/2	56 1/4	18,000	Shubert (5).....	72 1/2	67 1/4	69	- 2 1/4		
108 1/2	97 1/4	110	Univ. Pict. 1st pref. (8).....	98 1/2	98	98	+ 1/4		
45 1/2	20	13,900	Warner Bros.....	24	22 1/2	23	+ 1/2		
CURB									
8 1/4	3	1,100	Film Inspect. M.....	5 1/4	4 1/4	5 1/4	+ 1/4		
25 1/2	12 1/2	11,900	Fox Thr. A.....	21 1/2	18 1/2	21	+ 1 1/2		
1 1/2	3/4	100	Giffith, D. W.....	1 1/2	1 1/4	1 1/4	.....	
16	10	325	Loew deb. rts.....	14	13	14	+ 1/4		
7 1/4	6	300	National Thr. Supply.....	6 1/4	6	6	- 1/4		
1 1/2	1 1/4	10,400	Par. rts. w. l.....	1 1/2	1 1/4	1 1/4	.....	
8 1/2	3 1/2	3,800	Trans. Lux.....	4 1/2	4 1/4	4 1/4	.....	
38 1/2	12 1/2	7,900	Warner Bros.....	13 1/2	12 1/2	12 1/2	- 1/4		
BONDS									
100 1/2	97 1/4	\$32,000	Keith 6's.....	100 1/2	100 1/4	100 1/4	.....	
107 1/2	101	175,000	Loew 6's.....	107 1/2	105 1/4	105 1/4	.....	
100 1/2	93 1/4	35,000	Pathe 5's.....	96 1/2	85	85	- 1 1/4		
111 1/2	80 1/2	35,000	Warner Bros. 6 1/2's, 1928.....	90 1/2	86	89	- 1/4		

Loew bonds ex war. \$136,000, 90%, 98%, 99%, net, up 1/4.
*Ex div.

Outside Markets

OVER THE COUNTER

Quoted for Monday's close on bid and asked basis.

1927							Net
Bid.	Asked.	Sales.	Roxy Units	High.	Low.	Last.	Chg.
29	33	....	Class A	..	..	..
27	31	....	Common	..	..	..
7 1/4	9 1/4	....	Technicolor	..	..	..
1	3	....	Univ. Ch. The. (8)	..	..	..
85	95						
Philadelphia							
..	..	1,900	Stanley Co. of A	56	50 1/2	56	- 1/4
Chicago							
..	..	....	Bal & Katz	..	..	50	
Boston							
..	..	25	Loew of Boston	7 1/4	7 1/4	7 1/4	
St. Louis							
..	..	50	Skouras	56	56	56	+ 1
Los Angeles							
..	..	....	Hal Rosch Stud.	..	..	23 1/4	Nom.

Mother Claims Daughter Broke Her Leg in Quarrel

Los Angeles, Dec. 6.
Trial of Edith Foster, picture actress, charged with assault and battery on her mother, Mrs. Jane D. Foster, was continued until Dec. 28 by Municipal Judge Bullock, when the mother was unable to appear in court.
The prosecution attempted to show, through witnesses, that the actress had struck her mother during a quarrel over a bridge game, as a result of which she is now suffering from a broken leg. One witness testified he found Mrs. Foster lying on the floor and shrieking: "My daughter is killing me!"
When the case came up for trial, Miss Foster asked Deputy City Public Defender, Flora Nelson, to defend her.

A 52-WEEK

HOLIDAY GIFT

SUBSCRIPTION

for "Variety"

\$10 in U. S.; \$11 Outside

BRITISH FILM FIELD

By FRANK TILLEY

"Yessing" is no longer a prerogative of Broadway. It has been brought to a new art here lately. Every British film shown is a "wonderful box-office magnet" with which "no showman can go wrong." I think some of the reviewers must use stencils.

Going "all out" for a good or even a reasonably good film, especially when the producing business is trying to get going, is a right enough policy. But the folk who are making pretty good pictures here must feel awful sick when they see the duds get as good reviews as the good ones.

It is done, in most cases, with the idea of helping British film production along, though there are instances where the motive is not so altruistic. But who is it helping, and how? The public sees the wonderful notice, then later sees the film. It doesn't measure up... and there are some which don't. In six months' time the fans will be back where they were a couple of years ago, when the billing of a British film was often enough to insure empty houses, unless the nationally-read reviewers realize they are doing the very opposite of what they think they are.

Already I am being accused of knocking British films in "Variety" because I won't say a palpably bad picture is a good one just because it's home made. Considering I am the only writer familiarizing the great American public with the names of British film artists and directors, even with the fact there are some good pictures made here, it is funny!

The Naked Truth

Distributors have abandoned the story pre-releases are to give a film an increased value through advertising, for the exhibitor. They now admit, according to the report just issued by the General Purposes Committee of the C. E. A., pre-releases are made to get themselves as quick and big a return as possible, owing to not being able to get play dates from exhibitors, as books are jammed for many months ahead.

As it is the distributors' block-booking policy and their scramble to hog as many dates as possible so the other fellow couldn't get his product in, this admission seems a bit cynical. But the C. E. A. appears to take it as perfectly natural and inevitable.

Day, Gibbons & Dent

There was reported in this department last week a letter read to the House of Commons by Colonel Harry Day, during the Film Bill debate, written by Sir Walter Gibbons, owner of the Capitol, Haymarket. It told how Gibbons claimed to have lost out by showing a British film, and added he would not show another unless obliged.

This reading brought a protest from Arthur Dent, who wrote to Day on another point in the letter: that British producers were asking ridiculous prices. Dent declared he had offered "The Ring" and "Poppies in Flanders" to the Capitol on percentage, and when this had been refused had asked \$10,000 for a three-week run (presumably of "The Ring"). This, he says, is only 22.2 per cent. of the Capitol's average net receipts, and as the theatre had offered him \$10,000 for a German film and had paid that price for a French one, it did not seem out of the way for a British film of such merit and publicity value.

To this Sir Walter has now replied, saying, he never offered \$10,000 for a German film, and wanting to know why he should be forced to pay an exorbitant price by the quota for something he does not want.

He declares the Film Bill is a "measure that has been adopted by politicians for their self-glorification and not for the interests of the industry," and adds he wishes English firms would adopt the courteous methods used by Famous, Metro and Warners. One British firm he does praise is the W. & F. Company.

He reckons "the greed of the present English renting firms can only have one end: the inevitable destruction by their own indiscretion of a young industry in its birth."

Which latter seems a bit mixed. And anyway, if he books a film, even a British film, and falls down on it, how come it is the fault of the distributor? Presumably the Capitol books films on their box-office merits as it sees them, and if it makes an error of choice, surely the fault is its own and not the distributors'!

Things Generally

The Film Bill comes up in the House of Lords Monday next, and will probably go through. There are not likely to be any amendments at this stage.

Hannen Swaffer writes in a trade paper today, showing how he invented the quota and the general principles of the bill years and years ago. Some time I will write on how Swaffer invented the theatre, acting, elephants and the universe... and even how he invented Swaffer!

G. B. Samuelson is making a screen version of Harrison Ainsworth's "Tower of London." Part of it—the ancient relic, not the film—is called the "Bloody Tower." And you never know.

G. B. Shaw, at a private show of educational films, said showmen the main thing the public wanted was sex appeal. Neither Chaplin, Mary Pickford nor Dean Inge had any, yet the public flocked to see them. Evidently G. B. S. and the average person mean two entirely different things by "sex appeal."

Ernest Clifford is the new house manager at the Capitol, vice Joseph Lumley. Clifford came from the Gaumont-British Hippodrome, Peckham.

Still another movie house for Manchester. This one is to cost \$200,000 and seat 1,800, named the Astoria, and is backed by Dave Tebbitt.

First it was announced W. & F. was to distribute "Maria Martin," the old-time meller now being moved. Now it's Ideal who put it out. But it's all in the Gaumont-British family, anyway; so why the excitement?

Harley Knoles will soon be back at the one-time Alliance Studios, producing for the Imperial Pictures Corporation, a merger of Neo-Art and W. P. film companies.

The National Projectile factory at Lancaster has been bought from the government by the Non-Inflammable Film Company, which at last appears to be showing signs of life. The plant will be used for the manufacture of acetate of cellulose.

Films are to be made with the assistance of the Metropolitan Water Board, illustrating London's water supply. At this time of so much stock-selling anything illustrative of water is a touchy subject!

Arthur Maude has started shooting "Toni" at Elstree for British International, where Jess Robbins is still at work on "A Little Bit of Fluff" and Dupont is still at "The Moulin Rouge." Estelle Brody goes to this company under contract as soon as she has finished two more for Gaumont.

First National has bought "The Jest," for production here. A curious position seems likely to arise over "Confetti," which Graham Cutts has just made for First National as its first British quota film. The whole picture was shot in Nice, and even though the director, author, cast, money and assistants were British the film cannot rank for quota under the bill because it has not been photographed within the British Empire! This and a few other queer points about the bill will be handled next week.

Invasion... By "Express"

I like George Atkinson. He gives me a thrill now and again. Today he gives me a good one. He has a front-page story in the "Express" telling how directors from Hollywood are invading this country because of the Compulsory Films Bill, as George always calls it. How Hayes Hunter has made a quota film already; how Albert Parker is here and Eildred O'Connell is coming; how John S. Robertson wants to come over, and how Emmett J. Flynn is here.

Well—and this is front page stuff! With Flynn already shipped home, after having made a contract

To 'Glorify' or Not to 'Glorify' Par's Question

Paramount seems to be in a quandary as to whether or not it will make "Glorifying the American Girl." It is figured the production cannot be made, with the advance outlay of around \$150,000 counted in, for less than \$700,000. In addition to this amount home office and distribution costs must be added to the picture which would bring its cost up to better than \$1,000,000. Production heads figure this is a big amount to gamble with on this story. Still, they feel it may be necessary to go through on account of their agreement with Flo Ziegfeld and also the exhibitors. The picture has been advertised and sold to a great many theatres.

here to direct some British pictures at a salary of \$2,000 a week and then being deported. With Olcott signed and announced in Variety a week ago, Parker's plan ditto, and Robertson's "Enchanted Cottage," which George mentions, having been a box office artistic flop here.

It's difficult to estimate what is "news" here, but it's not so difficult to see what isn't, at least when printed.

W. C. Drops A. M. Prices 5c for Xmas Shopping

Los Angeles, Dec. 6.

West Coast Theatres, Inc., has decided to make the admission scale five cents cheaper before one p. m. on all of its downtown houses here during the Christmas shopping. The new scale will also apply to the United Artist's house, which opens Dec. 26.

After one o'clock the scale on all houses will be 50 cents for matinees and 65 cents to \$1 nights.

The a. m. price cut makes 35 cents the entry fee.

Leni's \$2 "Man"

Los Angeles, Dec. 6.

Universal plans making a road show of Conrad Veidt's "The Man Who Laughs," being directed by Paul Leni, under supervision of Paul Kohner.

The picture is at present on a 90-day shooting schedule, will probably run over that time and cost over the \$1,000,000 mark.

Principal players, besides Veidt, are Mary Philbin, Brandon Hurst, Madame Balkanova, Stuart Holmes, Sam DeGrasse, Josephine Crowell, Charles Puffy and Cesare Gravina.

Sennett Laying Off

Los Angeles, Dec. 6.

Mack Sennett will close his old studio on Glendale boulevard, Dec. 17, and layoff his staff until the new plant in Studio City is ready in February. Sennett is well in advance of release dates.

BENNETT'S BOOK BINDERY

Los Angeles, Dec. 6.

Joseph P. Engel, former general manager of Metro Pictures, Inc., studio in Hollywood, replaces Whitman Bennett as general manager of Caddo Productions.

Bennett resigned because his book bindery business in New York needs him.

TIFF-STAHN BORROW VARCONI

Los Angeles, Dec. 6.

Tiffany-Stahl has borrowed Victor Varconi from Pathe-De Mille for a featured part in "Tragedy of Youth." King Baggot is directing. Also, John Adolf has been signed to direct the next Jack London story for that organization.

Semon Starts Dec. 10.

Los Angeles, Dec. 6.

Larry Semon put the finishing touches to his next story for Chadwick while en route from New York. He starts producing Dec. 10.

Leroy Directing "Harold Teen"

Mervyn Leroy will direct "Harold Teen" for First National. Eddie Quillan and Alice White may play the two juvenile leads.



FRANK DE VOE

Eleanor Barnes, Los Angeles "Illustrated News," says:

"Frank De Voe, a great favorite with Orpheum fans, has well filled the shoes worn by Rube Wolf, now vacationing from the Metropolitan, and offered "Hi-Hatters" as his initial performance in the Fanchon and Marco idea. De Voe is due for a nice wave of popularity, if one is to judge from the reception he received yesterday." Eddie Willis is at the ivories, while Al Boasberg supplied the material.

PAR-M-G-M SHORTS

Persistent reports that Paramount and Metro-Goldwyn are to drop their short subjects and newsreels are denied by New York officials of both companies. On the Paramount side it is said such procedure would be in direct contrast to the tone of the recent Chicago meeting attended by Jesse Lasky. Paramount labels the stories as "propaganda."

With S. R. Kent, Nicholas Schenck and Adolph Zukor on the coast insistent rumors have come back that such a move by both companies is contemplated, despite denials.

The supposed lineup, if the shorts are dropped, is that Christie will return to Educational, but will make four full length features for Paramount, while Roach, now with M-G-M, may also join the Christie organization.

Another angle is that if the shorts are retained, change in the type of pictures being produced will occur. The reports are also denied on the coast.

Callagahn Taking Color Process Over for Thomeli

Los Angeles, Dec. 6.

Andrew J. Callagahn, vice-president of Multi Color Films, a new process, leaves for London next month to introduce it into the laboratories of John Thomelinson, Ltd.

A special laboratory will be built by W. C. Crispinell, who sails with Callagahn.

Goldstone's World's Trip With Mother as Guest

Phil Goldstone, Tiffany-Stahl director, with his latest picture, "Wild Geese," current at the Roxy, will leave New York on an around-the-world trip in about two weeks. Goldstone will have his mother as his guest.

Keaton Under Thalberg

Los Angeles, Dec. 6.

Irving Thalberg will personally supervise all Buster Keaton comedies to be released through M-G-M. The series will consist of four, the first going into production early in January. Keaton released through M-G-M before making five pictures for United Artists.

UFA'S HYGIENE FILM

Distributors of "Fools of Passion," UFA sex picture to be released shortly, are reported in receipt of an invitation from the Public Health Service of the United States.

The idea is to push the picture for showing in industrial plants.

VARCONI IS LONESOME

Los Angeles, Dec. 6.

Victor Varconi has been granted a six-weeks vacation by Cecil B. DeMille. During it he will visit his home town, Budapest, Hungary, and several other European cities. He arrived in America less than two years ago.

BEATTY AND CHANDLER IN 1ST N. PUBLICITY

Jerome Beatty, assistant to Will Hays, in charge of publicity for the Motion Picture Producers and Distributors' Association, has been appointed director of publicity and advertising for First National pictures in New York. He is scheduled to take up his new duties Jan. 1.

C. F. Chandler, now First National publicity chief, is to be retained to work with Beatty, according to the latter. Beatty's intentions, for the present, are to retain practically the entire First National publicity staff.

It is understood the change in publicity personnel is due mainly to the advent of C. B. Hawley, new First National president. According to report Beatty accepted the position with the proviso that orders for the publicity department will only be forthcoming from Ned Depinet, general sales manager and vice-president.

Any desires, wishes or requests from the sundry exhibitor-members of the First National directorate for the publicity department—will be placed through Depinet.

Academy Handcuffed on Conway Tearle Complaints

Los Angeles, Dec. 6.

Conway Tearle's statement claiming he was barred by producers from film work, was questioned by Frank Woods, secretary of the Academy of Motion Picture Arts and Sciences. It regarded the fact that the Academy was unsuccessful in bringing about any change in the situation.

After complaint had been filed by Tearle, Woods claims the charge was indefinite and against unnamed producers. Also cited was that Tearle refused to substantiate any statement of facts, the reconciliation committee was unable to proceed.

Tearle has been asking \$3,000 weekly salary and selecting his parts. He has had a number of offers at \$2,500 and \$3,000 which he refused.

Mabel and Lew Give Up "Companionate" Idea

Los Angeles, Dec. 6.

Mabel Normand and Lew Cody are giving up their separate residences to live in one house.

Miss Normand acknowledged this upon arriving here from New York, denying reports that she and Cody had separated. Cody is now playing in vaudeville, but is expected home for the holidays.

Menjou-Carver Wedding

Los Angeles, Dec. 6.

Adolph Menjou will marry Kathryn Carver next April. The marriage, however, will not take place in America.

Menjou, upon completion of his present Paramount contract, will go to France, where he and Miss Carver will wed. Menjou's mother will accompany the couple on the trip abroad.

7 Reel "Ironsides"

Los Angeles, Dec. 6.

Alfred Hustwick, former chief film editor for Paramount, has been brought back to edit "Old Ironsides" for regular theatre showings.

Paramount expects to have the picture down to about seven reels for general release.

BRAND'S DREAM

Los Angeles, Dec. 6.

Harry Brand, known as the impromptu gagster of the Joseph M. Schenck forces for the past five years, has accomplished a life dream by getting a job on a paper, "Wit and Humor."

Brand has left the Schenck concern to go over to Fox and also is known as the official joker of the Wampas.

BUSINESS MEN ON "SUNDAY"

St. Louis, Dec. 6.

Business men of Ash Grove, Mo., have taken the Sunday closing picture bill by the horns. They have banded into a "100 Per Cent. Club" based on the claim that if the picture houses shut down on the Sabbath then everything else will do likewise.

It's believed that through this action for closing drive will prove a boomerang.

COSTUMES FOR HIRE

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DISTRIBUTION, CONSTRUCTION AND STAGE SHOW COSTS, REASONS FOR MEETING

Producing and Chain Theatre Organizations Expected to Attend—Previous Meeting Proposed Fell Through When Trade Conference Came Up—Huge Saving Possible, Claimed

Another meeting of the producing and chain theatre organization heads in New York is due to follow the preliminary, informal gathering on the coast.

The present meeting is in an endeavor to ascertain the attitude of the various company heads on three basic business practices which, if settled, would probably result in an increase of the net profits of the picture industry from approximately 2 1/2 per cent. to over 10 per cent.

A saving of \$20,000,000 would be represented to the producing end alone.

Three major reasons for the meeting are to attempt to determine a means of allocating the distribution of film in order to eliminate multiple costs; set boundary lines for theatre construction with a view to stopping further overspending of towns, cities and neighborhoods, and to endeavor to set a limit on stage show production costs in the same way that a damper was put on picture production costs over six months ago.

The stage show competition in the past six months has resulted in a decreased net profit in downtown chain houses.

Sam Katz called a meeting of chain theatre executives several months ago in New York, the letter issued by him calling attention to the ruinous cost of stage show production and the danger of overspending with the prophecy that the result would be disastrous unless means were taken to cut expenses. The meeting was called off on account of the Trade Conference.

The purpose of the current conference on the coast is similar to that proposed by Katz. If the preliminary meeting reveals a possibility of co-operation the final meeting will be staged in New York with banking representatives now ready to outline a course of procedure which would not be in violation of the trust laws governing other industries.

It is not probable that the rumor the meeting on the coast of film executives primarily was to determine the status of studio workers, including actors, directors and writers. With the economy plans instituted since Lasky's notable proclamation, the problem of production costs has been minimized.

Rowland for Another Year as Gen. Mgr., 1st N.

Los Angeles, Dec. 6. Richard A. Rowland, it now seems, will not retire as general manager of First National Pictures next August, when his present contract expires. Clifford Hawley, president of F. N., is negotiating with Rowland to remain with the company for at least another year. Rowland had made preparations for an extended Mediterranean cruise, but will likely postpone this trip. It is also understood that Watterson Rothacker, general studio manager at Burbank, will also remain as long as Rowland does.

Moving Par's Studio Sets

Los Angeles, Dec. 6. Paramount is moving small sets and equipment from the Lasky ranch back of the Hollywood hills to the new 2,700-acre location for sets 30 miles from Hollywood. Large sets will be destroyed.

The Lasky ranch has to be cleared of all sets and buildings immediately. It will be subdivided for hillside residences.

Markowitz at W. C. Hdqtrs.

San Francisco, Dec. 6. Following sale of the Imperial theatre by West Coast to H. L. Markowitz, effective Dec. 10, Horton Kahn, manager, is being transferred to the general publicity department at Los Angeles.

DOUBLE FINALES WHEN IN DOUBT

Double endings for pictures with realistic but unhappy conclusions are being adopted generally as a new film production practice, in America and abroad. Unless possessed of a specific twist certain to make the unhappy finish acceptable, pictures based on known novels or plays are being made so that the last reel or the amount of footage necessary can be substituted with a happy ending.

It is reported the realistic finish, with rare exceptions, has proven unpopular in smaller towns and cities.

American productions with the unhappy finish are unchanged for Continental release, getting better results in that form if the story is strong enough to carry the climax.

Milwaukee Military Ass'n Goes After Fox's 'Glory'

Milwaukee, Wis., Dec. 6.

Charging that "What Price Glory" is untrue to true soldier life and that it should be barred from the Milwaukee screen, Col. Garrit C. DeHeus, official of the Reserve Officers' Association has asked that organization to fight further showing of the Fox feature here. Although the picture has been on Milwaukee screens for more than a year, off and on, the fight now starts as it makes its third downtown appearance. It is showing at the Miller (Saxe).

What the local censor board did to the picture is a closed book, because it is a fixed policy not to discuss for publication cuts and changes ordered in pictures. Comparison of the film as shown here against its New York and Chicago displays shows many "hells" and "damns" deleted from the titles and considerable scene snipping.

Hyman of B'klyn Now Staging for Wash. Houses

Edward L. Hyman, managing director of the Brooklyn (N. Y.) Strand, is assisting the Stanley-Crandall interests in the operation of their Washington and Baltimore houses.

Earle, Washington, D. C., heretofore playing five K-A acts, becomes the Crandall's ace picture house in the capital. The 25-piece orchestra from the Metropolitan, Washington, has been shifted to the Earle. Hyman will assist on the musical and presentation features.

The bills in their entirety play the new Stanley, Baltimore, after Washington.

Hyman rehearses and stages the Washington-Baltimore shows in Brooklyn, outside of his own house's bills. They are taken intact to Washington.

NED MARIN, SUPERVISOR

Los Angeles, Dec. 6.

Ned Marin, assistant to Richard Rowland, First National general manager, has been appointed production supervisor for the organization beginning Jan. 1. He will be given charge of one unit.

Marin was formerly eastern division sales manager for F. N. He has been at the First National studios for the past six months studying production.

HERBELL WEST FOR U

W. Herbell has been appointed western division sales manager for Universal with headquarters in Chicago. He succeeds Roy Alexander.

Louis B. Metzger, general sales manager for U and who has been ill several weeks, goes south for an indefinite period, with J. Von Traag substituting during his absence in New York.

Vita's Talking Skit

Under Film House Reviews of this issue is a notice on the Vitaphone's latest product, a skit with a blackout, called "My Wife's Gone Away."

It is a comedy record, running about 10 minutes, the first of its kind, with the dialog carried throughout by the characters.

Lewyn Loses Case Against Pathe and Asso.

Newark, Dec. 6.

Before Judge Runyon of the Federal Court here Louis Lewyn, picture producer, sued Pathe Exchange, Inc., of New York, for \$140,000. The court found for the defendant.

Lewyn claimed that on March 26 he completed a picture called "The Whip Hand," changed later on to "The Carnival Girl." Associated Exhibitors, Inc., New York, received the picture for distribution and were to make prints and return the negative to the producer, he said, but they didn't do this. Pathe distributed and exhibited the picture without any right to do so, Lewyn maintained, after the contract with Associated was ended. Marion Mack (Mrs. Lewyn) played a lead in the picture. Lewyn asks \$90,000 for exhibition of the picture without permission and \$50,000 for damage to the negative.

Lewis Innerarity, secretary of Pathe Exchange, testified that a contract existed between Pathe and Associated allowing Pathe the right to distribute and exhibit the picture.

Judge Runyon directed a verdict for the defendant on the ground that the plaintiff had no cause for action. He also held that the copyright was vested in Associated and not in Lewyn. Benjamin P. DeWitt, counsel for Lewyn, announced that he would appeal F. H. Coudert, Jr., represented Pathe. The picture was to have been shown in court but was not.

Rork as F. N. Supervisor

Los Angeles, Dec. 6.

Sam Rork, following the completion of his Will Rogers production, "A Texas Steer," has been signed by First National as supervisor with the Billie Dove unit. He will be in charge of Miss Dove's next picture, "Heart of a Girl," John Francis Dillon directing.

In addition to his duties as supervisor, Rork will make two specials for First National next year. One will again feature Will Rogers. Work on the latter starts in March.

DeMille and R. Griffith

Los Angeles, Dec. 6.

Cecil DeMille is negotiating with Raymond Griffith to produce four comedies.

Griffith left Paramount through a desire to enjoy independence in producing.

REVIEWING 'T. N. T.' MATTER

Albany, N. Y., Dec. 6.

Appellate division here has issued a writ of certiorari to review the proceedings by which the Public Welfare Pictures Corp. was denied a license to exhibit "The Naked Truth." The writ is returnable Dec. 12 and names James Sullivan, assistant commissioner of education.

Petitioner applied to the state department for a license to exhibit to segregated audiences, and the Regents board denied the license. The picture reveals the ravages of disease.

COLOR SEQUENCE BY LAMP

Los Angeles, Dec. 6.

A portion of "Hell's Angels," being directed for Caddo Productions by Luther Reed, will be filmed in technicolor with the aid of Mole-Richardson incandescent lights.

Caddo is the first unit at the Metropolitan studio to adopt this new form of illumination. Tony Gaudio and Harry Perry are photographing the picture.

ROBT. DE BARGE ARRESTED

Moe Kerman Accuses Salesman of Withholding Films

Charged with the larceny of picture film prints valued at \$350, Robert de Barge, film salesman, residing at 130 West 46th street, was arrested by Detectives James Lyons and George Ferguson of the West 47th street station on the complaint of Moe Kerman, 729 7th avenue.

Kerman stated that De Barge was employed by him to go to Chicago and sell the two films to the various picture houses. The films were turned over to De Barge's care on Nov. 26. Not hearing from De Barge, Kerman sought him in the western city. Kerman learned that De Barge was here. Kerman demanded the return of his films, "Husbands or Lovers" and "The Streets of Sorrows." Kerman said that De Barge gave him some lame excuse and said that he had placed them in the care of Doc Stellas.

Kerman learned that the cinema prints were in a New York warehouse. Lyons told reporters that De Barge had told him that Doc Stellas had loaned him \$300 on the prints. De Barge was fingerprinted and efforts are being made to see if he has a record.

He was arraigned in West Side Court before Magistrate Abraham Rosenbluth on the charge of grand larceny and held in large bail for examination this week. He denied theft of the films.

'COLLEGE HUMOR'S' SERIES

Visiting Schools and Using Students as Casts in 26 2-Reelers

"College Humor," monthly publication edited by H. N. Swanson, has announced it will produce and release independently a series of 26 two-reel comedies, visiting schools throughout the country for actual locations and using students for the casts. Duane Mowat and George Albee have been placed in charge of production. The series will be collectively known as "College Humor." The production unit is now in the east, intending to complete four of the series before Christmas.

Chi's Film Row Changes

Chicago, Dec. 6.

Chicago's film row has seen many changes in personnel in the past month. Paul Busch, Chicago manager for Tiffany Productions, resigned two weeks ago. J. S. Gillick, short subjects manager for Pathe, has also resigned to enter the bond business.

J. J. Sampson, manager for FBO, has accepted a position as general manager for H. E. Schoenstadt & Sons.

L. W. Alexander, manager of Universal's Chicago branch, left Monday.

Crashes Grid Game

Los Angeles, Dec. 6.

First National "crashed" the parade of floats preceding the U.S.C. Washington football game in the Coliseum. U.S.C. has rejected previous efforts of film companies to provide floats for the parade before the spectators.

George Landy of F. N. got under the wire when he donated a float to be sponsored by the freshman class.

Stone Quits Movietone

Hal Stone, first assignment editor for Fox's Movietone news reel, resigned early this week owing to a disagreement with Courtland Smith.

It is understood an alleged keeper of the Polo Grounds demanded \$100 as a bond before allowing the Movietone of the Army-Navy game. The phoney guardian claimed the roof of the building on which the Movietone equipment was erected was liable to be damaged.

Smith claimed Stone had no right to put up a bond.

TIFF-STAHL'S WRITERS

Los Angeles, Dec. 6.

Olga Printzau is writing an original for Tiffany-Stahl, her second for that company.

Frances Guhan, Vera Clark and Kerry Clarke have been added to the scenario staff.

ALAN HALE'S DOUBLE DUTY

Los Angeles, Dec. 6.

Alan Hale has signed new term contract with Pathe-DeMille. Hale will both act and direct for the company.

OFFICIAL TIP-OFF TO NEWS REEL MEN

Appears to Have Occurred Around Coast Guard at Cape May—Par Only Permitted

Threatening to launch an investigation on a charge that government offices in Washington are harboring professional tipsters connected with favored newsreel and newspaper connections, several groups of newsreel cameramen, assigned to shoot a demonstration of the novel breeches buoy sea rescue plan, were finally allowed to "take" the demonstration staged at Cape May last week.

It is reported that one of the newsreels, following a newspaper tip, called Commander Addison of the Coast Guard at Cape May and asked if a demonstration would be possible. The official in charge said that permission would first have to be obtained from headquarters in Washington. Further inquiry revealed that none of the other reels had called on the Coast Guard for this purpose.

On receipt of permission from Washington the newsreel first querying on the Coast Guard, arrived on the scene to find representatives from the other newsreels. Topping this, the official heading the Cape May Coast Guard refused to allow any excepting the Paramount cameramen to shoot the demonstration.

The breeches buoy salvage system is used when a ship is wrecked several miles out from shore. A plane is called into service, dropping a stout thread to the men on board ship. A rope is tied to the thread, the plane then making the shore connection and a receptacle with space for a passenger is relayed across the rope to the ship.

"Gorilla's" Radio Tie-Up

Los Angeles, Dec. 6.

Fred McClelland, First National exploitation representative, and Norman Sper, also doing exploitation for Asher, Small and Rogers, had three of the most important radio stations in Los Angeles free in a hookup with the Million Dollar theatre for "The Gorilla" (F. N.).

At KFI, Charlie Murray and Fred Kelsey, who played in the film without having their identity revealed, told of their trials and tribulations in finding the gorilla. They advised the populace to lock windows and bolt doors, without having the theatre mentioned, or any reference to the picture made, outside of the gag lines. The station received 790 phone calls and 3,000 letters inquiring as to who "Mulligan" and "Garrit" were and where they could be reached.

From stations KFQZ and KMTR, each hour of the evening the announcer would broadcast the advice, "Lock your windows, bolt your doors, the gorilla strikes in the dark."

Cutting Loose Colleen

Xmas-New Year's Weeks

Los Angeles, Dec. 6.

First National will release Colleen Moore's next picture, "Her Wild Oat," for first run showings during Christmas and New Year weeks. John McCormick insisted the picture be released not earlier than Dec. 23 and not later than Jan. 1.

McCormick figured a preholiday release in first run houses would virtually kill the draw and gross of the film and persuaded officials the picture should derive the benefit of the holiday weeks.

Dr. Riesenfeld on Coast

Dr. Hugo Riesenfeld has closed his contract with United Artists and will operate out of Los Angeles headquarters after opening the new U. A. house in Chicago, Dec. 26 with "The Dove" (Norma Talmadge). Riesenfeld did not resign as the Colony's managing director, Universal giving the executive a release at his request in view of the big offer.

Riesenfeld's coast headquarters is for purposes of facilitation of screen cueing, to be interrupted only for the openings of the new U. A. theatres in Chicago, Detroit, Los Angeles, etc.

88-MINUTE MUSICAL DISC FOR FEATURE AND PROGRAM

Mystery Attached to New Development for Picture Theatres—Feature Scored on One Side; Program on Other Side of Record

Newark, N. J., Dec. 6.

A canned musical disk carrying the score for a feature picture on one side and music for the complete picture program otherwise on the other side, is being made in this city.

A local de luxe theatre orchestra has furnished the music. The scorer is not named.

It is reliably reported that the scoring and recording have been done for several pictures of a large releasing concern.

The claim is made that the new arrangement can play an entire picture show without adjustment or attention.

Current opinion among the few seemingly having knowledge is that the canning was suggested by the musical talkers, such as Vita and Movietone, with the purpose to place the records in those houses unable to afford the more expensive mechanical musicals. The discs are claimed suitable for any picture house.

While the limit of extension of continuous playing is 88 minutes to one record, the discs are made according to the requirements of the feature or program.

It has been reported of late months that Jack Corbett was promoting a phonograph record that could play an entire picture show without a break or change. It is now said that Corbett is preparing for a demonstration in a Broadway theatre. He was formerly with Paramount and the Saenger Circuit.

5 Dec. Christies

Los Angeles, Dec. 6.

Five Christie comedies are scheduled for December production.

William Watson will direct Billy Dooley in a film with Vera Steadman and Billy Engle; Anne Cornwall and Jack Duffy appear in "Half Back Hanna," directed by Robert Kerr; Bobbie Vernon, Frances Lee and Sid Smith in "Sweetie," Arvid Gilstrom directing.

Harold Beaudine will direct Neal Burns, Doris Dawson and Billy Engle, and the next Jimmy Adams comedy is slated for next week.

SOVIET-GERMAN FIRM

Washington, Dec. 6.

A Soviet-German picture company "Derufa" (Deutsch-Russische Film Alliance) has just been established in Berlin, Germany, says a report to the Department of Commerce. It is a combination of the German company Staken Film, and the Russian State motion picture company.

Purpose is to lease, sell and produce with 19 Russian made pictures scheduled for release in the German market.

HINES STARTS DEC. 10

Johnnie Hines will start production Dec. 10 at Tec Art Studios on "Chinatown Charlie." The picture is being adapted for the screen by Hines, George Amy, Charlie Hines and Charlie Barr. It is to be done as melodrama and will have a semblance to the Al Woods play of the same name.

TWO-MAN COLOR CAMERA

Los Angeles, Dec. 6.

United Color Pictures, Inc., New York, has started on a series of two-reel subjects under direction of Edmund August.

Company uses a new color process requiring special camera which two men operate. Camera work is in charge of Ollie Leach.

GRAINGER WITH SHEEHAN

Los Angeles, Dec. 6.

Jimmy Grainger, general sales manager for Fox, is here for a 10 day conference with W. R. Sheehan.

Grainger, while here, closed a deal with West Coast Theatres, Inc., for first runs at the Million Dollar of two of the company's super specials.

Fight Film Indictments

Boston, Dec. 6.

William Saal of New York, Public booking agent; John J. Ford, Leon D. Netter and William A. Sullivan, connected in supervisory capacities with the W. P. Gray circuit were indicted by the Federal grand jury charged with conspiracy in connection with the showing of Dempsey-Tunney fight films in Massachusetts and Vermont.

The indictment briefly states that the defendants, on Oct. 15 conspired to bring the fight films into Massachusetts and Vermont, from Illinois and other states. It recites that arrangements were made incident to the public showing of the films in Vermont.

The indictment briefly states that the defendants, on Oct. 15, conspired to bring the fight films into Massachusetts and Vermont, from Illinois and other states. It recites that arrangements were made incident to the public showing of the films in Vermont.

That other indictments might follow was intimated by Asst. U. S. Atty. Hubert C. Thompson, in charge of the investigation.

ENGINEERS INVITED WEST

Los Angeles, Dec. 6.

An invitation will be extended to the Society of Motion Picture Engineers to hold their next annual convention in Hollywood. This invitation comes as the result of a suggestion by the technicians branch of the Academy of Motion Picture Arts and Sciences to the producers branch.

If the S. M. P. E. accepts the invitation, the Academy will provide headquarters and accommodations.

LUBIN'S RADIO SETS

Herbert Lubin has organized a company to manufacture what will be known as the Roxy Receiver. The radio set will be turned out in the Freed Elsmann plant in Brooklyn.

In the Lubin firm are Roxy, Al Elsmann and H. G. Kosch. Lubin was formerly of Lubin and Sawyer, film producers.

LEHRMAN AT FOX AGAIN

Los Angeles, Dec. 6.

Henry Lehrman is back on the Fox lot as a director. This is the third time Lehrman has been with the Fox organization in 10 years. Lehrman is going to direct feature pictures under the supervision of W. R. Sheehan.

"MISSING GIRLS" THRU U

Los Angeles, Dec. 6.

Walter E. Greene, a producer of "Port of Missing Girls," is en route to New York with recommendation from Carl Laemmle for U to review the picture. If okay U will release.

KINGSMORE IN BALTO

Memphis, Dec. 6.

Howard Kingsmore, formerly in charge of the local Loew interests, has gone to Baltimore to take over the Loew houses there.

William Sexton, of Jamaica, L. I., succeeds Kingsmore here.

PRODUCTION MGR. GURNEY

Los Angeles, Dec. 6.

E. C. Gurney, former treasurer of the DeMille Pictures Corp. has been made production manager of that organization.

Gurney's first job in this capacity will be DeMille's forthcoming production, "The Godless Girl."

Fat Man's Comedy

Los Angeles, Dec. 6.

Larry Darmour is producing a comedy, "Oul, Oul, Heidelberg," with a fat man trio for F. B. O.

Al Herman is directing under supervision of Darmour.

No Fords for Gags

Los Angeles, Dec. 6.

With the introduction of the new Ford, a number of studio press agents started negotiations for publicity tieups with picture stars.

One producer here thought he would get a new model to use in a comedy, but word came back from Detroit that the new Ford was not to be used for picture publicity or made available for pictures under any circumstances, now or later.

It was intimated the Ford company did not like the gags about its car in previous pictures, and did not want film producers to start gagging the new models.

RECEIVERSHIP FOR FRIEND COS.

Assets, \$6,608,615—Liabilities, \$4,943,214

The A. S. Friend Companies, Inc., controlled by Arthur S. Friend, New York attorney and former counsellor and secretary of Famous Players-Lasky Corp., has consented to a receivership of its holdings following the institution of an equity suit. An involuntary petition in bankruptcy against the corporation was simultaneously filed.

The Friend Co., Inc., 285 Madison avenue, New York, is an extensive realty operator, builder, contractor and theatrical producer, controlling various theatre properties. Among them, through ownership of the majority stock they have are the Roger Sherman Theatre Corp. (New Haven), Garde Theatre Corp. (New London), Haven-London Operating Corp., J. D. Harrison Constructing Co., Inc., and the 70 College St. Corp.

The Garde and Roger Sherman are Loew-operated presentation houses. Friend Co., Inc., also was concerned in the building of several other New England theatre properties.

Assets Most

The assets of Friend Cos., Inc., exceed the liabilities, the \$6,608,615 in assets consisting chiefly of physical properties and thus valued by appraisal of Ford, Bacon & Davis. The debt total \$4,943,214, including \$2,745,000 of first mortgages and \$1,360,500 of second mortgage liabilities.

Frank E. Stripe and Wayne P. Palmer were appointed receivers by Federal Judge Knox under \$15,000 bond each.

The complaining creditor in the equity receivership suit is the New Jersey Terra Cotta Co., with a \$3,640 claim.

Friend Cos., Inc., has an authorized capitalization of 175,000 shares, \$10 par value.

In the involuntary bankruptcy suit the American Steel and Wire Co., \$901; Ford, Bacon & Davis, Inc., \$2,500, and Ideal Heating Co., \$10,330, are the petitioning creditors.

DENNY IN "IVANHOE"

Los Angeles, Dec. 7.

Reginald Denny will star in "Ivanhoe," Universal's next super. Part of this film will be made in England, but the director is not yet announced.

RENTS COSMO STUDIO

Louis Krellberg will produce a series of features, having rented Cosmopolitan, N. Y., studio space for that purpose.

He will start his first this month, Louis Leon handling the casting.

PEGLER GOING WEST

Jack Pegler, for seven years one of the main exploiters with First National in New York, with 22 productions, severs connections this week and leaves Saturday for Los Angeles.

Young Pegler becomes attached to the West Coast studios.

D'Arrast Directs Menjou

Los Angeles, Dec. 6.

Harry D'Arrast, instead of Lothar Mendez, will direct Adolphe Menjou in "The Beauty Doctor."

INSIDE STUFF ON PICTURES

One of the coast film companies had planned a picture written around one of the prominent eastern universities. Writers had worked for a number of weeks on the story with technical advisors former students of the university.

A new producer joined the producing company and was given the college story as one of his first pictures. The producer immediately fired the technical staff and declared that he knew enough about every college in the country to write the proper background for a picture story.

An independent producer on the coast engaged a writer to make an adaptation from a novel on a weekly salary contract. The writer completed his work and turned in the adaptation to the producer. The latter called in the writer a few days later and told him that it was a great story but was not a close enough adaptation of the novel. He wrote another, keeping closer to the original story.

After the scenarist had made an adaptation accepted by the producer, the latter declared the first adaptation was a good picture story, and he would buy it from the writer for another production. The writer agreed and walked out with a check for \$1,000.

A young juvenile was given a trial in a picture by one of the big companies. He made good. He was then put under a contract for a five-year period with options. At the time he was called in, the head of the studio presented him with a new Buick roadster and a bonus of \$1,000 for signing. This youngster was sent to New York a short time afterward and before he left the studio head again called him into the office and gave him \$500, saying "show your parents a good time with this."

The young man seems to have created quite a sensation in the industry with the result that the so-called disturbing elements have been telling him he ought to blow the job as he could get more money elsewhere. They also told him to tell the producer by whom he was employed where to get off, paying him what they considered a very small salary. The young man turned a deaf ear to all of these remarks by saying, "They gave me a chance here, gave me an automobile, gave me cash when I signed the contract as a bonus and then gave me some money to entertain my parents. Where could a guy get a better break than that? I am perfectly contented." There aren't many of these on the coast.

A young Mexican actress recently got over with a male star on her ability as a player, the man purchasing her contract from another producer. Since that time the girl has caused him considerable worry on account of her primitive ways and nature in asserting her designs upon members of the opposite sex.

The director who made the picture which brought her into fame, liked her vampy ways but the miss forced her attentions on him in such a manner that he suddenly left Hollywood and went abroad to escape. Finding she could not hold this director the Latin youngster then went over to a different lot where another director went through a similar experience. Studio officials finally stepped in and curbed the romance.

Finding the affections of the second director growing cold, she turned in the direction of a leading man who is married to a stage player. However, this male turned down the juvenile vamp. She is now brooding over her first love defeat.

A picture director on the coast who came from Europe two years ago visited the general manager of a film studio and asked for a job. He was broke and needed money badly. The g. m. pleaded he was laying off help. The director then asserting he could write a suitable story for a picture in a day's time. The official replied he would pay \$500 for a day's work if the latter could deliver.

The director was told the type of story required, went out and wrote the yarn in two hours and a half. The story was immediately accepted, a check given the director and the exec followed up by telling the man he was foolish to make such a deal, as the company would have been willing to pay \$2,500 or more for the story if it had been submitted in the regular way.

Paramount is still troubled with shaping up "The Big Sneeze," originally made by James Cruze as a starring picture for Wallace Beery.

After the picture was finished by Cruze, it was necessary to make retakes and incorporate Raymond Hatton into the picture. Last week more retakes were with Ford Sterling. "Lady Killers" is the new title.

Less than five years ago an enterprising film salesman hit the coast with \$3,500 in cash and a yen for producing pictures. He aligned himself with a recommended director of westerns and demanded a five reel western be made for the money on hand, emphasizing it was all he had and there would be no more.

Before the picture was completed, the salesman-producer, knowing the film sales end too well, had procured enough stills of the production to journey east, and on the strength of these stills sold the production for \$5,000. He immediately returned to the coast, made another and sold it by the same method for \$7,500.

Today, he is making and selling westerns for as high as \$25,000 and is the only successful "poverty row" producer with more than \$200,000 in the bank.

Fox's coast studios has billboards out front announcing productions already completed and forthcoming features. The announcements carry the name of the production, director and the starred or featured players.

Malcolm S. Boylan, title editor with the concern for the past year and a half, now has his name on all billboards where he has done the titling. He is the only title writer featured in billboard advertising by any of the film concerns. Boylan has titled 47 features for Fox and aided in the titling of eight other pictures for which others received credit.

Fox has also given Boylan permission to title a picture for First National.

Paramount is anxious to get material for Richard Dix. Five writers are working on adaptations of stories to fit the star.

Wilson Mizner suggests an idea called "Chinatown" and being written by Ben Markson. Jack Conway is completing a baseball story. John Goodrich is adapting "Indian Blood." John Monk Saunders is working on "Oxford" and Sam Intz and Roy Harris are working on an other baseball yarn.

The slumbering agitation by Rabbis against the P. D. C. super, "King of Kings," is apt to find more vent now that Stephen Wise of New York let loose a sermon on the subject Sunday. There had been a muttering by Rabbis and also ministers of other religions against the picture, on a point here or there in the film, either of situation or caption. With so many finding fault it was expected that would equalize, with no racial outburst.

A conference or so had been called in New York between Jewish organizations, Rabbis and lays and the picture people, following, it is reported, a complaint to Will Hays. The Jews did not wish to follow the example of the Catholics over the "Callahans and Murphys" picture and others, to widespread a noise. The picture's representative is reported to have agreed to a retitling where suggested, especially in view of the film about to play in Europe, where the anti-Semitic feeling in certain countries is very strong.

Another argument brought up for a revision of captioning and a possible cut or so, was that "The King" in the \$2 houses over here reaching another grade of patronage might engender some feeling when seen by the masses in the regular picture theatres.

But little resentment against "The King" picture has been actually voiced anywhere for publicity. The matter was thought to have been thusly settled until Dr. Wise broke forth.

U PUTS HOUSE MGRS. ON OWN; SHARING PROFITS AS INCENTIVE

Convinced Big Theatre Chain Cannot Be Run Right from One Office—Turning Back as Many Small Houses as Possible

Universal Chain Theatres shortly expect to inaugurate a new profit sharing plan for house managers whereby the latter will receive a percentage of the profits following deduction of operating costs, including interest on stock.

Manny Goldstein, heading a cabinet selected to determine the house management policy following the resignation of Dan Michalove, has decided to follow the operating principles of Marcus Loew, from authentic reports.

Universal is to operate on the basis that each theatre must receive separate and distinct attention according to the needs of its neighborhood.

It is believed a straight salary does not act as a sufficient incentive for managers to raise house grosses, hence the percentage in addition to salary. The managers will be given a free rein. Where vaudeville and other attractions are needed, the stage show is to be supplied upon sufficient indication that a change of policy will benefit.

It is definitely stated that Universal will turn back as many of the small town theatres as it can. Those houses which have not been operating profitably, and from which there is no hope of profit, will be closed. It is understood that Universal expects to cut approximately 150 theatres from the list.

It is convinced it is impossible to operate two or 300 theatres out of one office.

West Coast Wants to Drop 5 Iowa Houses

Waterloo, Ia., Dec. 6. Louis Cohen, head of the realty department for West Coast Theatres, has been here for two weeks making an appraisal of five houses in the Iowa division of his organization. These houses formed the original Frank Circuit, taken over by North American Theatres, Inc., and include the Plaza and Rialto here, the Isis and Majestic, Cedar Rapids, and the Orpheum, Clinton.

Efforts will be made, following the appraisal, to get rid of the theatres as West Coast does not wish to manage them at this distance from the home office.

John Dillon, of Hayden, Stone Co., bankers, is due here this week. After a conference with Cohen he will decide on what measures will be taken to eliminate these five houses from the West Coast roster.

Loew May Take Over O'Reilly's 2 N. Y. Houses

Under pressure from Universal that he take back his Park Lane and Park Plaza theatres (Yorkville and Bronx sections), Charles O'Reilly has opened negotiations with Loew. The deal is expected to be closed this week.

In that event the Park Plaza, now playing vaude and pictures, may get a straight picture policy, as it is currently opposition to Loew's new Grand, which plays the mixed policy.

Grand Central's Vita

St. Louis, Dec. 6. Grand Central theatre, the big Skouras house, which has been closed for six months, will reopen Dec. 24 with "The Jazz Singer," in conjunction with Vitaphone. "Vitaphone Vaudeville" will be the vogue under the new regime. Final fate of the theatre is said to hinge on the outcome of the Vita-house undertaking at 75 cents admission.

P. D. C.'S AT FORUM

Los Angeles, Dec. 6. The Forum, under the new management of John P. Goring and Jack F. Truitt, will show C. B. De-Mille first run pictures. The deal has gone through with contracts signed and delivered.

PORTLAND INDES KICK ON 15c DOUBLE BILLS

Portland, Ore., Dec. 6. The local Ackerman & Harris house, the Hippodrome, seems to have caused quite a controversy among suburban exhibitors. The house which had been a flop as a combination theatre, was ordered closed a few months ago, when A. & H. made a deal with West Coast Theatres, Inc., to supply them with vaudeville at their Liberty.

The Hip was recently reopened under the Ackerman & Harris banner, with Edwin Morris as house manager. A new and radical policy was instituted. Calling for a double feature program at a 15 cent straight price. Pictures for this purpose was purchased from all leading exchanges. The house began playing to turn-away business, when the small exhibitors raised a squawk, claiming that the double-feature proposition, was proving detrimental to them.

These complaints were made to the exchanges selling the Hip product. The small theatre-owners did not particularly object to the admission price, but did not want the Ackerman & Harris house to offer double features, something which the suburban exhibitors have been cautioned against by the local film exchanges.

As the situation now stands, the Hip is playing to crowds with the opposing exhibitors gnashing their teeth. The matter it is understood is to be brought up before the local Board of Arbitration within the next few weeks.

PUBLIX IN TOLEDO

Going in With Office Bldg. and 3,400 Seater—Cost \$3,000,000

Toledo, Ohio, Dec. 6. Publix is coming in here with an office building, not forgetting the theatre which will seat around 3,200 or 3,400.

It is understood to be a \$3,000,000 proposition, the site on the corner of Adams and Huron streets, with Rapp & Rapp reported the architects. Certain details have yet to be worked out preparatory to starting construction.

Up to this time Keith-Albee has had the town to itself as regards the "chain" circuits.

Sheehan on W. C. Board As 2d Fox Representative

Los Angeles, Dec. 6. Winnie Sheehan, vice-president and general manager of Fox, has been elected to the board of directors of West Coast Theatres, Inc. He succeeds Adolph Ramish. The other Fox representative on this board is Alfred Wright, lawyer.

William Fox owns 33 1/2 per cent of the stock of West Coast Theatres, Inc., a corporation that is different from Wesco, which operates all of the houses on the Pacific Coast. The interests of the West Coast organization are simply in California and do not include operation of the Metropolitan and Million Dollar here or the Publix houses in San Francisco, all handled by the Harold B. Franklin organization.

Having resigned from the board as a representative of Fox, Adolph Ramish has been re-elected, this time as representative of First National. He replaces C. W. Allison.

Ask That Trade Comm. Be Assigned to Far East

Washington, Dec. 6. Picture industry today (Tuesday) is asking Congress for another trade commissioner to be assigned to the far east. The request follows upon the excellent work of George Canty in Europe, whose headquarters are in Paris.

In contrast to Canty, the plan calls for the new commissioner to have no definite headquarters but to divide his time between the far east countries. Burt New, of the Hays organization, is to inform the sub-committee that this market gives indications of exceeding the present European return to American producers.

Pollard on "B'way" for U?

Los Angeles, Dec. 6. According to reports, Harry Pollard will direct the screen version of "Broadway" for Universal. The picture will not go into production until next summer.

IND. EXHIBS MOVE FOR OWN UNIONS ON MD. GROUP PLAN

State M. P. T. O.'s Taking Up Subject of Theatre Operators' Union to Combat Dictation—Minneapolis Affair Cost Exhibs \$30,000

West Coast—Stanley

Los Angeles, Dec. 6. No new developments in the reported possibility of a West Coast-Stanley connection arising out of the probable merger of Pathe with First National, as reported in Variety last week.

It's likely that whatever stage the matter is in, will remain in that way for some while to come.

NATHAN AS EXHIB

'Frisco 1,500 Seater in Healthy Development—Ready in April

San Francisco, Dec. 6.

Carol Nathan, film exchange manager, is to join the ranks of exhibitors.

In association with Edward Barron, formerly here with Publix, Nathan announces a 1,500 seater to be erected as a part of a real estate development in the Marina residential district. There will be 11 stores in connection with the playhouse.

Work is scheduled to start Dec. 15, the theatre to be ready about April 15. It will be known as the Marina, and involves an expenditure of around \$250,000.

U. A. After Legit House In St. Paul On Rental

St. Paul, Minn., Dec. 6. Now that negotiations for sale of its pictures to Finkelstein & Ruben have failed, United Artists is trying to rent the vacant weeks at the Metropolitan, legit house. There are enough weeks open to show as many pictures as U. A. wants at the Met, but there is some dispute about house rental.

Proposal of a flat rental made by L. N. Scott, proprietor, was turned down and no agreement has been reached so far on a percentage. Metropolitan is five blocks from other movie houses and is not considered desirable for pictures. However, it's the only vacant theatre in town not controlled by F. & R.

West Coast's Theatre and Roof in El Centro

El Centro, Cal., Dec. 6. West Coast Theatres is erecting a new theatre building in this city, Dave Croft, Los Angeles, financing. The structure is expected to be completed the early part of next year.

The show house will have a 1,400 capacity including an air dome with additional seating of 1,200. Building contract to Berkeley and Goldo, Los Angeles.

W. C. MANAGERS CHANGE

Los Angeles, Dec. 6. Several changes in management have been made by Harold B. Franklin, president of West Coast Theatres. Fred Cruze, recently from New York, has been succeeded as manager of the Million Dollar by Charles Kurtzman, press agent, transferred from the Warfield.

Cruze has been transferred to the Criterion, which will be two-a-day Vitaphone, replacing Frank Brown, who was sent to Highland. Robert Poole, formerly manager of the Highland, resigned, to go east for Publix.

Ralph Allen, manager of the Salem Circuit, has been brought to Los Angeles as manager for the Alhambra. Doc Kimberly, who managed the Colonial, Tacoma, has been transferred to the State, Portland. Edgar Hart has been appointed manager of the Hollywood, Portland, Ore.

Gary Cooper Opposite Colleen Los Angeles, Dec. 6. First National has borrowed Gary Cooper to play opposite Colleen Moore in "Lilac Time."

A movement to establish theatre operators' unions to offset dictation regarding the employment of labor is gaining hold in several state organizations. This is among independent exhibitors and follows the example set by the Maryland group. Approximately 50 houses in Maryland are now operating with non-union labor as a result of the opposition started by J. Kirby for the theatre owners.

The Motion Picture Theatre Owners of Maryland have, in addition to their recognized organization, formed a theatre operators union and agreed to fight any attempt by labor unions to force employment of union labor or fix wages.

Labor union forces have been withdrawn from the vicinity of the Maryland houses concerned. During the opening debates, picketers paraded in front of the theatres with placards on the unfair methods employed by the theatre owners in refusing to employ union help. The exhibs put out an equal number of sandwich men advertising the pictures and emphasizing the low admission prices which prohibited the payment of union scales.

Chain theatre organizations are not offering any opposition to union demands on account of the large investments which would be affected in a battle with labor. The chains aim at a hookup with independent organizations through which they will probably operate in any future union squabbles.

Minneapolis, Dec. 7. The recent battle with labor here and neighborhoods cost the M. P. T. O. of Minnesota over \$30,000. It practically broke the treasury of the state organization.

An appeal has been launched by the local M. P. T. O. to exhibitor organizations throughout the country.

The forthcoming exhibitors' ball will serve as a means to recruit financial strength.

F. & R. May Take Garrick Decision to Supreme Court

Minneapolis, Dec. 6. Finkelstein & Ruben officials announce that, if necessary, they will carry to the United States Supreme Court an appeal against the Federal District Court decision ordering them to pay more than \$500,000 to minority Garrick theatre stockholders.

Denying any derelictions in the management of the house, the officials point out that the operation of a photoplay theatre is conducted upon entirely different lines from that of any other commercial enterprise. For instance, they declare, it is an accepted and common practice for picture theatre operators to charge against a house pictures that are not used if it becomes necessary to purchase such films in order to obtain more desirable ones. This was one of the chief "abuses" cited by the court in making its decision.

Petition 'Springs' Manager Tagged for Sunday Films

Effingham, Ill., Dec. 6. Arrest of W. B. Kneeder, manager of the new Effingham theatre, which opened here last week, brought quick and decisive rebuke from the city council. Acting upon a petition of more than 600 voters, presented within 24 hours after Kneeder's arrest, the council repealed the ordinance forbidding Sunday movies.

Kneeder appealed the \$100 fine.

SEND "VARIETY" to Friends as Gift \$10 for Year \$11 Outside U. S.

HOLLYWOOD, HO!

(AND HOLLYWOOD HOOEY)

By TOM J. GERAGHTY

Carol Dempster has a young nephew, Jimmie . . . who had a birthday recently. Carol phoned to a smart catering place in Hollywood to have a great cake baked. She told them to ice it in which and inscribe "Happy Birthday, Jimmie," in red letters.

The cake arrived and the caterers had followed instructions. It read: "Happy Birthday Jimmie in Red Letters."

Staked Fritz to Sugar

I met Bill Hart at the reception and dance the other night which Mary Pickford and Doug Fairbanks gave at their home, Pickfair, for his Royal Highness, Prince William, of Sweden.

Bill was looking fine . . . very chirp, scintillating, high, wide and handsome.

We used to have dinner together every night at the round table at the old Hoffman Cafe in Spring street. That was an interesting crowd at that table: Norman and Constance Talmadge, Bill, Anita Loos, Bennie Zeidman, Hal Cooley, Charles Gerrard, Scoop Conlon, E. Mason Hopper, George Du Bois Proctor, Ken and Bessie McGaffey, Carlisle Robinson, Mamie Hart, Raymond Griffith and a few others at odd times. The man who ran the place was the father of Dorothy Arzner, the peach-girl director now at Paramount. Our waiter was Fritz, very capable fellow. I talked the other night to Bill Hart about Fritz . . . Bill's eyes sparkled . . . we all loved Fritz. He is

now manager of the smart Marcel's Cafe at Pasadena.

Bill whispered to me, as the Prince waltzed by with Bebe Daniels:

"You know, Tom, I'll always love Fritz . . . he stole loaf sugar during the war for me to give my horse, Fritz. You know, that horse hated me till I came through with the sugar again. He didn't know about no war."

Chaplin's "Circus" a Wow

I saw Charlie Chaplin's new film, run off privately for me at Charlie's studio. It is called "The Circus." It is.

Perhaps the greatest comedy ever made. But it sure has a pathetic note which no doubt was engendered by Charlie's recent marital troubles. Not that Charlie, a real genius, is likely to be handicapped by clouds and tempers. But, still, he is bound to reflect, with his sensitive nature, just a shadow here and there, cast by an intense heart pang. However, I guess if you didn't know Charlie or his tribulations, you would never think of anything like this. . . . It is a great comedy—original—full of belly laughs, and

wows, and will afford the copy cats for a year or more, new, fresh material.

Charlie left next day after I saw the picture, for Ensenada, Mexico, on a fishing trip. He's a nervy rascal, still tipping his bum derby at danger and Mexico.

Charlie Farrell's Ford

Charlie Farrell . . . one of the biggest and greatest new stars of this and last year . . . still drives a rattling good Ford.

Charlie came out here from Charleston, near Boston, several years ago. Soon was lifted to stardom. That costs money. Charlie is usually as flat as a razor blade. He told me the only money he had made and saved this year was betting on Gene Tunney, although he knows and worships Jack Dempsey. I hope he can eventually have his Ford painted, at least.

Info.

Did You Know? Colleen Moore is an expert harmonica player?

Bennie Zeidman is a crack tennis player?

Dave Selznick is a poet? Keene Thompson is a cartoonist?

Joe Farnum is an expert and collector of cactus, or cacti? Hector Turnbull is a professional golfer?

Mrs. Frank Woods is an astrologist and mystic?

Allan Dwan is a football expert and former quarterback on Notre Dame?

Mary Pickford is a palmist?

Tom Gallery is a crack squash player?

Eddie Lowe and Harvey Thew are astronomers?

Robert Fairbanks invented an indoors drying clothes rack?

Pat Dowling is a real estate developer?

Marion Davies is a fine mimic?

John Goodrich is a writer of children's fairy stories?

Vic Fleming is an oil well expert?

Tom Moore is a steeple jump rider?

Fatty Arbuckle is an expert drummer?

Jimmie Cruze plays spirituals and cowboy laments on the French harp?

Watterson Rothacker is an authority on art studies and composition?

John F. Flinn was a crack reporter?

Mrs. Jesse Lasky is a painter? Wilson Mizner is everything?

He Knew 'Im

Will Morrissey, who has run off nearly every kind of a racket out here, has invariably had a bad break. All the ventures were short-lived, but mostly because of unpropitious circumstances.

The other day, he was engaged to take charge of the entertainment at the Plantation, near Culver City. His friend, Tom McNamara, the Skinny Shaner cartoonist and gag man extraordinaire, was at home, crocheting a gag, when Morrissey called him on the phone. He said to Tom:

"Come over to the Plantation and on my opening, Friday night."

Tom answered:

"I can't get over to your opening Friday night, but I'll sure be at your closing Saturday night."

F. & R. Deny Stock Out To Help Picture House

Minneapolis, Dec. 6.

Finkelstein & Ruben officials assert an injustice is being done by the reports circulated from Sioux Falls, S. D., that they closed the town to stock in order to boost pictures there.

They explain that F. & R. opened the Orpheum this season with a resident stock company, which lost an average of \$500 a week from the outset. The company remained 10 weeks.

Repertory companies are now being booked into the Orpheum for one and two week stands. This, they believe, is sufficient to refute the charge that F. & R. disbanded the stock company because it was hurting the State.

Gish at \$10,000

Lillian Gish signed a two-year contract with Joseph M. Schenck, president of United Artists, Monday. Under the new releasing arrangement Miss Gish is to draw \$10,000 weekly salary and charge the amount against production, it is reported.

Miss Gish was previously with Metro-Goldwyn-Mayer, resigning after reaching \$6,000 a week and unable to go further.

Freedman's Ind. Film

Los Angeles, Dec. 6.

Samuel Freedman, formerly part owner of Fine Arts studio, is preparing a story which he will produce independently.

Rhea Mitchell is doing the adaptation under title of "A Man Without a Shadow."

P. D. C.'s Lone Manager

Los Angeles, Dec. 6.

Pathe, P. D. C., has only one manager now in its local exchange. Walter Wessling, who managed the short feature department, has been sent to the exchange in Portland, Ore.

Joe Stout remains here.

Grinde Directing McCoy

Los Angeles, Dec. 6.

After serving several years as an M-G assistant director, lot, Nick Grinde gets his opportunity to direct, first string. He is assigned to Tim McCoy unit for "The Vigilante."

Yes Sir!

NIGHT LIFE

is IN and HOW!!

read what

HOLLYWOOD FILMOGRAPH
TOLL TOLD

says—

WITH
ALICE DAY
JOHNNY HARRON
EDDIE GRIBBON
WALTER HIER
PATRICIA AVERY
ARCHDUKE LEOPOLD
LIONEL BRAHAM
VIOLET PALMER
and others

BY
ALBERT SHELBY LEVINO
DIRECTED BY
GEORGE ARCHAINBAUD



"NIGHT LIFE"
Where Shown
EMOTINER'S PARISHIAN
Released by
TIFFANY
Produced by
TIFFANY
Story by
ALBERT SHELBY LEVINO
Directed by
GEO. ARCHAINBAUD
Supervised by
SID ALGIERS

"Night Life" is a ten strike for Tiffany and certainly gives the big boys something to shoot at. After looking at a picture of this caliber made by a so-called independent and to show it with spades would smack somewhat of politics, but this reviewer only regrets his inability to set forth all of the many outstanding features, but would like to recommend at this time if you are interested in making pictures take a look at this one, for it surely is a box office pay-off.

Director Archainbaud tells his story pictorially without dragging a lot of foreign subjects in by the nose of the neck and in the off the story would no doubt effect your slant on the picture, but Albert Shelby LeVino had something on the ball when he wrote this one.

Johnny Harron as "The Boy" and Alice Day as "The Girl" have barely kept Eddie Gribbon from running away with the picture. Even after these two kept up the terrific pace set by Gribbon it remained for Director Archainbaud to hand it to "Eddie" on a silver platter, and in doing so he sends his audience out with a sweet taste in their mouths and wow what a kick that is in the end.

"Night Life" is surely going to win something to the future of Alice Day and Johnny Harron when it hits the market. Walter Hiers appears early but gets very little chance to show his stuff, while the supporting cast includes Lillian Yvonne Tilton, Patricia Avery, Earl Metcalf, Edna Edwards, Lionel Braham, Elsie Barlow and Archduke Leopold.

"Night Life" is Tiffany's second production under the new regime and from the reception accorded its first efforts it is bound to make itself a contender in the industry.

"Night Life" is IN and how.

CLICK.

TIFFANY-STAHl PRODUCTIONS, INC.
1540 BROADWAY **M. H. HOFFMAN, VICE PRES.** **NEW YORK, N.Y.**

WINGS



5th S. R. O. month at Criterion Theatre, New York.



2nd big month at Erlanger Theatre, Chicago.



Opened Dec. 2nd at Aldine Theatre, Philadelphia.

the one big \$2.00
national hit of 1927

"Not a \$2 picture—a \$10 picture!" said one Chicago reviewer. A "natural" because new era Paramount alone was smart enough to produce an epic of aviation with the world aviation-mad.

A PARAMOUNT PICTURE



*Hubbard-Wellman Production with
Clara Bow and great all-star cast*



COAST NOTES

Arthur Shadur is supervising "Freedom of the Press," instead of Paul Kohner, for U. George Melford directing, with Lewis Stone, Malcolm MacGregor, Marcelino Day and Lucien Littlefield in cast. Shadur will also supervise the Mel Brown unit.

When Barthelmess completes "Shepherd of Kingdom Come" he will be starred in Fannie Hurst's "Roulette," F. N.

In "Beyond London's Lights," F. B. O., Lee Shumway, Gordon Elliott, Herbert Evans, Jacqueline

Gadson, Cora Williams, Templar Saxe and Blanche Craig.

Jean de Limur, former technical director at Par. Transferred to scenario department.

T. Roy Barnes and Lucien Littlefield, added to "A Blonde for a Night," P. D. C.

Larry Darmour to produce 12 two-reel "Karnival Komedies" for F.B.O., beginning in January. Al Cooke featured.

Chester Franklin, directing Karl Dane and George K. Arthur in their next for M-G-M.

Mary Duncan added to "The Four Devils," Fox.

Ramon Romeo writing an original, "Starving in Spots," for Adolphe Menjou's next, Par.

Bernard McConville's original, "It's All Greek to Me," starring picture for Charley Murray, F. N.

Alice Lloyd added to "Do It Again," F. N. Marshall Neilan directing.

Rex Lease, Bert Roach, Roy D'Arcy, Dorothy Dwan and Dick Sutherland for "The Vigilante," Tim McCoy starring for M. G. Nick Grinde directing.

Andreas de Seguro, added to "Red Dancer of Moscow," Dolores del Rio's next for Fox. Raoul Walsh directing.

Milton Holmes and Linda Landl signed for juvenile roles in "His

Country," P.D.C., featuring Rudolph Schildkraut and Louise Dresser. In cast Robert Edson, Lucien Littlefield and Louis Natheaux.

Joan Crawford and James Murray, leads in "Tide of the Empire," M-G-M.

Sydney Jarvis, for "Circus Rookies," M-G-M.

William Seiter directing Reg Denney in "Be Yourself," latter's next for U.

Yola D'Avril added to "Do It Again," F. N.

In "Fleetwing," Lambert Hillier directing for Fox, are Ben Bard, Barry Norton, Erville Anderson and Dorothy Janis.

Lella Hyams added to "Red Dancer of Moscow," Fox. Dolores Del Rio starred.

Fox has purchased "Mother Knows Best," Edna Ferber's novel. Frank Borzage will probably direct.

Lane Chandler, opposite Clara Bow in "Red Hair" for Par.

M-G-M has loaned Johnnie Mack Brown to Fox to be opposite Madge Bellamy in "Soft Living."

Fred Kohler, Nell Hamilton, Arnold Kent, Leslie Fenton, George Kuwa and Helen Lynch in "Honky Tonk," Par.

Paul Gangelin, writer, added to Par scenario staff and assigned to Richard Dix unit.

Viola Shore titling "The Haunted Ship" for Tiff-Stahl.

Harvey Clark added to "Tragedy of Youth," Tiff-Stahl.

Chester Lyons, cameraman, signed by Tiffany-Stahl.

Heinie Conklin added to "Feel My Pulse," Par.

George Duryea opposite Lina Basquette in "The Godless Girl," P. D. C.

Al Rogell has purchased "Me Gangster," Satevepost story by C. F. Coe. No release announced.

Starting date on F. W. Murnau's "Four Devils," Fox, advanced to Jan. 2.

Buzz Barton has started the last of his series of seven for F. B. O., titled "The Phantom Cowboy," Dorothy Kitchen opposite and Lewis King directing.

Jerome Storm, directing Granger, dog, in "The Law of Fear," F. B. O.

Arthur Hoyt and Sidney Bracey added to "Home, James," U. Laura La Plante starring and Wm. Beaudine directing.

Josephine Boreo, Italian, signed to a five-year contract by M-G-M.

With Harry Langdon in "The Chaser," F. N., are Gladys McConnell, Helen Hayward, Bud Jaimison, Blanche Payson, Frank Brownlee, Irish Ashton, James Davis, Fred O'Beck and Marcella Arnold.

Rosita Marstini, Mexican, added to "We Americans," U.

Barbara Worth, Jack Perrin, David Dunbar and J. P. McGowan for U's next "Rex" (horse) picture, titled "Thundering Hoofs," Henry MacRae directing.

Churchill Ross re-signed to an optional contract with U.

Larry Kent, Billie Dove's leading man in "Heart of a Follies Girl," F. N.

De Mille borrowed Arthur Lake

from U to be opposite Vera Reynolds in "Walking Back," Rupert Julian directing.

Percy Marmont, Rita Carewe, Thomas Holding, Howard Truesdale and Erin La Bissoniere in "The Stronger Will," Excellent. Burton King directing.

Alberta Vaughn signed by De Mille for "The Skyscraper."

J. Leo Meehan directing "The Devil's Trade Mark," F. B. O., with Marian Douglas, Belle Bennett and William V. Mong.

William Irving added to "Menace," Bray-Pathe.

Ballroom sequence, with more than 500 players, will be done in technicolor for "Hell's Angels," Caddo film for U. A.

Mary Alden, Maurice Costello, Bill Cody, Jean Girard, Emile Chautard and Laurette Mack in "The Necklace," Being produced by Frank P. Donovan at Tec-Art studios.

Esther Ralston's "Jazz Orphan," for Par, has been changed to "Love and Learn." Dorothy Arzner directing.

Jack Dillon, directing Billie Dove in "Heart of a Follies Girl," F. N.

In "Fleetwing," Fox: Barry Norton, Dorothy Janis, Erville Alderson and Ben Bard.

George Sidney in Norma Shearer's new picture as yet unnamed. Cast: Ralph Forbes, Bert Roach, Margaret

Landis, William Bakewell, Della Peterson, Tenen Holtz and Freddie Frederick. Sam Wood directing for M-G.

Ruth Taylor in "Glorifying the American Girl," Par. Mal St. Clair directing.

Conrad Nagel opposite Dolores Costello in "Glorious Betsy," W. B.

David Kirkland, writing original for Fred Thompson. Par.

Kate Price in "Anybody Here Seen Kelly," U.

William Powell and Charles Sellon added to "Feel My Pulse," Par. Gregory La Cava directing.

Helen Lynch and George Kuwa in "Honky Tonk," George Bancroft's first starring picture, Par. Victor Schertzinger directing.

Phil Whitman directing "Smith Series" for Sennett. Cast includes (Continued on page 43)

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M-G-M is busy delivering the week-to-week pictures
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YOU'VE got to watch the box-office
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LOS ANGELES, CALIF.

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consistent week-to-week business. · Read *Variety*, *M. P. News* and other papers carrying the actual figures for reports on these:

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2. METRO - GOLDWYN - MAYER HAS WON THE

everlasting loyalty of thousands of exhibitors by releasing in one season and at a time when theatres need them, the two house-filling wonder pictures:

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3. METRO - GOLDWYN - MAYER WILL SHOW YOU

something to make your heart glad when these come along one after the other, a succession of hits, hits, hits:

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NOW AND FOREVER—M-G-M

LOVE

Metro-Goldwyn-Mayer production and release, starring John Gilbert and Greta Garbo. Adapted from Tolstoy's story, "Anna Karenina," and directed by Edmund Goulding. Wm. Daniels, photographer; titles by Marion Alnaide and Ruth Cummings. Musical score credited to Ernst Luz. At the Embassy, New York, for a twice daily run, starting Nov. 29. Running time, 84 mins.

Anna Karenina.....Greta Garbo
Vronsky.....John Gilbert
Grand Duke.....George Fawcett
Grand Duchess.....Bonny Fitzroy
Karenin.....Brandon Hurst
Berzina.....Philippe De Lacy

It's an idiom that your American public stands for what it likes and a lot that it doesn't. That may not prove anything, but they were on their feet two deep behind the last row in this 596-seater Saturday

afternoon and lobby announcing S. it. O. until Monday night. Tie that! The Embassy hasn't even approached it in some time. The house has finally got itself a picture that's going to do some business.

"Love," plus Gilbert, plus Garbo, is a clarion call to shoppers. Shopper mean women, and women mean matinees. Big ones. Try and keep the femmes away from this one. They've all apparently got a Gilbert-Garbo complex tucked away somewhere. The men, too. They like Garbo, but the girls are going to pay off this production cost, and some more besides. And how often do the exhibs get a "matinee" picture?

"Love" isn't \$2. That is to say, it couldn't stand up as a road show. Its setting is about perfect in this house of intimate atmosphere, with no clamor of the mob coming and going. It doesn't start until 3 p. m., no intermission, and they're out by 4:30. Plenty of time for three shows daily on the week-ends. The feature should stay here at least 12 weeks, figuring that "Flesh and the Devil" would have been good for 20 and without thinking twice about it.

What is there to tell about the Tolstoy story? Its locale is Russia in the time of the Czar. Anna (Miss Garbo) has a husband and a young son, Vronsky (Mr. Gilbert), a military heritage and a desire for Anna. For screen purposes it's enough that both are of the aristocracy, which permits Miss Garbo long, stately gowns and Gilbert a series of uniforms that would make a buck private out of the student prince. There are rich interiors, appropriate exteriors and an excellent officers' steeplechase to get the action figuratively off of a couch for a while. Besides which Miss Garbo and Mr. Gilbert supposedly care for each other in the script.

Under Goulding's guidance anyone may rest assured this couple are quite apt to get that idea across, although if the censors think they're going to have a picnic through being the only ones permitted to see things, it's going to be an uneventful private showing. Goulding has throttled passion most all the way. The dailies would probably call that "repression" by the director; Variety merely states that he has laid off. Anyway, Goulding hasn't let the title run away with his sense of discretion. Possibly has leaned over backwards to the extent of keeping this picture from becoming a "rave."

The girls get a great kick out of the heavy love stuff. They come out of these pictures with their male escorts and an "I wonder-if-he's-learned-anything" expression. They claim the screen's the closest they can get to it. But pity the modern lover. He's so tired from holding up a raccoon coat he can't compete, so no wonder there's an aching heart for every clinch in Hollywood.

On the other hand, Goulding has used good judgment. If conservative, it's something not many similar pictures have had, is not going to interfere with rentals and can't cause a protesting chirp from other than the extreme fanatics who think that if a boy tips his hat he should do right by the girl.

Peculiar combination this Gilbert-Garbo hookup. Both sprang up suddenly and fast, Miss Garbo from nowhere. The latter isn't now as big as she should or will be, always remembering it's the stories that count. Neither has she been in enough pictures of late. But if handled, and she will allow herself to be handled, she's the biggest skirt prospect now in pictures.

With "Love" to urge on the de-

mand for this couple, M-G-M can isolate both players so as to only appear together. With the start they've got Miss Garbo and Mr. Gilbert are in a fair way to become the biggest box office mixed team this country has yet known. It's comparable to the following certain stock company dual leads have enjoyed, simply magnified by the field.

Both are strong away from each other and have proved it. But combine that double strength with a reasonable story and what, or who, can stop it? Also what producer wouldn't take this couple and be satisfied to turn out just two pictures a year? As a team they can do that. Apart they can't.

When all is said and done, "Love" is a cinch because it has Gilbert and Garbo. Without them it would be a nice program leader. Sid.

WILD GEESSE

Tiffany-Stahl production released through Tiffany of Martha Ostenso's "Pictorial Review" prize novel. Phil Stone directed from A. F. Younger's adaptation. Belle Bennett featured. Runs 69 minutes. At Romy, New York, week Dec. 3.

Amelia Gare.....Belle Bennett
Caleb Gare.....Russell Simpson
Judith Gare.....Eve Southern
Sven Sandbo.....Donald Keith
Mark Jordan.....Jason Roberts
Lind Archer.....Anita Stewart
Martin Gare.....Wesley Barry
Ellen Gare.....Raida Rae
Charlie Gare.....Austin Jewel
Mrs. Klovats.....Evelyn Selbie
Mr. Klovats.....Arce Corbridge
Bert Nugent.....Bert Starkey
Skull.....Jack Gardner
Parson.....James Mack
Marshall.....Bert Sporis
Mrs. Sandbo.....Eddie Rosing

Martha Ostenso's novel, "Wild Geese," won for the authoress \$13,500 in cash prizes in the "Pictorial Review" competition in addition to accruing royalties from the nine translations of her yesteryear's best seller. As a novel, it was a poignantly graphic insight on a Minnesota household's existence under the tyranny of a domineering head of the family.

Transmuted to the screen, Phil Stone's celluloid painting is almost as gripping as the authoress' word-painting, and yet "Wild Geese," the film, does not compare with "Wild Geese," the novel.

The answer is simple. The basic backbone of all stage or screen performance is action, be it dramatic, comedy, hokum, but it must be action. Thus, "Wild Geese" is a little more exciting than one of Menckens' "Prejudices" scandalized.

Reduced to its fundamentals, Caleb Gare's browbeating of his family and the ultimate death of the despot as a means to the liberation is pretty familiar stuff. It was Miss Ostenso's treatment that distinguished her novel, and while the Stone direction, the Belle Bennett and Russell Simpson screen characterizations, and the supporting cast's vivid interpretations are equally as distinguished, the composite produces nothing but a desire for something to happen. Everything is draggy, retarded and fairly soon obvious.

Tiffany-Stahl's ambassadorial entry into the Romy is by no means a handicapping try. Very likely "Wild Geese" will do business here for the Romy is just the type house a picture of this nature will please.

The sophisticated downtown film fan that contributes to the Romy's staggering grosses will rather fancy the deft treatment of each character. He will appreciate to more or less conscious degree that Director Stone was wise in restraining Simpson's portrayal of the tyrannical father, making him a domineering but not fendishly impossible sire. Miss Bennett's intelligent interpretation of the cowed wife is equally creditable, reserved and less sobby than usual. And so on down the line. An exception might be Eve Southern, whose blond tresses were poor wig outfitting.

Thus, "Wild Geese" is conversely questionable for mass appeal in ratio to its artistry. Somewhat subtle and generally sluggish, the mob of hinterland fans might not cotton to it as much as it deserves. It is the type of film the fanciful stylist reviewers will enthrall about but overlook the box office possibilities.

"Wild Geese" has much in its favor to offset this through a generally economic production cost, so taking it by and large, Tiffany-Stahl emerge creditably. Abel.

Valley of the Giants

Charles J. Brabin production, released by First National. From the story by Peter B. Kyne. Directed by Charles Brabin. Starring Milton Sills, featuring Boris Kenyon. At the Strand, New York, week Dec. 4. Running time, over 65 minutes.

Bryce Cardigan.....Milton Sills
Shirley Pennington.....Doris Kenyon
Buck Ogilvy.....Arthur Stone
John Cardigan.....George Fawcett
Rondeau.....Paul Hurst
Pennington.....Charles Sellon
Pellee.....Yola d'Avril
Big Boy.....Phil Brady

A fast-moving meller, with a light sprinkling of comedy and a somewhat unimaginative title. Good program picture and the story strong enough to make it stand up full week in support of vaude or other stage show. For the split week and lesser stands it's a ready made colli-getter.

Based on Kyne's popular novel this tale interestingly unwinds round

the battle of an ancient pioneer lumber king and a newer eastern lumber merchant with a domineering complex.

Pennington (Charles Sellon) as Cardigan's enemy is miscast. He looks more like the country general store proprietor than a lumber man. Miss Kenyon, opposite Sills, is badly treated by the camera after the first introduction and that is inexcusable. She looks attractive in the first few shots, but is painfully lustreless after that.

Pennington, according to the story, owning the local railway line, plans to cut off railroad service for the Cardigan lumber mills with the intention of gaining control of the latter's possessions. Cardigan's outstanding notes have been taken up by his competitor. The old lumber man finally negotiates a loan of half a million from a friend and there is then the difficulty of getting a franchise from the city council, which is controlled by Pennington.

Arthur Stone (Buck Ogilvy) as the smart city gent, is framed to pose as a Chicago millionaire and creates a carload of laughs in the scene where he gets the city council stewed enough to agree to a franchise. The obstinate councilman and Buck's helper, both unbilled on the program, are at least equally responsible with Stone for the skillful comedy touches in this part. It fits Sills. Mori.

MAN, WOMAN & SIN

Metro-Goldwyn-Mayer production and release. Written, directed and produced by Monta Bell. Starring John Gilbert, Jeanne Eagels featured. Cast includes Gladys Brockwell, Marc McDermott, Philip Anderson, Hayden Stevenson, Charles K. French and Aileen Manning. At the Capitol, New York, week Dec. 3. Running time, over 65 minutes.

Box office possibilities not above average with the exception of localities, where Gilbert is strong enough to draw on name, aided and abetted by the alluring title.

Production has been handled smoothly—too smoothly. Considering the weakness of the story, inept characterization, miscasting and lacking a suitable climax, Monta Bell did exceptionally well as a director. As a screen scribbler and producer, not so good.

From no conceivable angle is the story one which could meet with popular approval. In smaller cities and towns, especially, it is unlikely to draw favorable comment, though moderate business can be figured on account of the star and the title.

The try for comedy, though raising an occasional laugh, is not in line with the general tone of the picture which seems inclined to morbidity. These kind of pictures react unfavorably in more ways than one.

There is an impression, from the opening scene, that tragedy stalks the path of the ragged little boy who makes himself a target for workers on coal trains so that he can collect the stray bits of fuel to bring home to his mother. Despite the impression, the grip on interest is not affected because the characters are not built up interestingly enough. The story isn't there.

The first reel or so is devoted to showing that poorly dressed kids don't stand much of a chance with families of more substantial means. For no special reason the poor little boy walks into a haunted house, in front of which an awed group is gathered in heated argument, and comes out alive.

That is evidently intended to

plant a germ for futuristic deduction, but it doesn't. The boy grows up. A long-winded process, as most people know, usually most uninteresting and stereotyped. Hundreds of feet of film showing boy saving pennies and, later on, dollars, in a large earthen jar. Even the mother love racket doesn't hold attention.

Dreary scenes of mother and son talking, later arguing. Boy shown in the press room of a newspaper folding newspapers. Becomes a reporter after saving one of the city room's regulars from severe handling in a "cabaret" purposely miscalled with the scene showing the place to be nothing but a cheap joint.

Boy falls for the society editor, not knowing she is friendly with the newspaper owner. Fairly nice girl, the society editor (Jeanne Eagels), but that camera may have been cruel in some scenes. Miss Eagels looks haggard in spots, contradict-

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and Ricardo Cortez**

Written for the screen and produced by Carey Wilson
Directed by Alexander Korda



FIRST NATIONAL'S

**Sumptuously Spectacular Screen
Production of the Best-Seller
that made America Hysterical!**

ing the description in the subtitles. Under the soft lens the legit recruit handles herself pleasingly. She has the only role in the picture with any color to it.

Finally, a scene in the society editor's apartment. The reporter had come to ask if it were true that the publisher of the paper on which he worked had a claim on the girl. The old boy opens the door of the apartment with a key and wants to know what the young man is doing in his apartment, picking up a bronze statue for an attack. During the struggle the older gent is killed. Nobody cares. Everyone might have been just as happy if all three had dropped in that scene.

Court room scenes; old stuff. To save her reputation, the girl perjures herself. The tottering mama gets her to submit new testimony after the conviction of the boy and the death verdict. The self-defense plea, with the girl's testimony, frees the boy.

GET YOUR MAN

Paramount production and release starring Clara Bow. Adapted from Louis Verneuil's play with Dorothy Arzner directing. Charles Rogers featured. Titles by George Marion, Jr., with Albert Gilks cameraman; at Paramount, New York, week of Dec. 3; running time, 60 mins. Nancy Worthington.....Clara Bow Robert de Bellecour.....Charles Rogers Doc de Bellecour.....Joseph Swickard Marquis de Villeneuve.....Harvey Clarke Simone Villeneuve.....Josephine Dunn Mrs. Worthington.....Frances Raymond

Typical Bow picture that will appease this girl's following. No rave but okay.

Miss Bow has adopted the hair-off-one-ear coiffeur which makes her look a la Negri profile. It's not becoming and if Miss Bow cares to look it up she'll find that Paramount wouldn't renew with Pola for \$10,000 weekly mainly because her type is mostly welcome some 3,600 miles from here. However, in this instance Miss Bow does her usual flip flap and it's enough for program purposes.

Another case of titles helping plenty, although the story carries the principals into a wax museum where the boy and girl become locked in and have to spend the night. Well handled, this passage is the real excitement of the footage and will tickle the populace.

To clinch it, Clara frolics around in undies as she tries to compromise the boy she's after in his home. But if these are stock situations Miss Arzner has handled them sufficiently well to make it breezy, and easy on brain power.

Charles Rogers, opposite Miss Bow, shows signs of becoming too actorly from haircut to shoes. With the story set in France there's nothing Latin about Rogers in the first place, he'll never be a male vamp to the public at large in the second, and the third guess is that the more he studies the ways and means committees on a campus the more natural he'll be with a better chance of getting over. It'll take more than his performance in "Wings" to make this boy.

Miss Bow turns loose some nice tramping in various spots and is urged along by the performance of Harvey Clarke as an elderly connoisseur of women who falls for the fresh American youngster. As he's the father of the girl to whom Robert is betrothed, it's through him that Nancy frustrates the en-

agement. Josef Swickard also lends valuable assistance.

Simply a lightweight farce with the Bow name on it. She has had better leads and will have better films.

CHEATING CHEATERS

Universal production and release, directed by Edward Laemmle, starring Betty Compson. From play of same name by Max Marcia. Running time, 60 mins. At the Colony, New York, week of Dec. 4. Nan Carey.....Betty Compson Tom Palmer.....Kenneth Harlan Lazarre.....Lucien Littlefield Steve.....Eddie Gribbon Tony.....Cecile Graving Mrs. Brockton.....Sybil Ashton Mr. Brockton.....Erwin Connelly Mrs. Palmer.....Maude Turner Gordon Mr. Palmer.....E. J. Ratcliffe

Crook society play came practically ready-made to the film producer. A faithful, and therefore adequate, transcription has been accomplished. Danger in picturization was that the screen version might miss the delicate balance between smooth comedy and flamboyant farce. Peril has been successfully avoided.

The situation of two gangs of crooks, each unaware of the other's character, operating against each other in fashionable surroundings to which they are alien, could readily be misjudged. Gagged up too much the effect would be lost, while the underplaying of the comedy might waste some effective material. Laemmle has managed his subject matter with good judgment.

The fact that the heroine is in reality a detective is neatly concealed until the last minute as in the play. All in all, the production is an excellent job. It has good laughs, first-class suspense, interesting pictorial qualities and sustains interest. A valuable program subject.

Has a brisk opening with heroine leaving the jail, where she has been planted to make an opening for entrance to the crook gang's confidence. Goes into amusing revelations of society crook circles and then promptly moves into the society atmosphere, with such bits as butler who can't resist picking supposed aristocratic guests' pockets, or reaching for his "cannon" when he thinks danger threatens.

Love interest between heroine and youth, unwilling member of the rival crook gang, develops incidentally without halting crook com-

plications. The finish is brought on promptly and in good action passages, to the surprise finish, where the girl detective herds in both gangs and accomplishes her task. First-rate acting helps ensemble effect, together with technical production in the best modern manner.

Kenneth Harlan makes a rather mild part attractive by his unassuming style, while Eddie Gribbon as the tough gun-toting yegg has the outstanding comedy role of the cast. Sybil Ashton, too, has her moments as the woman crook playing society dowager.

A touch of novelty enters into the opening, when the main title becomes a sort of animated affair, instead of the usual stilted acknowledgment of credits. At the start the screen shows a darkened room. Presently a burglar enters from a window and his electric flash plays about the place. Gradually the bright disk of the torch comes nearer and nearer until it takes up most of the screen, when the title appears in its circle. Nothing else is disclosed except the Universal name and the state license notice. The picture is on its way immediately with an appropriate introduction. Rush.

The City Gone Wild

Paramount production and release. Directed by James Cruze. Thomas Meighan starred. In the cast Louise Brooks, Charles Malles, Wyndham Standing, Mona Gray. Running time, 58 mins. At Hippodrome, New York, week of Dec. 8.

James Cruze shot this one in a hurry as a windup to his contract with Paramount. It is the same picture the press departments of West Coast Theatres, Inc., handled so roughly a few weeks ago. In San Francisco the name of Meighan was blocked out of the 24-sheets and in Los Angeles the picture was wrapped in a "take-a-chance" week.

"City Gone Wild" is as good as the average Meighan picture and much better than "We're All Gamblers," which Cruze also directed. The plot is fairly novel and for Meighan quite revolutionary.

Tom is the smart lawyer to a bunch of crooks. He is continually getting his gangster-clients free on some technicality. The district attorney is, however, a personal friend of his, although his enemy professionally. The two men love the same girl and the girl's father is that often mentioned but seldom seen "man higher up" in crime.

The gang stuff is a la "Underworld"—machine guns and plenty tough. The two main yeggs each have a moll carrying their gat in the pocketbook. Very authentic in these little details is the picture.

Not a picture to be played up, but its action should carry it through.

AFTERMATH

Presented by Colwyn Pictures, Inc., distributor not mentioned. Advances notices attributed work to Ufa, while main title bears name of "National A-G-Films." Directed by Erich Waschneck. Cast all foreign. Running time, 78 mins. At the Cameo, New York, week Dec. 4.

Nadia.....Olga Tachewowa Zerkmaki.....Hans von Schlettow Louise von Wilkunen.....Jenny Hasselquist Henry Raschoff.....Fritz Alberti William Wilkunen.....Hubert von Meyerling Mariene.....Camilla Spira Corporal Walde.....Oscar Homolka Adjutant Duban.....Hugo Werner-Kahle Kitchen Maid.....Frieda Braut

Picture has all the earmarks of German manufacture both in its merits and defects. The latter pre-

dominate. A story of anarchy following the war in Europe ought to have possibilities, but they are not developed here, for the production is a wretched sample of second rate output.

The acting is mostly bad and the photography crude, particularly in close ups. There is only one minor character who has any idea of playing before the camera. He is Fritz Alberti, a high-bred looking figure. Direction is heavy to the point of absurdity. Inconsequential scenes

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"DON'T SHOW THIS PIECE OF JUNK IF YOU WANT TO KEEP YOUR HOUSE OPEN!"

TOO BAD HE LEARNED IT AFTER THE DAMAGE.

TOO BAD SOME OTHER EXHIBITORS ARE ONLY LEARNING IT AFTER they sink down the alley to dodge their wrathful patrons.

BUT MAYBE IT ISN'T TOO BAD.

"NOBODY IS TWICE A FOOL," SAYS THE OLD PROVERB. AT LEAST these fellows have learned their lesson. And others, too, may profit by the warning.

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are padded out endlessly and climaxes, long postponed, amount to little when they do eventuate.

The whole business has the appearance of inexperienced producers and players. Titling is barbarous in its crudity.

The only items worth while are occasional fine glimpses of old world settings and the acting of a few minor players as ruffian types. There are several mob scenes that are impressive by reason of action and settings, but the principal story episodes are impossible.

Action takes place in an unidentified principality called Despotia, or some such name. After the war the territory is in dispute and has no government. Guerrilla bands roam the land under bandit chiefs and oppress the old nobility and gentry. Such an outlaw band is captained by Zeremski, whose uniform is partly Cossack and disposition altogether so. He and his ruffians billet themselves upon the estates of Louise von Wilkhuhen, robbing the place and the chief, after a drunken revel pictured in elaborate and often offensive detail, is in the way of committing the ultimate outrage

upon the widow herself, when he is laid low by her son. Whereupon all the good people of the story escape on horseback to the nearby border and are safe, while the despoilers rage vainly.

It's all clumsy fiction. Hans Adalbert von Schikltow, as Zeremski, tries to play the jaunty young braggart, but the close-ups reveal him as a middle-aged man. He is attended in his crimes by Nadja, whom the script may have set down as his infamous paramour, but who in the playing by Olga Tschechowa was just a large, plump blonde girl, trying to be devil may care and making tough going of it. Everybody overacts. These Continental pictures when they're good are very, very good, but when they're bad.

Rush.

PRINCE OF LOVERS

(BRITISH MADE)

Gaumont production. Directed by C. S. Calvert. Scenario by Alicia Ramsey. Based on the biography of Lord Byron. At the 56th St. Cinema, New York, week Nov. 28. Running time, about 60 minutes.

Lord Byron.....Howard Gaye
Isabella Milbanke.....Marie Rynn
Lady Caroline Lamb.....Mary Clare
Augusta Leigh.....Marjorie Day
Cam Hobhouse.....David Hawthorne
Sir Walter Scott.....W. D. C. Knox
Lady Jersey.....Viva Birkett
Tom Moore.....Eugene Leahy
The Prince Regent.....Bellendorn Powell
Madame de Stael.....Mrs. Saba Raleigh
Southey.....James Bonatus
Ada Augusta Byron.....Eileen O'Leary

With the basis for a likeable production in the story of the eventful career of one of Britain's immortals, the picture has been deprived of entertainment value through miscasting and unbusinesslike direction.

The expense of a director is wasted, since the story is told almost entirely in the titles. There is no action of any kind. With a topic which would best flourish, as far as box-office value is concerned, if handled in a light, breezy, sophisticated style, an air of morbidness, inexcusable in film entertainment of any kind, pervades.

The story carries more than enough material for mugging, trouncing and climaxes. None of the possibilities were properly developed. In the hands of capable producers the same picture could be remade even now, with little doubt that it could register not only as a good program picture, but as a special. All it needs is specialized treatment.

Lord Byron as a character, if popular legend is adhered to, would gain interest and attention. Howard Gaye dies with the role. As a great lover Byron is certainly a back

number, according to the way he has been framed here. It is inconceivable that the stilted, awkward, somewhat stupid person of this film would gain much headway with the dames; not in A. D. 1927, and doubtful if at any other period, even his own.

With the story underdeveloped, colorless and weak, the central character is undermined, and with him so presented the picture flops.

There is no excuse for sloppiness in costume pictures. That the ladies in the picture wear the loose apparel of their times does not warrant their looking unkempt and ungraceful. Costume productions have often been chosen because of the interest value to be derived from showing former modes and the pictorialization of old styles added to the value of the films made here. In this one the costumes detract.

There are laughs when the "beauties" are introduced. No sense in having a sub-title tell of a pretty lady and then a flash of her on the screen showing a dame who wouldn't stand a chance with the chorus of a third-rate burlesque show.

"As beautiful as a statue and as cold," is the sub-title introduction to Isabella Milbanke. Maybe there are hidden beauties of the spirit, but that should have been explained. Certainly the physical aspect of the lady in question is far from prepossessing.

Besides, who wants statues? The story seems to indicate that this baby wasn't so hot. She, or her old man, had a lot of money, and Byron knew it. Since there is no ardent love affair preceding the marriage, there is nothing to prevent the patron of the art theatre from assuming that Byron married her for the bank roll.

Byron is set forth as a drunkard. There are likeable stews. This one is obnoxious. Movie fans and others will stand for almost anything from characters they can like and admire, but there is little of either feeling for the Byron of this picture.

It seems a shame to waste a perfectly good title. The story, minus the badly advised introduction of Byron's mother and step-sister, tells of a great poet who was also supposed to be a great lover. Byron is shown reading lover letters from admiring females to prove this.

The poet gets into the bad graces of the aristocracy, among whom were formerly all his friends, and he leaves England. Later he joins the Greeks and dies from a cold or something—quite unromantically. No Grecian battles with the Turks are shown. That would have been

worth while, but it would have cost money.

There are enough American-made film flops.

Mori.

Isle of Forgotten Women

Columbia production and release. Directed by George H. Selig. Scenario by Norman Springer. Conway Tearle starred. Others in cast: Dorothy Sebastian, Alice Calhoun, Gibson Gowland, William Welch. At Loew's New York, one day, Nov. 23. Running time, 58 mins.

The excuse and interest of this picture is Dorothy Sebastian in a state of semi-nudity. Dorothy was borrowed by Columbia from M-G-M to enact a walnut-skinned pippin of a south Pacific isle. Between yawning at Conway Tearle in a series of fevers, hallucinations and injustices, the customers will probably keep awake for the appearances of Miss Sebastian. It is, however, an ordinary and dull effort.

Tearle looks poorly in this one, probably his first screen appearance since he tried to boost his salary to \$3,500 a week.

The story is familiar and venerable. A bank cashier is wrongfully accused of embezzlement and forced to flee the country. He goes to the tropics and is tempted by a voluptuous hip-wiggler. He resists her wiles and keeps his ideals. Alice, his faithful sweetie from back home, arrives to take him back just after the shredded wheat flame gets killed protecting him from a gin-crazed white man.

Girl From Gay Paree

Tiffany-Stahl production and release. Directed by Phil Stone from story by Violet Clark. Cast: Lowell Sherman, Barbara Bedford, Malcolm McGregor, Margaret Livingston, Walter Hiers, Betty Blythe, Templar Saxe, Leo White. At Stanley, New York, one day, Nov. 24. Running time, about 60 minutes.

Misses being a good buy for full week stands on account of slovenly handling by director. The story, while not extraordinarily new, is still interesting, and every member of the cast is a fairly strong player, registering for results in the respective roles. It does not seem that Phil Stone was especially restricted in money. Settings are all appropriate, and if cheap give no impression of that.

The title, though hackneyed and seemingly unattractive, may serve very well in the towns where the novelty of Paree in any form is still fresh and acceptable.

In semi-nude costuming Miss Bed-

ford photographs well in several shots. Not so good in the close-ups. If the camera effects had been watched more closely the production as a whole would have resulted more favorably.

Story is of a small-town girl with a yen to make the chorus in the "Follies." Broke and friendless, she is chased into a job in a cafe by a cop. For \$1,000 she is to impersonate the wickedest woman in the world, who was scheduled to appear at the cabaret but canceled her contract at the last moment.

A feature writer on one of the daily newspapers flops for the gal and publicizes her to the extent of several columns. The wickedest woman in the world, hearing of the impersonation, leaves Paris for New



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Doubtless you will be glad to know of a wire I have just received from Mr. Fairbanks in which he sends you both congratulations and thanks for the manner in which you have interpreted our idea of unifying the prologue and his picture "Douglas Fairbanks as The Gaucho".

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Carroll S. Trowbridge

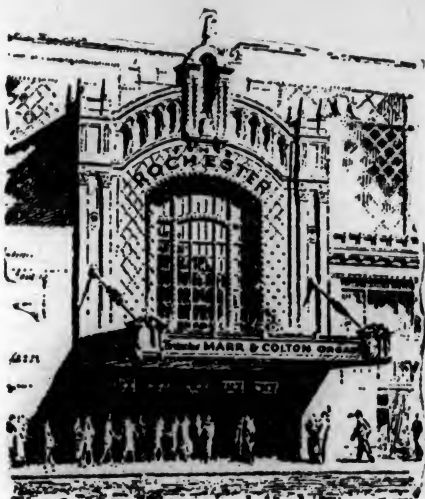
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York with dull and uninteresting complications following in place of a bright finish.
McGregor is too weak for spotting as the lead, both on appearance and ability.
Okay for the split weeks and daily changes. **Mori.**

SUNLIGHT

Private screening Dec. 1 sponsored by Film Arts Guild. Written and directed by Jesse Burns and Bernard Vorhaus. Featuring Zasu Pitts, supported by Ada Beecher, Greta V. Rue and Herbert Moulton. Photographed by Charles Klein. Running time, 23 minutes.

"Sunlight" is a two-reel drama, the first of a contemplated 12. It is written and directed by Jesse Burns and Bernard Vorhaus, said to be experienced scenarists. Intended spots for their films are programs with feature length comedies and little art theatres.

"Sunlight" seems a shade too erratic for general trade. It is termed "a character glimpse" and is set in the home of a widow and her younger sister. The widow is a nagging, puerile soul, who drove her departed husband to his grave and cheerfully contemplates lying beside him beneath an ornate tombstone.

She will not permit her spinster sister such luxuries as sunlight, sex novels, and soda pop. From the lines on her face and the black under her eyes it is gathered the spinster has led a tough turnip life.

A young girl working for her keep in the house wants to marry a peddler. The widow objects, but the spinster steals the money her sister is saving for the tombstone and gives it to the kids to run away on. Then the spinster walks down a road, drinks a bottle of soda pop, which she knows will kill her because the day is hot, and falls dead on the grave of her sister's husband, whom she always loved.

The picture is made with a roving camera, and considerable superimposition is employed. Effects are gripping at times, and always interesting.

Zasu Pitts, a capable actress, handles the difficult part of the spinster

as well as anyone could. Ada Beecher, the widow, also puts over some excellent character work. Greta V. Rue and Herbert Moulton as the young lovers are rather unimpressive.

Burns and Vorhaus have something worth while in the idea of this series of "character glimpses." But if the other eleven are as unsuited to lay consumption as this, the idea will be confined to the little theatres only.

BLACK JACK

Orville Dull production released by Fox. Directed by Orville Dull from story by Johnston McCully. Starring Buck Jones. Cast includes Barbara Bennett. At Loew's New York, one day, Nov. 25, one-half of a double feature program. Running time, about 60 minutes.

Wherever westerns are liked this one will please. It's fast and handled in light comedy vein.

Introducing Black Jack as the dangerous gambler who is demoralizing the male population of the town, there follows a scene in which Jack is shown losing 17 cents. After the reform element had broken up the game the judge and his henchmen gather in a barn, take off their coats and go to it for real Jack.

The gal is the holder of one of three pieces of a lead coin which, if joined together, would reveal the hiding place of the gold. Black Jack holds another piece and a ranch hand has the third piece. Villainy stalks into the lives of these simple folks via the unscrupulous ranch owner. **Mori.**

The Light in the Window

Trem Carr production released by Rayart. Directed by P. Scott Pembroke from story by Arthur Hoerl. Featuring Henry B. Walthall and Patricia Avery. Cast: Henry Sedley, Tom Grady and Cornelius Keefe. At Loew's New York, one day, Nov. 25, one-half of double bill. Running time, over 60 minutes.

Dull, trite, miscast—impossible. Unintelligent direction and produced cheaply at cost of interest and saleability.

Hundreds of feet of closeups of Patricia Avery and Walthall. Wasted. Neither player registers on the screen here except as lifeless. With thousands of girls dying for a chance on the screen they had to put a player like Miss Avery in the leading role. And then they tried to make a heroine out of her, besides. Miss Avery may do in comedy and that without the slightest change of expression.

This one would get the booby prize in a competition for the best independent productions of the year. Where this kind of a picture can be sold is a mystery.

It is explained that the old shoemaker loves his daughter so much he won't let her go out, even with a girl chum. That kills the old man as a noble character. The girl finally gets out, meets a pair of young men she knows nothing about and marries one of them.

Hubby is arrested for stealing a car he had paid for. Doesn't sound right. The girl, alone and homeless, finally lands in a cabaret as a cigaret girl. Husband turns up to claim her and is thrown out by a couple of bouncers.

And the rest doesn't matter either. **Mori.**

The Adventurous Soul

Select production released by Hi-Mark. Directed by Gene Carroll from story by John J. Moreno. Starring Mildred Harris. Cast includes James Fulton, Arthur Rankin, Chas. K. French and Tom Santich. Supervised by Harriet Virginia. At Loew's New York, Nov. 29, one day, one-half of double bill. Running time, about 60 mins.

Faulty direction and supervision. With the exception of the juvenile lead, Fulton, who looks as if he'd like to fall asleep and pass out completely, the cast is good, considering it's only a daily change picture or less.

Story treatment is haphazard and partly responsible for the poor results. Attention is split several ways. A shipping clerk with a yen for the open seas, wayward son wasting the opportunities offered by a wealthy shipowning dad, and a girl given no definite status.

Evidently first intended to work up the shipping clerk as the central figure but the director divided be-

tween the shipowner, the sea and daughter instead.

For an adventurous soul the clerk is not given any glamorous tinge which would so impress an audience. Though hackneyed the story offered several opportunities for a good production. All muffed.

In desperation the old man frames to have his son shanghaied and given the rough treatment on one of his ships. The lad, through some peculiar coincidence, listens in on the plot from behind the usual curtain and leaves home. The shipping clerk, calling on the girl, is taken instead and makes good at the branch office as assistant manager under the name of his employer's son.

Miss Harris is interesting in spots but kept too much in the background while the sub-titles have it out on the screen.

No love interest—no action—no box office. **Mori.**

Temptations of Shop Girl

I. E. Chadwick production released by First Division. Directed by Tom Terriss. Starring Betty Compton, with cast including Pauline Garon, Armand Kalis, Raymond Glenn, James Gladder, John F. Dillon, Cora Williams and William Humphries. At Loew's New York, one day, Nov. 29, one-half of double bill. Running time, about 60 minutes.

Even worse than the title sounds. Only smart stuff pulled by the author was when he had his name kept off the billing.

As a high pressure blonde Betty Compton is decidedly fit. Pauline Garon, with a couple of exceptions, looks too hard for one of such obvious youth. The flighty, young sister role doesn't suit or she doesn't make it look right.

This picture may have been dumbed up purposely. It couldn't be any more uninteresting if it has. No highlights worth a second thought. It is hardly worth a play even in the split weeks. If shown in any spot where people are accustomed to any kind of fairly good programmers they'll walk.

Story revolves mainly around the kid sister, a gal with a penchant for stealing expensive dresses on the advice of a small time yegg for whom she has fallen. The "chief" is located in far too luxurious surroundings to be bothering with the theft of an occasional gown.

Miss Compton does the big sister stuff and takes the blame for the missing dresses, later framing her sister's betrayer. Unconvincing. **Mori.**

THE CROSS BREED

Produced and released by Bickhoff Pictures. Story by Wells Ritchie. Camera man, Ray June. Directed by Max Noel Smith. Johnnie Walker starred, with "Silverstreak" (dog) featured. In cast: Gloria Heller, Chas. K. French, Frank Glendon, Henry Hebert, Joseph Mack, Olin Francis. On double bill, one day, Nov. 30, at Tivoli, New York.

A sinking of the stomach when another police dog was flashed on the screen at the Tivoli was the first reaction of a professional

movie-goer. After Rin-Tin-Tin, Peter the Great, Peter the Second, Dynamite, Thunder, Ranger and the other canine "stars," a new mutt is just an additional strain.

It may be significant that after such a sorry first impression this picture gets a good notice. In spite of the dog this is an exceptionally pleasing melodrama and a picture that should deliver satisfaction outside the exclusive precincts of the deluge.

Nothing particularly new but neatly handled. The dog remains a dog, not a mind-reading, miracle-performing, semi-human, cued quadruped. Toward the end the pup does seem to get a little clairvoyant but not absurdly so, as in some other woof-woof operas. And at no time does "Silverstreak" indulge in those prolonged dog soliloquies.

In the story dog and man are both cowards and both achieve bravery only when goaded to fury by the affronts of a bully. The boy has inherited a big lumber camp which powerful interests are after. Attempts to intimidate him, drive him off his own property or make him sell are tried with the final villainy the blowing up of a bridge to prevent the delivery of a train-load of lumber.

Cast and direction good. Production while not expensive is first class.

A blonde leading lady, Gloria Heller, is a cute biscuit that some big producer should grab. She photographs like big money and registers intelligence as well as (sex) appeal.

"The Cross Breed" is okay.

WOMAN'S LAW

Peerless production. Directed by Dallas M. Fitzgerald. Featuring Pat O'Malley and Lillian Rich, supported by Ernest Wood, John Cosmar, Harold Miller, Audrey Ferris, Edward Cecil and Sam Allen. Story by H. Tipton Steck. At Stanley, New York, one day, Nov. 30. Running time, about 65 minutes.

H. Tipton Steck must have been bursting with things to tell. His story makes a long and complex picture that is rather tedious and not up to more than one day in a house.

The girl (Lillian Rich) doesn't really love any man, but she almost marries the villain in order to keep her father out of prison. An attorney helps the girl shake off the villain and is going to marry her, but the villain kills him. Then some one kills the villain and every one thinks the girl did it.

A Northwestern mounted cop is commissioned to get the girl, and marries her, thinking she is some

one else. When he finds out who she is he cringes, but a letter arrives at that moment telling how the villain was killed by some one else. (And as complicated as it reads.)

Location ranges from California to Canada, and the heroine wears everything from a bathing suit to a lumberjack outfit.

Pat O'Malley is the mounted cop and looks all right in his uni. Ernest Wood is a sneering villain with a mob of razzberry scowls, making it overly plain that he is undesirable. Lillian Rich makes fair headway with an incongruous part.

Direction isn't good.

Land of Hope and Glory (BRITISH-MADE)

London, Nov. 12.

Produced by Napoleon Film Company. Original story by Valentine Williams. Directed by Harley Knoles. Preview, Plaza, London, Nov. 11. Running time, 110 mins.

Despite Sir Edward Elgar's musical setting for the preview, the film's title, and the advance press it had, this is the sort of stuff to put "out" in "quota." The first few hundred feet look like its being a good patriotic picture, and then it switches into the story.

The story! For the love of meller! Foreign spies stealing them papers—in this case aeroplane plans. Foiled, aha, and by the police. Son who has invented "plane gets back to that old homestead (complete with aged mother and blacksmith father) in time for mother's 60th birthday, having made fortune with "plane.

Harley Knoles has done more than most directors could have done with a bromide script. Some of the opening and closing shots are nearly inspired. Cast, which includes Enid Stamp-Taylor, Lynn Harding, Ellaline Terriss and Robin Irvine, does its best.

May be a first feature for second rate houses. But already the fans are writing to the newspapers asking producers to let up on the flag-waving stuff and make some straight movies.

TILL JANUARY, 1928

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THREE BLACK ACES

FORD, MARSHALL AND JONES

"WHIRLWIND STEPPERS"

STOPPED 24 SHOWS LAST WEEK AT GRANADA THEATRE WITH THAT MASTER SHOWMAN, BENNY MEROFF AND HIS SPECTACULAR BAND

This Week—MARBRO THEATRE. Direction SAM ROBERTS
P. 8.—Many Thanks to JACK SIDNEY.

LITERATI

Broun vs. Pulitzer

Heywood Broun and Ralph Pulitzer had almost adjusted their "World" difference with Broun ready to return to his daily column, when a slight difference of opinion arose. Broun suggested that since Pulitzer had printed an announcement upon Broun's retirement, that Pulitzer print another on his return. This, Pulitzer refused to consider, and there they are again!

Meanwhile Broun is about equaling his former income from the daily through magazine work. His contributions at present are going to "The Nation," "The New Yorker" and Broun's stuff is a feature

of the New York theatre programs controlled by one company.

Ford Scrapping Paper

Henry Ford is reported adamant in his decision to scrap his weekly, "The Dearborn Independent," in spite of offers for the publication, including one from George Randolph Hearst, reliably reported at \$1,000,000. The magazine may cease at about the end of the year.

Sports Editor Dead

Benjamin Benton, known as a dean amongst sport writers and formerly sport editor of the Boston "Post," died at Hollywood, Nov. 26, from heart disease. He was 72.

Prior to his death Benton was business manager for Jack Demp-

sey and had just returned from New York after appearing as witness in the Dempsey-Kearns suit in Newark.

Benton is survived by a son, Tamar Lane, publisher of a regional film paper, and Annabel Lane, writer.

Are the Boys Waiting?

Variety erroneously mentioned in a recent issue that the editorial in the morning "World" on Variety's box score and the critics of the New York dailies in it was written by Heaton instead of Cain.

Jos. Cain wrote the editorial. The same Joseph is author of an incoming Broadway play called "Jubilee." Its first title was "Crashing the Gate." For some reason,

after the "World" editorial had stirred up the boys, the play's name suffered an entire alteration. Whether the boys are waiting anxiously or otherwise to see Mr. Cain's play is a matter of conjecture.

Sinclair's Cracks

Upton Sinclair, who takes a crack at any and everything, bases his latest attack on the literary world in his new book, "Money Writes." Sinclair has some nice and some not so nice things to say about Sinclair Lewis, Edna Ferber, Carl Sandburg, Theodore Dreiser, Gertrude Atherton, Joseph Hergesheimer, James Branch Cabell, Carl Van Vechten, W. E. Woodward, H. L. Mencken, Louis Bromfield, Aldous Huxley and even Jack London, among others.

N. Y. "Times" Propaganda Film

A neat publicity stunt framed by the New York "Times" is the production of a picture called "The Making of a Great Newspaper," which shows how the paper works from the growth of the raw stock to the turn-out of the complete sheet, and taking in the workings of all departments.

Free exhibition of the film to all who care to do so, with the picture in demand by churches and educational societies. The prints are of standard size, on non-inflammable stock.

"True Story's" Circulation

Harold Hersey, supervising editor of Macfadden Publications, excepts to Variety's comment that "True Story Magazine" is sliding in sales. Hersey maintains the magazine is holding strictly to its advertising guarantee of over 2,000,000 circulation.

Negro and "White Folks"

George S. Schuyler, managing editor of the "Messenger," official organ of the Brotherhood of Sleeping Car Porters, has the lead article in the December American-merck on "Our White Folks." It's an excellently written if a bit overly ambitious rap at the Caucasians, reflecting the intelligent Negro's reaction to the white's racial discrimination.

Mr. Schuyler builds up his case from the premise white authors before and after Carl Van Vechten with "Nigger Heaven," have written extensively on the contemporary Negro. Schuyler takes the reverse slant at the white's expense and while sound in his premise of a colored aristocracy as strict in its social standards as among the Caucasians, Schuyler goes much beyond that in a definite statement the social barriers be let down in every respect. This phase is developed from economic restrictions which limits a college grad among the whites to little above a uniform and a broom.

Mencken, who is a Baltimorean, probably printed the yarn with full knowledge of the strong southern antagonism it will arouse.

"4th Estate" Absorbed

The tottering "Fourth Estate," newspaperman's weekly, reported on the rocks more than once in the past year, has finally given up the ghost with its absorption by "Editor and Publisher," its only competitor. Ernest Birmingham, who founded the "Fourth Estate," remains with the combination.

Dave Markel, who covered the "Tenderloin" district in New York for 25 years while on the New York

"American," has been appointed business manager of "Sunrise" (film) for Fox at the Carthay Circle, Los Angeles.

Markel retired from active newspaper work in New York about four years ago and went to the Coast last year.

A new musical periodical, "The Dominant," is published by the Oxford University Press in London. Edwin Evans edits the highbrow periodical.

Editor New Theatre Manager

Jacob Golden, formerly city editor of The Knickerbocker Press (Albany), is now manager of Proctor's vaude theatre in Troy. He first dabbled in amateur theatricals as a sideline to his newspaper work, and managed the Albany Players. In this connection, with another newspaperman, Thomas A. Stowell, now of the Associated Press, he wrote and staged several skits the Players presented at Albany theatres. Later Golden staged several acts which obtained bookings. He joined the Proctor forces and managed several of F. F.'s picture theatre. (Continued on page 37)

ED LOWRY
Master of Ceremonies



SKOURAS BROTHERS
AMBASSADOR
ST. LOUIS, MO.

AL LYONS

and the Super-Soloists
at
LOEW'S WARFIELD
San Francisco

Thanks to A. M. BOWLES and
FANCHON and MARCO

THE TALK OF BROADWAY

CHESTER HALE

and his

3—UNITS OF BALLET GIRLS—3

1st Unit a Permanent Feature at the CAPITOL, NEW YORK

2nd Unit in Joseph Santley's "Just Fancy" at the CASINO, NEW YORK

3rd Unit in Harry Delmar's "Revels" at the SHUBERT, NEW YORK

Acclaimed by Press and Public as the Finest Ensemble of Ballet Dancers on the American Stage

Read What the Critics Say About the Chester Hale Girls:

CAPITOL, NEW YORK

The excellent showing made by the ballet at the Capitol Theatre, New York, last week was so enthusiastically received that Major Edward Bowes is retaining it for a second week. The principal dancer, Joyce Coles, has the assistance of Roland Guerard and the Chester Hale Girls.—"BILLBOARD."

The Chester Hale Girls, a new detachment of dancing blondes and especial becomingness, also contributed light steps and graceful posing.—Oct. 27, New York "WORLD."

CASINO, NEW YORK

There are, of course, many dancing numbers; most of it is furnished by the Chester Hale Girls, young, pretty and competent. They are headed by Gertrude Lemmon, a ballet dancer clever enough to be with the Metropolitan Opera House across the street.—"WOMEN'S WEAR."

And then comes the Chester Hale Dancing Girls, sixteen beauties of the "broller" type, all sized to a sixteenth of an inch and every one pumping a perfect pair of legs in equally perfect unison. Here is one of the outstanding hits of the production, for they come on periodically, always with a different routine, but every move a picture of grace and agility. It's the best dancing ballet Broadway has seen in many moons.—"TELEGRAPH."

SHUBERT, NEW YORK

There were, in the first place, the Chester Hale Girls, one of those troupes who have reduced—or perhaps elevated—uniformity to an entertainment. In one underseas ballet they are programmed as jelly fish, giving one of the best collective impersonations of jelly fish that have been seen on the New York stage this season.—"TIMES."

Sixteen Chester Hale Girls an applause winner, is fast moving, color, action. Very much okay and heartily endorsed by the patrons.—"VARIETY," Sid.

I take pleasure in announcing that I conceived and staged the entire "UNDERSEAS BALLET" in Delmar's "Revels" which press and public acclaimed as the most unique and extraordinary novelty ever presented in a Broadway show and which caused salvos of applause and bravos from the audience.

I Am Now Preparing Groups of Girls for Future Productions at My Studio of Ballet-Dancing, 20 West 60th Street, New York

FANCHON & MARCO IDEAS

THAT ARE SURE FIRE AT THE BOX-OFFICE

ABE LYMAN
and His Brunswick Recording Orchestra
Now at LOEW'S STATE, LOS ANGELES

RUBE WOLF
Indefinitely METROPOLITAN, LOS ANGELES

CHICAGO'S "JOY-BOY"

BUDDY FISHER

AT THE AVALON THEATRE

LOEW'S IS BIG TIME; OVER 100 ACTS OF BEST KINDS AND NAMES PLAYING

Loss of Standard and Comedy Turns, Names and Headliners Falls on Former Big Time, Keith-Albee and Orpheum—Former Big Time's Losses to Other Branches—Loew's Pays and Plays

More than 100 standard acts, including names headliners, are with the Loew circuit this season. The exodus comes mostly from the former big time. The 30 weeks minimum route and no cut weeks are accepted as preferable to the razzle dazle bookings and salaries of the Keith-Albee and Orpheum circuits. Loew's is constantly adding to the list. If it holds its present pace Loew's will rate big time despite three-a-day policies, and K-A-Orpheum will have to scamper some to replenish its ranks.

Although generally understood Loew's has outbid K-A on a "buy," thus far Loew's judgment has been perfect with all clicking at the box office and justifying the outlay, while the K-A boys were still wrangling on setting salary.

While Loew's booking department is reticent on figures, it goes without saying that the acts are getting top money and continuous work.

While at least 100 standards are set for Loew routes this season, the circuit is withholding at least 25 percent of that number from listing for political reasons. Some of the omitted are finishing Keith routes before going-Loew.

A partial list of acts sewed up by Loew for 30 weeks and option for additional time follows:

Paul Whiteman and Orchestra.
Souza and Ban I.
Rubinoff.
Zez Confrey.
Andy Rice.
Anatole Friedland Revue.
Powers and Wallace.
Herbert Clifton.
Karyl Norman.
Bob Nelson.
Margaret Young.
Kramer and Boyle.
Wally Sharples and Co.
Lew and Madeline Wilson.
Pat Rooney and Marion Bent.
Frank Terry.
Morris and Shaw.
Royal Pekin Troupe.
Cunningham and Clements.
Jean Granese and Co.
Paul Tiesen Orch.
Walter Fehl and Co.
Jan Garber and Orch.
Bobby "Uke" Henshaw.
Mike Ames.
Jackie Hoo Ray.
Jimmy Hussey and Co.
Lieut. Gitz Rice and Co.
B. A. Rolfe and Orch.
Edna Wallace Hopper.
Hubert Kinney and Co.
All Girl Show.
Guilran-Marguerite Revue.
Ruth Elder.
Mal Hallet and Band.
Al. Moore.
Ted Weems Band.
Gordon and King.
Roscoe (Fatty) Arbuckle.
Fleeson and Folsom.
Wm. Seabury and Swor Orch.
Bob Brandies Collegians.
Blake and Jones.
Honorable Wu.
Masters and Grayce.
Bert Gordon and Co.
Zelaya.
Natacha Rambova and Co.
Lillian Shaw.
Jim and Betty Morgan.
Ruth Royce.
Ted and Al Waldman.
Gilbert and Sullivan Ensemble.
Gaudsmith Bros.
Dorothy Ray and Syncopators.
Emile Boreo.
"Tin Types."
Primrose Minstrels (20).
Watson Sisters.
Walter Walters and Co.
Billy Glason.
Collins and Peterson.
Horlick's Ensemble.
Mary Haynes.
Lewis and Ames.
Bathing Beauties.
Corbett and Barry.
Lydia Barry.
Donovan and O'Brien.
Willie Creager and Band.
London Palace Girls.
Julia Kelty.

Many of the names listed above have not only been standard K-A attractions for years, but have been

Hardboiled Dues Payer

Evidently hard times around the N. V. A. with all kinds of reminders going out to members that their dues for the new period are payable at once.

Atop the clarion call for more club dues the old bulletin board is weighted down with "pay now" hurrah.

It recalls the letters sent agents and offices some weeks ago requesting complete lists of acts handled. The payoff seems to be that many members are showing lateness, temerity, weariness or wilful neglect, or what have you in coming across with dues for the new period.

ELTINGE QUILTS VAUDE; FINDS BIG TIME SHOT

Buffalo, Dec. 6.

Julian Eltinge, at Shea's Hip here last week, took a wallop at vaudeville in an interview for the Buffalo "Evening News." The impersonator was pessimistic if not dejected regarding the future of vaudeville and intends to return to musical comedy. "Vaudeville," announced Eltinge, "is shot to pieces. It will continue but it has ceased to attract individuals and big names are off the programs."

WILL MORRISSEY FLIP; NO HIT WITH JUDGE

Los Angeles, Dec. 6.

Judge Charles Burnell did not take kindly to flip remarks made in court by Will Morrissey, now appearing at the Plantation Cafe here. Morrissey is charged with contempt of court for failing to answer supplementary proceedings brought against him by John F. McCarthy to recover \$748.

Morrissey told the judge he had been sued so often he couldn't distinguish a legal document from a request for gags.

"Cut the comedy," said the Judge.

Lee White's Death

London, Dec. 6.

All theatrical London is mourning the death of Lee White (White and Smith), who was exceedingly popular here.

Although the show crowd knew there wasn't much hope, the reaction here is unusual.

Miss White had been reported very ill, from Australia.

HUSSEY AT STATE

Van and Schenck cancelled the current week at Loew's State, New York, because of radio and recording dates that would have made it physically impossible to fulfill vaude engagements as well.

Cancellation was made by mutual consent, with Jimmy Hussey supplanting as headliner.

LOUIS MANN'S ROUTE

Louis Mann, who has been shaping up a vaude single on several Orpheum Circuit dates, has been set for a complete Orpheum route with K-A time to follow.

Mann is offering a monolog and dialect stories as his act.

standard headliners of the former big time circuits.

Among Loew's 100 are a large number of valuable comedy turns the former big time could ill afford to lose.

Additionally are those desirable acts, and also including comedy turns, that the former big time has lost to musical comedy and other forms of amusement.

B. RUBIN, AMACHOOR, KIDS LOUIE SIDNEY

Artist in Blackface Goes on During Audition—"Terrible, Take Him Off," Sidney

Benny Rubin pulled a burn-up on Louis K. Sidney when trying out Friday night at the Capitol auditions under cork and in straight dialect. Sane the kosher brogue and the usual Rubinesque mannerisms, and behind the footlights, it fooled Sidney, who raved at the act and the dirty name agent who was wasting his time with such terrible talent.

Rubin halted Sidney's tirade and said maybe he would like his dancing better. Hoofing was even worse.

Finally Rubin ended the agony by bursting out that he wouldn't play Sidney's theatre if they gave to him, when finally the Loew executive got hep and enjoyed the joke as much as the others.

Rose Marie Moore Killed In Road Auto Accident

Chicago, Dec. 6.

Rose Marie Moore, 26, of the vaudeville act "Two Jacks and a Queen," died at Mercy hospital, Oshkosh, Wis., Dec. 4, from injuries sustained in an automobile accident near that city.

Miss Moore and her partners, Robert Huff and Raymond Gross, former driving the car, were traveling to Neenah for a Sunday engagement when the car struck a tree at a sharp turn four miles south of Oshkosh. Huff and Gross also were taken to Mercy hospital but neither seriously injured.

Miss Moore was from St. Paul and was not married. In Chicago she resided at 420 East 61st street.

"B'WAY SPEED REVIEW" FORGOT HOTEL BILL

Concord, N. H., Dec. 6.

County Solicitor Herbert W. Rainie has issued a warrant for the arrest of Richard Palma, of New York, manager of the "Broadway Speed Review," act of seven persons.

The company stopped at the Phoenix Hotel during an engagement here, but, the warrant alleges, neglected to settle a five days' hotel bill upon departing.

Little Billy Hurt

Little Billy strolled from the Friars Sunday but instead of returning, was taken to the Polyclinic hospital with an artery severed in his wrist.

Billy visited Jerry Hitchcock's and in some manner fell down. He lost considerable blood before the gash was sewed and is still in the hospital.

MOSS-FRY IN FILM HOUSES

Los Angeles, Dec. 6.

Moss and Fry have been engaged for a 14-week tour of the West Coast houses with Fanchon and Marco Ideas, opening at Loew's State here Jan. 17.

It is likely after their tour here that Adolph Ramish will place the act in his new Lincoln, a colored theatre, for four weeks as a headline attraction in addition to the Doc String Musical Comedy Company, the permanent stage attraction there.

PAN WANTS RUTH ELDER

Los Angeles, Dec. 6.

Alexander Pantages announces he will play Ruth Elder for five weeks on the coast, opening in January, following her completion of Loew bookings in the east and south.

Clayton and Lennie—Loew's

Cincinnati, Dec. 6.

Clayton and Lennie will return to the Loew Circuit next week. They have been appearing for Keith-Albee.

KEITH PROFITS FALL OFF

B. F. Keith Corporation and subsidiaries reported for the six months ending June 30, last, profits at the rate of \$1.90 a share on the 400,000 shares of no par common, compared to the rate for the same period of 1926 of \$2.13, the net being \$761,832 for 1927 and \$853,110 for 1926, even though 1926 was no bonanza year for Keith vaudeville.

Particular interest was paid to the item of \$70,000 designated "estimated federal taxes" for 1927 half-year, compared to \$106,000 for the corresponding period of 1926. Many traders apply the comparison of government taxes to business concerns as an acid test of current earnings.

Consolidated income account for the first half-year:

	1927	1926
Profit after depreciation	\$ 809,126	\$1,021,163
Other income	415,196	241,076
Total income	\$1,224,322	\$1,262,239
Interest, etc.	392,490	303,129
Estimated federal taxes	70,000	106,000

Net profit

Consolidated balance sheet of B. F. Keith Corporation and subsidiaries as of June 30, 1927 and 1926:

ASSETS	
	1927
Land, bldgs., eq., etc., less depreciation	\$24,410,347
Invest. and adv. to subs.	6,732,956
Cash	1,705,050
Marketable securities	835,761
Accounts receivable, etc.	88,767
Other assets	127,024
Deferred charges	575,733
Total	\$34,475,638
LIABILITIES	
Capital stock	\$ 8,000,000
Funded debt	10,317,500
Def. notes payable	200,000
Notes and accounts payable, etc.	1,363,628
Deposits	48,277
Federal taxes, etc.	119,538
Capital surplus	558,119
Surplus real prop.	11,908,790
Earned surplus	1,959,786
Total	\$34,475,638

ELINOR GLYN TURNS DOWN K-A; GOES WITH LOEW'S, \$2,500 AND %

Opening Next Week at State, New York—50-50 Over \$29,000 Gross on Week—"Separated from the Monkeys"—3 and 4 Shows Daily

Elinor Glyn has been secured for vaudeville and will head next week's bill at Loew's State, New York.

The Glyn booking is another coup for the Loew Circuit which set the engagement with O'Neill, Yates and Tishman, agents, for the authoress, while K-A bookers were wrangling on salary. Miss Glyn is being guaranteed \$2,500 for the week and a 50-50 split over \$29,000, incidentally the first time an attraction has played the State on guarantee and percentage. The week at the State has been laid out for a test of the novelist's drawing power with Loew's retaining an option for additional bookings if the draw at the State warrants.

While the Loew office were signing contracts Harry Weber, K-A agent, phoned the authoress' agents that he could set Miss Glyn at the Palace, New York, for the same week. When told of the Loew booking Weber offered the agents \$1,000 for their contract with Miss Glyn which was declined.

Inside reports of the aftermath have it that Weber was raked over the coals by Eddie Darling, chief K-A booker, to whom he had submitted the act with Darling questioning Weber's authority to submit Miss Glyn for K-A bookings. It turned out that way.

Miss Glyn at the State will play, according to the policy of the house—three times daily with four performances a day on the week-end. Her only personal condition is that she "must be separated from the monkeys," meaning a possible animal act on the bill. To provide her that security a picture trailer will be run ahead of her turn.

Maurice's Widow Dancing

Eleanor Ambrose (widow of Maurice) and Charles Sabin are resuming professional activity, slated for the Club Mirador, New York. They open on a gamble on the couverts, displacing Ramon and Rosita, guaranteed a flat salary.

Martin Beck Sued By Rosalie Stewart

Rosalie Stewart's "A La Carte" revue which had a brief existence on Broadway during its five weeks at the Martin Beck lost \$114,000 for the producer. The Beck booking was arranged on a 25 per cent of the profits' basis, with the proviso Beck also stand that percentage of the losses.

Miss Stewart admits receipts of \$22,000 from Martin Beck, personally, but is suing for the \$6,500 difference up to \$28,500 (one-fourth share of the \$114,000 loss).

O'Brien, Malevinsky & Driscoll represent Miss Stewart.

HUSTON AND WHIPPLE BACK

Walter Huston is returning to vaude in a skit, supported by his wife, Bayonne Whipple.

Although the eastern company of "The Barker" closed, the western company headed by Richard Bennett continues indefinitely.

NICHOLSON'S SKETCH

Ben Boyar is readying two new production acts for early showings on the K-A Circuit. One is "Meet the Missus," by Kenyon Nicholson, and the other "The Big Event," by Albert Cowles.

XXX

William Morris

CALL BOARD

Now allied with
Adams Art Service
on Radio

NEW YORK, 1540 BROADWAY

FILM HOUSE STAGE BRINGS SHORTAGE; GUS SUN FORCED BACK TO K-A AGENCY

**Sun Time Booking Independently for Five Years—
Picture Interests Squeezing Out Vaudeville, is
Claim—Sun Circuit Has About 38 Weeks in All,**

Owing to the pressure of picture house interests Gus Sun has been forced to start negotiations with the Keith-Albee Circuit for the purpose of protecting approximately 110 houses included in the Sun group. The deal, which was started about a week ago, provides that the Sun theatres will be booked out of the K-A offices.

Sun, now in New York, has pre-

sented his proposal to J. J. Murdock of K-A pointing out that the picture interests, or chains with film affiliations, are squeezing vaude chains out of business.

The Sun houses, booked independently for the past five years, find the number of available acts diminished on account of the tremendous needs of the picture houses and the longer time contract the picture houses are enabled to offer. The shortage of the Sun-type act for independent chains is also due in part to the rapid growth of stage shows in picture theatres.

The Sun houses represent about eight weeks of good time and approximately 30 weeks of small time vaudeville. It is understood the booking arrangement with Keith-Albee is set to go through.

When arrangements are completed, Billy Diamond, representing the Sun houses in Chicago, will take up an office in the Chicago branch of the Keith-Albee booking office, with authority to book on the floor. S. Warren Todd, representing Sun in New York, will most likely take

For Dorothy Antel

Last Sunday at St. Malachy's Church on West 49th street, Father Leonard admonished his parishioners to purchase their Christmas cards of Dorothy Antel at 226 West 72nd street. The Father informed the congregation of Dorothy's sad misfortune.

Meanwhile in the vestibule of the church had been placed a table with Christmas cards belonging to Dorothy available to those wishing to purchase.

Roberts' Annual on Orpheum Los Angeles, Dec. 6.

Theodore Roberts is starting on his annual tour of the Orpheum Circuit. He opens in Omaha.

office space in the Keith booking department locally.

The Sun houses were booked out of the Keith offices for over 15 years until about five years ago when Keith-Albee objected to the construction of a Sun house in Toledo and the connection with Sun was broken. Sun has been booking independently since.

Orpheum's Palace Follows Film House With Duncans

Chicago, Dec. 6.

Locally the show world is outwardly laughing at the Orpheum Circuit and its helplessness in attractions, also its lack of nerve or initiative, in the matter of the Duncan girls.

This week the Duncan Sisters are headlining at the Orpheum's local Palace (straight vaudeville), at a large salary, and engaged for a two-week stay there, with the Palace's top \$2.20. It is but a few weeks ago that the Duncans were the star attraction at the Balaban & Katz picture theatre, Chicago, not far from the Palace. Top at the Chicago is 60 cents.

The Orpheum had the opportunity of engaging the Duncans ahead of the picture house, but as it usually does with anything good, muffed it.

A return booking was made by Edward Darling yesterday for Rosita and Vivien Duncan at the Palace, Dec. 19.

The Duncans were recently there for three weeks.

Another Palace date is Dec. 26 for Vivienne Segal, from Broadway shows.

Not Walter Hawley's Daughter

Chicago, Dec. 6.

Yvonne Hawley, whose marriage to Jack Born Sept. 22 was annulled in November, is not the daughter of Walter Hawley, officer of the local N. V. A. Club, as previously reported.

FREAK SHOW AT PALACE

Keith-Albee has decided to give the Side Show act, produced by Wagner Bros., a Broadway fling, at the Palace next week, Dec. 12.

It is an array of side show freaks, spieler, etc. For the Palace, Henry Regal & Co., added, will work with it.

A Coney Island side show in the Palace is something the original policy of the house never comprehended.

K-A. BILLS FOR MIAMI

Keith's vaudeville for the winter season at the Fairfax (Publix), Miami. Five-act bills, three performances daily, split weeks.

Booked Solid
Billy HIBBITT
and
HARTMAN Marie
in "Before and After"



Miss Marie Hartman
World's Champion
Comedienne

Never swam the English Channel, but crossed the Sea of Success and floats into sure hits, buoyed by the laughter of her public. Trained by

BILLY HIBBITT

on a diet of applause, competent feeding and consecutive playing. Marie Hartman is to comedienne as Gertrude Ederle is to swimmers, a champion.



DE BEE
and
HUDSON

"Musical Nonsense"

"A Bright Spot on Any Bill"

You can't wear a grouch and watch this act. Not much sense to the whole thing, but we enjoy being nonsensical. Yes! De Bee is cutting capers around that "Wooden Fiddle," and, "Gee, but ain't Miss Hudson sweet!"

This Week:

PALACE, HARTFORD
POLI'S, BRIDGEPORT

"MY BLACK
BABY"

By **WILTON CRAWLEY**
Writer of

"SHE'S FORTY WITH ME"
NOW KEITH-ALBEE CIRCUIT

LATE this month "VARIETY" will issue its
22nd ANNIVERSARY NUMBER.

That special edition is a show world's event, containing the customary summing up of the show business in all of its branches for 1927.

It also becomes the reference book throughout the world for 1928, all of it, of the American screen and stage.

The ANNIVERSARY NUMBER, bound, is convenient for the desk or table. It is held handy for ready reference.

Tons of talk could not become a better convincer of the value of VARIETY'S ANNIVERSARY NUMBER than its past record.

Show people and attractions, firms and companies will secure the very best publicity in the ANNIVERSARY NUMBER. Its articles on the show business for the year are quoted from for months afterward by dramatic editors of the dailies and magazines everywhere.

Added insurance for publicity in this season's ANNIVERSARY NUMBER is the attention your announcement may bring from the radio people.

Radio is ever on the outlook for new talent and must look for it from the show business.

VARIETY'S current advertising rates are in effect for the special issue late this month. Copy may be placed with any "Variety" office.

ALBEE INSTRUCTS MANAGERS TO ASSUME CONTROL OF STAGE—CANCEL BAD ACTS

K-A's Head Called Special Meeting of Managers—Authorized to Expunge Objectionable Stage Material—Managers Now Responsible for Their Theatres—All New Stuff

E. F. Albee, in the Keith-Albee suite last week, is said to have held a couple of intimate gatherings, at each of which he presided as the principal and sole speaker.

The most important gathering was of K-A house managers of Greater New York. About 40 of these. They were informed by Albee that hereafter they will be held responsible for their theatres; that they are empowered to operate them back stage as they deem best; that they are permitted to cancel any act considered too bad for their stages, and to pay off such acts immediately for the full term engaged, obtaining others, and that they are likewise to order out any objectionable stage material used by turns.

In the latter, said Albee, if the acts do not obey with the instant removal of the objectionable matter, the manager is to inform the booking office, which will enforce the demand, or else—

The speaker specified a couple of K-A houses where he had noticed deterioration, but stated those houses were not mentioned in criticism, but as examples.

Wholly One-sided

None of the managers were allowed to speak; no opportunity was offered for an exchange of views or suggestions, and no reference was made by Albee to the promotion or exploitation of acts, a subject he lately dwelt upon heavily in a circular letter sent to all K-A managers.

It is said that J. J. Maloney, of the K-A staff, was the only other person present, other than the managers.

Albee's talk to the bookers is reported to have been along routine lines. Previously, the bookers in meeting are said to have been informed it looked as though it would become necessary to go out and get names or headlines. That was another contradiction to the Albee form letter that stated any house manager might work up an unknown act into a box office draw.

Making Regular Managers

The latitude allowed K-A managers by the Albee talk is a distinct departure from the method of the K-A booking office for years. House managers have been held down in authority, with "the office" taking care of everything. It amounted to a little beyond demoting a house manager to house clerk or janitor, with this subject exhaustively gone into in an editorial in Variety of Nov. 23, last, on the Albee form letter.

It has been common knowledge that the many bad acts booked into K-A houses during the past five years or longer have been routed by the K-A bookers under orders. Most of these acts were recommended to be booked by "the office," and most of those were personally ordered booked by E. F. Albee.

The "bad acts," for either political, personal or publicity purposes, had "to be taken care of." They were known to be bad by the bookers, and they continuously ruined bills. As many as three of these acts have been seen on one bill. It was not unusual to see two, while almost any K-A program around New York for a long while held, at least, one of the "personal" acts.

May Be Better Now

In objectionable material and with the restrictions placed upon house managers, the custom of acts to do as they pleased upon the K-A stages grew until K-A house managers feared to interfere, or even reproach the acts in case the latter would write a letter about the incivility of the house manager to the same E. F. Albee.

"Pull" System Revived

Madison, in Ridgewood, Brooklyn, is resorting to a puller-in to divert patronage to its house.

Agents are placed at the Wyck-off avenue station to escort the mob to the Madison, which is closer than Fox's Ridgewood.

An Agent in Action

For some time an agent has been a certain booking office pest with the same old list of acts.

Finally the chief booker told the agent not to come in again unless he had something to sell.

A day or so elapsed and the agent popped in, declaring that he had something to sell.

"Shoot," said the booker.

"Booze," replied the agent.

RADIO IMITATIONS OF DR. ROCKWELL'S ACT

Chicago Station Complained Of—Radio Commission Promises Aid to Stop It

Washington, Dec. 6.

WSEB, Chicago broadcasting station, is reported to be sending out nightly imitations, as announced, of Dr. Rockwell, here last week at Keith's.

Orpheum circuit is attempting to stop the other feature, soliciting the aid of Rockwell to protect his material.

Rockwell has appealed to the Federal Radio Commission with that body indicating it would not only attempt to stop the Chicago broadcasting, but that it would also use its "good offices" on the other stations to prevent unauthorized features from going on the air.

MOSS PREPARING PRESENTATION CIRCUIT—AFTER STAGE BANDS

About Ready to Leave Keith-Albee Connection—Will Have 20 or More Weeks—J. J. Maloney Interested—Building New Moss Houses

The disassociation of B. S. Moss from Keith-Albee is reaching its final stages, Moss making preparations for stage features in the contemplated picture house policy for his theatres. Moss is in the market for suitable stage bands and masters of ceremonies, with a tentative circuit of 40 weeks' playing time in the Greater New York district. The 40 weeks are to be split up among 10 Moss theatres at the start, each band to be featured a month per house and rotated in that cycle.

Specialty acts to be acquired on the open market, from K-A and elsewhere, will be assured of at least 20 weeks' playing time in the new Moss picture circuit, the idea being for holdover of suitable acts or immediate repeating.

J. J. Maloney, who is the president of a Brooklyn, N. Y., banking institution, is understood with Moss in building on new sites.

Moss' vision concerning the picture policy is manifested with the opening a fortnight ago of the Madison in Brooklyn, N. Y., a vaudeville-policy house of presentation design including elevating orchestra pit, stage, etc., and conforming with the standard picture house design of theatres. The new Kenmore theatre on Church and Flatbush avenues, Brooklyn, half block away from the present Moss' Flatbush, which is to be razed, will also include presentation facilities.

Final papers governing the sale of the B. S. Moss' holdings to Keith-Albee were signed Monday. Moss leaves the organization week of Jan. 1. The reported price of the

FORMER LOEW AGENTS ANGLING WITH PAN

Applications Await Return of Young Pan—Holding Lists Intact for Ind. Booking

Loew agents let out in the recent shake-up are angling for Pantages franchises. Applications are being held up until the return of Rodney Pantages next week. The letouts, anxious for affiliation, are making the overtures to protect their lists for independent bookings.

Several agents dropped by Loew are hold their lists intact, acts paying them the usual commission fee on previous Loew bookings and renewing written authorization to represent them for independent Fox and Pantages bookings, providing the boys are successful in manipulating a Pantages franchise.

Before young Pantages' recent departure for the west, it had been practically settled no further Pan franchises would be issued until January. The Loew letouts may upset this since the local Pan office is at least interested in a few who seem practically set for franchises.

Film Added to Frisco's Orpheum's Big Time Bill

San Francisco, Dec. 6.

Shortly after New Year's the local big time Orpheum (Orpheum Circuit) will play a feature picture on top of its vaude bill.

The house will continue trying two performances daily, with the vaude end cut down somewhat. It is being done with the hope of regaining lost patronage and prestige.

As a consistent loser among the Orpheum's west coast houses, the local Orpheum is believed to have been in the lead.

COURT UPHOLDS 'MANAGER'S' RIGHT TO 10% COMMISSION

Con Conrad Accused Benjamin David of Violating Employment Agency Law—David Before Judge Simpson, Who Dismissed Charge

Cheerful!

Chicago, Dec. 6.

The manager of an independent break-in house in Chicago, booked in five acts for Thanksgiving. The acts played four shows, getting \$50 collectively.

House took in 29 paid admissions from one until 10 o'clock.

Counting up, the manager found he was \$10 short of the required \$50, so he went next door to the drug store, borrowed the \$10, paid off the acts, and went home to eat turkey.

Benjamin David, manager, was vindicated of Con Conrad's charges of doing business in violation of the Agency Laws without an agent's license. David established before Magistrate George W. Simpson that he was a manager and entitled to his 10 per cent. commission charges, rendering individual service, and not rating as a booking agent.

David states that through his attorney Herman H. Levy, 51 Chambers street, New York, with John J. O'Connell as special counsel, he is bringing a \$100,000 damage suit against Conrad for malicious prosecution.

Conrad lost his case through refuting testimony, making a poor witness for his own cause. This was further handicapped by the absence of essential witnesses for the complainant, and a re-cross-examination of Inspector William F. Gill, of the License Commissioner's office.

Faulty Memories

Inspector Gill, a veteran in the agency law department, was strikingly embarrassed by David's counsel through not being able to recall the gist of his original testimony. The inference is that the License Bureau may become as a result unusually inquisitive in the future about David's business activities, although Magistrate Simpson's opinion was wholly in favor of the booking man.

Gill had originally stated that David's office was cluttered up by scores of people waiting on a large hard bench, whereas David proved his services were mostly individual and selectively confined. Impressed by David's statement, Magistrate Simpson had Gill recalled with a question of memory figuring.

Conrad's memory also failed him on several points.

The complaint emanated from David's original booking of Conrad's "Night of Follies" act, starring Beth Beri, the producer's fiancée, who has since left the act and sailed for Europe. Dissatisfied with David's service, Conrad took the act into the William Morris agency. Subsequently David attached Conrad twice on the road for accrued commissions, and other people who had been let out of the act made things legally troublesome for the songwriter-producer whose song royalties went into his new production venture.

Conrad felt all this legal trouble was inspired by or emanated from David. In retaliation he filed charges with the License Bureau that David was operating an agency without a license, and collecting an exorbitant rate of commission.

Jack Marks of London Is Now in New York

Due on the "Olympic" reaching New York today (Wednesday) is Jack Marks, who is said to be "the nearest thing to an American that London has in its theatrical centre."

Marks, an Englishman, is known to every American vaudeville or theatrical person going to London. He makes sure to handle their baggage or see that they get through without a lot of red tape.

Jack knows so many Americans that he finally arranged a trip, and he is set for a two-weeks' cruise of Broadway theatres and offices.

Jack will be met at the pier by some New York managers, agents and vaudevillians who are, in some measure, going to show him some of the hospitality he has bestowed when they were abroad.

Noble Sissle, Alone

London, Dec. 6.

Noble Sissle, formerly of Sissle and Blake, opened at the Coliseum yesterday in a song cycle, mostly comprising his own compositions. He scored nicely despite an early spot.

At the Victoria Palace Russell and Vivien, colored, scored exceptionally on their debut here. They are not featured on the bill.

VAUDE ONE NIGHT ONLY AT VALENTINE, N. Y.

Picture House Trying Thursdays Just to See?—More Opposish

Vaudeville will first be tried on a one-night basis at the Valentine theatre, uptown, New York, with the acts playing Thursday nights only for the present.

Just what this means nobody in and around the K-A offices which books the Fordham nearby, will hazard a guess. It is another of the independent gestures that threatens a little more competition to K-A.

The Valentine has been known as a picture house but with vaude in as experiment and if it proves successful further weekly placement may be expected. This of course if the b. o. pulse rises perceptibly.

Johnny Burns is to act as master of ceremonies at the Valentine's initial vaude play tomorrow eve (Dec. 8).

The house is also going for more play on Meyer Pearlman and his orchestra.

Husbands Agree to Let Heibel-Mahoney Reunite

Helen Heibel and Kathleen Mahoney have reunited for vaudeville. Partnership of the harmony singing team was disrupted some months ago. Miss Mahoney married W. L. Deane, realty man, and retired. Later Miss Heibel also married and retired.

Although marital conditions are perfect, the girls are rehearsing, and both husbands have been won over to consent.

COULDN'T CUT ACT TO 4 MINS.; LEFT CAPITOL'S BILL

Murray and Alan at their own request stepped out of the show at the Capitol, New York, this week. When the act reported at the theatre the management wanted it to do only four minutes, due to the long bill.

Murray and Alan found they could not do less than six minutes. They withdrew with the proviso they appear later.

"Guy" Loses 2d Lead

"I'm the Guy," produced by the Irving Yates office, has lost its featured member for the second time, Kitty Morris leaving to join the Chicago company of "Good News."

A few months ago Billy Taylor, then featured in the same act, left to join "The Ramblers."

The act is temporarily shelved.

Ted Bradford Producing

Ted Bradford, dancer in "The Merry Malones," is producing several vaudeville acts.

KINGSWAY'S BILLS

Another of the A. H. Schwartz houses, the Kingsway, is having a stage built for a split-vaude-bill-of-five acts. Bob Burns, Pantages office, will book starting Dec. 29. The house seats 3,400.

Several other Schwartz houses, playing pictures, may decide upon a vaude and movie program after New Year's.

WATERSON BERLIN & SNYDER CO.
OFFER

the GREATEST

BATCH of

SONG

HITS

THEY HAVE

EVER

PUBLISHED

THE

THE

THE

THE

"THEME SONG OF POLA NEGRI'S"
Picture "HER SECRET HOUR"

"A WEALTHY MATERIAL"

"BABY"

"A CRADLE IN CAROLINE"
PLENTY OF CHORES WITH LOTS OF KICKS

"FOR MY OLD FASHIONED MAM"

"THERE'S A CRADLE IN CAROLINE"

"LOVE MY OLD FASHIONED MAM"
Where Do They Go In The Fall?

"AFTER WE KISS"

"LOVE MY OLD FASHIONED MAM"

"AFTER WE KISS"

"THEME SONG OF POLA NEGRI'S"

"A WEALTHY MATERIAL"

"BABY"

"A CRADLE IN CAROLINE"

"FOR MY OLD FASHIONED MAM"

"THERE'S A CRADLE IN CAROLINE"

"LOVE MY OLD FASHIONED MAM"

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"AFTER WE KISS"

"LOVE MY OLD FASHIONED MAM"

"WHAT A WONDERFUL WEDDING THAT WILL BE" "LET A SMILE BE YOUR UMBRELLA"

What A Wonderful Wedding That Will Be

p That car-tale day in June will be here pretty soon,
The day that means my hap - pi - ness,
I've bought the wedding band And sweet-heart I have planned a
cer - e - mon - y dis-treat from the fest.
Chorus
We'll in - vite the birds and all the bees To sing their pret-ty
mel-o-dies, What a wonderful wed-ding that will be
we go stroll-ing side by side They'll har-mo-nize "Here comes the bride"
What a wonder-ful wed-ding that will be The man up in the moon
will be the preach - er, He'll tie the knot for you and
me! Now we'll never miss those sha-dy palma You'll
don't you know right in my arms What a wonder-ful wed-ding that will
be! We'll be!

Let A Smile Be Your Umbrella

(On A Rainy Day)
Once I met a hap-py lit-tle blue-bird
I was just as blue as I could be
In a lit-tle while, I be-gan to smile
When he sang this mer-ry song to me,
Chorus
Just let a smile be your um-brel - la on a
rain-y day And if your sweet - lo
aries just tell her that a smile will al-ways
pay. When-ev - er it skies are gray, don't wor-ry or fret -
A smile will bring the sun-shine and you'll nev-er get wet. So let a
smile be your um-brel - la on a rain-y day!
Just let a smile be your um-brel - la on a rain-y day!

"A Cheer Song
for Every
Audience"

A Better
Song Than
"FOR ME and
MY GAL"

DANCE ARRANGEMENTS
by *Americas*
FOREMOST ARRANGERS

ORGAN SLIDE
NOVELTIES
That are different

ORCHESTRATIONS
IN ALL KEYS.
ALL KINDS OF
VERSIONS.

WATERSON, BERLIN & SNYDER CO. **JOE HILLER**
NEW YORK - STRAND THEATRE BUILDING **CHICAGO - WILLIE HENOWITZ**
LOS ANGELES - RICK POWERS 325 BROADWAY **BOSTON**
DETROIT **DON RAMSAY** 240 TREMONT STREET
WILL COLLINS WURLITZER BLDG.

DANCER BEAT UP HOROWITZ, AGT., AND GOT 3-YEAR OLD \$150 BACK

Cedric Lindsay, acrobatic dancer, stopping at the N. V. A., and who last week played in Loew's Willard, Woodhaven, L. I., in the act "Castles of Dreams," was freed in West Side Court by Magistrate Abraham Rosenbluth. Lindsay was haled to

court on a summons obtained by Arthur Horowitz, booking agent, of 140 West 46th street, who claimed that he received a "terrible beating" at the hands of Lindsay on Nov. 30.

Lindsay denied the charges and said he acted in self-defense. He said the scrap was the outcome of an old business deal of more than three years ago. Lindsay left the court grasping a check for \$150 while Horowitz departed with a crimson stained shirt.

According to Horowitz, Lindsay came to his office and threatened to "lick him within an inch of his life." "Lindsay menaced me with his fists. He seized me by the throat and said he would throttle me unless I made out a check for \$150," said Horowitz.

"Self-Protection"

"It was only when I feared for my life that I made out the check. Lindsay departed and I immediately came to court and obtained the summons," said the agent. Horowitz said that he went in bankruptcy several years ago and Lindsay's claim was among his liabilities.

Lindsay stated that Horowitz had received \$150 from him more than three years ago to book him. "He never did book me," said Lindsay. "When I saw no bookings coming I made repeated demands on Horowitz for my 'jack.' He gave me excuses and put me off from time to time."

"I received a 25-week booking with Loew's last June," said Lindsay. "Horowitz promised to send me my money piecemeal. I never received a cent. Finally I went to him and was put off continually."

"Last week I spoke to Horowitz in his office again about my 150 iron men. Horowitz was alone. He went to the desk apparently to make out the check when another man I believed to be Abe Friedman came in.

"Softened 'Em Up"

"Both set upon me. I fought the pair and 'softened' them up a bit. Finally the flow of claret from Horowitz's nose apparently scared him. The other man fled. It was then that Horowitz gave me the check for my dough," concluded Lindsay. "Discharged," said the Court. Lindsay told reporters that Horowitz had been in trouble with the Government. He also stated that Horowitz had had much marital trouble. "These items can be found in the back numbers of the newspapers," stated Lindsay.

A Misdeal

Walter C. Kelly told this story:

Two card players, unknown to each other, were playing two-handed poker on an ocean liner. They carried each other along until the third day, which was to be the pay-off. The crucial hand found the boys amassing a large pot, with about \$5,000 the stake.

Finally one player threw down four aces. The other fellow jumped up and cried: "Take the dough—but that ain't the hand I dealt you!"

35 U Houses with Sun; Going Over on Jan. 1

Universal houses numbering 35, now booked through various agencies, will switch into the Gus Sun Agency Jan. 1 with N. W. Stephens handling bookings.

Stephens is currently booking several of the Universal chain out of the Sun agency and has sold the circuit on the idea that a central agency offering 20 weeks could attract a better class of acts than some of the houses have been playing.

Most of the proposed swing-overs have been playing presentation features but are figured to go to a vaude policy when the houses come over to Sun.

Stephens before lining up with Sun had been booking several of the Universal houses out of the New York headquarters of Universal. When shifting to Sun Stephens brought his former list into that agency.

1st Colored Vaude Agent On Booking Floors

Leroy Collins, colored vaude agent, for some time in Chicago, producing and booking acts for Greenwald & Weston, has located in New York, associated with Dave Sablosky's agency.

Collins books white and colored acts and has done considerable booking with the independent white bookers in New York.

As far as known Collins is the only Negro agent in New York with booking floor privilege. The bookers have accorded him most considerate and courteous treatment.

wits had been in trouble with the Government. He also stated that Horowitz had had much marital trouble. "These items can be found in the back numbers of the newspapers," stated Lindsay.

Friedman, recently dismissed agent from the Loew booking floor, has been in the Horowitz office about three weeks.

N. V. A. ANNUAL 'BENEFITS' AROUSE PUBLIC FEELING, SAY MANAGERS

Los Angeles, Dec. 6.

Public and actors in vaudeville may be made happy soon by an announcement coming from E. F. Albee that there will be no more annual benefit performances held for the aid of the National Vaudeville Artists in theatres whose operators are members of the Vaudeville Managers Protective Association.

Albee has found out, it is said, that the response from the general public, in most parts of the country, was not commensurate with the energy expended on the "donation" and tilted price performances.

Operators of independent circuits informed him that the yearly N. V. A. performance was a costly thing to them, as in many instances they brought ill will in the community on the part of regular attendants who were held up by the donation appeals in the theatres during the "N. V. A. Week."

One owner of a very large circuit and who always has told Albee the "untarnished truth" on matters, suggested about two years ago that Albee abandon the N. V. A. benefits and collections. This circuit owner told Albee the public

resented it and that it was most harmful to the business of the theatre to conduct the begging week and performance. He also told Albee that there was an easier way to get the funds that were being corralled for the N. V. A. each year. Albee inquired what the thought was. The other vaudeville magnate replied that a 10 per cent tax on

(Continued on page 34)

MARION SUNSHINE

KEITH CIRCUIT



Direction
MILTON
LEWIS

"Better than in several moons, the diminutive and vivacious Marion Sunshine is back at the Temple this week with bagful of chatter and songs designed to bring down the house."

DETROIT "TIMES"

WANTED IMMEDIATELY

A Show-Stopping Dancing Sister Team
for Act That Is Working and Routed

ROGER MURREL, Inc.

THE PLAYHOUSE

187 WEST 46th STREET

NEW YORK, N. Y.

Phone: Bryant 0498

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"The Jewish Theatrical Guild of America, Inc."

NOW LOCATED IN

New and Finely Equipped Offices and Headquarters

1560 BROADWAY, N.Y. (SUITE 1104)

Facilities for spiritual services. Reading, writing and rest rooms, etc., at the disposal of all members. You are cordially and fraternally invited to visit the offices at all times. Members always welcome.

Fraternally,

THE JEWISH THEATRICAL GUILD OF AMERICA, INC.

OUT OF TOWN MEMBERS SPECIALLY INVITED WHEN IN NEW YORK

For Information Regarding Membership,
Address LONEY HASKELL, Secretary

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LILY MORRIS

GLAD TO BE BACK AGAIN WITH YOU IN AMERICA

Opening B. F. Keith's Palace, New York,
Jan. 23, 1928, for 3 Consecutive Weeks

After you've seen the new Ford

Here's another vehicle that's different

B. F. Keith's Palace, New York, This Week (Dec. 5)

FRED ALLEN

Assisted by MISS PORTLAND HOFFA
in "DISAPPOINTMENTS OF 1927"

Direction GORDON & WOODS

Larry Lawrence is now connected with I. R. Samuels, former K-A booker, who recently opened an independent agency.

Ada Small (Small Sisters) is now working with Pep Downey.

AMERICA'S POPULAR SINGING COMEDIAN

HENRY FINK

A sensational comedy single.

My original contract read four weeks or more, and after opening in Los Angeles right under the gun where the master mind caught my act meaning—MR. ALEXANDER PANTAGES—he immediately exercised the More option and I have been signed to tour the entire Pantages Circuit.

Thanks to
SOPHIE TUCKER

"Showing" by Screen

Washington, Dec. 6. Foreign vaudeville acts and dance orchestras hoped to use Fox's Movietone as a means of getting an American showing, says Jack Connolly. Connolly has been representing Fox abroad the past several months.

Back for a brief stay, Connolly states one of his biggest jobs was to decline the gratis offerings of foreign "names" to record on the film-sound device.

MARRIAGES

Francis Baker, first trumpeter with Ben Pollack's band to Bonnie Dunn, non-professional, in Chicago, Nov. 15.

Bill Miller, dancer, to Mae Bernie, show girl, Nov. 27 at the Southmoor hotel, Chicago. Miller is the vaude partner of Nat Peterson. Mrs. Miller was last with LeMaire's "Affairs."

Peter F. Chambers to Olivia Devereux Johnson, Nov. 30, in New York. Groom, son of Robert W. Chambers, is opera singer; bride, daughter of Owen Johnson.

J. M. Barton, assistant manager Paramount-Empress theatre, Salt Lake City, Helen Vogel, Ogden, Utah. Bride formerly employee of the L. Marcus Enterprises, Ogden.

William C. Towle to Margaret Collins, at Las Vegas, Nev., Nov. 30. Groom is picture producer.

NEW ACTS

Edith Spencer and Lottie Gee, "sister act."

Earle Capps and Nell Roach. Harry Southard, sketch.

No K-A Agents Yet Gone Over to Loew's

Up to date there has been no confirmation of the reports that several of the best Keith-Albee agents are due to go on the Loew booking floor.

Nor can information be gleaned if any of the K-A agents have entered into a secret understanding with the Loew bookers to mix with them at a future time, probably after Jan. 1.

Other K-A agents make no bones about preference for an offer of the kind and an immediate willingness to fulfill it for Loew's.

Up to date, since the list of agents dismissed from the Loew floor (Loew agents) no other dismissals have been made.

AGENTS AND DANCERS

A booking controversy over Teddie Walters and Roy Ellis, dancers in Harry Delmar's "Revels," has arisen with two agents, Lou Irwin and Lyons & Lyons, claiming the act. Both hold written agreements for long term managerial periods on the dance team, legal complications being threatened. Goldie & Gumm have been retained by Irwin.

As part of Irwin's bargain he endeavored to place an advertisement in Variety on behalf of the act, paid for by the agent, in the issue of Nov. 30, two days after the dancers' premiere in the "Revels" revue. The ad copy came through too late for insertion in that issue, the act blaming Irwin for managerial laxity.

Carrillo, Radio Hit

It looks like a radio career for Leo Carrillo. Reports from his story broadcasting are to the effect, from radio men, that they are accepted by listeners-in as about the funniest stuff that goes through the air.

ILL AND INJURED

Harry Padden, chief booker for Amalgamated Vaudeville Exchange, has been on sick leave. During his absence the booking is being done by Bud Irwin.

Ed Milne, Pan's Eastern rep, recovering from la grippe.

Arthur Baron, film salesman, Blackfoot, Idaho, cut and bruised, escaped serious injury at North Willard when auto he was driving turned over.

Mrs. Malcolm (Johnny) Johnson is recovering from appendicitis operation at Fairmount hospital, Jersey City.

Clara ("Babe") Straight, wife of Charley Straight, orchestra leader, seriously ill of intestinal trouble at St. Bernard's hospital, Chicago.

Ann Shaw, Katherine Wayne and Dorothy Conte, showgirls, injured in auto collision with taxi when returning to Chicago from a club engagement in Gary. Irving Setzer, booker, also in the car, suffered the loss of an eye. All are in Mercy Hospital, Gary.

Alice Day, picture actress, ill in Hollywood of influenza.

Percy Crosby, creator of Cartoon

strip "Skipper" in the Hearst papers in seriously ill at a hospital in Freedom, N. H.

George Weist (Weist and Stanton), taken ill on stage of Hennepin, Orpheum, Minneapolis and removed to his hotel.

Max Silver, composer, is ill at his New York home with kidney trouble.

THE PARAMOUNT COMEDIAN

EARL FABER

with MARGIE MCINTYRE

A Million Laughs

LAST WEEK WITH

EDDIE MORAN
AT CORONADA THEATRE

Cora Walsh
Pisano and Landauer
Dee Wells Banjoists
Six Abbot Girls
Eddie Moran and
U S

A Good Time Had by All

Regards to Bobby Henshaw, Buddy Fisher, and Congratulations to Al Helasco, the New Daddy

Featured Attraction—Loew Route
Dir. MYKE NORTH, JOE FLAUM

MR. ALBEE SAYS

that the public is more interested in something new, some new novelty or some new act or personality that has not been seen year after year. It's high time for a revival of old time show business, with some attention paid to exploiting your acts and circulating those items that will attract popular attention.

Memphis "Times" says: "A good deal of praise should be given La Follette, whose novelties are decidedly entertaining. The audience liked him, and the act is a happy change from the persistent jazz singing, hoofing and would-be reviews. He rates ninety per cent on this bill."

AN ACT THAT CREATES TALK AND TALK THAT DRAWS BUSINESS

Reviewed Monday evening, Nov. 21, Loew's Gates theatre. Style protean and illusionistic novelty. "LaFollette packs a punch into his turn that should make it a welcome addition to any bill. When reviewed LaFollette STOPPED THE SHOW."

"Billboard."

AN ACT THAT GETS
LAUGHS
AN APPLAUSE HIT
WHO EVER KNEW A MYSTIC
ACT THAT
STOPPED SHOWS

LA FOLLETTE

THE MAN OF MANY FACES

THIS WEEK, DEC. 7, LOEW'S BOULEVARD AND BEDFORD

Thanks to MESSRS. LUBIN and SCHENCK
Direction WILLIAM MORRIS AGENCY

Sailing for Europe in June

PICTURE HOUSE MANAGERS AND PRODUCERS

Have a Great Idea for an Entire Presentation or for a Presentation Novelty

STATE, NEW YORK, THIS WEEK (DEC. 5)

Booked Solid from now on

LYDIA BARRY

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Arbuckle in N. Y.

Roscoe Arbuckle is set for Loew's Oriental and National theatres, New York, week of Dec. 12 on a split.

The State will likely play him before the end of the month.

'HERB' WILLIAMS

"BIG TIME"

Reminiscences

This Week 12 Years Ago
Orpheum, Montreal
(2 a Day)

1. ERFORD'S SENSATION
2. JOHN O'MALLEY
3. THE "RED FOX TROT"
4. OTO GYGI
5. KENNY, NOBODY and PLATT
6. MABEL LOWE and CO.
7. MARYON VADIE and CO.

This Week 9 Years Ago
Shea's, Buffalo
(2 a Day)

1. FERN, BIGELOW and FERN
2. LEW HAWKINS
3. MAUDE EARLE and CO.
4. GREY and HYRON
5. "HERB" WILLIAMS and WOLFE
6. LILLIAN SHAW
7. MURIEL WORTH and CO.
8. COLOR GEMS

This Week 8 Years Ago
Palace, New York

1. MANGAN TROUPE
2. MAURICE DIAMOND and McMAHON
3. "A LITTLE COTTAGE"
4. HEATRICE HERFORD
5. "VIE" QUINN
6. BLOSSOM REELEY
7. "HERB" WILLIAMS and WOLFE
8. BOTHWELL BROWN and BATHING BEAUTIES

MADDEN OUT—NO NOTICE

Proctor's 58th St. Must Be Hard Hit on Grosses

A switch in house managers of the Proctor Circuit hit Charles Madden, manager of Proctor's 58th Street, New York. His dismissal was virtually without notice. C. B. Welch is pinch hitting for a couple of weeks until Edwin Hart, manager of Proctor's, Mt. Vernon, N. Y., is installed as permanent manager.

Madden figured an ace manager of the Proctor Circuit after having resuscitated Proctor's 125th Street a couple of years ago from a white elephant to a money maker, was sent in at the 58th Street after the death of John Buck, who managed the house for years.

Madden's exit has caused almost a change of staff at the east side house from box office to ushers.

JUDGMENTS

Club Anatol, Inc., and 145 West 54th St. Corp.; A. Sorg; \$136.

Mascot Amus. Co.; G. Steward; \$250.

B. S. P. Amus. Co., Inc.; N. Y. Edison Co.; \$138.

Rogowsky Amus. Corp.; United Artists Corp.; \$650.

Sol Levoy; V. Scott; \$144.

Satisfied Judgment

Louis F. Werba; Oppenheim, Collins & Co.; \$1,564; March 28, 1927.

COMMODORE'S 7 ACTS

The Commodore (Loew), Sixth street and Second avenue, starts seven-act bills on a split, Dec. 12. It is also close enough to be considered opposition to Loew's Avenue B theatre. Heretofore, the house has tried the combo gang with only five acts.

The new routine is at a 40 cent top, and is aimed at the Academy (Fox) and Jefferson (K-A) on 14th street.

Fox's Strong Bills

Movietone Opposish

The competitive war for supremacy between Fox's Ridgewood and Moss's Madison, Brooklyn, N. Y., still obtains with the Fox house lining up strong bills mostly former K-A standards to buck the Madison K-A booked.

Edgar Allen, booking the Fox shows, has resorted to secretive booking methods since the invasion of the Madison in territory which Fox had sewed up for years on vaudeville. Despite lining up a bill a week in advance, Allen only sets a headliner and keeps the remainder of the bill secret until the 11th hour.

Movietone and strong bills have boosted business plenty at the Fox Ridgewood house, also in other Fox's neighborhoods.

N. V. A. BENEFITS

(Continued from page 30)

all passes into the theatre be made and set aside for the N. V. A.

Waiting Albee's Start

However, thinking possibly of how the Shuberts had been checked up by the government on their 10 per cent "benefit" tax, Albee politely told the other vaudeville man the idea was not worthwhile trying.

Recently Albee saw the other vaudeville man in New York and they discussed the N. V. A. Albee said that the benefit and donation plan would have to be abandoned and he thought the ten per cent N. V. A. tax would be a great idea. The other showman agreed.

Then the latter said, "tell you what you do, start it right away in your houses."

Knowing Albee, the independent vaudeville man says he replied:

"You start it first in your houses, get your partners to do likewise and then my houses will do it too. We will get a lot of money that way."

Then the independent operator left the N. V. A. boss and heard no more about the project. The independent fellow says he is all ready to start the 10 per cent tax but is not going to break the ice.

\$20,000 Wasted

Nothing is reported to have been mentioned during the meeting in respect to issuing a financial statement of the N. V. A. The indie manager, from accounts, isn't much concerned there, although he is a member of the Vaudeville Managers' Protective Association, the other Albee side liner.

Though a member of the V. M. P. A., the indie isn't wild enough over it to remember due day and is said to have never paid a dollar of dues into the Pat Casey-directed managerial cloak.

One of the vaudeville people out this way who appears to know considerable of how things vaudeville are run around New York, has observed that it might not be a bad scheme for the V. M. P. A. to turn \$20,000 annually into the N. V. A. funds instead of giving the V. M. P. A. managers a dinner once yearly in a New York hotel, when they are not hungry and care nothing about speeches.

SCIBILIA'S TABS

Adds More Musicals as 2-Act Vaude Shows Playing Each Half

Anton Scibilia, who has already placed "Padlocks of 1927" in rehearsal as a two-section tabloid for vaude, will also reproduce some of his former road musicals as tabs.

Scibilia is currently casting "Flashes of the Great White Way," out last season as a road show. "Flashes" will be subdivided similar to the arrangement for "Padlocks," the show being booked in vaude houses for a full week, playing one-act on each end. Running time of each tab will range from 60 to 70 minutes, the latter deadline adhered to to keep the attraction beyond jurisdiction of Equity.

Aside from the above Scibilia is also salvaging "Fifty-Fifty, Ltd.," produced some years back, as well as "Sunny Spain," which was road-showed with an all-Spanish cast and most of whom will be recruited again.

Indoor Circus Cut Down

An indoor circus, running two hours as framed, may become a vaude condensation for the Keith-Albee houses.

The act opened Dec. 2 in Allentown, Pa., for a few weeks of Erlanger legit time at \$1 top. It uses a street ballyhoo and a clown band. There is one set of Madison Square Garden.

K-A may take the act to follow on the heels of its Coney Island freak show, shortly to appear at the Palace, New York.

BIRTHS

Mr. and Mrs. Milton Charles, Chicago, Dec. 2, daughter. Father is organist at the Oriental, Chicago.

Mr. and Mrs. Julius Schleifstein, at Sloane's maternity hospital, Dec. 4, daughter. It is their third child. Father (Blutch) is treasurer of the Liberty, New York.

The Comedy Sensation

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RANCY

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WHO IS ANN SUTER?

SUNDAY CHRONICLE (London)

Who Is Ann Suter?

When people begin to ask questions like that, something has occurred to arrest their attention. So it is with Ann Suter.

Ann provides Variety with what it badly needs oftener than it gets—a new thrill. Burlesque is her strong suit. To that she adds an astonishing knack of contorting her body into grotesque attitudes which emphasize the effect. She speaks quietly, in a low voice. Her actions speak louder than her words.

Point From the Pictures

Two of her best types are an American flapper and an old-fashioned girl. The former is the sort of frowzy-headed, saucy damsel you may see in scores on the New York elevated or joy-riding at Coney Island. The latter, by contrast, has her character sketched in a line, "When her young man takes her to a cinema, she wants to see the pictures." The point is not lost here. In America, where picture patrons are even more affectionate, it goes with a bang.

PICTURE SHOW

(OCTOBER 22, 1927)
(London's Prominent Film Weekly)

"The Girl From Dixie"

I do not know whether Ann Suter, "The Girl From Dixie," who has been delighting variety audiences over here, has ever done any film work—I am not acquainted with Miss Suter beyond having seen her on the halls—but I know that if I were a film producer, I should make a point of seeing her. With her remarkable gift for caricature and wonderful powers of facial and bodily contortion, she appears to be exceptionally well equipped for screen comedy.

—May Herschel Clarke.



ANN SUTER

Came to England for 4 Weeks

STAYED 25 WEEKS!

Sailed Dec. 2d to Australia, to play J. C. Williamson's Tour: AFRICAN Season Following.

Returns to ENGLAND
in July for 35 Weeks!

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VITAPHONE

(WARNER'S)
(10-Min. Comedy)

New York, Dec. 4.

The Vitaphone program preceding J. Jolson's "Jazz Singer" at Warner's, New York, includes something new in talking flicker entertainment beyond the talking picture idea. It foretells the ultimate in screen entertainment, that of the silver sheet performers speaking their lines and doing away with subtitles.

William Demarest, of the old vaudeville standard act of Demarest and Collette, is starred in a specialty written by Murray Roth scenario, "My Wife's Gaway," directed by Bryan Foy. Bill Demarest is shown adding the "frau farewell" at the railroad station. The choo-choo whistling, the bells clanging, and all attendant noises of a railway terminus are caught on the Vita.

All the dialog is voiced by the Vitaphone recording, the short comedy which runs about 10 minutes, being literally a new talking movie. Demarest rounds up a flock of wild romances and brags about the legal hindrance being temporarily outlawed, with the girls getting hot in the party he's chucking.

Incidental to the action, Demarest announces Mabel Normandy, who sings a rag number, and the responsive applause is just as realistically caught by the Vitaphone.

The wind-up of the wife suddenly returning and Demarest's awakening in the hospital has a black-outline wherein the patient wants to know if he's in heaven, and the wife at his bedside assures him negatively, "No, darling, this isn't heaven. I'm still with you"—and blackout.

It's a type of screen entertainment Foy is developing on the west coast, and intended as a relief from the succession of vocal and instrumental specialties. With the Vitaphone aiming not to limit itself to music, the dialog innovation is a novelty and susceptible, as is obviously the main intention, of employment for full length feature movie talkers. The handicap will be that many of the flicker lights in the deaf and dumb racket may fail to register on line reading as well as on the optics.

The rest of the Vita bill includes Phil Ohman and Victor Arden, the Brunswick recording twin-piano boys, who are featured in "Funny Face." They do three numbers, "The Rustle of Spring," "Mighty Lak a Rose" and "Try and Play It," one of those Zex Confrey trick piano solos, an original composition by Ohman.

Eddie Peabody, one of the west coast's outstanding masters of ceremonies, is now with his banjo and string music, Vitaphone recording. Peabody talks and rags in accompaniment, playing "St. Louis Blues" and other trick stuff like nobody's business. Jimmy Malsel assists in one number, judging from Peabody's work, mannerisms and delivery, he'd be a riot if brought east. It has been rumored Peabody is dickering for him for Chl and New York.

"In a Monastery Cellar" is a vocal feature featuring Gus Reed, Oscar Wahl, Otto Floetz and Charles Hamilton in some corking close harmony. In friars' cowls they open with "The Rosary" and then wax merry with a drinking song and other lighter numbers for which they throw back their head covering, following the opening sacred number.

This Vitaphone bill is an ideal "canned" entertainment lay-out, including two instrumental specialties (piano and banjo), harmony quartet and a comedy sketch. It's the comedy skit that's the wow stand-out and some more of that stuff may have exhibitors clamoring for Vitaphone licenses.

STATE

(MINNEAPOLIS)

Minneapolis, Dec. 1.

Second show here under the new stage band presentation policy hit an even faster pace than the initial speedy offering. It not only outdid anything ever presented here before by Finkelstein & Ruben, but was on a par with the best Publick productions which this reporter has caught in New York, Chicago or elsewhere.

Current concoction reaches a higher plane of merit, providing more and better entertainment and giving local theatregoers the biggest amusement bargain they ever have had.

In staging, costuming, talent, ensemble effects and skill of arrangement, it challenges comparison with \$4.40 Broadway revues.

Nat Nazarro, Jr., officiating as master of ceremonies, wielding the baton for the stage orchestra and scintillating as musician, comedy songster and dancer, contributed heavily to the success of "Novelties," the presentation's title. Nazarro scored an immense hit and has been held-over. This is something that never has occurred before at the State. With his good looks and agreeable personality, Nazarro from the very outset had the fem fans with him, and they are the ones to whom a photoplay house must cater. Every one of the many things he did—and he did them all well—garnered heavy applause, but his acrobatic dancing got the theatre.

An ideal master of ceremonies, this. The setting for "Novelties" represented a fantastical conceit—corner of balloonland. Vari-hued bubbles arising from a fountain provided splashes of color on the ebony backdrop. Hundreds of balloons of all conceivable tints, hanging in the air, made a striking decorative effect. The orchestra of 16, in orange-colored clown suits, occupied a raised platform in the center of the stage.

A ballet number by the eight State girls got the presentation off to a colorful, novel start. Wearing disproportionately large funny masks (a la Benda) that minimized their stature and made them appear tiny creatures, presenting a grotesque and comic appearance. Four diminutive, elfish men and a like number of women. Each mask bespoke a different character and personality. Dance appropriately whimsical.

After Nazarro led the orchestra through an ear-tickling arrangement of "My Blue Heaven" featured by a singing bit by an orchestra member, Benny and Western connected heavily with their whisk broom dance and other acrobatic stuff and eccentric tap and hard-shoe dancing notable for its sense of humor, if terpsichorean effort can be designated in such a manner. Pauline Gaskins, introduced as Harry Rose's protegee, proved a dainty, pretty miss whose high kicking, hand-springs and leg balancing left the audience gasping. A felix kat ballet number that followed was in keeping with the quaintness of the entire layout.

Rose himself, next, was a comedy knockout. In his feverish, high-powered style he dashed from one side of the stage to the other and dispensed rib-tickling humor in huge lots. Few can put foolishness across so well. His songs, radio fan telegrams and "poems" were screams. One of his bits was to pass out among the audience for it to inspect his mouth and see it contained no whistle.

Then came the surprise—Nazarro's display of versatility. He started by playing the cello. Then he sang, topping off his number with an amusing drunk bit. His windup was a contribution of sensational dancing, including any number of difficult steps, some unusual acrobatics, comic falls and out-of-the-ordinary hand-springs. An effective finale brought out a flaxen-haired singer and the girls bedecked in hoop ballet costumes with electric illumination and balloons attached. Miss Gaskins, a striking figure in black tights, led the concluding dance amid a colorful shower of balloons.

The film feature, "A Gentleman of Paris," was, perhaps, the weakest unit on the program and won the least favor. Both Vitaphone numbers were exceptionally good—the Moscow Art Ensemble in "A Russian Wedding" and Happiness Boys.

New weekly was featured by Pathe shots of the Notre Dame-California football game and Paramount views of the Army-Navy clash.

Eddie Dundstedter's organ novelty with comic screen slides gave the audience a chance to sing old and new pop numbers.

All in all, by far the town's best show, excepting, perhaps, "The Vagabond King," and a big buy for 60c.

SHERIDAN

(CHICAGO)

Chicago, Dec. 1.

The Sheridan theatre's screen and stage combo this week is good entertainment.

Verne Buck's stage show, "Yacht Club," made sailing easy and applause plentiful. Buck's hoofing, instrument playing and doubling with singles in the surrounding talent are each good and lend to his popularity.

An outstanding idea seemed to be to give money's worth. Presentation lasted 50 minutes without boring or too long. With the exception of two acts, show was slick.

Feature film, "The Rough Riders" (Par.), very good. This was followed by a news reel and comedy and the screen version for the evening was concluded fully and nicely. Stage show started with a band number. Speaking of bands, Buck's boys (17) can go all the way from low down jazz to high gaituttin classical work without fumbling. If anything deserves mention, Roy McMullen does for cutting the ballet from his productions. Only thing ballets ever did around here was break up the show.

Bob Witt, uke and banjo single, opened with some good and fast string work, but the audience didn't show much enthusiasm. Murray Sisters, singing duo, recent switch from vaude, followed with like results. John and Mary Jennings, waltz and tango team, exhibited some cleverly done precise work on the two dances named and got in solid.

Male duo of Burt and Lehman clicked with a bang, using a strong line of gags and songs. Babe Kane, cabaret sobriet, here three or four times quite close in dates, scored and rated six encores, working gymnastic exercises in with pop songs. Ackerman and Dick, male tap team, worked well together and closed the list of acts. Band closed the show.

ROXY

(NEW YORK)

New York, Dec. 2.

A standard type Roxy presentation program: is not particularly distinguished this week, retaining the formula ingredients of the stage presentations, with none outstanding. Musically, the Werner Janssen symphonic overture is the highlight, catching and interpreting the conglomerate street noises of the metropolis in "The 42nd Island." This fantasy of New York, with special film scenic background in front of which an appropriate shifting stage picture is presented, is somewhat of an epochal regression in picture house orchestral music.

Conducted by the composer, who also scored his fantasy, the Janssen creation is equally to the credit of Rothafel and the composer for mutual faith in each other. The visionary Roxy has done wonders with the "production" possibilities of a 10-minute overture, routing the puppets and mummies—the usual choral and ballet corps—in a manner that bespeaks of great promise in Rothafel for film direction work. Roxy has directed his people in a series of shifting pantomimic pictures that brook no other interpretation but the optic. And if that isn't consummate directorial artistry, what is?

Otherwise, Beatrice Belkin and Jeanne Mignolet in opposite stage boxes have song solo opportunities; the crack Russell E. Markert '16 American Rockets maneuver beautifully; Gamby prouettes familiarly and Douglas Stanbury and Harold Van Duzee tenor heartily. Included also is a picturesque version of Strauss' "Blue Danube" with some distinctive ballet work employing the azure and indigo color schemes strikingly.

The news reel is uneventful as to quality, the two Movietone inserts also missing fire.

"Wild Geese," Tiffany-Stahl production and their first Roxy booking is a film feature of good quality and average b. o. standard. Abel,

BRANFORD

(NEWARK)

Newark, N. J., Dec. 3.

Harry Crull has again hit the bull's-eye with his show. It's a gem, perhaps not rowdy enough for the crowd, but appealing to all not positively morose. The house orchestra starts off with the stage showing a dark jungle scene. In a rapid but at left appear the Pan-American Four, colored quartet of sweet singers, who sing straight.

Thunderstorm follows and a jungle air is suggested by a cat-walking slowly and silhouetted before a yellow glow. Light discloses Marty Beck's band wearing huge wigs and playing under Melson in white riding costume. Beck introduces a good saxophone solo (he usually plays violin) and the whole band surpasses itself here and throughout. Some tricky and beautiful effects introduced in both band numbers and the accompaniments.

The 16 Foster Girls, clad in green and red, as jungle girls dance, introducing some speedy and prolonged unison kicking that is notable. Eleanor Powell continues with capital tap dancing, kicking and somersaults.

Leah, Maid of the Mist, follows, an unusual number for the Branford. The act is as mystifying as usual, but considering the advance billing it hardly brought in applause at this performance what it cost.

Introduced as a protegee of Gus Edwards, comes Mildred Byron. She is class plus. Beginning mildly and simply, she plays a queer-shaped mandolin well and then sings with an excellent voice. She ties up the show and takes an encore and they let her go reluctantly. She has that rare showmanship of showing none at all—apparently; it must have cost her much work to learn to be as natural as she is.

Melson starts what seems to be personal stuff between him and Beck and ends with their fighting over which is the better pal of the other. After a band number Melson spies an airplane and gets his mail let down from it. Sitting over the lights he reads a clever gag letter from his sweetheart which convulses the house. From this he sings "Among My Souvenirs" seated on a platform in front of the foot. He is a smash and takes an encore standing. He tricks them into letting him go on. It is astonishing to see how well he can put the right kind of song over. There is no trace of routine, but he sings each number as if it were his first. After 18 weeks it might be expected he'd grow tiresome, but he has such an uncanny sense for doing the right thing and such originality and freshness of appeal that he never fails.

Melson next tells with seeming sincerity of how he saves his money and invests it in diamonds, but Newark has been so good to him that he is going to give his people his savings and he tosses his "diamonds" among the patrons. It is a good gag.

The Pan-American Four are next on for three genuine wows singing spiritual and negro songs with rare perfection. Harry I. Marshall, dressed as a busman, sings "My

Tiger Girl" with the Foster Girls in leopard skins. Eleanor Powell does some graceful acrobatics and the girls sing the melody, working it up in musical comedy style.

Next Melson dashing in on roller skates announces Koehler and Edith, who follow with roller skating which is the ne plus ultra of its kind. The curtain closes on their sensational act opening for a flash of Melson burlesquing them.

It has taken 54 minutes of steady enjoyment, but one wonders a bit sadly if Stanley-Fabian is big enough to keep Harry Crull in Newark.

The news reel uses 9 minutes with clips counting 3 for Fox, 2 for Pathe, 2 for Paramount and 1 for Kino, and only one with a trace of news value. Jim Thomas at the organ cuts himself to 5 1/2 minutes with "Who Knows?" played straight and with two of Thomas' parodies. They don't know the song well enough to sing, but it goes over just as well. The orchestra, under George H. Morgenroth, plays "Queen High," while the feature, "Out All Night," is a hit.

STRAND

(NEW YORK)

New York, Dec. 4.

House half empty Sunday afternoon bespeaks a lack of entertainment value. Nathaniel Shilkret, ill-advised as a picture house draw, peters out this week, with the house going back to its former policy of a "nameless" stage show.

A good film this week, "The Valley of the Giant." Joseph Plunkett's presentation starts with a vocal delivery, "Among My Souvenirs," by Orville Rennie, tenor. Rennie is a little raucous but registers with the power of his vocalization rather than the quality.

A jewel casket is lowered from the roof during Rennie's number. Opened by a graceful toe dancer, it reveals two figures who promptly set out to dance a novelty version of the minutet to the tune of "Souvenir." Patricia Bowman and Nikolas Daks are average hoofers. Costuming is dull and staging of this scene unattractive.

Tom Manahan, billed as the "Dancing Clown," does eccentric steps in "one" in front of an orange curtain. Returns fast. The next, with the girls costumed as tops, falls flat. Don and Mae, excellent steppers recruited from the Silver Slipper to close the show, are wasted in the spotting. In addition, this team, capable of delivering, are not given the opportunity to flash some of the climaxes they put on at the club.

Newsreel is composed of four shots from Fox, four from Pathe and two from International. Mori.

STATE

(BOSTON)

Boston, Dec. 5.

Slushy, sloppy streets knocked business for a loop Monday night, both evening shows playing to less than half capacity, despite the expected draw of "The Garden of Allah" for its first run in New England. Its unhappy ending failed to click strong even in erudite Boston, and the lobby chatter checked up with the gabby patrons who stop to speak to the manager in voicing their objection to weepy fadeouts. The picture will probably build and heavy end of the week business is expected by Manager Brennan, who has a reputation of being able to peg the psychology of Boston audiences. The picture under its present cutting runs exactly 90 minutes, making a two-hour and 20-minute show.

The pit orchestra, using the full orchestration of the New York presentation did one of its best jobs of the present season, again indicating that Loew's State has a leader in Frank Leach, destined for recognition as an interpretative director.

Only stage attraction was Arnold Johnson's Recording Band, featuring Ingraham and Burns. This jazz team of 14 men has just landed east from California, jumping into Boston from Ohio. Arnold is a fifty-looking Arrow collar lad and oozes personality. His only outstanding specialty is a spotted operation of a dummy radio set, the orchestra playing the squeals, howls, static and code commonly heard when fishing for distance. Station after station is tuned in and then tuned out by Arnold as he pulls in discord, after dinner speakers, bum bands, bedtime stories, church services, etc., finally building up into his own band and lights up.

He opens with a quartet which builds into a full voice ensemble of the entire band in "one" before he draws the curtains on a gorge, usually draped and effectively lighted full stage setting. His syncopation and harmony are rather tame, however, and he has plenty of work to do along these lines before he will be able to say he has a show that is up-to-big-time standards on a circuit where the best the country owns has played ahead of him.

Birke Peterson at the organ played another of the State's inevitable straight song plugs, and the balance of the bill comprised a news, trailer and Chase comedy, the latter nearer funny than usual. Lobby.

GRAND-LAKE

(OAKLAND)

Oakland, Cal., Dec. 1.

Don and Iris is the way they bill them at this West Coast Theatre's neighborhood de luxe house. Their last name, Wilkins, is superfluous with the Grand-Lake "regulars." They've been here for the last five months and have built up a solid following. Don by virtue of his work on the stage, where he leads the band and acts as master of ceremonies, and Iris, who is rated in these parts as one of the best organists on the coast.

Week in and week out the Grand-Lake is dishing out entertainment fare that is highly relished by the pay mobs. And there are mobs. This house hasn't had an occasion to buy a bottle of red ink in so long that the management probably would be stumped as to how to report a deficit.

They don't have Fanchon and Marco "Ideas" on the Grand-Lake stage, but they do utilize the F. & M. specialties. Around these Don Wilkins builds a new show weekly. Currently, in conjunction with "Spring Fever" on the screen, there's a variety of show that smacks of high-class entertainment. The Wilkins band comprises an even dozen men, but they're all versatile, and what they lack numerically they make up in volume and ability.

Stage show opened to introduce six of the San Francisco Beauties, featuring Lucille Page, in a tableau, and showing some fifty stepping. Overture by the band was Drigo's "Serenade," a heavy classical number, but played both rhythmic and jazzy. Edres and Anna, two of the Fanchon and Marco girls, on next for a novelty dance, using a pair of three-legged colored pants. A side-by-side idea, with the girls stepping to the tunes of that piece.

Marian Forville, band trumpeter, soloed vocally with "A Shady Tree," revealing a good pair of pipes. Next Al Barnes (Krause and Barnes) (former on-sick list) came on for some speedy clogging, and for an encore worked with Lorraine Gilmartin and Maxine Doyle, revealing all three as expert "hoofers." The trio went over with a bang, and Wilkins finally had to beg off for them to permit the show to go on. "Rio Rita" by the band, with Wilkins playing a sax solo of the refrain and then Lucille Page in a routine of acrobatic dances, back bends, high kicks and splits. This youngster's a marvel and would shine out in a musical production. Her cartwheels while holding one leg high above her head "wowed" the crowd out front.

A novelty, in connection with the golf theme of the screen feature, was introduction on stage by Ave Espinosa, local crack golfer, who gave a brief exhibition of various "shots," demonstrating each one in slow motion. A good idea, figuring it didn't cost the house anything. Saul Steff, band pianist, soloed, and then Maxine and Lorraine on for a song number, "He's Got It" using Wilkins to work the idea with. Other girls on and a lively dance at curtain.

Iris Wilkins' portion of program consisted of organ selection, "My Blue Heaven," using a novel set of slides on screen. She knows how to get everything out of the organ, and registered solidly.

5TH AVE.

(SEATTLE)

Seattle, Nov. 29.

You gotta hand it to Fanchon & Marco for picking lots of beauty and talent for current "Polar Idea" presentation at Fifth Avenue. It's fairly scintillating with these characteristics. Many patrons thought this banner F. and M. show of the year. Saying a lot.

The double-voiced nightingale, Rose Valdy, headlined, with honors also going to Harvey Karels and Alice Haas, speed-demons, in adagio steps and poses. Hermie King and band vie for the plaudits record with the foregoing original background and antics, playing "Barcelona." Show also was stopped cold the night reviewed by "Red" Corcoran, with his banjo and nut songs.

"The Gorilla" on screen. White, snowy costuming helps carry out Arctic idea. Nice effect at opening when band plays hot number from out of snow huts, partially obscured by screen drop. Warming up helped by two singers and two dancers. Transparent drop unfolds, then lifts, and Eskimo huts stand out plainly.

Red Corcoran, m. c. for some weeks at Mount Baker theatre, Bellingham, was added song-banjo attraction. Put crowd into laughing mood. Miss Bo Peep, next, was pretty to look at, pleasing singer and did a fifty dance turn.

Oscar Taylor, he with the golden baritone, followed to nice reception per usual.

Something new for speed in adagio exhibited by Karels and his little wonder partner, Alice. Flash and pose intermingled. Alice did daring leap. Later Karels proves a "leaping tuna" a la Russian.

M. Coverly got over in her good idea of mimicking a soprano practicing voice at 6 a. m. "Barcelona" went big with band at its best. Spanish stuff seemed to mix o. k. with Polar pies. Several bandmen dressed as fems try to

dance, add spice. Hookum, but got over. One almost loses skirt helping get laughs. Eight girls come out to add heat to Eskimo environment. Drum corps mark and dance very, very nifty. Natty attire.

Miss Valda gently tripped out, pushing piano easily along. Hermie on keys as Rose heard in two voices that were both liked. Then Hermie had hard time pushing piano off stage. So Rose could sing honey song to him. When Hermie cried "Mamma, I wanna go home," Rose picked him up and carried him away, to deafening applause. Big So's Rose. She had to speech.

Final flash gets heavy applause, entirely due to spectacle. Stupendous Arctic sun-dogs scene in rear, with eight girls semi-circled as part of rays of Northern Lights impression. Flaming light mingles with snow white for closing beauty flash.

Trapp.

PARAMOUNT

(NEW YORK)

New York, Dec. 4. Too much show this week. Runs over two hours and a quarter. Jack Pastington's "Marching On" went beyond 30 minutes in trying to string a musical comedy idea together with the team of Craig and Mann as the main link. Short news-reel, overture, the Crawfords, and the film feature, "Get Your Man" (Par) accounted for the rest of the program.

The main flash had about 62 people on the stage, including the band of 25. Worked out on a staircase with two sets of 12 girls colorfully costumed and working to a battery of snare drums, it made an effective finale that would have been more powerful had it not been delayed so long.

Chief Eagle Feather, hard shoe dancing Indian, was the applause panic with a simple and old-fashioned buck, demonstrating you can't always tell. The Lomas troupe were comedy and got comedy out of their prop two-man horse with two more men doing straight. They laughed, plenty, but no applause. Apparently perfect picture house laugh material but similar to comedy vaude, sketches on results; they'll laugh but won't applaud. The Lomas outfit was back for the finish on their successively high altitude stunts eccentrically costumed.

Craig and Mann opened with dialog, apparently from the act, after Lou Kosloff had sent the band through a number. Nice looking and capable enough team but house wouldn't swallow the script plus melody formula. Returns were extremely light. Out in "one" during a scene switch, this couple rendered the melody accompanied in the pit by a piano, trumpet and maybe a couple of strings. Rest of the musicians were on stage but it didn't sound as bad as might be supposed. Paul Ocard Dancers, 12 girls, put over a sweet tap and hot routine in front of the orchestra.

Incidentally, the bunch at the Chicago theatre should listen in on this pit outfit as they perform on the rostrum. There's a difference. The Paramount group offered "Mignon" as an overture and later breathed an abundance of heat into a pop and the accompaniment for the Ocard girls. Nothing except a wage cut has warmed up the Public Chicago theatre gang yet. Rudy Wiedoff was an added starter to the stage display. To be a stand-out saxophonist you've evidently got to play one number well, and Wiedoff is still playing a favorite selection.

The "Mignon" thing had the house chorus doing the conventional minuet, with the inevitable gypsies, who rehearse outside of Botsford's door, dashing on to speed the finish. All right but so familiar.

And the Crawfords are tickling the feet again. It generally happens when Mrs. Crawford joins her husband. Sweet arrangement and sweet rhythm. Why don't dance halls try organs? Probably because they can't get the Crawford brand of organist.

The newsreel had nothing and meant as much. For seven minutes not a thing hit the screen that caught interest despite six shots from Paramount, one from Kinograms and another by Fox. An Edgar Guest scenic poem was the short.

Sid.

CARTHAY CIRCLE

(Los Angeles)

Los Angeles, Dec. 2. As the prelude to "Sunrise" for \$1.50 top here, Jack Laughlin staged "Love Lights," which he calls a fantastic presentation. In the past Laughlin has always been able to provide an atmospheric prolog for the picture shown here. The task was impossible for this one as there was no germ of an idea that would be the nucleus for a good stage show from the screen events.

The nearest Laughlin got to the atmospheric base of the picture was in the stage setting, picturesque and well mounted. With the large assemblage of people he had and the poor lighting furnished for the \$5 premiere, the stage picture seemed cold and uninviting. The high spot in this portion of the show was at the finale when a transparency light below the grid was slid back and re-

vealed a man and woman looking in the distance at "Sunrise." The light blends here were perfect with all of the colors of the early morning sun worked in.

Presentation was a typical dancing one, with a few vocal numbers en masse and individually interpolated between the terpsichorean feats. These seemed to be slow and uninteresting, with the exception of some fast acrobatic eccentricities that Leonard St. Leo executed and the finale number done by the Golorias which was the closest approach to the stop sign of the evening.

The Kosloff Girls, institutional here, did a few numbers attired in peasant frocks, but seemed to be uninclined to show pep while cavorting around.

An ensemble of 16 male voices took up a few minutes at two different times during the 16 minutes of the stage show to exercise their vocal cords. The Golorias did one of those Apache type numbers in the middle of the bill, with plenty of dramatic gestures which terminated in the girl being tossed in the lake. The finish came so fast that the audience did not seem to realize what had happened until they heard and saw the splash of water. That was too late to allow them to give the couple the approbation they deserved for their efforts.

Marion Dabney and John Fredrick chanted "Kiss Me Again," after which the young woman came through on her own with "The Girl in the Lake," rather pleasing lyric. Seems as though Laughlin has lost his perspective of late, as this picture show is of less consequence than any of his previous offerings here.

Carl Elinor and a concert orchestra of 40 provided an 18-minute symphonic prelude of heavy and light operatic numbers. Arrangement was perfect and the audience relished the score throughout. Elinor also provided the musical score for the picture, a good deal of which was rendered by Stanley Bentley, who is no slouch on the organ. Ung.

LOEW'S MIDLAND

KANSAS CITY

Kansas City, Dec. 2.

This is the first week of the Midland's new stage band policy, and the management can be thankful it had its own band, the Midlanders; its own ballet, Midland Rockets, and its guest conductor, Rubinoff; for the added acts did not mean a thing on the program—in fact, another number by the Rockets and Rubinoff would have been more acceptable.

"The Thirteenth Hour" was the screen feature, with Lionel Barrymore in the principal role, but with the dog, "Napoleon," strongly played up. It contains enough thrills for anyone and is easy to watch.

For the opening overture, Rubinoff directed the orchestra through the familiar airs of a number of Victor Herbert's melodies, one of the high lights of the program, the band making a better showing in the pit than on the stage. Next was the newsreel for seven minutes, and then Hans Flath, with an organ novelty, featuring "Yesterday."

The stage show, which for the purpose of introducing Al Moore as master of ceremonies, and the new policy, was called "Hello, Kansas City." The setting was the interior of a studio, with the band in clown suits. A hot number was the introduction, with the Midland Rockets on for the finish and a neat dancing bit.

The Breen Brothers, in monkey suits, were next and offered a few novelty and acrobatic steps, but retired with no encouragement from the customers. "Dew, Dew, Dewey Day" was the band's specialty, but failed to arouse much enthusiasm, and then Maureen Engles was introduced as a blues singer who could sing the blues as they should be sung. Her first was "Dawning," and she remained right on and gave "Just Another Day." The only thing that can be said regarding this singer is that it takes better than the average singers to warm 'em up here.

Next came the Rockets for a snappy number, with a lot of Tiller stuff and neat dancing. This bunch is so far ahead of many of the girl units here in the past two years that there is no comparison. Badger and Mueseler followed on the piano elevation from the orchestra pit. The boys and the piano occupied practically all of the room, which may have been the reason their offering flattened out so badly. Just another case of the audience being either too hard to please or, perhaps, just particular. At any rate, the boys and their piano were lowered with but little applause following.

And then Rubinoff. His first was "Yes, Sir, That's My Baby," played as a classic, and it was a classic. He encored with a ballad which was given a surprise twist when a baby spot in the footlights caused a huge shadow of the violinist on the back drape. He attempted to exit, but his hearers would not have it, and he responded with "Blue Heaven" and then had to beg off.

"Gypsy Sweetheart" was the closing number by the band, with the Rockets on an up-stage elevation in

a series of Gypsy dances and pictures. Entire stage show was nicely dressed and given wonderful lighting effects. The picture followed, completing a good entertaining bill in spite of the three acts that failed to click.

Hughes.

STANLEY

BALTIMORE

Baltimore, Dec. 3.

The program at the big house opened last week with an orchestral overture, "Hills of the Hour," a string of pop numbers, well selected by Felice Iula, who, with his brother Bob, shares the baton honors at this theatre. Three vocalists appear as a trio with the orchestra, and just before the finale is a trumpet solo. The overture was a novelty and breaks the general run of orchestral openings.

Newsreel followed, then a Carter De Haven one-reeler. Following this the organ console came up from the basement and Ernie Cooper played a medley, "Songs of the South." Unusually moving shots of plantation cabin life on the screen accompanied the organ number. When "Old Black Joe" was reached the screen was hoisted, the curtains parted, and against a plantation scene back-drop, and behind a scrim, Robert Stidman, soloist, made up as the Stephen C. Foster character, enters, leaning heavily on cane and shuffling slowly across stage, singing the Foster classic. Lights on back-drop slowly slowly fade out, throwing moving cloud effect into strong relief for the curtain. Well staged by Bernard Depkin, now supervising this phase of the big theatre's activity. Good applause.

Exceptionally entertaining "Krazy Kat" ("Stork Delivery") followed; then the stage act, Jerry and Her Baby Grands. The curtain discloses a scrim on which are painted four grand pianos. Jerry and the girls back of them, with bodies blacked out and heads spotted by concealed lights, creating illusion of being seated at the painted pianos. Scrim now up, revealing four girls at four practical pianos. Instrumental side of act good, notably rendition of "Doll Dance," but act vocally disappointing, none of the voices carrying in the big auditorium. Lighting effects for act good. Screen feature, "American Beauty."

LOEW'S STATE

(LOS ANGELES)

Los Angeles, Dec. 2.

In befitting tribute to an ace box office attraction, West Coast Theatres flew the colors of Abe Lyman in their act house last week. With a record breaking initial week behind, Lyman and his Brunswick recording orchestra started off on the last lap of a scheduled two-week engagement with an undisputed bang. If any doubt existed as to Abe's pronounced popularity in this town, these two weeks are going to prove it in facts and round figures; his personal name draw on the coast being responsible. After that the 14-piece organization surrounding the "drumstick manipulator" is another thing to be taken into consideration. For youth, class and pep, these boys have it.

The layout on the stage for the farewell week comprised a tasteful and entertaining show more than satisfying the attending pleasure seekers. Heretofore the cash paying customers have been more or less divided in opinion when it came to expressing approbation of attractions in this house.

With Lyman it was sure fire victory right off the bat. Even before the curtain went up, at this particular performance, it was evident that the mob was on edge and with the first strains of the band a storm of applause rang out. The first number, "Souvenir," caught on quickly, with individual members of the combination scoring, and Phil Neely, doubling from violin and guitar, taking honors with the vocal chorus, paving the way for himself to a show stopping period, later on.

Picking the tempo up from there Lyman swung into "Varsity Drag" from "Good News." As Lyman is headed for that show in Chicago the idea of giving it an advance break wasn't bad, and to this gullible mob, a treat.

A half dozen petites femmes from Fanchon and Marco ranks trotted out next, giving a good account and giving way to Santos and Griffith, tapping youngsters, who hoofed themselves in and out without causing undue excitement.

Young Neely's innings came next. This boy's looks have been the source of many a female heart flutter in the past, and while his voice is of average quality it has that "sob" punch that never misses. He reeled off seven numbers in succession and had to beg off before taking his seat again. With Lyman selling him in showmanlike style it was a cinch.

A medley of popular refrains, old and new, identified a list of Lyman "standbys" still remembered, even out here. Bringing up at the flank of the show came Harry Vernon, coast defender in the way of singing songs and doesn't bar any. In justice to him he cleaned up with a set of numbers that brought out his forte in Yid ditties for which he seems to have a particular and ren-

timental penchant. And "Far Rock-away" is still his ace.

The closing number by the band brought Lyman into play at the drums, setting the pace for a red hot and blue finish that had the curtain ducking four times to be exact.

Screen feature had Billie Dove in "The Love Mart," with International newsreel added.

FOX

(WASHINGTON, D. C.)

Washington, Dec. 2.

Current bill looks to have cost plenty. Lester Allen and Nellie Breen are one feature, Cliff Edwards another, and then a dainty dancing act, Natalie D'Arnell Revue. Adding to this the Meyer Davis 50-piece symphony, under direction of Adolph Korsman, the Movietone as well as a regular newsreel, and you've something.

Entire shows plays nicely. Both Edwards and Allen work quietly, which at first caused straining to get them in this big-capacity house. After accustomed to it everything was okay.

Opening with the symphony doing "William Tell," Korsman gets some exceptionally good music out of the combination. Woodland setting is used, and lighted to good advantage through the earlier passages of the overture, with an effective rainstorm really enhancing the music rather than detracting. This orchestra is an excellent attraction.

Fox and Pathe contributed the newsreel, with Fox giving a good picturization of the Army and Navy football classic. Cliff Edwards followed with five new numbers. He has played most everything the town has to offer, and is again clicking here.

D'Arnell revue follows, with four girls playing as many harps for orchestral accompaniment. Nice sight stuff, though girls were somewhat scattered in their efforts on one or two occasions, though getting together for a pretty finish with Nola. Dancers are held down to a couple of numbers, last one in fast tempo bringing much applause.

Some unusually interesting shots on the Movietone followed, with applause at the finish—something new in this town—and then Allen and Breen. She taps excellently, Allen gets much laughter with a couple of bits that he has done here before for the \$3 legit customers, finishing with a surefire dance.

A good show. Film feature, "High School Hero" (Fox). Meakin.

NORSHORE

(CHICAGO)

Chicago, Dec. 1.

Stage bill marred by an outlandish, nonsensical opening, but otherwise in line with the B. & K. standard. Presentment's title, "Jazz a la Spooks," would have been more appropriate as "Phosphorus Revue" or something to that order, as there were two such darkened stage numbers included.

The dead opening, in one with the stage band curtained, had a blackface comic and straight man, in white, in a graveyard dialog minus one legitimate laugh line. All about ghosts, so far as entrance of a prop stiff to scare off the two principals.

Lovely for the children and not a giggle until the comic's exit with a wired wig that rises. The blackface looks like George Evers, not unknown to vaudeville, but the straight is not identified. Better for the straight that he isn't familiar and Evers would be luckier, too, if unrecognizable. Not their fault, though, as both could undoubtedly do better if not confined to the hurriedly improvised opening.

After that and a band number, permitting the stage to go full, came the last reference to the deceased and the show's title. This, a dance by the house ballet of eight girls, phosphorized for skeleton effect, was cleverly executed.

B. & K. are devoting much concentration and upbuilding to this far-north house, as shown in the type of outside acts played since the stage band was adopted. It has become week number two after the Oriental. Two turns, Peanuts and Popcorn, and Howard and Lind, in the north side presentation this week were last at the downtown house.

The first two are still laboring under the outdoor signatures. Such names as they are now using will always suggest novelty classification whenever mentioned, and therefore keep them in the mediocre class, despite that they are legitimate people. The two little girls are fine dancers and add greatly to the appearance of a show. But those monickers!

Howard and Lind, also two girls but not so girlish, still base their turn on comment regarding their age. No change in the ages mentioned, even though the girls are a week older since seen at the Oriental. Besides laughs derived from the talk, the pair harmonize nicely. Comedy and mugging by the larger woman is especially good.

Lee Barton Evans, production type baritone who has had a year of consistent time in Chicago, and Bernie Breen were the remaining outside acts. Breen first appears as a comedy songster, then as a

comedy dancer, and last as a comic violinist. All affecting a comedy mannerism, but not so funny. He was on a bit too late here and should get away better with his hokum if spotted earlier. Breen is pleasing but not strong.

Another phosphorus number, in which the bandmen put on visible caps to join with the choristers, closed the show beautifully.

The Kvale band, fine array of musicians with one exception, played throughout in the usual stage band costume, assisting inestimably with the specialties. One flaw in the playing is heard in the middle of the house seemed to accuse the fiddle department. Closer inspection revealed the offman was the first violinist, or concert master. Perhaps a momentary accident, but it was there nevertheless and should not be difficult to eradicate.

As for Al Kvale, he is ever a likeable fellow and performer and conducts as befits his Paul Ash tutelage, being every inch an extreme Orientalist. He is a straight musician and announcer, with no assumption, or hint of secondary talent.

Since adding the stage band and sight productions, the Norshore has shown a weekly profit. Also a name or two has helped, such as Sophie Tucker, who cleaned up last week. The red of last season will no doubt be recovered if the current steady attendance continues.

This week's screen feature, "Spring Fever," great for golf bugs, but the bugs are in the minority or in Florida. Loop.

CAPITOL

(NEW YORK)

New York, Dec. 5.

Stage show has been trimmed with suitable scenic backgrounds on a simple but effective basis. Still, the program is neither imposing nor elaborate and they do not seem to be here for the stage show.

Walt Roesser, California's Aristocrat of Syncope, might have been an usher. This guest conductor and master of ceremonies racket couldn't be heard beyond the 20th row or so.

"The Capitollians" are a group of well organized players, mechanically, perhaps better than the average stage band, but not exceptionally so. But following shortly after the Capitol Grand Orchestra under the guidance of David Mendoza jazz music is cold in this house, regardless how well it's delivered.

Only a small part of the audience seemed to get the idea of the stage show. The part of it they could understand was Teddy Joyce, who opens a smart eccentric comedy hoofing routine with an imitation of Cy Landry and stops the show by following up with a skating rink impression that registers for strong laughs and heavy applause, the only big returns for the evening.

George Tapps and Charles Gregory were passed off more or less lightly, the former doing taps and putting in a lot of hard work on toes that barely managed to register. Not sufficiently appreciated here. Gregory landed better with the saw and balloon music.

Peggy Evilin, introduced as the necessary evil of every stage show, a blues singer, doesn't carry her vocal numbers in this big house.

The first jungle scene was held by an eccentric dancer. The final jungle scene, with the Chester Hale girls planted and an ape man dance finishing with the capture of the dancing girl, resulted favorably on staging and routines.

"Man, Woman and Sin," feature picture, is probably accountable for a draw on title and John Gilbert as the star. Newsreel mainly consisting of M-G-M shots with one for International. Mori.

LITERATI

(Continued from page 24)

atres until he was appointed to succeed Charles H. Goulding in the Troy house. Golden is considered an expert on advertising and publicity.

Donna Fisher has succeeded Al Allard as editor of "Screen Secrets," the movie fan monthly. Miss Fisher is a former newspaperwoman and short story writer.

Professional play production, from first to last, is treated in "The Art of Play Production," a new book by John Dolman, Jr. Harcourt & Bros. will bring it out next month.

Magazines devoted to aviation are increasing every month. The latest to make its appearance, this month, is "Flying Wings." It contains fiction and fact pertaining to that subject.

Thomas A. Wise, who recently observed his 44th year on the stage, has written his reminiscences. The book, called "I Remember," will be published by the Century Co.

A new biography of P. T. Barnum is "The Unknown Barnum," written by Harvey W. Root.

SOPHIE TUCKER

Songs
20 Mins.
Oriental (Pct), Chicago

New to picture houses, Sophie Tucker looks as though she might develop.

It is somewhat faintly recalled that vaudeville, too, once had a Sophie Tucker. She also thrived with her songs. But it can't be the same Tucker. This Tucker works in front of a band and clicks like the former never did.

And for \$6,000 per.

And splitting only with a pianist. Here's something for vaudeville's squawking losers—that this Sophie Tucker isn't the one they knew. She's so different, so vivacious, such an utter knockout.

In the short space of one week Sophie Tucker has traveled from the pinnacle of vaude to the uppermost heights of the picture house field, without affecting that tire-some feeling after lengthy trip. Showing and proving that anyone, any impatient vaudevillian, can do the same without injuring prestige. May, without missing but improving their status.

Tucker has not changed her routine or mannerism in the least. She continues to fire a fast string of inimical numbers, specially delivered if not specially written. She skidded through half a dozen, wowed after each, then encored as many and conducted the stage band to finish the show.

Lucky Soph was on last and lucky she thought of that directing bit, or she'd still be on, singing.

Ted Shapiro has a couple of lines besides playing numbers as Soph wants 'em played. That made Ted work too hard.

Local engagements of Miss Tucker are accompanied by no little sentiment. Bert, her son, is with her, though as a single. He's a very much improved youngster since trouping the film houses here a year ago. He needed his mother more then than now. But she still comes in quite handy.

Whoever wrote the lyrics for Bert's opening song knows his situations. It's "I'm Following My Mother Around" and perfect. Bert later proved himself individually as a show stopper with some nicely managed stepping.

Back to Ma.

She looked very much at home on this picture house stage and before this band.

And at \$6,000 per, not perhaps, Soph'd be silly to consider anything else until the time runs out—and Soph is nobody's chump. Loop.

HORTON AND JOHNNY

Golf Novelty
16 Mins.; Full and One
5th Ave. (V-P)

Chester Horton is described as the Golf Man of Science who has coached innumerable super-golfers. He has teamed with John Small, a Chicago golf instructor. They have worked out a fairly entertaining novelty here using a back drop showing a country club and golf fairways.

Act starts with motion picture illustrating the "rhythmic swing" in golf, with Horton doing the stroke slowly (not a slow motion picture, but the stroke executed slowly). Comedy bits with Small are also shown.

To full stage, where Horton enters in regulation golf costume, accompanied by Small in kilts and using a broad (and phoney) Scotch brogue. Small supplies poor comedy, while Horton is rather a clumsy straight in the comic passages. They do a variety of trick golf shots, slamming the ball from a cocoa mat to the back drop. Horton again illustrates the "rhythmic swing" and for the finish they step down into one and pitch real golf balls, autographed, to various people in the audience who hold up their hats to catch them, the idea being to display skill in mashe pitches.

At this house turn was spotted to close the show. It couldn't have a worse position, for the picture introduction sent the customers out under the impression the stage part was over. Besides, a loose talking act of any kind couldn't hold 'em for that position. Merits No. 2 at best. Rush.

MURPHY BROTHERS (2)

Singing and Dancing
8 Mins.; One
State (V-P)

Two boys in Oxford outfits, singing and dancing. Other pairs doing the same routine better and worse than these boys. Murphy Brothers are moderate deucers.

They make their impression with the dancing. Sing fair.

FLO LEWIS (2)

Songs and Talk
22 Mins.; One and Three
81st St. (V-P)

Flo Lewis lets it be known that this is the house from which she departed to join Al Jolson's show, so it's her favorite theatre. That goes double now as it's a split. But Miss Lewis is back in vaude and vaude can use her.

It doesn't seem to rate with other acts this comedienne has had. Sam Coslow, composer, is at the piano and foils for patter. Miss Lewis' highlights are a comedy ballad and a finish in "one" where Caslow calls to take her for a ride in a kiddie car. The pianist, of course, solos while Miss Lewis delivers four numbers.

Spotted fifth on a six act bill and playing to half a house, Flo winged home quite easily. And if three-daily vaudeville is her objective, she has reached it. Sid.

REVUE CASINO DE PARIS (10)

Dance Production
17 Mins.; One and Full
5th Ave. (V-P)

All girl flash act made up of Amelia Allen, acrobatic dancer, Helen Ruth, singer, and eight coryphees designated as the Lenora Girls. As flash acts go it is rather a heavy plunge in costumes and cloth of gold drapes, with added value in the excellent acrobatic and contortion dancing of the principal. The girls are well coached in their unison maneuvers and all look well in scanty costume.

Opens with Miss Allen in one before a pretty silken painted drop, for one of those recitative announcements. To full stage in gold drapes. With Miss Ruth soloing and the girls doing a military march bit dressed as Vikings. Miss Allen's specialty, solo dance in oriental dress, offers some striking contortion in dance form. Another song bit and then an elaborate set for a hula number with more contortion stepping.

Finish is a splash of decorative drapes and gold costumes, in what probably is a Persian effect. Girls wear long gold-spangled dresses and tall headaddresses, discarding the top pieces and the skirts for brief tunics, not much else, and Miss Allen in a final session of bands and high kicks. Her legmania is sensational, including back and front kicks that go so far they amount to contortion. Nice looking brunet girl of round figure that makes the bends the more remarkable.

Has all this type of revue can have, which is much or little, accordingly as you regard dance revues. Rush.

ERMA POWELL and Co. (6)

Music and Comedy
15 Mins.; Full Stage
American Roof (V-P)

The name Powell has long been identified in vaudeville as musically inclined and Erma Powell is no exception. This young woman is a sister of Jack Powell, now doing a single act with the drums, and as Jack no longer works with a bevy of musicians, Miss Powell has usurped the former Powell band idea by enlarging upon it different ways and diversifying the routine more by novelties and specialties. When it comes to trick comedy drumming Jack Powell is in a class by himself and this takes in his ability to smear his drumming with comedy fol de rol so it is pretty hard for any young man to step in and do a Jack Powell. However, Miss Erma has a boy, in blackface, who does very well with his drumming and clowning.

Erma Powell, accomplished musician and an ace among women with the trumpet, while heading the turn, appears a little too modest for the work she does. Miss Powell finally has an inning and does a decided novelty by playing a cornet solo with the horn end immersed in soapy water with bubbles arising from a bowl as she solos.

Then there is a slide trombonist, Milton Powell, who does an imitation of an airplane and a train, which were both effective. Three men play brass and three women play brass, one man does the drumming, and the combined playing is productive of harmonious returns.

Among the specialists was a young woman who seems best fitted for tap dancing which she does effectively and also goes in for a bit of vocalizing; not a pretentious effort, yet leading up to the tapping that follows. This girl steps out of the musical ensembles but appears for a hot dancing finale.

The act will improve with work and a rearrangement here and there that will work to its advantage. Mark.

HERMANOS WILLIAMS

Novelty Dancing
22 Mins.; Full Stage
Palace (St. V.)

This must be one of those acts that should be exploited. The lobby billing couldn't promise more for Raquel Meller. Reading testimonials on the lobby stands, one gets the idea that the turn is something of an international celebrity. Most of the testimonials look phoney. One of them is from the "Press," town not mentioned, and there isn't any "Press" in New York.

Disclosed in the theatre, the turn is rather a starter. Of all the things in the wide world suggested by the name Hermanos Williams, probably the last is a male Argentine tango dancer. Williams makes announcements in a strong foreign dialect, and the program says this is his first American tour, but the name Williams is as Welsh as tin plate.

The style of act is quite as remarkable as an Argentinian tango with a Welsh name. At the rise of the curtain a piano player in picturesque Spanish costume is functioning, while another in like garb is playing the violin. Piano player leaves the ivories and, joining with another man, goes into a series of hand-to-hand gymnastic feats, all to the tune of a tango by the violinist.

One expects the affair to be revealed any minute as a travesty, but it goes right on in deadly seriousness. That's the act—two acrobats doing a hand-to-hand gymnastic routine to tango music by a straight violin soloist. They do introduce some clumsy comedy in making twisted dialect announcements (dialect convinces as on the level), but it's pretty crude hoke. Astonishing as it may seem, the idea is to present two acrobats as romantic Castilian dancers.

The turn may be perfect for the Albee idea of showmanship. This pair are first-rate acrobats, with some excellent feats. The top mounter, for instance, does a curious fall into a hold with his legs around the underdancer's waist, and for the finish he is raised to the top of the proscenium arch and does a straight drop to such a catch by the underdancer on the stage level, a startling bit. As acrobats, this pair could hold down the usual spots, but this phoney dance turn is appropriate perhaps for Albee's Palace and its \$2.20 customers. Rush.

KAYE and SAYRE

Dancing
8 Mins.; One
Palace (St. V.)

Two neat-looking, unassuming young men in afternoon dress, who do very little singing, get right down to their stepping and make a lively dancing interlude. They specialize in unison maneuvers, at which they excel.

Attempt no comedy, have none of the self-satisfied air of stepping sheiks, and how they can buck and wing! Both are finished stylists in all their steps, and there isn't a hair to choose between them in speed, grace and agility.

As flawless a light specialty as could be imagined, for they attempt only the one thing, and do it with polished precision. On No. 2, and liked out of all proportion to importance of position. Rush.

BRAZILIAN REVUE (7)

Songs and Dancing
16 Mins.; Full
American (V-P)

All-colored troupe made up of acrobatic dancer, prima donna, male baritone, piano player, trap drummer and two dancing boys. All assembled with soprano and baritone singing. Boys go into legmania, ending routine with taps.

Meanwhile, girl has changed to trunks and brassiere and is on for an elaborate contortion dance. Follow in order baritone solo and duet, the latter an agreeable performance with fine rich voice of man and woman's high note at the finish. This pair are absolutely straight, but their performance is easy and natural instead of the usual stiff, stilted manner of the colored player working with straight face.

Girl has a fair toe dance with drummer in pantomime comedy and then goes into a blackbottom. This is joined in by the others with the stepping boys in the centre and works up to whip finish aided by the enthusiastic drummer.

Closing intermission act was a tumultuous hit, far beyond its merits, for it really has nothing but the two voices and the dancing finale which could be duplicated by any group of colored people. However, the fact is that it cleaned up. Rush.

SAM WOODING'S Orchestra (15)

25 Mins.; Full
State (V-P)

Colored orchestra touring in several parts of the world for over two years with a revue called "Chocolate Kiddies." For vaude, fast, hot and nifty.

Very little indulgence in straight music. Eight of the men come on first in "one" to sing a pop number and finish instrumentally with the rest of the outfit.

A novelty is worked by the trumpeter, who imitates the frenzied revival efforts of a colored preacher with his instrument while the men play a weird sotto accompaniment. Dancing and some comedy in song. This funny singing is the least strong and would benefit by a little attention.

Sam Wooding is a highly capable and enthusiastic director, conveying quite a degree of pep with his spirited wand waving.

A girl is brought on to sing two numbers for an encore, coaxing them nicely with efficient blues treatment.

And the music is also hot.

STROUD and WHITE (2)

Dialog and Dance
14 Mins.; One
81st St. (V-P)

This is not up to the act Claude Stroud was doing with his twin brother, Clarence, but it has enough merit in its dancing to get along in early spotting.

Its trouble is the uncertainty of the dialog, Stroud delivering his gags as though he realizes most of them are weak. A few better cracks in the opening minutes probably would get him set.

Thelma White is an affected cute trick, taking some of the comedy burden from Stroud. Like her partner, her forte is dancing, and she does well by herself in taps. Stroud is an athletic dancer, working cartwheels, back flips, and hand jumps to music. This is the big thing in the act and assures comfortable exit applause.

The team is capable of improving and probably will.

"MOONLIT WATERS" (35)

Music, Singing, Dancing
42 Mins., Full (Special)
Granada (Pcts), San Francisco

Fanchon and Marco have taken advantage of the pop song of the same title, and utilized other "moon" songs for this newest of "Ideas." A galaxy of talent is employed, with the customary stage flash and bizarre costuming. Frank Jenks' band is used as a background with the leader afforded numerous opportunities.

A huge red moon is first revealed, which gives way to a crescent moon, back of which the band is discovered. At center back is a golden moon with cloud and planet effects elsewhere about stage. For an opener the band plays the theme song, Jenks accompanying with a trombone solo and singing a snatch of the chorus.

Six F. and M. girls are then introduced, wearing black veil costumes and fetching hats, each carrying a huge silver colored rubber ball with which they dance and drill. Jenks next sent the band into a pep melody, the leader singing the refrain and showing his ability as a stopper. A couple of the revue girls came on for a descriptive dance and were followed by Joe LaRocco, who plays jazzy numbers on the harp, as well as ballads.

Something different in Apache dancing is the Dancing Millards. First doing a Spanish routine, girl makes a quick change and they go into the Apache stuff. Millard lifts his partner time and again off the floor by her hair, and for a finale utilizes this method to drag her off. The couple scored for a solid hit.

Mme. Iki, Japanese prima donna, with a rich soprano, soloed, followed by the Pearl Twins, Ethel and Florence, who only recently were elevated by Fanchon and Marco from the line. Here are two promising youngsters. They wowed 'em with a double clog.

Harmony singing by the Foursome, following a series of "moon" songs to bring back the ensemble girls in attractive garb. For a finale Ted and Sally, representing night and the evening star, favored with a neatly executed adagio, the while Mme. Iki sang the theme song from the spot in the moon with the Foursome harmonizing and Jenks and the band whooping it up at curtain.

One of the most all-round pleasing "Ideas" offered at this house in months. Rush.

PALACE

(St. Vaude)

They've found a way to beat repeats and fillers from the metropolitan neighborhoods to build a Palace show. They just hold over last week's headliner and then freshen up the layout with a Gus Edwards kid revue, a year old but brand new to Broadway. It uses up an hour and a quarter of song, dance and specialty and takes an enormous load of responsibility off the shoulders of the Palace bookers. The picture houses saw and had it first.

If they could only frame for a lot of revue producers to turn out hour and a half flash specialty turns, there's no reason in the world why the bookers shouldn't move right up to Yonkers, handy to the golf course.

Another thing that saved the house directors brain fag was the fact that Fannie Brice was all prepared to switch to another revised song routine. It's not as good as last week's, but Miss Brice responded to insistent demands for "My Man." At that, even in her third week, this gifted comedy artist is the backbone of the bill.

She did an even half hour closing intermission and then had to beg off. The Palace could do worse than make it indefinite, at that. Indeed, the Palace has been doing a good deal worse for some time past.

The Edwards 1927 revue was framed a year ago out of material devised and perfected during Gus' summer engagement in Atlantic City with his little group of proteges. It has played all around the de luxe presentation houses and the Orpheum Circuit. Now, refurbished in costumes and equipment, but with personnel unchanged, it comes to the Palace.

For purposes of the Palace, it is too long. The routine probably is shaped up on the idea that the revue will be the whole show, instead of a feature of a bill. It has a galaxy of clever youngsters with a wealth of clean cut specialty, but the layout needs tightening up. Nearly all the specialists do three or four separate turns as well as ensembles, and it takes time.

Shortened, it would be a whale. It's that now, with a real feature dancing comedian in Ray (Rubberlegs) Bolger and a potential Raquel Meller in the kid Signorita Armida. This girl is a singer and dancer at present and, although there are scores and scores of girls who can outstep and outsing her, she will go far. She has that something they call "it," and if she decides to go in for comedy juggling or emotional acting, she will arrive just the same.

These two young people added to the prestige of Edwards himself in person, working with easy smoothness, a bright production and a talented group, make the revue one of the best in the Edwards series. The other principals, by the way, are Lane Sisters, very pretty, singers; Reynolds Sisters, plump and perky black bottomers; and Virginia Martin, an acrobatic dancer of uncommon grace and beauty, not to speak of Mary Price, neat trick, who also contributes a capital solo dance.

Aside from Miss Brice and the Edwards revue the outstanding turn was Fred Allen, doing a new line of solo patter, 20 minutes of as sparkling a monolog as can be found hereabouts. Allen is one of the exceptional comics who can get honest laughs without hokum. This material is meaty with witty surprises.

Opening in "one" with business of master of ceremonies, the whole bill sends notice it has walked out, and Allen goes into the job of giving a one-man show, that flows smoothly along to crackling laughter without any of the strained devices that commonly go to that line of turn. Portland Hoffa, nice looking girl, does assistant for feeding for a minute, but otherwise Allen alone sustains an amusing interlude.

The others were Kafka, Stanley and Mae (Mae is a new girl added to the former two-man aerial turn); Kaye and Sayre (New Acts), couple of dancing boys; Hermanos Williams (New Acts) and Brosius and Barton, comedy bicyclists, in which Barton, former singer, is a partner in place of Brown. Rush.

STATE

(Vaude-Pcts)

State ranks among the foremost popular price houses on Broadway. Its pictures are good drawing cards and its vaude is being strengthened continually by the cream of the Keith-Albee acts swinging over to the Loew line.

This week "Two Arabian Knights," picture, rates first in entertainment value on the program. Jimmy Hussey, doing his regular hebe chatter, and Sam Wooding's orchestra came in a good second with the crowd.

Wooding's colored orchestra (New Acts) has been abroad. Previously it played night clubs and some vaudeville, but a record of the outfit is not in Variety's files.

Lydia Barry, third, handicapped herself somewhat by inserting too much soft talk which didn't carry. (Continued on page 57)

COLUMBIA-MUTUAL DUAL WORK TO DATE SEEMS SATISFACTORY

Scribner and Herk in Harmony—Younger Man Assuming Burden of Direction with Both Wheels—Next Season's Plans Withheld

Developments within the past fortnight through the working agreement between the Columbia and Mutual burlesque circuits indicate unwonted activity on the part of I. H. Herk, president of Mutual, in bringing boxoffice order out of chaos on the wheels.

Under Sam Scribner's sanction, Herk has just about assumed complete direction of the Columbia shows, as well as the Mutual's, and that Scribner contemplates his usual annual visit after New Year's in the southland.

One of the results has been the apparent if slight increase in business throughout the Columbia burlesque domain, and that the guarantee plan as far as it has been tried has given indications of helping the Columbia wheel get back on the footing it once maintained as a straight burlesque proposition.

Helping Both

The Mutual circuit is running so smoothly with close check-ups on all the shows and theatres that Herk finds that he can give the Columbia more time. In the giving of more time to the Columbia and helping straightening out its b. o. jumbles and show fumbles and stumbles, Herk is at the same time placing the Mutual in more formidable position.

The condition the Columbia finds itself in is accepted by Mr. Scribner as his fault and to a Variety representative he has several times repeated that. This is taken as an assurance that Scribner is duly reconciled to let a younger man like Herk, with his straight burlesque ideas, assume almost an individual charge of both wheels and routes.

So far the new Herk and Scribner plan for next season involves many changes, some departures that mean much saving of money to Columbia show producers, and to the circuits' houses as well.

Neither Herk nor Scribner are ready at this time to state just what will actually occur next season.

Mutual at Columbia

Though it was not publicly announced the Columbia theatre, New York, for the first time, played a Mutual attraction last week. It was estimated the biz was satisfactory, between \$8,000 and \$9,000, which proved that just a plain, straight burlesque show almost new in completeness and sans full equipment, which was ordered this week, could come in on a last-moment booking, a Mutual show at that, and do that sort of biz.

No other Mutual shows will be booked at the Columbia at this time, but for next season the handwriting on the wall is almost certain to bring shows to the Columbia bearing either the Mutual stamp or patterned along the present line of Mutual productions.

Herk went to Philadelphia Tuesday to look over the burlesque ground there.

Mike Joyce, the Columbia circuit manager, also left Tuesday for an inspection of some of the Columbia shows. Emmett Callahan will do some close-up viewing of some of the Mutual shows.

Several of the Mutuals, now on the Columbia, regarded by Herk as not having satisfactory equipment, ordered it to be supplied at once.

At the Columbia, Messrs. Herk and Scribner have been in constant conference with many letters, wires and communications sent to the shows, managers and the troupes.

Another angle that came up this week was the Christmas eve and the New Year's eve "midnight shows." As both these holidays fall on Sunday there is doubt as to what towns will stand for midnight shows on both Saturday "midnight" and Sunday "midnight," as the following Monday is to be celebrated as the added holiday.

The added assumption of Columbia direction by Herk will give Scribner more time to act in his official capacity with the Actors' Fund of America.

Simmonds' Illness

Teddy Simmonds, in burlesque for a number of years, is in a Brooklyn, N. Y., hospital, afflicted with paralysis.

His wife and two children are in urgent need.

Donations may be sent to Irving Becker, care of the Burlesque Club, 245 W. 48th street, New York city, and Becker will forward them to Mrs. Simmonds.

MINISTERS HISSED BY CHORUS GIRLS

**Jeers in L. A. Court Room—
"Hot Mama" Co. Charged
With Indecency**

Los Angeles, Dec. 6.

With chorus girls and ministers standing side by side in the courtroom of Municipal Judge Frederickson, a test case is being made to decide whether alleged "raw" shows on South Main street are really as torrid as they have been painted. Defendants in the litigation, drawing heavy fire from all of the local dailies, are Tom V. Dalton, owner of the Follies theatre, 337 South Main street, and 40 members of the "Hot Mama" show, including 27 chorus girls.

All are facing charges of presenting an indecent exhibition, following a raid by police a month ago.

The principal "highlight" at the trial so far has been the testimony of Rev. Bob Shuler, pastor of the Trinity Methodist Church here, at whose instigation the police investigated the Main street show, with the raids and arrests following. Shuler's story of what he saw at the Follies theatre Oct. 27, in company with Dr. Gustave A. Briegleb, brother minister, provoked much giggling from the spectators. Shuler told of watching the chorus girls do their dances and later recited asserted risqué dialog from the show.

This a Cooch

One dance he described as "a muscular contraction of the abdomen, with certain peculiar motions wholly improper." Under cross-examination by Defense Attorney Joe Ford, Shuler admitted he never went to see current stage productions and with the exception of a movie once in awhile remained away from theatres.

After leaving the stand Shuler and Briegleb were hissed and jeered at by the accused chorines as they left the courtroom.

To satisfy the court that the show was being conducted within the bounds of conventional proprieties, the defense counsel may put it on before the court to rule on certain scenes objected to in the complaint.

A good deal of trouble was experienced in picking a jury of 12 men. Indications are that a hot battle is in order for both sides with the defense contemplating taking advantage of the large number of peremptory challenges allotted them by virtue of the large number of defendants.

Shows as Usual

Meantime everything is going on as usual at the Follies theatre on Main street with no police interference.

While the Follies case was in progress in Judge Frederickson's court, trial of nine defendants on charges of conducting a "ballyhoo" show at 539 South Main street, contrary to provisions of the city ordinance, ended in Municipal Judge Samuel R. Blake's court with the acquittal of six and a disagreement of the jury on the remaining three, who were held for new trial Jan. 12.

STOLEN SWEETS (MUTUAL)

Comedian.....Chas. (Bimbo) Davis
Second Comedian.....Billy Lewis
Straight Man.....Gus Flaig
Utility Man.....Arlie Lewis
Prima Donna.....Bee Bell
Soubrette.....Belle Miller
Soubrette.....Thelma Lewis
Singer.....Arlie Melvin

A typical grind show, except that the comics seem at one time to have made some sort of effort to get some spontaneous merriment into the proceedings before they found out that all the mob wanted was the hip waving on the runway. Several of the blackout bits give evidence of an idea, but by Dec. 1 the men in the cast seem to have reconciled themselves to going through the motions to fill in gaps between the shimmy numbers, and are just making the motions of comedy scenes with discouraged resignation.

Davis does a modified tramp—that is, he wears tramp duds, but the make-up would do for anything, including straight. His only dialect is a trace of mild southern drawl. There being no particularly hilarious material he goes in for rough-house, choosing for the finale bit the ancient "Harem-disguise" bit which seems to be a great favorite this season, probably because it is the easiest to frame and is sure of a moderate percentage of hokey laughs, where a painstaking effort might not yield anything. It's all routine stuff like that and nobody has taken the trouble to give it any infusion of new twists.

More and more the male comedy side of burlesque is going into the background, and a report on a performance gets down to a statement of how nearly the women approach the limit in intimate dressing and the movement of the midriff that go under the guise of dancing. Those two incidentals have become the whole show and the rest is just padding to fill out a two-hour performance. Viewed at the Brooklyn Star, this troupe goes about as far as it can in undress and wriggles.

The audience, almost exclusively men, seemed to get a mild kick out of it all, but even the most daring hip waving, and out on the runway at that, was no riot. It must be that this sort of thing, week after week, is beginning to pall upon the wheel audiences. The trio of women who handled the undress and shimmying department worked at it with much energy and not a little skill, and in view of what they offered, the returns were discouraging. Business (Friday night) was not so heavy, either.

The trio were Bee Bell, Belle Miller and Thelma Lewis, but who was which was beyond the ability of this reporter to discover from the program. It made no special difference, anyhow, for all three used the identical technique, and were of about the same general outline, which is to say abundant in figure, particularly those plane surfaces and contours which enter most actively in the exercise of their stage art.

The circumstance of their being—er—fully developed doesn't make the performance any more artistic. Some of their dress arrangements were rather cleverly designed considering the purpose in view, and must have cost a considerable sum. The show hung upon these three, for it was a listless chorus of 16. Indeed, the whole company merely "vamped" through the whole show, apparently realizing that nothing made any difference, since the boys were only interested in the wriggle numbers.

There was one exception. Gus Flaig, the straight, put some animation into his part of feeder and builder up of gags. It's a curious thing in the new technique of burlesque shows, that the straight man usually does display a little more spirit than the comedians. It would be interesting to know why. Perhaps it's because straights never did get much applause for their really important function, and don't resent being ignored while the stylish stouts and their caelesthenes down front get all the attention. Flaig is one of those hearty, aggressive workers and does much to keep the performance from going blah.

There is no specialty display to speak of, although there probably is specialty ability in the troupe. One of the girls did a bit of a tap dance to indicate she might accomplish something in this direction, but it was a half-hearted attempt, once more suggesting that they had abandoned all effort to give the runway competition. Same was true of the Lewis trio, who worked in bits but did not do a turn.

Wonder how a strong comedy show with the runway stuff soft pedaled would do as an experiment? Rush.

SILK IN VAUDE

Frank X. Silk, who closed last week with "Nothing but Girls," will shortly enter vaude in a comedy act. Silk's vaude offering will incorporate former burlesque bits.

Silk withdrew from the Columbia wheel attraction when it underwent retrenchment of the guarantee arrangement through the Mutual merger.

Columbia Stock Up

A substantial increase in quotation for Columbia Amusement Company stock is said to have occurred since the booking and business alliance of the Columbia and Mutual burlesque wheels.

There is no market for Columbia stock. In the past it was tightly held when in demand. With the burlesque trade slumping off, demand for the stock went with it.

One Columbia man has said he considers his holdings worth 50 per cent more at present than before the alliance.

It seems agreed that the real benefit of the mutual arrangement will not develop before the ending of the season and be in full swing with next season.

BURLESQUE ROUTES

COLUMBIA

Week of Dec. 5 and 12

A Perfect 36—Gayety, Toronto; 12, Gayety, Buffalo.
Bare Facts—Gayety, Buffalo; 12, Gayety, Rochester.
Be Happy—Empire, Providence; 12, Gayety, Boston.
Cock-a-doodle-Do—Gayety, Pittsburgh; 12, Olympic, Cincinnati.
Dancing Around—Casino, Brooklyn; 12, Casino, Philadelphia.
Flying Dutchman—Columbia, New York; 12, Empire, Brooklyn.
Foolin' Around—Casino, Philadelphia; 12, Palace, Baltimore.
Gaieties of 1927—Palace, Baltimore; 12, Gayety, Washington.
Here We Are—Gayety, Washington; 12, Gayety, Pittsburgh.
High Hat Revue—Olympic, Cincinnati; 12, Gayety, Toronto.
Let's Go—Miner's Bronx, New York; 12, Empire, Providence.
Merry Whirl—Empire, Brooklyn; 12, Empire, Newark.
Nothing But Girls—Gayety, Rochester; 12-14, Colonial, Utica; 15-17, Capitol, Albany.
Peek-a-Boo—5-7, Colonial, Utica; 8-10, Capitol, Albany; 12, Casino, Boston.
Snyder, Bozo—Casino, Boston; 12, Casino, Brooklyn.
Tip Top Revue—Gayety, Boston; 12, Columbia, New York.
Wine, Woman and Song—Empire, Newark; 12, Miner's Bronx, New York.

MUTUAL

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 Parée—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 Kids—Hudson, Union City; 12, Orpheum, Paterson.
Jazzette Revue—Empire, Cleveland; 12, Grand, Akron.
Laffin' Thru—Orpheum, Paterson; 12, Gayety, Scranton.
Moonlight Maids—Gayety, Louisville; 12, Mutual, Indianapolis.
Naughty Nitties—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,

CANZONERI WINS, BUT VERDICT IS UNPOPULAR

By JACK PULASKI

Bud Taylor got a sore finger, or something, and passed up a match with Tony Canzoneri who gave Bud quite an argument in Chicago. So they substituted Ignacio Fernandez, of the Philippines, at the Garden Thursday night. The decision was given Tony and the crowd boomed. It could have been a draw because Canzoneri had a very busy evening, even though he was a 4 to 1 favorite. Maybe that's the reason.

This little brown man from the east is nobody's push-over, certainly not Canzoneri's. He has been over here several months and fought six times, getting a rep as a socker. If the boys figured some of that was propaganda they changed their minds after this fight.

The officials counted Tony's aggressiveness in awarding him the decision. On the matter of won rounds it was certainly even. Tony may have been a bit stale but not out of condition if primed to meet Taylor, that match having been carded two days ahead of the Fernandez meeting. Because of the substitution they dropped the top from \$11 to \$7.70.

The first three rounds looked all Tony. The fourth and fifth were easily the Filipino's. The boys rested up a bit, though Canzoneri copped the sixth and it was anybody's fight thereafter. The persistent manner in which Ignacio snapped his left mitt into Tony's face was an eye-opener. And he operated with an inside uppercut that was disconcerting to the Brooklyn kid. At the end of one of the later rounds Tony peered at the time clock.

This Fernandez person uses a right hand to advantage. Tony's mouth was cut and he was on the receiving end more than in any other fight in the Garden. Ignacio had a terrible name hung onto him, but he looks a fine specimen with narrow waist line and fighting instinct.

They have been ribbing up Tony as the logical contender for Taylor's title, or whatever he calls it. But after last week's exhibition by Ignacio they will have to count him in.

Francis' Stamina

Curiously enough Archie Bell, credited with a win over Fernandez, lost to Kid Francis, of Italy, in the semi-final. Bell looked much the better boxer but the stamina and willingness of the Kid got him a shade. By all the rules Bell should beat all those who fight in the style Francis does. They allege that Canzoneri has ducked Bell for some time.

The semi-final was an eight rounder and there were two preceding it. In one, Sammy Dorfman soundly spanked Lew Hurley, the Harlemite, who can take it. Lew tried his best but Dorfman was faster to the wallop, quicker on his feet and more clever as a boxer.

It was a bad evening for the Lews. One, also known as Perfetti, took on Andy Martin, of Boston, and lost the decision in the first of the eights.

Police Fail to Appear

Against Burlesque People

The police failing to appear in Special Sessions to prosecute the case against Billy Tanner, actor, of 242 West 49th street, and Peter Burns, manager of the Irving Place theatre, both defendants, were discharged in Special Sessions on the recommendation of Assistant District Attorney Alexander.

With Anna Coria, 21, actress, of 133 Thayer street, and Emily Clark, dancer, of 54 Morningside avenue, Tanner and Burns were arrested by detectives of the Fourth Division on the afternoon of June 30. It was alleged they gave an indecent performance at the Irving Place theatre, where the company was giving a stock burlesque performance, entitled "The Speedy Steppers."

Each had been released under \$250 bail.

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.

PRESENTATIONS—BILLS

THIS WEEK (December 5)
NEXT WEEK (December 12)

Shows carrying numerals such as (4) or (5) indicate opening this week on Sunday or Monday, as date may be. For next week (11) or (12) 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
Admirals Casino
Arthur Tower
Hilda Marsch
Stella & Morell
Near & Dela
Dance Wishes
Lydia Wieser

Alt Bayera
L & V Gessel
Charles Casati
Hermia Born
Carl Ewers
Ruth Marcus
Karl Elzer
Rolf Herbig
Hans Reimann
Hildegard Bodas
Maria Ney
Elselotte Hantsche
Käte Kuhl
Wilhelm Bandow

Columbia
Richard Golde
Margita Sonewa
4 Comedians
Georgewater Dewitz
3 Callaris
Diany & Pedro
Metropolitan Variete
Hildegard
Willi Frazer
Spoko Szkal
3 Callaris
3 Briz
Lotte Mertens
Frits Lang
4 Blumenfeld Sis
Joe & Bradna

Wintergarten
Dayelma Ballet
Waldoff & Peukert
Piletto
Carr & Parr
Hunter & Bobette
Morris & Ford
Manganen Tr
Luxor
Blum & Blum
Scarlett Monkeys
COLOGNE
Simplissimus
Paige & Jewett

Wien-Berlin
Lamberts-Paulsen
Peggy Permon
Paul O'Montis
Yukito
Lillian Helten
Leo Valberg
Else Gaden
Baby Sanders
Elsie Saldern

NOTTINGHAM

Empire

Life Rev

Rich Schwarz

Hilde Orlovski

Scala

Hlawsthas

Bert Errol Co

Ray Hartley

Reg Howard

3 Fratellini

Martha Western Tr

Baranoff Tr

4 Urbanis

Fritz Low-Skaya

Tracey & Hey

Tanto Clark

Wien-Berlin

Lamberts-Paulsen

Peggy Permon

Paul O'Montis

Yukito

Lillian Helten

Leo Valberg

Else Gaden

Baby Sanders

Elsie Saldern

COLOGNE

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Paige & Jewett

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Simplissimus

Paige & Jewett

Wien-Berlin

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Paul O'Montis

Yukito

Lillian Helten

Leo Valberg

Else Gaden

Baby Sanders

Elsie Saldern

COLOGNE

Simplissimus

Paige & Jewett

Lily Morris

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Olympic 3
Graham & Golden
Britt Wood

Stratford
1d half (7-18)
M Hillbom Bd
Shaddock & Golden
Ercelle Sis
Red Carter
Ted Leary

DETROIT, MICH.
Cinderella
1d half (15-18)
Will Morris
Villa & Strigo
Broadway Rev
Moore & Shy
Lee Klicks

Boosevelt
1st half (12-14)
Will Morris
Villa & Strigo
Broadway Rev
Moore & Shy
Lee Klicks

EVANSVILLE, IND.
Victory
2d half (15-17)
LeFever & Dolly
Big Boy Williams

KANSAS CITY, MO.
Midland (10)
Lomis 3
Andy Rice
Lambert
Lowe & Dody
(One to fill)

MILWAUKEE
Miller (12)
Geo Waite
Billy Claire
McGrath & Travers
Ercelle Sis
Alex' & Swann's
Gartelle Bros
Harry Rappi

Modjeska (11-12)
Arthur Turelly
(16-17)
Sailor Ford
Tower (11-12)
Ray Francis
(13-15)
Arthur Turelly
(16-17)
Geo LaShay

Uptown (11-12)
Dale & DeKova
(15-16)
Ray Francis

SAN DIEGO, CAL.
Fantasies (12)
Caledonian 4
Romas Tr
Geo Lipschultz
Dancing Cyclones
Ben Smith
Willard Jarvis

L.G. BEACH, CAL.
Fantasies (12)
Merle's Cockatoos
Fargo & Richards
Physical Culture
Rucker Bard Rev
Balrd & Hewitt
Vida Negri Co

SALT LAKE CITY
Fantasies (12)
Lorraine & Minto
Raymond Wilbert
Dwight Johnson Bd
Fields & Johnson
Fulton Parker Rev
Passeri Rev

OGDEN, UTAH
Fantasies (12)
Louise & Mitchell
Harrington Reynolds
Henry Fink
Nathal
Al Abbott
Longtin Kinney Rev

KANSAS CITY
Fantasies (12)
Nagoya
Dorothea Summers
Jack Strouse
Rigolletti Bros
Fild Gordon
Knox & Stetson

MEMPHIS, TENN.
Fantasies (12)
Ambler Bros
Allen & Norman
Sybil Bowhan
Alfred Latell
Passeri Rev

BIRMINGHAM, ALA.
Fantasies (12)
Kluttig Co
Willard Sis
Alfred Latell
Sybil Bowhan
Gibson's Co

ATLANTA, GA.
Fantasies (12)
Karl & Erna Grass
Eddie Foyer
Brown & Bower
Empire 4
(Two to fill)

N. ORLEANS, LA.
Majestic (12)
Flying Hartwells
Meiro Sis
Master Jay Ward
Roy Cummings
A & P Gypies

OKLA. CITY, OK.
Orpheum (12)
Nugold Rev
Everett Sanderson
Want Ads
Derickson & Brown
Mandel Bros

S. ANTONIO, TEX.
Majestic (12)
Gertrude Co
Nawahl
Haunted
Hickey Bros
Muriel Kaye Co

TULSA, OKLA.
Orpheum (12)
The Petleys

WACO, TEX.
Orpheum
1d half (17-18)
Gertrude Co
Nawahl
Haunted
Hickey Bros
Muriel Kaye Co

WICHITA, KANS.
Majestic
1st half (12-14)
Howard Nichols
Murray & Irwin
Harry La Van
Frank Conville
M'd City B H W's

2d half (15-18)
Casper & M'rriasey
Jack Kneeland Co
Robert Fulgura
(Two to fill)

Babcock & Dolly
Princess Yvonne
Temple 3-
Earl Rial Rev
1d half (15-18)
Wright & Dale
Georgia Howard
Jos B Stanley Co
Pearson & Anders'n
6 Orellys

SHARON, PA.
Columbia
1st half (12-14)
Making Movies
Marion Weeks

WARREN, PA.
Liberty
2d half (15-18)
Fausel 2
Charles Olcott
(Three to fill)

ALBANY, N. Y.
Proctor's
1d half (8-10)
Laughter Rev
LaSalle & Hasean
Will J Ward
Beryl Co

ALBANY, N. Y.
Colonial
Maddock's Mascots
Mullens Francis
Chew Hing Tr
Jack Norworth
Dixie 4

ALTOONA, PA.
Mischler
1d half (8-11)
Copes & Hutton
Rodriza & Lila
(Three to fill)

AMSTERDAM, N. Y.
Rialto
1d half (8-11)
Newmans
(Others to fill)

ASBURY PARK
Main St.
1d half (8-11)
M & B Herron
Love Bandits

WINDSOR, ONT.
Capitol
1d half (8-11)
Le Grohs
Attebury & Gillum
3 Little Maids
Tom Davies Co
Envy
(One to fill)

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Capitol
1d half (8-11)
Le Grohs
Attebury & Gillum
3 Little Maids
Tom Davies Co
Envy
(One to fill)

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3 Little Maids
Tom Davies Co
Envy
(One to fill)

WINDSOR, ONT.
Capitol
1d half (8-11)
Le Grohs
Attebury & Gillum
3 Little Maids
Tom Davies Co
Envy
(One to fill)

Remos' Midgets
Powell & Rhinehart
Johnson & Johnson
(One to fill)

Keith's (5)
Brown & Le Hart
Reuben Beckwith
Gaston & Andree
G Austin Moore
Roger Imhof
Calis Bros
Belle Baker
Amer Legion Bd
(12)

Bob Hall
Will Fyffe
Juliet
Grace & Theo
Morton & Haley
Rubini & Rosa
Brosius & Barton
Victoria & Frank
(One to fill)

New Boston (5)
Adams & Rash
Town Topics
Frank Sinclair
Flying Henrys
Grayce Allen
Country Club Girls

BRADFORD, PA.
Bradford
1d half (8-11)

THIS WEEK
McDevitt, Kelly, Quinn
American and Corona
Robbins Trio
Temple, Birmingham
SHARON STEVEN & CO.
State, Memphis
Direction
CHAS. J. FITZPATRICK
160 West 46th Street, New York

Robbie Rowland
Wall & Deeds
(One to fill)

ASHTABULA, O.
Palace
1d half (8-11)
Kelso Bros
(Others to fill)

ATLANTA, GA.
Grand
1d half (8-11)
J Burchill
Burns & Allen
Edith Rose
Bett's Senie
Friscoe Rd

ATLANTIC CITY
Karl
1d half (8-11)
Hayes Marsh & H
Hilly Arlington
Zuhn & Zuhn
Miss & Mr Frank
Frank Shields

AUBURN, N. Y.
Jefferson
1d half (8-11)
Flaming Youth
D & P Garvin
Fern & Marie
Broadus Erie
(One to fill)

BALTIMORE, MD.
Hippodrome (5)
Herbert & Faye
Rev Fantasy
Mystic Mirror
Wilton & Dobson
Parker & Joyce

BALTIMORE, MD.
Hippodrome (5)
Herbert & Faye
Rev Fantasy
Mystic Mirror
Wilton & Dobson
Parker & Joyce

BUTLER, PA.
Majestic
1d half (8-11)
Montana
(Others to fill)

CAMDEN, N. J.
Lycum
1d half (8-11)
Danele & Eames
Ervel & Dell
Maxem & Morris
Act Beautiful
(One to fill)

CANTON, O.
Lycum
1d half (8-11)
Medley & Dupree
Ann Clifton
Parlane
Clemons Bell
Sunlet Rev

CHRYSTEN, W. VA.
Kease
1d half (8-11)
Valdo Morris & V
Commons 4
Connie Mitchell
Rev Unusual
(One to fill)

CHRYSTEN, W. VA.
Kease
1d half (8-11)
Valdo Morris & V
Commons 4
Connie Mitchell
Rev Unusual
(One to fill)

CHRYSTEN, W. VA.
Kease
1d half (8-11)
Valdo Morris & V
Commons 4
Connie Mitchell
Rev Unusual
(One to fill)

CHRYSTEN, W. VA.
Kease
1d half (8-11)
Valdo Morris & V
Commons 4
Connie Mitchell
Rev Unusual
(One to fill)

CHRYSTEN, W. VA.
Kease
1d half (8-11)
Valdo Morris & V
Commons 4
Connie Mitchell
Rev Unusual
(One to fill)

CHRYSTEN, W. VA.
Kease
1d half (8-11)
Valdo Morris & V
Commons 4
Connie Mitchell
Rev Unusual
(One to fill)

CHRYSTEN, W. VA.
Kease
1d half (8-11)
Valdo Morris & V
Commons 4
Connie Mitchell
Rev Unusual
(One to fill)

CHRYSTEN, W. VA.
Kease
1d half (8-11)
Valdo Morris & V
Commons 4
Connie Mitchell
Rev Unusual
(One to fill)

CHRYSTEN, W. VA.
Kease
1d half (8-11)
Valdo Morris & V
Commons 4
Connie Mitchell
Rev Unusual
(One to fill)

CHRYSTEN, W. VA.
Kease
1d half (8-11)
Valdo Morris & V
Commons 4
Connie Mitchell
Rev Unusual
(One to fill)

JOHN J. KEMP
Theatrical Insurance
551 Fifth Avenue, New York
Murray Hill 7838-9

Association

CHICAGO, ILL.
American
1d half (8-11)
Goel & Hall
Bernice & Newell
Jolly Joyce
(Two to fill)

Belmont
1d half (8-11)
Nellie Kay Co
Harrison & Dakin
Gerber's Jesters
Janowsky Tr
(One to fill)

Englewood
1d half (8-11)
Art Henry
Jim Russell Co
(Three to fill)

Majestic (5)
Nixon & Sans
Sarnoff Rev
(Others to fill)

CHAMPAIGN, ILL.
Orpheum
1d half (8-11)
Goss & Barrows
(Others to fill)

DAVENPORT, IA.
Capitol
1d half (8-11)
Gillon & Scott
Marie Sabott Co
(Three to fill)

DES MOINES, IA.
Capitol
1d half (8-11)
Bordner & Boyer
Frank Richardson
Robinson & Pierce
(Two to fill)

EVANSVILLE, IND.
Grand
1d half (8-11)
Joy Herbie
Stan Kavanaugh
Butler Santos Co
(Two to fill)

KANSAS CITY
Main St. (5)
Joe Pong
Louisville Loons
Baxter & Frank
(Three to fill)

MILWAUKEE
Majestic (5)
Raines & Avey
Johnson & Baker
Mort & Stanley Co
April May & June
(Two to fill)

MINNEAPOLIS
7th St. (5)
Ohlo State Bd
Burns & West
Bekoma & Loretta
(Three to fill)

ROCKFORD, ILL.
Palace
1d half (8-11)
The Skatelles
Rector & Cooper
(Three to fill)

ST. LOUIS, MO.
Grand (5)
N & G Verga
5 Crackerjack
Frosini
Left & Demarest Sis
(Three to fill)

ST. PAUL, MINN.
Palace
1d half (8-11)
Schich's Wond'r't's
McCarthy Sis
Fred Ardath Co
Silke & Satins
(One to fill)

SIoux CITY, IA.
Orpheum
1d half (8-11)
Pat Daley Co
Herbert Rawlinson
(Three to fill)

SO. BEND, IND.
Palace
1d half (8-11)
Tumbling Clowns
Jack Pepper
Under the Palms
(Two to fill)

SPRINGFIELD, IND.
Orpheum
1d half (8-11)
Ferry
(Others to fill)

Orpheum

CHICAGO, ILL.
Palace (12)
Ann Codee
Codee Afterpiece
Duncan Sis
Eddie Leonard
Flo Vernon
Willie Mauss
4 of Us
(Two to fill)

Riveria (12)
Harrison & Dakin
Brennan & Rogers
Bartram & Saxton
Maker & Redford
Don Bester Orch
(One to fill)

State-Lake (12)
Weist & Stanton
Sinclair & Ford
Leo Carillo
Ina Alcoa
Altrock & Shack
June Fong
Harlequins
Rooney's

Tower
1st half (12-14)
Wilson & Godfrey
Harry Kahne
Sarnoff Co
Veronica & Hurl's
Peg Wynne
2d half (15-18)
Wilson Bros
B & H Skatelle
(Three to fill)

DENVER, COL.
Orpheum (12)
West & McInty
Froila & Palace
Fortunello & C
Harrington Sis
Valerie Bergere
Vanessi Co

KANSAS CITY
Orpheum (12)
Nancy Gibbs Co
Marie Vero
Ellen & Marjorie
O'Denishaw & Sn'w
Shean & Cantor

LOS ANGELES
Hillstreet (12)
A & F Stedman
Chas Irwin
Fred Hughes
Ned Wayburn's Co
(One to fill)

Orpheum (12)
Alma Neilson
Senna & Dean
B & E Newell
Chilton & Newell
Mel Kiese
Doc Baker Co

VANCOUVER, B.C.
Orpheum (12)
Jack Redmond
Ballet Caprice
Clayton & Keith
Trahan & Wallace
Brooks & Ross
Shadowgraph

Orpheum

ST. LOUIS, MO.
Orpheum (12)
Carl Emmy's Co
A & M Havel
Ray & Dot Dean
Cole & Snyder
Elsa Ersi & Ayer
(One to fill)

St. Louis (12)
Weston & Lyons
Pepita Granados
Sawyer & Eddy
Will Aubrey
(One to fill)

SAN FRANCISCO
Golden Gate (12)
Harry Conley Co
Odall Carene
Toto
Pasquall Bros
Pat Henning Co
(One to fill)

Orpheum (12)
Pagana
A Nite at the Club
Caprice Chameleon
Dormonde & Ptar
McKay & Ardine
Boyle & Della
(Two to fill)

SEATTLE, WASH.
Orpheum (12)
Alma Neilson
Senna & Dean
B & E Newell
Chilton & Newell
Mel Kiese
Doc Baker Co

VANCOUVER, B.C.
Orpheum (12)
Jack Redmond
Ballet Caprice
Clayton & Keith
Trahan & Wallace
Brooks & Ross
Shadowgraph

WINNIPEG, CAN.
Orpheum (12)
4 Readings
Bill Farrell Co
Jerome & Grey
3 Sailors
Hyde & Burrell
Theo Roberts

MINNEAPOLIS
Hennepin (12)
Geo McLennan
Wayburn's Buds
Alex Carr
Coleano

NEW YORK CITY
Park Lane
1st half (12-14)
Redford & Wallace
Horn & Alan
Hines & Wright
Newhoff & Phelps
Knick Knacks
2d half (15-18)
Rasli & Benard
Shields & Donahue
Rupert & Inez Rev
Alan
McConnell & West
Frank Young Co

Keith-Western

CLEVELAND, O.
Read's Hipp.
1d half (8-11)
Jim Kilpatrick Co
4 Voices
(Three to fill)

DANVILLE, IND.
Lincoln
1d half (8-11)
Hudson Wonders
(Others to fill)

FT. WAYNE, IND.
Palace
1d half (8-11)
Bert Lytell Co
(Others to fill)

LEXINGTON, KY.
Ben All
1d half (8-11)
Eva Tanguay
(Others to fill)

MUNCIE, IND.
Wysor Grand
1d half (8-11)
Joyce & Allen
Sydell & Spottell
Blue Grass 4
(Two to fill)

NEW YORK CITY
Broadway (8)
Nelson's Katland
Anderson Bros
J Coughlin
Fisher & Gilmore
Harry Fox Co
Al Tucker Co

Coliseum
1d half (8-11)
Gwynne Co
Harry Green Co
Eddie Nelson
(Two to fill)

81st St.
1d half (8-11)
Langford & Myra
Harry Howard
Vic Laurie
Stubbelfields
Wilton & Weber

86th St.
1d half (8-11)
Rubin Norton
Harold Leonard
John Berkes
(Two to fill)

Keith-Albee

NEW YORK CITY
Broadway (8)
Nelson's Katland
Anderson Bros
J Coughlin
Fisher & Gilmore
Harry Fox Co
Al Tucker Co

Coliseum
1d half (8-11)
Gwynne Co
Harry Green Co
Eddie Nelson
(Two to fill)

81st St.
1d half (8-11)
Langford & Myra
Harry Howard
Vic Laurie
Stubbelfields
Wilton & Weber

86th St.
1d half (8-11)
Rubin Norton
Harold Leonard
John Berkes
(Two to fill)

SEATTLE, WASH.
Orpheum (12)
Alma Neilson
Senna & Dean
B & E Newell
Chilton & Newell
Mel Kiese
Doc Baker Co

VANCOUVER, B.C.
Orpheum (12)
Jack Redmond
Ballet Caprice
Clayton & Keith
Trahan & Wallace
Brooks & Ross
Shadowgraph

WINNIPEG, CAN.
Orpheum (12)
4 Readings
Bill Farrell Co
Jerome & Grey
3 Sailors
Hyde & Burrell
Theo Roberts

MINNEAPOLIS
Hennepin (12)
Geo McLennan
Wayburn's Buds
Alex Carr
Coleano

NEW YORK CITY
Park Lane
1st half (12-14)
Redford & Wallace
Horn & Alan
Hines & Wright
Newhoff & Phelps
Knick Knacks
2d half (15-18)
Rasli & Benard
Shields & Donahue
Rupert & Inez Rev
Alan
McConnell & West
Frank Young Co

Howard Sloat

B'GRAMTN, N. Y.
Binghamton
1d half (8-11)
Jack Lee
Smith & Barker
T & R Iomane
Newmans
Dancing Debutants

B'GRAMTN, ALA.
Lyrie (5)
Dave Harris
Colonial 6
Cleveland & D'wy
Tom Smith
Richard Vintour

BOSTON, MASS.
Gordon's Olympia
(Scollay Sq.) (5)
Joe Bernard
Jack Bros
Fred's Lige
Hoffman & L'm'b't
Johnson & Johnson
Panlet Parulla C
Cardo & Noll

Gordon's Olympia
(Wash. St.) (5)
Polly & Oz

Palace (5)
Heien Carlson
Meyor Girls
J & R Hayes
J Barton Co
Morgan & Sheldon
Glorifying Jase
Frank Conville
(12)

Ann Clifton
Elliott & LaTour
Hunting & Francis
Rodriguez & Jia Bd
Donovan Girls
Raffin's Monkeys
Arthur Ashley Co

Palace (5)
Heien Carlson
Meyor Girls
J & R Hayes
J Barton Co
Morgan & Sheldon
Glorifying Jase
Frank Conville
(12)

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Cardo & Noll

Gordon's Olympia
(Wash. St.) (5)
Polly & Oz

ROUND THE SQUARE

Petty Larceny Gypper Back

A racketeering promoter who left the country some months ago leaving behind many unpaid bills and rubber checks has returned to New York and is trying to operate on the q.t. so his former associates will not get his address, which is apt to be a new one every week.

While in South America the promoter showed he had not lost his nerve by cashing a check drawn on a Chicago account that has been closed three years. He is presently seeking sucker money by inserting blind ads in the "Business Opportunity" section of one of the morning papers.

Notice for Idlers

Some of the lesser Times Square hostellers are subtly campaigning against the all-day lobby squatters with such signs on the easy chairs (crudely pencilled):

"These Chairs Are Not Rented."

"Lucky Strike" Endorsements

Applications of "names" are pouring in so fast for the "Lucky Strike" recommendation that it is understood the cigaret firm cannot use half of them. Solicitation of celebrities to okay the use of their names in the exploitation campaign has ceased altogether.

Calling Staff from Windows

Walking north on Broadway from 42nd street and looking up toward the sky from time to time probably are members of the William Morris office in the Bond building.

The office has a unique call system, placing various colored papers in the window at different angles, with each angle or color denoting some individual from the office is wanted there.

The paper is visible from Times Square.

Lattes Out of Hotel Alamac

Mrs. Ella Latz and her son, Harry Latz, are entirely out of the Hotel Alamac, the hotel, its management and finances. Mrs. Latz is said to have suffered a loss of over \$700,000 in cash since leaving her Atlantic City hotel.

The Alamac at Broadway and 71st street, one of the largest hotels north of 42nd street, was promoted by Harry Latz, with his mother behind him. Recently, it is said, a syndicate of four men each contributing \$50,000 took over the Alamac, thereby eliminating Mrs. Latz.

Easy Publicity Frame

Evelyn Nesbit appeared to have an easy time of it framing for the Harry Thaw publicity last week for her latest nite club on 52d street. It's doubtful, however, if Harry Thaw was in or onto it. As he squawked over a check handed to him, a couple of newspaper cameramen were there to take the picture. The photographers were Auerbach of the "News" and Willard of the "Graphic," both tabs.

A majority of those in the club at the time also thought the affair was on the level. A couple of the nite club reporters refused to go for it although their papers printed heavy headed stories on it. It's the tab way.

Little Fellows Big Club

The little fellows of Times Square seem insistent that they are going to have a big club. It is to be a social organization, with the only eligibles those not taller than 5 feet, 3 inches.

Lost Husband But Retained Wealth

Ruth Crowder, who appeared in vaude and also in the chorus of several shows, and who recently had her marriage annulled, has been spending some time in New England with friends. Show business to Miss Crowder is only a hobby as the young woman inherited a vast fortune when her father and mother were killed in an auto accident.

Her father was the head of one of the largest mercantile concerns in the east. It is understood that Miss Crowder's first allotment from the legacy was \$58,000.

Miss Crowder worked in one of Will Oakland's revues in New York with none of her show associates aware that she was a rich young woman.

It is reported that Miss Crowder was wedded to a New York chorus boy and that in obtaining her divorce she spent \$3,800.

Square Deals and No Pink Teas

Frank B. Hubin, former showman and known as the postcard king of the boardwalk, has announced his candidacy for mayor of Atlantic City in the election six months hence.

His platform is "square deals and no pink teas."

Pat Rooney to George Fields

During the race meet at Saratoga last summer, when Pat Rooney was appearing at a road house cabaret, Pat attended the races. One day with a very muddy track George Fields came off of his horse, his face covered.

"That's a terrible track," said he to Pat, "I couldn't see where I was going."

"Well, anyway, Georgie," replied Pat, "whenever you are getting mud in the face you know you're not in front."

Benny Leonard's Old Neighborhood Party

Benny Leonard, who has been playing local independent time in New York, staged a little house scene at the Audubon Nov. 30 that wasn't on the bills. At the close of his act, Benny, in response to the applause (the house was almost a sellout with a driving rain outside), stepped almost on top of the piano called upon his daddy to stand up. He was in the middle of the house. A little later he beckoned to his mother, sitting further down front, and Benny paid her the greatest tribute that any mother received across a vaude stage. Then Benny picked out some old neighborhood friends in the first row.

The family affair stopped the show, but the Leonards are so well known uptown that Manager Louis Pincus was satisfied to let Benny have his little house party.

As usual Benny announced that he would return to the prize ring next summer to cop some of the big purses that he said seemed so abundant for champs, near-champs or retired champs these days.

\$90 SHAKE

Joseph H. Galascione, 18, shipping clerk, 144 West Houston street, was held in \$5,000 bail for further hearing when arraigned before Magistrate Dreyer in West Side Court on a charge of extortion.

Joseph Hennessy, owner of a restaurant at 305 West 48th street, told Detective Love, West 47th Street Station, that Friday night Galascione, accompanied by two men, came to his place and ordered drinks. Later, he said, the two men took him aside and announced they were detectives on Inspector Bolan's staff and were going to arrest him.

The owner said he was directed to put on his hat and coat and just as they were about to leave one of the men said the case could be fixed

for "a couple of hundred." Hennessy said all he had was \$90, which he handed over and the men left. A few minutes later Galascione, who had been in another part of the place, started to leave.

Hennessy followed and called a traffic policeman, on the corner, causing the arrest of the youth. To Detective Love, Galascione said he had been arrested twice before, but denied all knowledge of the shake. He admitted having been in the restaurant with the men, but said he had been in the kitchen most of the time.

He said he knew the men only slightly and had brought them to Hennessy's place because he thought he would get a commission on what they spent. Despite this assertion he was held. The men he had introduced escaped with the \$90.

"Park Ave. Wolf Hounds"

The pekinese poodles in "The Baby Cyclone" are referred to as:

"Park Avenue Wolf Hounds."

MONEY IN PANTS BROKE UP ROBBERY

Holdup of Poker Players on 53d St.—Patrick Pesca Caught After Chase

Patrick Pesca, 19, 37 Bay 14th street, thought he could make more money as a holdup man than in the ice business and decided to try it out. The result was that Pat has a badly battered head and faces about 20 years in Sing Sing.

Pesca came to New York early Monday morning with two companions and decided to holdup the poker game in the apartment of Louis Cafero at 349 West 53rd street. The trio, with black masks drawn across their faces and wielding revolvers, pushed their way into Cafero's home.

At a table were nine men. They were commanded to throw up their hands. All obeyed. One of the trio began frisking the players. As each player was relieved of his property he was directed to drop his pants to his ankles.

One of the players dropped his bankroll into the front of his pants when he saw the highwaymen enter. He realized that if they directed him to drop his trousers his money would fall out and be taken. When they came near him to conduct their search he suddenly upset the table and picked up a chair and hurled it at one of the robbers.

Chair Hit Him

The thieves were surprised and apparently became frightened. They started to flee. Two succeeded in making a hasty exit but Pesca was not so fast. A chair struck him as he was leaving and threw him off balance.

As he started down the stairs one of the players hurled a milk bottle which struck Pesca on the head inflicting a severe laceration. Pesca got to the street and ran west to 8th avenue. Policeman Mike Karwasky, West 47th street station, saw him and yelled for him to stop.

The fugitive continued to run north on 8th avenue and then to 54th street. On 54th street he sped through the slush to Broadway. At 55th street Pesca saw a taxicab and darted into it. The cop reached it and placed his gun against the youth.

The first thing Karwasky noticed was the mask dangling from Pesca's neck. He brought him back to the station house where a gun was found in his pocket. The players had reached the station house by this time and identified him as one of the trio. Later Pesca admitted his share in the holdup.

Later when taken to West Side Court Magistrate Flood adjourned the case until Friday and held him without bail. The men that escaped carried with them about \$2,500 in jewelry and money from the players.

INCORPORATIONS

(New York)

Arnett Theatre Corp., Rochester; operate theatres; \$10,000. Harry Ziff, Morris Sherman. Filed by William Eber, Rochester.

Armo Amusement Corp., Brooklyn; operate theatres, roof gardens, motion pictures; \$5,000. Arthur and Morris Weinsoff, Morris Pinsky. Filed by Charles K. Landesberg, 315 Broadway, New York City.

Rensselaer Theatres Corp., Albany; Arbor Hill Theatres Corp., Albany; Albany Eagle Theatres Corp., Albany; motion pictures and theatrical enterprises; each 200 shares common no par value. Michael D. Reilly, Katherine B. Russell, Susan Preston. Filed by Hun, Parker & Reilly, Albany.

Old Violin Shop, New York City; musical instruments; \$10,000. Effim and Rose Rosanoff, Samuel Levitt. Filed by J. B. Halpern, 50 Pine street.

Ranrick Corp., New York City; theatres, plays; 100 shares common no par value. Cella Schechter, Anna Warhaftig, William Gold. Filed by Levy, Gutman & Goldberg, 2 Lafayette street.

Van Cortland Sporting Club, New York City; real and personal property for public amusement; \$50,000. George E. McCoy, M. L. Mackie. Filed by William Grant Brown, Woolworth building.

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—"Man, Woman and Sin" (Gilbert),
Colony—"Cheating Cheaters,"
Paramount—"Get Your Man" (Bow),
Rialto—"Rough Riders" (Bancroft), last week of run.
Rivoli—"Sorrell and Son," novel filmization, good.
Strand—"Valley of the Giants" (Sills).
Roxy—"Wild Geese."

NEW SPECIAL FEATURES WORTH SEEING

"Sunrise" "Patent Leather Kid" "Wings"
"Jazz Singer" (Al Jolson) "Quality St." (Marion Davies)
"The Gaucho" (Fairbanks) "Love" (Gilbert-Garbo)

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. Jack Osterman is m. c. 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 Little Club has a fast show headed by Emile Boreo and Mrs. Park Benjamin.

George Olsen at the Club Richman is the sensation of the night clubs, with turnaway business.

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. The Mirador now offers Maurice's widow, Eleanor Ambrose, and Charles Sabin as the dance stars.

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 Benny Davis at the 54th St. Club always produces a fast entertainment.

For a touch of Montmartre on Broadway, the unique Tommy Lyman, warbling his ballads at the Salon Royal, is very worth-while.

Upon in Harlem the Cotton Club has a whale of a hotsy-totsy brown-skin revue.

RECOMMENDED DISK RECORDS

Brunswick No. 3623—Two truly dainty fox-trots, smooth and fetching in their conception, are "Dainty Miss" and "Waiting for the Springtime," both by the Colonial Club Orchestra. Vocal interludes further distinguish them.

Victor No. 20921—The talking record vogue has brought Julius Tannen to the fore with "Cohen at the Telephone" (two sides) in a delivery style as only Tannen can dispense.

Edison No. 52120 and 52104—Vaughn de Leath, the radio girl, knows her pop ditties and this quartet of numbers proves it. "Lonely Lights Along the Shore" and "Make My Cot Where the Cot-Cot-Cotton Grows" is a vocal solo couplet, and with the assistance of Her Buddies, Miss De Leath heralds "Here Comes the Show Boat" and "Blow, Blow, Blow."

Victor No. 21010—Zez Confrey and orchestra doing trick piano solos in dance form features a couple of raggy gals, "Polly" and "Prudy." The trick piano solos embellished into dance orchestras are anything but not snappy.

Columbia No. 1133—Ben Selvin has done a good task of the hit music from "Sidelwalks of New York," titled "Playground in the Sky" and "Wherever You Are." Sprightly fox-trots of distinctive character in and composition, Selvin exacts the utmost from the selections.

Brunswick No. 3591—The ultra in organ recording is offered by Lew White with "When Day is Done" and "Forgive Me," accompanied by vocal choruses. The maxim in organ technique is evidenced by the Roxy theatre's feature organist.

RECOMMENDED SHEET MUSIC

"Here Comes the Show Boat" "Among My Souvenirs"
"Lonesome Lights Along the Shore" "What'll You Do?"
"Smile" "Without You, Sweetheart"

ORNATO DISMISSED ON SUMMONS BY WOMAN

Amelia Bickor Charged Pres. of Piermont Corp. with Lar- ceny—Bought 50 Shares

Summonses charging Joseph Ornato and Mae Reynolds with larceny were dismissed when called before Magistrate Rosenbluth in West Side court.

Ornato, president of the Piermont Motion Picture Corporation, was accused by Amelia W. Bickor, 3436 99th street, Corona, L. I., with the larceny of \$500. Miss Bickor said she purchased 50 shares of "stock in Ornato's concern on the representation that he had a contract to film 27 pictures."

She said she later learned that he had no such contract and tried to get her money back. Miss Reynolds, secretary to Ornato, was accused by the Bickor woman of aiding in deceiving her.

Miss Bickor first met Ornato in 1926 when she went to his studio at 145 West 45th street to get instruction in dancing. While there, she charged, she was induced to buy

the stock. She said she gave her money to Jerry Austin, 328 Monroe street, Brooklyn, then treasurer of the corporation.

Another inducement to purchase stock, Miss Bickor said, was that she would have a role in all of the pictures for which she would receive a salary. He also told her on several occasions, the woman stated, that there would be a profit of \$3,000 on each picture.

When Ornato asked her to invest \$3,000 she said she became suspicious and demanded her money back. Ornato said, according to Miss Bickor, "Try and get it." She then went to Assistant District Attorney McLaughlin where a John Doe hearing was held. Later she obtained the summonses.

Lee Lasco, 1029 Bryant avenue, Bronx, casting director for Ornato, testified that he had heard Ornato say he had a contract for 27 pictures. Lasco said he quit when Ornato threatened to kill him.

Ornato said that he did not say they had a contract for 27 pictures. He insisted the stock of the corporation was good and that two pictures had been made but have not as yet been sold.

After Magistrate Rosenbluth heard the testimony he decided there were no grounds to sustain a larceny charge and dismissed both summonses.

GREENWICH VILLAGE AS IS

Lawren's 5 P's

Joseph Lawren, somewhat a publisher and renter by day, is a poet's patron and petting party promoter one night a week. At his mammoth studio, built like a thimble theatre, on West 12th street, a score and a half of lovers of the muse and everything gather by invitation on Sunday evenings to read much, listen more and make merry most of all. One feels like a poem there, one is so full of free verse, azure eyes, meticulous smiles, crystal sounds and hot afternoons.

Some Village Myths

Delusions about the Village are as persistent as professional gate crashers and as false as the teeth of a nonagenarian. Most visitors for a day or a series of days are disappointed. They come for atmosphere and find none of it perhaps, because they don't know charm from cheese, dripping candles from candle coal.

Benedicts in their thrills forties, high school girls in their paining teens, unromantic matchbook salesmen, insulated insurance agents and potential rectors come nosing around for a sight of devilish men and posing women.

The great trouble with these occasional and spying slummers is that they expect to see wickedness and debauchery in our lanes. They anticipate horrors and realize none. They would live in a day what requires years of background to feel and appreciate.

A bootblack would probably be bored at a scientific lecture on the etiology of hysteria or the incubation of horse flies. A research chemist might go to sleep in a burlesque show. A Brooklyn Sunday School teacher should be annoyed at a night club. They ought to go to Coney Island or Havana or Tia Juana for their amusements!

Some Regulars

And yet anybody from anywhere seems to believe that they or he needs but to come to the Village to find the very thing to thrill that they have been longing for in their forties and fifties. But to feel our Latin quarter you must live in it and love it like our priceless Jimmie Walker, our perennial Polly Holliday, our persistent Barney Gallant, our retiring Will Irwin, our mad myself, our glad Madame Tada, our give-the-little-girl-a-bighand Texas Guinan, our popular Pepe, our peroxide Harry Kemp, our optimistic Dolly Humbert, our hustling-handsome Bill McLaughlin, our red-lippeded Roi Tolleson, our merry Magdalenes, our calculating Casanovas, our creative ad infinitums.

There are hundreds of creators of art and literature hereabouts. Most of them work hard and play a little and love it. But they do not exhibit themselves in tearooms, and their studios and workshops are not public places. They rarely know each other though they are neighbors. They usually prefer to play a little with rut runners. I do myself.

Eventually an old and of late years useless landmark in the Village has been razed to give its present owner immunity from taxation. The dominant mansion of 85 years ago fronting West 14th street near Fifth avenue, has been torn apart, banister to bathroom, and hauled away to the junk pile and deep-sea refuse barge.

Our stately Van Beuren mansion is no more. It was a year in the building and less than a fortnight in the destruction.

For several years the old mansion has been an eye-sore to those of us who hunger for large rooms, hardwood floors, moldy attics and drawing fire-places.

Cynthia White is giving her 10th annual revel at Webster Hall next Friday (Dec. 9). It will have gals from studios, lasses from tea rooms and lalas from everywhere. For it is a ball with a past and a future.

Cynthia and her gang will arrive in costumes. Her decorations are always colorful and intoxicating. Her music is mighty. Cynthia's Revels will be recorded in Village history 100 years hence.

Proper Music

If I ever run another ball or open a rendezvous for clinging dancers I shall solve the music question with a hurdy gurdy, a steel guitar, a uke, yazoos and kettle drums made out of Woolworth's line of skillets. The Village is overrun with restaurants, night clubs, speakeasies and shops of a common

type. Morons from anywhere by the thousands talk volumes about opening up a Village business to get the slummer trade. Hundreds open up and nineties close.

The trouble with business in the Village is the owner and not the customer. There is a sap-headed sameness about our commercial shops that makes the potential sucker exclaim to himself, "Caveat emptor." Folks with mere money to invest rarely have ideas, and their attempts to commercialize the atmosphere, history and reputation of the Village results in ghastly imitations of our established institutions.

Attractions

The German company which opened in September at the Grove Street theatre has closed with a loss of \$7,000. "The Belt" has moved to the Provincetown. "Centuries," by our own Em Jo Basshe, is toddling along in the Cherry Lane. Em Jo directed the production. His leading man was called to "The Belt" suddenly, and the playwright took his place. It isn't often that a director has the nerve to face the cast he has been bawling out for weeks as one of them. And as an actor Em Jo is a riotous rabbi.

The Kit Kat Club is kidding the Morris Plan for these holiday weeks. Its members are mostly artists who prefer to daub, and I imagine that they spend the rest of the year living on M. P. loans. To help the painters out of their holes the Union Square office of Mr. Morris is holding an art exhibition this month. Roses in oil are sold for a song, summer scenes in tempora go for the little price of a weekly payment on a \$200 loan.

Everybody it seems, including small loan bankers and strong-bottled bootleggers, feel like encouraging the artist. And, between the two, they get his money, if any.

MOTHER RECOGNIZED STOLEN FUR COAT

The fur coat owned by the sister of Bud Silver, songwriter, of 230 Riverside Drive and recently stolen, proved the undoing of two youths and two young girls. One of the girls was later freed in West Side Court by Magistrate Abraham Rosenbluth.

The prisoners gave their names as Gertrude Smith, 19, dancing instructor in Harlem and residing at 60 East 120th street; Ethel Oleska, 19, also a dancing instructor, and living at 294 West 92nd street; Edward McLaughlin, 28, clerk, of 294 West 92nd street, and James O'Connor, 23, clerk, of 427 West 47th street.

They were all charged with burglary. McLaughlin is in a serious condition in Bellevue Hospital suffering from five bullet wounds in his body as a result of a pistol duel with two detectives. The Oleska girl was discharged by Magistrate Rosenbluth. The Grand Jury has indicted the other three, said Assistant District Attorney Joseph Burns.

Mrs. Jacob Silverman, 230 Riverside drive, mother of Bud Silver, was at 96th street and Broadway on the I. R. T. subway platform. She noticed the Smith girl—sweetheart of McLaughlin—wearing a costly fur coat that resembled her daughter's and which had been stolen when their apartment was burglarized.

Held Girl and Coat

Mrs. Silverman asked Miss Smith if she could examine the coat. The instructor permitted her to. Immediately Mrs. Silverman recognized the garment and held the instructor until Detectives Edward Schnaible and Frank Hogan were notified. They hurried to the platform where Mrs. Silverman was holding Miss Smith. The latter was accompanied by the Oleska girl.

The sleuths took the pair to the detective bureau and questioned them. They admitted that McLaughlin had given the coat to Miss Smith. O'Connor was arrested at his home soon after when the Smith girl is alleged to have implicated him.

Schnaible and Hogan went to McLaughlin's apartment and awaited his arrival. Soon after McLaughlin stepped in the detectives crashed the door to his apartment. As they did McLaughlin fired several shots that grazed Schnaible's forehead and skinned Hogan's knee.

STORIES FOR GAMBLERS

Joe Frisco says he has to get up early, to broadcast bedtime stories for gamblers at 8 every morning.

EL FEY RAID YIELDS 13 MEN—4 WOMEN

Complaints Against Noise in Bill Fay's 45th St. Place—Dismissed in Court

A lawyer, stock broker, stock broker's clerk, business men, numbering 13, and four young women were seized in a raid by Police Sergeant Alexander Fraser and Patrolman James Robinson of the West 47th street station on the second floor of 123 West 45th street, in an alleged "speak-easy."

The 17 prisoners were taken to the West 47th street station in three prison vans. Booked and later transferred to the West 30th street station house, they remained in the police cells until court arraignment and were then given their freedom. They plan all kinds of dire action against the cops.

Patrolman Robinson told reporters the place raided is the "El Fey." Bill Fay, one time partner of Larry Fay and Texas Guinan, was on hand to see that one of the defendants had obtained bail. The El Fey is where Texas held forth at one time.

The bluecoat testified that many complaints had been received at the police station of nerve-racking noises coming from the establishment. The cop and sergeant went there. Robinson told Magistrate Rosenbluth that he plainly heard noises.

Sergeant Fraser rapped on the door, opened by William S. Parker, who said he was manager of Villipigue's Inn, Sheephead Bay. Parker said he was "just a patron." The sergeant demanded admittance. "I don't know you, sergeant," said Parker. And the door was closed. Threats to crash the door soon caused someone to open it and admit the police.

Once inside, the police, with reinforcements, made a search. Women patrons screamed and the men sought exits. The cops corraled all. Dregs of the glass containing "Good beer," said Robinson, were seized. Patrol wagons were summoned and the prisoners taken away, to the delight of those in the vicinity.

Just at Bite to Eat

The defendants denied they were making noises. They came there for a bite to eat. "Not to drink. Of course not," they told the court. The women, who wept in court, asked that their names be withheld. This, however, was not done. The charges against the defendants was disorderly conduct.

The men gave their names as Herbert C. Smyth, Jr., 18 Pomeroy Walk, of 30 Broad street; William Paton, stock broker, 33, of Bayshore, L. I., and Fred Chappel, 24, broker's clerk, of 248 9th avenue.

Herbert C. Smyth, Sr., defended Earl Carroll in his trial for perjury. His son is said to be with his father in their law office.

Lover Bails Girl Despite Breach of Promise Suit

Chicago, Dec. 6.

Lady Bledzo, former cabaret cigarette girl, who attained much notoriety through a mixup with a musician, was bailed out of jail by Darby Day, Jr.

In spite of the fact that Lady has a breach of promise law suit pending against him, Day put up \$200 bail for her.

COAST NOTES

(Continued from page 16)

Mary Ann Jackson, Ruth Hlatt, Raymond McKee, Paralee Coleman, Glen Cavender, Jimmy Hertz, Dorothy Vernon, Slice Ward and Andy Clyde.

Ernest Vadja is adapting the "Gilded Slipper," which he will also supervise, for Par. J. Walter Ruben is adapting "When Romance Rides," Zane Grey western, for same company.

Tom Ricketts added to "Doomsday," Par.

Evelyn Brent signed by Par to be opposite George Bancroft in "Honky Tonk."

JOYS AND GLOOMS OF BROADWAY

By N. T. G.

Football season is over for the Broadway cafes, and many a head-waiter regrets that Saturday and Friday business but marvels at the absence of college boys from Broadway.

Time was, two and three years ago, when they had more big games in New York than they had last season, that the college boys invaded Broadway with their cheer leaders, funny coats, bottles of gin and fights—chiefly fights.

We remember, at the El Fey and Parody Club four years ago when the boys cut loose and started cheering contests in the middle of the floor. That was all right, but when they started to get nasty—well, why go into details. This season there hasn't been an argument and we saw mighty few of the boys scattered around loose. We heard that they were quietly tipped off by their own universities to keep away from Broadway and the cafes and the boys obeyed. Or perhaps they remember their classmates coming home from a week-end in the Big City with doused lamps and busted beezers as souvenirs of a great night.

Very few of the Annapolis or West Point boys were seen about during the Army-Navy game. They had their own big parties and the cafes saw little of them. Those who did appear in the night places were of exemplary behavior. In all our years on Broadway we have yet to see a Cadet or Middy cutting loose.

Chorus Talk

We get a never ending kick out of chorus girls' language. They're inventing new words all the time.

Two kids were discussing the wife of a comedian in a show who at some time in the past had been in a sanitarium.

"Yeh, I heard it, too," said one, "they say she has a couple of buttons off her shoe." Translated, that meant she was slightly nuts.

"That's right, said the other, "they had her in the dried raisin box," meaning the funny house.

Continuous

Bigelow and Lee work for Texas Guinan and take an occasional flir in Loew vaudeville. They played the last half of the week in Loew's Woodside. They worked four shows Saturday, finished the night club at 7 a. m., and were back at the theatre again at 2 p. m. to do four more shows.

Making Trade

We never thought we'd come to it but we're a butter and egg man for the Ziegfeld "Follies."

Irene Delroy orders two dozen eggs a week from our farm; Eddie Cantor takes six and four pounds of butter.

A night club master of ceremonies was introducing a part owner of another cafe in his joint the other night.

The orchestra made a lot of noise to welcome the friendly rival.

"You see," said the announcer, "I have the loudest applauding band in the world."

"They're no louder than my waiters," said the other guy.

Thrilled Dumb Dora

A revue comic invited a dumb dora from Delmar's "Revels" to the Mayfair. The kid didn't know what it was but got steamed over it, for someone told her it was a class invite. She was blasting to the other kids about the swell date.

"I'm going to the Mayflower," she babbled. "It's very exclusive. It's on a ship, and only those who came from the ones wot came over in her can go. I'm so thrilled."

A Profile Guy

A comic in a current revue is no hit with the chorines, who don't like his egotism. He's strictly a profile guy and the kids have called him "Lord Plush Mouth."

Double Dose

A drunk in a night club hasn't much chance these days. Time was when he'd get it one way, by a Mickey Finn, a drink which made the most obstreperous drunk calm down after one sip. But now they're getting it both ways, the Mickey and the Hot Water.

Most night club chairs are cane bottom. The Hot Water Business is a dash of scalding hot water from a demitasse cup tossed upward by a waiter as a stew is sipping his Mickey Finn. It makes him leap skyward and yell that he's stabbed.

Van and Schenck, Jimmy Hussey, and Benny Rubin were at the opening of Danny Healey's Cotton Club show Sunday night.

Jimmy was called upon and dragged Joe Schenck up with him.

Kidding

"We want to announce the formation of a new team," he said, "Hussey and Schenck."

Whereupon Gus Van jumped up and said "And another new team, of Rubin and Van."

After Jimmy and Joe did their stuff Van and Rubin appeared, with Benny sitting at the piano in the characteristic pose of Joe Schenck, left elbow leaning on the piano.

"That's the pose I taught him 15 years ago," said Gus Van. "He always had his left hand open for nickels."

There was a slight delay and Van answered, "We're getting ready to get funny."

"I can't wait that long," said Schenck.

Sob Stuff

One of the most popular chorus girls on Broadway got married. A few weeks later she came to us for a job and said the marriage thing was off. That night she sat in a cafe and told us of her undying love for one of the best known youngsters in New York, who started as an audience plant.

A few tables from her sat a little dance star who recently left her husband and partner, and is going it alone. She was crying and said she felt blue because her new sweetheart had just gone on the road. She told us his name. Same guy as the kid a few tables away.

Some audience plant!

"Follies" Stars

Two girls came up the stairs, from a "Follies" number. We stopped to talk about other days and other scenes. One was Irene Delroy, feminine star of the show, and the other was Frances Upton, another Ziegfeld star. When we first helped Texas Guinan organize the El Fey Club we induced Irene Delroy to be the first star of her show. In the chorus with Irene was Frances Upton, even then a beautiful kid with a lot of promise. Both made good big.

Incidentally, we supply Irene Delroy with fresh eggs. She's our best customer. Pays well, too. Honest!

Girl Must Pick Her Spot

A little singer in a cafe, for some one of eight different reasons, rushed into the ladies' room and drank a bottle of lysol. Cops came, and reporters and everything that goes with it. The manager was furious.

A few days later the kid came looking for her job back. She was almost as good as new.

"We can't have you around here," said the manager. "You can't keep on committing suicide around here."

She promised she'd do it at home the next time and is back at work.

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CONGRESS AND SCREEN

(Continued from page 3)

fate in the Senate this session is looked upon as doubtful.

The bill takes on a national importance due to the openingly stated contention of Representative Lankford, its sponsor, that to succeed in closing the District of Columbia will lead to like action throughout the entire country.

Two other moves that have slowly been working their way to the surface will undoubtedly break through early this session—legislation to make block booking illegal—a bill is in readiness for intro-

duction even at this early date—and a demand from two of the most powerful of the Democrats for a complete investigation of the inner workings of the entire industry.

Hays Investigation

Senator King (D), of Utah, was ready to launch such an investigation, starting with the Hays organization and on down through the line, last session. This session persistent reports have it that Senator Burton K. Wheeler, of Montana, who conducted the investigation resulting in the resignation of the then Attorney General, has joined with Senator King for the probe into the picture industry.

It is believed the move will start

with a request to Congress from both Senators King and Wheeler for an investigation of the connection between Sinclair, of Tea Pot Dome fame, and the deficit of the Republican National Committee in 1920 when Mr. Hays was chairman of that committee. Senators Howell and Norris, both of Nebraska, are reported to be lined up with King and Wheeler in preparing to demand this investigation.

All four of these legislators are known to be decidedly dissatisfied with the manner in which the Federal Trade Commission has handled its investigation of the industry. Also are they known to look with

disapproval upon the inactivity of the Department of Justice in connection with the many recent reported mergers.

Other phases effecting the industry from many angles will demand attention. Copyright legislation will stay as is until the various factions get together. Patents committee has granted innumerable hearings on many so-called "all approved" bills and then sat for hours listening to those opposing the same measures. Until an absolute agreement is reached there will be no chance of any bill being reported from this committee.

Music Tax Again

The music-tax is going to bob up

again. Congressmen have been receiving letters from exhibitors continuously in opposition to this tax.

In this same connection Senator C. C. Dill, of Washington, stated that he is not yet through with his proposal to have Congress take control of the situation as to the broadcasters and copyright owners.

Situation is further complicated by the advent of 71 new members this session. Twelve of these in the Senate with the balance about evenly divided as to political factions in the House.

Insurgents again are said to hold control in the Senate while in the House a like condition seems to be in the course of development.

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

National Broadcasting Company has lost money since its formation, according to M. H. Aylesworth, president. Compensation for its operation, he said, was received by its three equal stockholders—Radio Corporation of America, General Electric and Westinghouse Electric—in increased sales of radio sets and accessories.

Aylesworth made these revelations when called as the government's witness in the hearing of the Federal Trade Commission's inquiry into affairs of the R. C. A.

Frances Goodrich, actress and wife of Hendrik Van Loon, recovered most of the jewelry and clothing stolen from her apartment following the arrest of two men. In the pockets of one of the men was found a notebook containing a list of names said to be marked down for future attention, and four of the futures were prominent actresses.

A bronze bust of Victor Herbert was presented to the city by the American Society of Composers, Authors and Publishers. It has been placed on the Mall in Central Park.

Fire in the kitchen of the Palais d'Or, Chinese cafe, resulted in a grand exit by the customers and a loss of about \$115 in unpaid checks.

In an article concerning tattooing printed in "Hygeia," Dr. Marvin D. Shie says the decorative art is unhygienic and attributed conducive to gangrene, lockjaw and blood poisoning. Tattooing has been prohibited in Japan for many years.

In the United States there is no Federal law concerning it, but it is prohibited in Cleveland, Norfolk and San Francisco.

Moses J. Hevizi, song writer, was prevented from killing himself by gas in his room at 97 Third ave., when the landlord of the house detected the odor.

Although radios and automobiles are proving tough competition, the old reliable piano is managing to hold its own as a family institution, says the National Association of Music Merchants.

The association estimates yearly sales average between 250,000 and 400,000 yearly, with 10,000,000 of them already in American homes.

Vincent Youmans, composer and producer, says he has made arrangements with a realty corporation whereby a theatre on 53d street and Broadway next season will carry his name.

Phillip A. Payne, late editor of the "Mirror," who lost his life in the attempted trans-Atlantic flight of Old Glory, has been declared legally dead in court, thus allowing his will to be proved. Payne left \$5,000 each to his widow and sister, real estate to his father, and the residue to the mother of his first wife.

Love letters written to Gilda Leary, actress, now dead, by George Leary, were read in court by Mrs. Leary in her suit for separation. Leary claims the actress was his cousin.

Carroll McComas Enright, actress, has instituted action for divorce against Walter Enright, cartoonist, charging desertion.

Joseph Henninger, usher at the Mark Strand theatre, has won an art scholarship award entitling him to four years of study in Europe with all expenses paid. Henninger came from Indianapolis three months ago with \$114 cash. He got work at the Strand and studied art at night.

Red Ritter, 11, street dancer and protege of Julius Tannen, has been ordered to Our Lady of Roses Dominican convent by Justice Edward F. Boyle of Children's court. Judge Boyle would not permit Tannen to adopt the boy because of religious differences. Tannen had been supporting the boy.

Imogene Phillips, show girl, has established separate residence from her husband because he demanded that she quit the stage and devote all her time to rearing their two-year-old son.

Jack Osterman and Gene Roberts in "Artists and Models" have formed a partnership and will open a theatrical photographer's studio. Roberts was formerly a professional photographer.

LOS ANGELES

A punch in the nose from Tommy Jacobs, proprietor of the Ship Cafe, Venice, netted Will R. Brown \$715 and costs. The sum was awarded Brown by Judge McComb after the former filed suit for \$21,500 alleging bodily injury.

The fracas grew out of an asserted remark made by an entertainer in the cafe in the presence of Mrs. Brown and the latter's party.

Hope Phillips, 22, actress, and John Schultz are held on charges of manslaughter issued by the District Attorney after a coroner's jury held them responsible for the death of Ethel M. Knudson. Miss Knudson died Dec. 3 at the receiving hospital after being hit by a car driven by Schultz. Schultz admitted to the police that both he and his driving companion had been drinking.

Capt. Billy H. S. Middleton, former Hollywood picture promoter, under sentence to a term in San Quentin prison on grand larceny charges, will have to forego marriage plans with Y-Vee Irwin, his fiancée, indefinitely unless Governor Young sanctions the ceremony. Superior Judge Carlos Hardy denied permission when the couple asked to have the knot tied before Middleton departs for the penitentiary. Miss Irwin began action to secure executive sanction.

Municipal Judge Bogue ruled in favor of Helen Walton, picture actress and writer, in the matter of a \$45 suit brought against the young woman in small claims court by M. Lusbury, employee. Latter asked the sum for wages alleged due him, also including damage done to his car when Miss Walton backed into him. Testimony showed Lusbury in the wrong.

Mrs. Elizabeth Sloan, wife of Tod Sloan, veteran jockey and film actor, was granted a divorce in San Diego after she had testified mental cruelty had been inflicted upon her by the jockey's habitual intemperance. The decree was given by default together with the custody of their five-year-old daughter. The Sloanes were married in Los Angeles June 8, 1920.

Erdan L. Kreer, dancer, was awarded a divorce from George W. Kreer by Superior Judge Sproul. She charged cruelty.

The \$100,000 suit of Rochus Gliese, German scenic artist, against Fox, arising out of art work done by Gliese on the picture "Sunrise," has been settled out of court. Gliese accepted an apology from the picture concern for neglecting to credit him in publicity and advertising matter.

Domestic relations in the household of Tom White, independent picture producer, have drifted into the divorce courts, with White filing suit for a decree against Edith Baldwin White charging general infidelities.

Henry Tuttle, local boxer, known as "King Tut," pleaded guilty to a speeding charge in Municipal Judge Valentine's court and paid a fine of \$20 through a proxy. Tuttle was reported sick at home.

Ruling that a slot machine, whether it sells gum, marbles or coins, is a gambling device, Superior Judge Tapaan denied the suit of James A. Pike for an injunction restraining the police from interfering.

Preliminary hearing of charges against Don E. Hetrick, assistant director at Fox Studios, who is alleged to have taken 1,100 feet of exposed film negative of the picture "Sunrise," was held in superior court. Police found cuttings of the film in Hetrick's garage. Latter denied intention to steal, claiming he brought them home to work on.

A film was shown in Municipal Judge Ballard's courtroom in the case of Harry Mann, film actor, against the King Clothes Shop, 908 South Broadway. Mann brought suit for \$1,500 for an alleged film of styles he made for the clothing company. Irving King, proprietor of the company, claimed Mann failed to carry out his agreement to exhibit the film and further that the flicker was a poor one. Judge Ballard took the matter under advisement.

Lois Weber, one of the two female directors in the picture business, will remain with the De Mille Studios instead of going to New York as she had contemplated.

C. L. Langley, former partner of West Coast Theatres in operation of

the West Coast-Bangley Circuit in Pasadena and other parts of southern California, is defendant in the Supreme Court in a breach of promise action brought by Elinor B. Cox, actress, for \$100,000.

Alice Kenettles, screen actress, is in Martin's Hospital, Santa Monica, suffering from a fractured skull as a result of rock crashing down over her head while she was exploring a formation which juts out into the sea at Castle Rock, close to Santa Monica.

Her condition is reported critical.

Dundee-Hudkins fight fiasco trial was continued until Feb. 3, by Municipal Judge Samuel R. Blake. When the attorney for the defendants explained he was engaged in another trial. Figuring in the fight action are Dick Donald, promoter; Joe Dundee, welterweight champ; and Max Waxman, the latter's manager. Dundee and Waxman are now in the east.

Charles F. Lewis, 70, owner of the Bookmart, 5602 Hollywood boulevard, was fined \$250 by Municipal Judge Wilson on charges of possessing, selling and distributing obscene literature. Lewis was arrested following a raid on the bookstore.

CHICAGO

Owners of the Drake hotel are considering plans for the erection of a 40-story hotel of furnished and unfurnished apartments to adjoin the present hostelry. The new building will be the tallest on the Lake Shore drive.

United States census survey announced by the Association of Commerce shows that Chicagoans spend \$15,000,000 a year in "Saying it with Flowers." The money spent on furs, millinery, and a couple more things just equals the flower coin while the latter equals only half of that spent on toilet articles and cosmetics.

In the recent case of Smith vs. Johnson, Johnson wins. The new Chicago telephone books list 5,912 of the names above starting with J and 4,321 Smith's. Jones, once very popular, numbers only 1,876. The new book lists 675,000 names in all. Cohens aren't mentioned.

The auction bridge contest held at the Hotel Sherman Thursday was won by Mrs. Sidney Lovell and Mrs. Elliot Evans of Chicago. Two hundred played.

This advertisement appeared among "Personals" in the "Tribune" of last Friday:

"An attorney representing non-resident society woman will pay \$2,500 for one left ear to be removed and grafted on my client; operation will be performed by competent surgeon and will keep matter strictly confidential. Applicant must be young, not over 25, light skinned. Applicant will submit name, photograph to attorney, who will keep matter in strict confidence."

The "Herald-Examiner," not even sure that it didn't get the ad, started an immediate follow-up and traced the source of the story to Jay J. McCarthy, lawyer. McCarthy stated his client, 34 years old, formerly of Chicago society and now of New York, lost her listener in an automobile accident in Europe two years ago. She desires that the lost ear be found in Chicago so that her friends in the east will have no knowledge of the operation.

SAN FRANCISCO

Mrs. Genevieve Paddleford, former wife of Ben Teal, theatrical producer, was sentenced to San Quentin prison to serve from one to 10 years on charges of swindling.

Antonio Favia swore to a complaint charging T. Shuddy, who with his wife conducted a Market street studio, with a theft in the sum of \$350. Favia stated he gave the money for a course of instruction in a picture projection school and that a promised job was not forthcoming. Police are seeking Shuddy, who is believed to have left here for Southern California.

Yvee Irwin, San Francisco dancer, appealed to Gov. C. C. Young for permission to wed Capt. H. H. (Billy) Middleton, recently sentenced from Los Angeles to a long term in San Quentin for obtaining money under false pretenses. Middleton was sent to the state prison while operating a dancing school in Los Angeles. The governor declined to act on the appeal of the would-be bride and referred her to the state board of prison directors.

Vera Cantwell, who with her sister, Ora Olsen, in vaudeville as the Knight Sisters, was granted a divorce from Edwin J. Cantwell, film salesman, on grounds of intemperance and cruelty. The Cantwells were married in October, 1923, and separated in October, this year.

Lillian Stevens, cashier in the picture theatre, caused the arrest of Earl Weaver, a waiter, alleging that while she was taking a bath she heard two men in her bedroom, one of whom she recognized as Weaver.

ALONG THE LINE

By BLAND

For \$1.10 at the Palace

Women must go to the Palace to comb their hair at \$1.10. That's a dollar over at the Astor, but there's a smoking room and plenty of wall-space around the phone to play tit-tat-toe. At 2:15, Monday afternoon, there were 43 women downstairs in the Palace hall of mirrors, and only 100 people in the house. The house was well dressed, though. You must hand it to the Co. boys. They know as much about dealing those early tickets from the bottom of the deck as a head waiter knows about spreading out the customers on Monday night.

All the women were there to see Fannie Brice for the third week. They'll stand for anything to hear "My Man." They like to palpitate and imagine they love like that. Fannie gave them "My Man" after they wouldn't accept her alibi that it made her "feel old." They didn't care how old Fannie felt. After all, they were all girls.

"My Man" closed intermission Monday. They, the girls, all went downstairs again to powder up for Gus Edwards. A few went out in the lobby to congratulate Mrs. Elsie Kent-Charles Morrison. But by five o'clock Gus Edwards had worn them all out and they had to walk out on him, or they'd never have gotten back to Washington Heights.

There's no doubt Gus Edwards has done as much for delicatessen potato salad as he has for chickens.

It was too bad so many of the women walked and missed Eddie Cantor. Gus introduced Eddie and Eddie introduced his wife. The women who had stayed all said "Ah!" And thought "Isn't that sweet," and "What a husband!" Eddie showed them a good time, too. He came up on the stage and told jokes and plugged Gus Edwards and plugged George Olsen, and plugged Olsen's club at 135 West 56th street. (That's the number Eddie gave.) He told a nice story about a Mount Vernon school teacher's short skirt, so his actor friends in the audience could have some new stuff for the last half. Everybody had a lovely time.

The women had some entertainment in the first half, but not much. Fred Allen drew some giggles. Fred is a little fly but the Palace women are broad-minded. And Kaye and Sayre had the nicest suits. Conservative. And with real creases, even if they were only hoofers. Kaye and Sayre had more escort possibilities than the Argentines.

The Argentines were something of a disappointment. For years Argentina has been furnishing Paris her very best gigolos. All the European women, the women who are really smart, like Argentines. Millicent Rogers, who always does smart things no matter what people say, married one. New York women undoubtedly would appreciate Argentines. But these boys, the Hermanos Williams Company, somehow, didn't click as Argentines. In the first place, they never made the Ritz crowd in Paris—they made the Palace, via the Empire 'alls. In the second place, they were billed as tango dancers and they turned out to be only acrobats. You know you couldn't take an Argentine into the Mirador and have him snap you into a nip-up. Somebody might not understand.

New York women simply aren't ready for that yet. If ever they are, these boys are unusually fine acrobats.

A search of the latter's rooms revealed \$44 and a ring, which Miss Stevens said belonged to her.

Lee Manchell, alleged defaulting manager of the Firemen's Labor Day Water Carnival at Fresno, is short \$1,898 in his accounts with the fiesta, according to a new audit just completed. Manchell, who is in jail awaiting trial, is said to have turned over to the committee \$159, whereas the organization should have received several thousand additional.

LONDON

Archie de Bear's successful cabaret revue, "Blue Skies," is due to close Dec. 3 at the Vaudeville. It will be succeeded by another de Bear production in the form of a musical version of St. John Ervine's play, "Marry, Mary, Quite Contrary," under the title of "Sylvia." James Dyrenforth and Carroll Gibbons will be responsible for the music. Cast includes Irla Hoey, Margaret Yarde, Doris Lennox, Meg le Monier, Ivor Barnhard, Cyril Smith, Ernest Theizer, Ben Webster and Dame Mary Whitty. The two last named, husband and wife, are making their debut in musical comedy, and this will be the first occasion they have appeared together in the same piece.

Early next year, Philip Ridgeway will revive Chekhov's play, "The Seagull," in which Valerie Taylor will again play the leading role. After a brief provincial tour the piece comes to the West End.

When Strindberg's play, "Easter," is staged at the Everyman theatre in April next, his wife, Madame Harriet Rosse, will appear in the role originally written for her.

Following Ruth Draper's season at the Criterion, will be Hugh Wakefield and Heather Thatcher in Ralph Stock's "Quest," due Dec. 20. Production will be managed by Mrs. T. C. Dagnall, widow of the well-known producer.

Gaumont British has acquired the film rights of "The Physician," by Henry Arthur Jones, and the picture will be done under the direction of Jacoby, the German director who made "Quo Vadis."

Ben Blue is the third American act that has played most cabarets in London. Ben's list comprises Prince's, Cafe de Paris, Kit-Cat, Lido, Silver Slipper (twice). The other American acts that have toured most London cabarets are Aileen Stanley and Barrie Oliver.

There is a move on the part of the Anti-Gambling League to prevent the proposed opening of a new greyhound racing track at the Crystal Palace.

"The Beloved Vagabond" closed at the New theatre Nov. 26 after three months. When Mabel Russell left the cast to return to her

Harriet Wray Drove Blazing Taxicab—Pinched

Chicago, Dec. 6.

Harriet Wray, 23, who says she was the wife of Ronald Colman, film star, until their divorce in 1924, and whose newest divorce suit against John Kurzenknebe of Chicago is pending, was arrested and bonded after driving a blazing taxicab up Lake Shore Drive in the early hours.

In the hearing before Judge Hartigan, Miss Wray, hugging a St. Bernard puppy, said she and a gentleman friend had attended a north side nite club and were in search of a cab after leaving. They could not locate the pilot of an empty one parked in front of the club, so Harriet thought she could drive it herself. She could and did, leaving the gentleman behind. In some way the cab caught fire and resembled a blazing chariot during the lady's swift drive to Sheridan road and Belden avenue. Police and fire squads, responding to a riot call, stopped her at that point.

Bonds were set at \$2,500 for larceny, and \$400 for disorderly conduct. Case to permit estimate of damage to the cab.

Miss Wray resides at the Alherton while in Chicago, and gave her Los Angeles address as 1473 Wilshire boulevard.

GUM-CHEWING TEX

Called to Court Over Photographer's \$230 Bill

Texas Guinan in all her splendor and chewing much gum almost upset the proceedings in the various courts in the West Side Municipal Court Building when she appeared to answer to an action against her for \$230.

"Tex" was accompanied by a male friend. The action is against "Tex" and "Al" Kerwin.

The suit is being brought by Lucas-Kanarian, Inc., photographers. They charge in their complaint that they photographed the inimitable hostess in many poses.

Texas filed an answer in which she denied ever having her photograph taken by the plaintiffs. Texas is hostess at the Century Club.

Texas' civil action will be heard next week.

parliamentary duties, business wavered. The show will be followed by a new mystery play called "The Wrecker," by Arnold Ridley, author of "The Ghost Train." Cast: Edna Davies, Fania Drake, Herbert Ross, Kenneth Kent, George Elton, G. H. Mulcaster, Vincent Hulman, Owen Roughwood. Sewell Collins will produce.

15 YEARS AGO
(From Variety and "Clippings")

Lillian Russell and recently married Ed. Moore, newspaper publisher of Pittsburgh, returning to their city prepared to undertake a lecture tour, and meanwhile visited himself the interesting stage situation for the audience's paper.

Edmund Hayes, booked for London, called the entire outfit of "The Photo House" to head off piracy. The 1924 works were taken as a whole at a special rate and cost \$250 for the Atlantic transmission.

The Hughes were talking about a Louisville venture that eventually would mean years later. This time the information did not indicate the end show type set years later by them and logging.

At the same time the Keith office was talking of experimenting with the 12-act bills which had been successfully started by William Morris and played by Willie Himmelfarb at the Victoria.

A new venue for big entertainers seemed to be in the air. "The War" had made a big success at the Manhattan, and William Fox presented a similar production, "An Evening of Society," at the Academy. The place was the work of Bernard Howard and William Mincer.

The English company is preparing to New York the play, "Milk and Honey." The place was a Carver out story and began a controversy that raged for months.

"Vag of My Heart," destined to set new box office and run records all over the country, had its first performance in Rochester, marking Lauretta Taylor's debut as a star.

40 YEARS AGO
(From "Clippings")

After a long struggle, John L. Sullivan and Charley Mitchell were matched. Articles signed in London called for a finish fight with bare knuckles for \$2,500 a side. Sullivan wanted to have the battle in a small ring. Mitchell opposed. During the argument the Englishman made tantalizing remarks that aroused the Boston Strong Boy. Sullivan had to intervene to prevent Sullivan from settling the question of superiority on the spot.

In America Mitchell was believed to be afraid of Sullivan and only agreed to a match when he was cornered. He was fighting on Sullivan being on the down grade due to his intemperance.

James Barton Key refused to take two weeks' notice from Harry Miner and got away with it. Key was advance man for the Mrs. James Brown Puller company. When Miner let him out, he argued he had been engaged for the tour and would continue with the troupe whether the producer liked it or not. Miner yielded the point.

The race judges at Cottenburg, N. J., were trying to clean up the sport. When a plainly superior horse suddenly went back in the betting, the judges promptly decided that another jockey be substituted for the boy scheduled to ride.

Miss Modjeska in New Orleans gave a magnificent performance, according to the "Clippings" correspondent, "but the advance of the admission to \$1.50 cut down attendance."

Crane for six-day contests extended to marksmanship. E. F. Bennett undertook to challenge the record of an average of .841, shooting 100 rounds each, for six days, with army revolver at a target at 50 yards.

EDITORIAL
COMMERCIAL RADIO

Right now about 10 commercial advertisers are having their own hour on radio. Monday there were 17. Tomorrow there may be 40. Most are national advertisers.

Advertisers who spend money in the millions for publicity. Believers in publicity as sellers of their product. If called good-will buyers in radio, those spending firms will deny it: radio is their enemy. And they must perform before the audience.

Radio is entertainment. Exception is made, the quick news, not all of the news of the newspaper. And there is but one place entertainment may be chosen from—professional talent.

There what must radio go to? With its commercial advertisers sending the air by the hour and furnishing its own entertainment for the hour? Just to know itself and produce mentioned. And creating a bidding market for talent to hold the audience for that hour, only one hour weekly. The millions of dollars appropriated for publicity to draw from for the engagement of talent for that one hour to hold the audience.

That's show business. Where talent is bought to provide entertainment, gate or gratis, that's show business.

Where there are all such hours, that's now show business, unheard-of show business—where they pay by the minute and not by the week.

Accepting, then, that radio is now show business and knowing that picture exhibition is show business, where can the parallel of the show business of old be brought against the show business of now? Wherever frustrated of this? Or put realities it?

Good-will explanation has given way to direct advertisement. The performer is now the super-advertiser. The artist's favorable reaction has the direct price paid in increased merchandising demands.

For years William Wrigley, Jr., built the penny chicle product into a million dollar business. Without radio. Today Mr. Wrigley thinks radio can sell many pennies more of his chewing gum. For years Palmolive urged the American woman to "keep that midnight complexion" with their soap. Today Palmolive thinks their complexion-aiding soap will be better appreciated if radio is enlisted as a sales agent.

Gigantic corporations with stock issues listed on the important financial markets of America have furnished and prepared under the conservative advertising methods, but increased dividends and greater prosperity is imminent and is being actually realized from or through radio.

Radio entertainment has paved the way for tapping new fields and improving a vast new market only through the appeal of something for nothing.

This human urge for the free show, the old circus ballyhoo that draws "out into the admission tent, is an appeal common to rich and poor. And so radio, with its wealth of gratis entertainment, is only an advance agent, a fancy spiel and a grand ballyhoo for the exploited producer which the merchandising corporations will sell to the proletariat on a wholesale scale.

INSIDE STUFF
ON VAUDE

Orpheum circuit's recent practice of renting other firms' houses and operating them for a split in profit has, in some cases, proven a disadvantage to all concerned. Literary, Chicago, originally owned solely by Jones, Linsick and Schaeffer, is now a trio partnership affair including Balaban & Katz and the Orpheum circuit. The latter is operating the house under a three-year contract, installing equipment valued at \$250,000 and agreeing to forfeit the equipment to J. L. & S. if it discontinues operating.

After two years of poor management and worse shows, Orpheum is reported ready to quit the theatre and forfeit the equipment, letting the other two organizations operate the house.

The new Great States house in Springfield, Ill., operated on the same plan by Orpheum, has dropped from \$3,000 weekly profit to a few hundred. Its decline is laid to the Orpheum operators, as the house is one of the finest outside of Chicago and has an exclusive film tieup.

Colored show people in New York as well as many outside are favoring some sort of a testimonial to Florence Mills. Several meetings have been held in Harlem. It has been proposed that a home be established in which aged colored stage celebs may live when unable to obtain further work. It would be called the Florence Mills Home.

A series of benefits may be held in theatres throughout the country for the testimonial fund.

Mr. and Mrs. J. A. Murphy (Murphy and Willard), retired from the stage, are living at Audubon, N. J. Mr. Willard continues to do his authoring as a writer of acts and stage material. He is also doing some magazine and scenario writing.

J. A. Willard gained almost immortal fame among the old timers of the show business by his series of weekly articles some years ago in Variety, headed "Adam Sowerbury." They were stories of the joys, troubles and worries of a small town theatre manager. Any one or all could almost be fitted to the present condition of the country-side show business.

Ben Boyer, with a prosperous garage in Brooklyn and who has been off of the vaudeville stage for five years, made a single return Monday evening at the 11st Regiment Armory, New York, at the Masonic Temple Association benefit. Mr. Boyer did a revival of his difficult bicycle turn. Before changing the benefit Boyer did the act in his garage for the Brooklyn newspaper men and a special committee gathered by him to witness the comeback.

Joe Miller, manager and owner of the Orpheum, Kingston, N. Y., playing vaudeville for 14 years and always known as a "tough" to get more than \$25.00 out of for the "last half," electrified his friends and business associates when booking and playing Roscoe Ails and Company last week for 1909 on the opening bill of the remodeled Orpheum.

Miller spent \$125,000 bringing the Orpheum, formerly a second floor theatre, downtown. The new architecture features atmospheric clouds, rhinestone curtains and other fancy embellishments. The clouds are believed to have made a poet out of a once hard-boiled theatre manager.

Babe Egan and her Hollywood Redheads, stage band, recently played the Orpheum, San Francisco. The house press a. m. in getting out propaganda in behalf of the act, placed an insert in a little booklet circulated in hotels and restaurants. It had a photograph of Miss Egan and her band with the caption, "Babe Egan and her Hollywood Pinheads." As Miss Egan played the week for the Orpheum circuit, she made no strenuous objection.

NELLIE REVELL IN NEW YORK

By NELLIE REVELL

While making out your Christmas list for remembrances and greeting cards, don't forget those of the profession who have temporarily lost their way, broken their diet and are laid up for repairs in some institution. You can make their Christmas happy and you will enjoy yours the more for having done so. Below is a list of those at Saratoga and also a list of those at the Percy Williams Home at Englewood, N. J. I might mention that those in Saratoga always can use warm clothing of every description.

At the N. Y. A. Saratoga, N. Y.

Kate Carney, Vera Taylor, Joe Taylor, Edmund Eichen, Emily Tyson, Elizabeth Wainley, Ethel Clouffe, Alice Carmen, Katherine Voss, Pauline Arnold, Blanche Beach, Betty Jones, Vernon Lawrence, Harry Thomas, Thomas Lyons, Charles Church, Cecil Summers, Jack Quinn, Joe Brennan, Helen O'Reilly, May Zimberg, Albert Holt, Harry Clark, Charles Bentley, James Berlin.

At Other Addresses in Saratoga

Komer Holt, 9 Front street; Harry Namba, 41 Park avenue; Edith Marshall, 34 Riverside drive; Mrs. G. Binder, 34 Riverside drive; Francis J. Donaghy, 14 Lake Flower avenue; Nicholas Brinsky, 112 Main street; Charles Baruch, Upper Broadway; Bert Richardson, 41 Elder street; Paul Madden, 6 Franklin avenue; Alga Kallin, 31 Pine street; King Donovan, Riverside Inn; Martin Green, Northwood Inn, 9 Front street; Rose Mary Oiler, Northwood Inn, 9 Front street; Lee Darucha, Northwood Inn, 9 Front street.

At the Percy Williams Home

Miss Hartman, Kate Dixon, Edward Brown, Ann Eggleston, Harry J. Holliday, George O'Brien, Fletcher Harvey, John Desjardins, James Williams, Elizabeth Hunt, Carrie Hawkes Barrow, John Peter McSwaney, Kenneth Root, George Gardner, Frank Young, Prince Miller, Ernest Dalt, George Haskewich, Max Feltman, Albert Gascun, Frankie Bailey.

At the French Hospital, New York City

Jack G. White and Bob Bailey.
And don't forget our own brave Mollie Fuller who is blind and has not worked for weeks. Ethel Sumner, New York, is her address.

All my efforts to procure a list of professionals in Arizona or points west have so far proved futile. Although many a homesick, heartick, discouraged artist would be cheered by a card or a wire from a friend.

When Al Smith becomes President, Edith Dowling will probably be appointed Official Jester to the Cabinet. I say this advisedly after seeing "The Sidewalks of New York." It could be called "Meet the Stars" in which Al is booked for the White House with much gusto and humorous wisecracks.

Will Rogers insists that everyone in the Cabinet is a joke anyway, but Ray Dandridge is funnier than any Cabinet member so she will be made Secretary of Humor. Also, if the show has any influence with Mr. Smith, the presidential powers will be used to make the orphan asylums safe for children. All orphans will have ice cream and pie three times a day and Christmas will come every month. Censor off taboos.

If I were asked what the show is all about, I couldn't tell. My mind was a kaleidoscope of old and treasured scenes, what with so many old friends appearing in the numbers that brought them fame in years past and are still talked of in these hurried days of the present. There were so many headlines of yesterday and today that the program read like a benefit bill (except that they all appeared).

For there was Barney Fagan, once the Bean Brummel of the Varieties in the days when he and his partner, Henrietta Byron, originated the habit of a quick change of fancy dress for each chorus of their every song. Then Jim Thornton, who admits his role is that of the Vanishing Monologist. I wondered how many it took to hold him every day while they put that tuxedo on Jim.

Elizabeth Murray's old time strut—in which only Stella Mayhew has ever equaled her—made me think of how we used to sit around when her boy and my girl were little and plan to be mothers-in-law to each other's children. Also, I recalled her debut in Chicago and her singing of "Hark McHugh, you Mink you, I will bet \$1,490 I can lick you." That was the only time I ever saw C. E. Kohl, who always sat in the wings at the opening matinee, go into kinks of laughter at a performer.

In watching Sam Morton without Kitty, with her sweet face and pretty smile, a lump arose in my throat. Another tug at the heart-strings was Josephine Sabel's singing of the famous "Hot Time in the Old Town Tonight" which she revived.

When Fiske O'Hara finished his number, I expected to see his wife, Marie, walk on. I learned later that she is playing in "Abie" on tour. This is the first time they have been separated and even now it is but because both are working.

It was a marvelous evening, not only because I was seeing so many old friends but also because I kept thinking how wonderful it must be for them to be together again. I fancied them all back at the old Olympia in Chicago when a bill like this could be seen for 10-20-30c. I could almost hear Abe Jacobs striking a set or see Max Huffman in the orchestra pit.

Of course it's okay with me if George M. Cohan wanted to play Rip Van Winkle. I would be sure that when better Rip Van Winkles were played George M. Cohan would play them. But, to someone who has watched George ever since his debut on the stage, it seemed strange to me to see him playing a mature man as he does in "The Merry Malones." It was a typical Cohanesque performance but to give a faithful performance of that role required the hardest acting Mr. Cohan has ever done. He has always been the public's ideal of youth, vigor and perpetual motion and to give this convincing old man must have taxed even Mr. Cohan's vast technique of acting.

And I closed a busy week by going to the Palace to see the 73-year-old boy, Tom Ryan, do the black bottom, then to the Century to see "A Midsummer's Night Dream" in German.

Ward Morehouse and the other columnists are always writing of the prominent people they meet at the different restaurants. Ward should drop in at the Tavern at dinner time. He will meet the backbone and wishbone of the theatre, picture, newspaper, political, financial or sporting world.

Nella Walker, formerly of Mack and Walker, is associated with Edna Williams in a film importing company.

"The Small Timers" will close in Brooklyn Saturday for recasting.

Yes, the weather did seem pretty terrible those few days but if you had been in jail or a hospital you would not have known just how bad it was.

'SPECS' SELLING FREE TICKETS FOR GIVEAWAY SHOW, 'LADDER'

Ask 50c of Deadheads Who Won't Pay—Showmen Say "Ladder" Handling Ridicules American Legit Theatre—One Boy Repeated 7 Times

Street specs attempting to sell free tickets to the giveaway show, "The Ladder," at the Lyric on 42nd street, Monday night, at 50c. each, was the unique and probably an unlooked for climax of this particular hobby of a millionaire.

Monday night three specs, professional or amateur, were peddling to the waiting deadheads the free tickets they had procured. No buyers were found.

It's the Edgar B. Davis' "Reincarnation" show that has run over a year and is now trying to "do business" on the free ticket system. Not a seat in the theatre is sold by the box office.

So far the liberal owner of the play has lost nearly \$800,000 and seems thoroughly happy over it.

According to showmen the handling of "The Ladder" to date and especially its latest outburst on the giveaway principle is doing nothing else than to bring ridicule upon the American legitimate theatre.

The show's owner, Mr. Davis, is not and does not profess to be a showman, he having his income entirely apart from the show business.

The specs had practically no play, the seat seekers preferring to wait for tickets or giving up the idea of seeing the show that night.

One Boy Repeated 7 Times

Anxiety was expressed by the wise 'uns Monday evening that Mr. Davis might meander along, to be shocked at seeing his free tickets sold at a premium. Some ventured that if that had happened Mr. Davis probably would have bought up the tickets from the specs to replace them in the rack for his deadheads. When that was suggested to the specs they looked toward Heaven and moved their lips.

Dishing Out Tickets

One of the box office boys told how the tickets were dished out. When the line forms in the morning the tickets are started from the gallery and work to the main floor. It is figured that anyone coming to the theatre early in the morning and standing patiently in line for the free ducats is more or less suited to the gallery.

Also, one of the boys looks the line over for possible "class" in the mass of riff-raff, giving the better element benefit of more desirable seats.

Repeats

One kid confronted the box office seven times in one day. Finally asked how many there were in his family he was told to take the air.

Most of those entering the theatre with their grates pasteboreds looked a trifle sheepish, especially young fellows with girl friends. They seem to have a feeling they were going to be hooked for dough somehow or other.

Only one mishap has been reported so far. A woman was pushed through one of the glass doors in front of the house and sent to the hospital for treatment. She received minor injuries and a couple of tickets.

Almost daily there are young riots by people waiting their turn to get the gratis ducats. Long lines stretch toward Eighth avenue each morning. Signs herald that all tickets have been given away for the night's performance. The box office boys leave the theatre as soon as the tickets are distributed. Police reserves were called one day.

Edgar B. Davis, the show's millionaire backer, explained why he decided to give the grossless performances. "The receipts were about \$15 a day," he said, "and you know that wouldn't buy dinner, so I decided to give the tickets away."

That doesn't go indefinitely, however, only "during a period of revision," the ads in the dailies read. A few weeks ago a new version was presented. And Davis will not close the show next week, which ends his tenancy of the Lyric. He will move it to the Belmont, which he is reputed to have rented for eight weeks. At the Belmont the free ticket stunt will likely stop for a time.

Two players in the cast are said to have reached Davis, touching

ACTORS-MGRS. GROUP OFFER \$25,000 IN BONDS

New Stuff for Arty Bunches—May Produce Uptown If Coin-Thing Fixed

The actor-managers, remnants of the old Grand Street Players-Neighborhood Playhouse group, which moved uptown last season and took over the Little Theatre for a while, are now incorporated and are offering \$25,000 in 6 per cent. bonds to the public.

This incorporation-bond business is new in "art" theatre groups. The Actors theatre, which has had two recent failures, has a flock of guarantors who dig ever so often, but the Grand Street group, probably financially affected by the failure of "If," has not as yet lined up no such support.

It is rumored that they will produce in the Comedy, if the financial angle is adjusted. It was understood that Sidney Ross was to be their backer for the season.

The company is co-operative and 100 shares of the stock has been retained. It will be given to the actors and business executives.

Jolson's Tour Stops

Syracuse, Dec. 6.

"Big Boy" with Al Jolson which opened here Thursday came to an abrupt halt Saturday and the company returned to New York.

Jolson was taken ill with a recurrent throat irritation. The show is booked for mid-western dates. Some of the time is being held, awaiting the expected recovery of the star.

Al Jolson returned to New York, under the care of specialists. He left for a southern health resort. It is hoped the tour will be continued at holiday time. The Shuberts are holding the company together in the expectancy that Jolson will recover by then.

Asheville, N. C., Dec. 6.

Al Jolson arrived here this morning for a few day's visit, to shake off a cold.

Jack Rumsey's 21-Year Embassy Club Contract

John C. Rumsey has entered into a 21-year contract as manager of the Embassy Club, perhaps the most exclusive of such night places in New York. It has the backing of society folk. The contract is the longest termed ever known for such a berth. Rumsey insisted if he officially accepted the management it must extend as long as the lease on the property housing the club.

Rumsey has been identified with the American Play Co. and will continue to be active, according to plans having outlined his work in that office. He has been virtually in charge of the Embassy Club for some time. Liking the assignment, also surroundings and the people, he came into contact with Rumsey, decided to make the managerial job his principal occupation.

"DELICATE JUSTICE" ENDS

Philadelphia, Dec. 6.

Laurette Taylor's latest play, "Delicate Justice," ended its run and career when closing here Saturday.

him for \$1,500 and \$1,000, respectively. They said the loans would be repaid by deductions from their salaries. However, there were no deductions and when they went to Davis about it, he is reported having said that he did not make a practice of lending money, and the loans to them were to be considered as gifts. That stopped that.

Kenneth McKenna In Who's Who Jews

This week's "American Hebrew" contains the publication's annual "Who's Who Among American Jews," in which is listed those Jews who contributed the most in their respective fields of endeavor.

In the field of music is mentioned George Gershwin, Sigmund Romberg and Nanette Guilford, of the Metropolitan opera; theatre: Muni Wisenfreund, Jed Harris, George S. Kaufman, Mary Ellis, Al Lewis, Horace Liveright, Murray Phillips, Gustav Blum, S. N. Behrman, Daniel N. Rubin, Arthur Caesar, Francis Edward Farago, Lajos Ergi; literature: Lewis Browne, Octavus Roy Cohen, Edna Ferber, Arthur Guiterman, George S. Hellman, Aben Kandel, Manuel Komroff, Walter Lippmann, Maria Moravsky, Emman N. Sachs, Thyra Samter Winslow; women's welfare: Mrs. Joe Leblang; motion pictures: William Fox, Carl Laemmle, Samuel Rothafel, Harry Warner, Alolph Zukor.

A surprise listing is that of Kenneth McKenna, among the Jews who have contributed most to the world of the theatre for the year. He is declared to be a brother of Jo Mielziner, the stage designer.

Shubert-"Variety" Libel Suit Over Until February

An adjournment until February, next, in the New York Supreme Court has been mutually agreed upon in the damage action for libel brought by Lee and J. J. Shubert against Variety. The amount sought by the Shuberts for damage to their reputation is \$100,000.

When the action was called for trial late last month, after having been on the calendar for an unusually long while, both sides answered "Ready." It was then postponed for one week.

Meantime an arrangement for the longer adjournment was reached between the representatives of the Shuberts and M. L. Malevinsky, counsel for Variety. Pending the postponed date, Variety has access to the Shubert offices, denied the paper for years, for the purpose of verification of news items.

The understanding was reached without any one of Variety's staff having seen or communicated with either of the Shuberts, their attorneys or representatives.

Jennie Goldstein's Crown

A testimonial banquet is being tendered tonight (Wednesday) at the Pennsylvania Hotel to Jennie Goldstein, Yiddish luminary, on the completion of the 25th year of her career on the stage.

During the proceedings, Max Gabel, her husband, will present her with a crown of platinum and diamonds. Miss Goldstein has not yet been told of the proposed gift.

Miss Goldstein went on the payroll as a juvenile player at the age of six. She is Gabel's third and most permanent wife, having been married to the Yiddish actor-manager-operator for the past 16 years.

In "A Woman of the World," one of the best known Gabel productions on the East Side, Miss Goldstein wears a crown set with paste sparklers. Gabel has nursed the idea of substituting the headgear with the real goods, waiting for the appropriate occasion.

Mae West Wants to Reopen "Wicked Age"

Mae West has taken over "The Wicked Age." She will recast and reproduce it within the next fortnight if proper arrangements of transfer can be made with Equity. Although closing at Daly's, New York, three weeks' ago with everything paid and with Equity unwilling to permit it to continue unless bond was posted, Miss West may have to adhere to the eight weeks' lapse as required by Equity.

Miss West is hopeful of convincing Equity of her right to take over the show in a lesser period.

The matter will be decided by Equity this week.

SHUBERTS' NAKED 'GAY PAREE' BURNS UP K. C.—TO CAPACITY

Local Church and Vice Society Try to Suppress Show—Can't—Jake Tells Natives How Tough It Is to Book Kansas City

SHUBERTS PAY CASH FOR CHANINS' PIECE

Chanins Operating With Shuberts Booking and Checking Up—No Longer Independent

Recent really deals in which four of the five Broadway theatres built by the Chanin brothers within the past two years appears to have changed the status of the Chanins as independent managers. Last season it was stated by the firm that the Chanin houses would remain independent as to bookings, and that additional houses out of town would be built by the brothers, who visioned an independent or third circuit.

With the Shuberts buying a half interest in three of the Chanin quintet, their status is definitely changed, although the Chanins are operating the other two along the original lines.

The deal with the Shuberts was a matter of business whereby the Chanins received a large sum of money. For a half interest in the Majestic, Royale and Masque, the Shuberts are said to have paid \$1,800,000 in cash. Under the agreement the Chanins remain in managerial control, retaining their staff in entirety, while the Shuberts have charge of the bookings. Shubert men are checking up in the box office nightly.

Got \$3,600,000

One of the recent Chanin deals was the sale of the Biltmore, with the brothers leasing the house back and operating it. The same sort of transaction applied to the Mansfield late last season, and those deals, together with that in which the Shuberts figured, are said to have given the Chanins \$3,600,000, with the brothers still operating the five houses. The latter two are regarded as independent. The sale of the Biltmore was made to the Centre-White Co., of which S. H. Stone is treasurer.

When the Chanins embarked on a theatre building program it was no secret that the Shuberts sought to discourage them. Word was sent the Chanins that they were building their own opposition, and one report had it that the Shuberts would not care to book attractions playing the proposed new houses, for the road. At that time the Chanins entered into a booking arrangement with A. L. Erlanger. The contention that there was no formal contract because of the independent policy was borne out by the Shubert deal. Primarily, however, the Erlanger-Chanin proposition was a protective one.

Presumably attractions playing the Biltmore or Mansfield can book either with Erlanger or the Shuberts.

"Ramblers" Through

"The Ramblers," the Philip Goodman musical, will close either this week in Milwaukee or next week in Cincinnati.

The show has been on the road since Labor Day following a successful New York engagement last season.

There is a possibility the piece may be taken to California by coast interests with Clark and McCullough retaining their roles, opening February.

"Princess" Closing

Shuberts' "Circus Princess" has become a Class A bloomer since leaving the Winter Garden, where it was only rated in the B class of flops.

After ailing in Philadelphia, the show proceeded to Washington, to die at Poli's last week, with a gross said not to have reached \$5,000.

Several principals left the show Saturday. Its closing date is expected daily.

Kansas City, Dec. 6.

That Kansas City likes girls bare and jokes broad was proven by the capacity business done by Shuberts' "Gay Paree" at the Shubert, as the advance publicity fairly sizzled with such references as "Pulchritudinous Parisiennes," and the Sunday night opening was a sell-out. The papers played it up and Monday officers from the Society for the Suppression of Vice asked City Manager McElroy to lend the city's aid in suppressing the show. He promised to try and arrange a conference with J. J. Shubert the following day.

When J. J. Shubert arrived he passed the buck to Ray Whitaker, resident manager, stating that such matters were for the local managers to settle.

The papers kept things hot with the different protests, and the next day representatives of the same society asked the police to seize the posters in front of the theatre which were termed "a brazen display of nude women." The police took the matter under consideration to see what authority the department had. The secretary of the General Council of Churches became interested and crashed the papers for nearly a column which helped keep the ticket sellers busy, and the show continued as advertised.

There was no misrepresentation as what was to be seen, for the girls were sure naked up and down; in fact, taking a line from the show, "If they were any nuder you would have to skin 'em."

Jake's Threat

In a statement given out by Shubert he said that Kansas City was getting the best stage productions that could be sent here, and that if exception were taken to these there would be nothing to do but close the Shubert theatre. Continuing, he said, "Kansas City is in a calamitous position geographically, from a theatrical standpoint. It is on the extreme western wing of all productions that play the east. We have to pay 5 per cent. more than any other city in the United States to get them to come here. We also have to stand one-half of the railroad fare and make other concessions."

"There is no place attractions can go from Kansas City except back east or to the Pacific Coast. The south and southwest offers nothing, and the north nothing except St. Paul and Minneapolis. The Pacific coast, for that matter, offers little, and few attractions go all the way west each year."

CAST ON PERCENTAGE

No Equity Bond Required for "The Booster"

"The Booster," by Henry White, in rehearsal with Joseph Garrity as producer. Piece floated on sharing arrangements with the cast given percentage in lieu of salary.

Percentage arrangement has abrogated necessity of posting bond with Equity.

Harold and Jake Oke

Harold Atteridge and Jake Shubert are ake again.

With the resumption of pleasant conversation between them, Harold will tackle the book of the new "Greenwich Village Follies."

The quartet of Jones and Green and the Shuberts will participate.

TOM CHALMERS LEAVES STAGE

Tom Chalmers, singer and actor, has quit the stage following voice trouble.

He is now with the Fox Film Company, in the scenario department.

FOR XMAS GIFT

Subscription TO "VARIETY"

\$10 Yearly—\$11 Abroad

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 (6th week) (M-882-\$5.50).

Grosses last week proved a sharp decline in general business from those of previous week (Thanks-giving); hits were exceptions; "Yankee" nearly \$20,000 last week. "And So to Bed," Harris (5th week) (C-1,051-\$3.30). Rated over \$11,000 for holiday week, but trade slipped last week, with estimated pace \$8,500.

"Artists and Models," Winter Garden (4th week) (R-1,493-\$5.50). While not capacity, revue drawing good trade to \$35,000 and over.

"Broadway," Broadhurst (64th week) (CD-1,148-\$3.85). Longest run show of Broadway's current list; still making money and will remain until after first of year, pace thereafter determining continuance; last week \$12,000.

"Behold This Dreamer," East (6th week) (CD-1,043-\$3.30). Estimated under stop limit of \$10,000 last week; appears to be on line, indications not pointing to continuance through winter.

"Brass Buttons," Bijou (1st week) (CD-606-\$3.30). Presented by Lew Cantor; written by John Hunter Booth; opened Monday.

"Burlesque," Plymouth (15th week) (CD-1,042-\$4.40). First smash of season and easily good until warm weather; leading non-musical group from start; slightly off from normal, \$24,500 last week.

"Coquette," Maxine Elliott (5th week) (D-924-\$3.85). One of new dramatic hits; last week attendance again capacity, with takings well over \$15,000.

"Dracula," Fulton (10th week) (D-913-\$3.30). Making good money right along and ought to last through winter into spring; last week \$12,000.

"Escape," Booth (7th week) (C-708-\$3.30). Excellent trade, with last week over \$14,000; slightly under normal, but business dropped all around last week; looks set into spring.

"Fallen Angels," 49th St. (2d week) (CD-708-\$3.30). Opened Thursday; critics regarded Coward play bright in spots, but notices unfavorable.

"Five o'Clock Girl," 44th St. (9th week) (M-1,490-\$5.50). One of musical leaders, consistently drawing big business; about \$39,000 last week; getting \$6.60 Saturday nights.

"Follies," New Amsterdam (17th week) (R-1,702-\$6.60). Reaction here from holiday, as with others; takings approximately \$23,000 last week; somewhat under previous normal pace.

"Four Walls," John Golden (12th week) (CD-900-\$3.85). One of number of shows that George Abbott figures as co-author and director; excellent drama, though grosses have not been as high as expected; average over \$9,000.

"Funny Face," Alvin (3d week) (M-1,400-\$5.50). Newest musical smash; got off to great start; capacity since then indicates stand-out rating; \$38,000 or more.

"Good News," Chamin's 46th St. (14th week) (M-1,413-\$5.50). One of most favored of musical shows; prediction is for year's run; close to \$40,000 weekly, with more for holiday weeks.

"Happy," Earl Carroll (1st week) (M-997-\$3.85). Presented by Murray Phillips; opened raggedly out of town, but reported greatly improved; opened Monday.

"Her First Affaire," Bayes (16th week) (C-860-\$3.30). Another week to go; next attraction will be "Spring Song"; "First Affaire" under \$5,000 last week.

"Hidden," Lyceum (10th week) (D-957-\$3.85). Final week; bettered \$10,000 first half of engagement; excellent matinee draw; goes to road; Max Reinhardt will move German company here from Century after another week or so for presentation of intimate plays.

"Hit the Deck," Belasco (33d week) (M-1,000-\$5.50). Always strong demand in agencies, with indications of engagement completing 52-week cycle; over \$25,000, not far from capacity.

"Immortal Isabella," Ritz (7th week) (C-845-\$3.30). Listed for road after another three weeks; has lately improved, with takings nearly \$7,000.

"Interference," Empire (8th week) (C-1,099-\$4.40). Expected to stick through winter; commands good lower floor patronage and has been averaging \$15,000 weekly; \$13,000 last week.

"Jimmie's Women," Frolie (11th week) (C-602-\$3.30). Hooked up to operate at modest grosses, under rental arrangement for roof theatre; getting \$4,500 to \$5,000 weekly.

"Just Fancy," Casino (9th week) (M-1,477-\$5.50). Due at Olympic, Chicago, at Christmas; well liked

musical comedy, doing fair trade; average \$16,000 to \$17,000.

"Manhattan Mary," Apollo (11th week) (M-1,168-\$5.50). In big money from start and should go through season; business normally around \$40,000.

"Mikado," Royale (13th week) (C-1,117-\$3.30). Business for this operetta has been off lately, with "Iolanthe" and "The Pirates of Penzance" inserted for one performance each weekly to bolster interest; estimated around \$12,000.

"My Maryland," Jolson's (13th week) (O-1,777-\$5.50). Ticket brokers refused to extend buy, which expired last week, though light demand in agencies operetta has some popular appeal; cut rate with parties, business fair at \$22,000, but disappointing to producers, Shuberts.

"Nightstick," Selwyn (5th week) (C-1,067-\$3.50). Crook meller getting improved good trade and no question about it being well liked; last week around \$12,000.

"Out of the Sea," Eltinge (1st week) (D-892-\$3.30). Presented by Geo. C. Tyler; written by Don Marquis; strong supporting cast; opened Monday.

"People Don't Do Such Things," 48th St. (C-985-\$3.30). Taken off Saturday, playing week and half; about \$4,000 last week; house dark.

"Porgy," Republic (9th week) (C-801-\$3.30). Guild's show with virtually all colored cast doing excellent business. May go through winter; \$15,000.

"Revels," Shubert (2d week) (R-1,395-\$5.50). Scale may be too high; show management wanted top at \$4.40 but house insisted on high price; business just fair first week; \$18,000.

"Rio Rita," Ziegfeld (45th week) (M-1,750-\$5.50). "Rah, Rah, Rosalie" opened in Boston this week, due in Ziegfeld probably shortly after Jan. 1; "Rio" may move to another New York theatre; last week about \$34,000.

"Road to Rome," Playhouse (45th week) (CD-1,530-\$3.30). Holding up fairly well, with last week estimated around \$11,000; reported due for the road in January.

"Sidewalks of New York," Knickerbocker (10th week) (M-1,412-\$3.85). Right through winter and probably season for popular musical comedy; reaction after holiday last week but o. k. at \$20,000.

"Storm Center," Klaw (2d week) (C-831-\$3.30). Opened middle of last week, with slim indications of making grade.

"Take My Advice," Belmont (C-515-\$3.30). Taken off Saturday without announcement; played four weeks; house dark, but may get "The Ladder," again under rental arrangement.

"Take the Air," Waldorf (3d week) (M-1,111-\$4.40). Rightly scaled and ought to make run of it; second production venture by Gene Buck stronger than first ("Yours Truly"); business second week jumped \$23,000.

"The Baby Cyclone," Henry Miller (13th week) (F-946-\$3.30). Should go through January and may stick into Lenten period; business profitable although not big; dipped to \$8,500 last week.

"The Banisher," Daly's 63d St. (1st week) (D-1,173-\$3.30). Opening postponed from last week; described as mystery play; first showing here Monday.

"The Command to Love," Longacre (12th week) (D-1,019-\$4.40). Among non-musical leaders since opening and figures to go through season; consistently over \$20,000.

"The Desert Song," Imperial (54th week) (C-1,446-\$4.40). Had this one remained at Casino it might have gone through second season; switching to two other houses probably hurt pace; still making some money, however; last week \$17,000.

"The Doctor's Dilemma," Guild (3d week) (C-914-\$3.30). Shavian revival received with much favor and will doubtless extend beyond subscription period; getting over \$16,000.

"The Golden Dawn," Hammerstein's (2d week) (M-1,265-\$6.60). Opened Nov. 30. Some difference of opinion among critics; some agencies made ticket buy but others refused because of terms; top scale goes for first 10 rows.

"The Ladder," Lyric (60th week) (D-1,406-\$3.30). Tickets still given away free; absolute zero in grosses; listed to move to Belmont.

"The Letter," Morosco (11th week) (D-893-\$3.85). Dove to \$12,000, considerable drop from holiday week; another two weeks and then on tour; Boston first road stand.

"The Love Call," Majestic (7th week) (O-1,800-\$3.85). What with parties and cut rates of various

L. A. GROSSES

Los Angeles, Dec. 6.

"Sunny" topped \$20,000 last week, its second at the Mayan. That topped the town.

Lionel Barrymore opened at the Belasco in "Laugh, Clown, Laugh" for an initial week's gross of \$12,500. "Broadway," in its 10th week at the Mason, continued to ride to big trade at \$13,500.

Vine Street, playing "Relations," reported \$6,400. "Pigs," sponsored by Henry Duffy at the El Capitan, gathered \$5,800. "My Country," at the Morosco, slumped to \$4,200, considerably below the average of this consistent "super-stock" company.

"The Second Year" will run at the Hollywood Playhouse until Dec. 11 when replaced by "The Morning After." "Second Year" had a second week of \$3,600. Poor.

Biltmore, Erlanger's principal house, dark.

"Just Fancy" Salary Cut

Salary cuts are in effect for "Just Fancy," musical current at the Casino, New York, with most of the cast agreeable.

Marguerite and Frank Gill, dancers, left the show to return to vaude. In addition to their dance specialties Miss Gill played Chickita, opposite Raymond Hitchcock. The dancers are setting for a tour of picture houses.

Kindes, gross jumped \$7,000 over opening pace to \$21,000 during Thanksgiving week; last week around \$18,000.

"The Marquise," Biltmore (4th week) (CD-951-\$3.30). Getting money but not among non-musical leaders because draw principally for lower floor; eased off to \$12,000.

"The Merry Malones," Erlanger's (11th week) (M-1,500-\$4.40). Predicted for season's stay; good agency demand, also box office popularity; affected last week; \$27,000.

"The 19th Hole," Cohan (9th week) (C-1,111-\$3.30). Question if engagement will continue much longer; last week about \$8,500, unprofitable for house.

"The Ambassador," (3d week) (D-1,200-\$3.30). Notices sent meller off to good start, but not to figures estimated; last week about \$9,000.

"The Shannons of Broadway," Martin Beck (11th week) (C-1,198-\$3.30). Fared well during holiday going; off like others last week. About \$10,500.

"The Spider," Music Box (38th week) (D-1,000-\$3.85). "Mirrors" readied to follow in about Dec. 17; mystery piece making little money; last week around \$10,000.

"The Trial of Mary Dugan," National (12th week) (D-1,164-\$3.85). Nothing in dramatic line stronger in demand than this meller; big money from start; last week at \$24,500 actually led non-musicals.

"Trigger," Little (1st week) (D-530; \$3.30). Presented by Richard Herndon; written by Lulu Volmer; Claborn Foster in lead; opened Tuesday.

"Weather Clear, Track Fast," Wal-lack's (8th week) (C-760; \$3.30). Moved here from Hudson last week and should last through winter; business not exceptional but setting by around \$7,000; some cast changes.

"Women Go on Forever," Forrest (13th week) (CD-1,015; \$3.30). No date set for departure, but will tour in January probably; last week at \$8,000 about even break.

Outside Times Sq.; Little; Special "Chauve Souris," Cosmopolitan (9th week). One week more to go, then starts for coast after engagement more than double original booking.

Max Reinhardt's season in German, Century (4th week). "Midsummer Night's Dream" got \$37,000 last week; "Jedermann" opens tonight (Dec. 7) for balance of week only.

Irish Players in "The Plough and the Stars" won praise from critics at Hudson; second week for drama, which got about \$6,500 last week.

"Taming of the Shrew," Garrick (7th week). Modern dress version of Shakespeare; well-liked.

Argentine Players, Manhattan O. H. Company headed by Camilla Quiroga opened Monday in Spanish repertory.

Civic Repertory, 14th Street, repertory; "The Cradle Song," "The Good Hope" and "2+2=5."

"Electra," Gallo will end limited engagement Saturday, followed by American grand opera.

"An Enemy of the People," Walter Hampden's (10th week). "At the Gate of the Kingdom," American Laboratory, opens Thursday (Dec. 8); "The Ivory Door," Charles Hopkins; "Hamlet," Davenport theatre (formerly Bramhall) (5th week) with a new play due late this month; "The Centuries," New Playwrights; "Bare Facts," Triangle.

10 BELOW AT MINN.

"Vagabond King," Regardless, Got \$25,000 Last Week

Minneapolis, Dec. 6.

Frigid blasts sent legitimate grosses downward along with the dropping mercury. With a blizzard raging several nights of the week and thermometers around 10 below it was hard pulling to get the theatregoers out.

"The Vagabond King," presented by a splendid company, did around \$25,000, despite the bad weather break.

At the Shubert the Bainbridge stock in "Honor Be Damned" finished to \$5,000. Not so bad under the circumstances.

Hurt by the elements, the McCall-Bridge Players (musical comedy tab) still passed \$5,000 with "Howdy, King" at the Palace.

A professional wrestling match helped the Gayety to do about \$4,000 with "French Frolics" (stock burlesque).

"VANITIES" IN PHILLY ENDS RUN TO \$33,000

Philadelphia, Dec. 6.

Business took the normal slump invariably following Thanksgiving, but most of the legit houses reported themselves satisfied.

Leader was "Vanities." In its third and last week at the Erlanger, reported about \$33,000. The three weeks' engagement of this revue was to the best business an Earl Carroll show has ever had in Philly.

Advance sale of "Show Boat" and its Monday opening indicate that the three weeks of this Ziegfeld musical was phenomenal. It is "in the air" that "Show Boat" will clean up. Two weeks only are advertised, but it is understood that it will stay three.

Not much in the line of musical attractions outside of "Vanities" last week. Other two were returns. Dramatic attractions were led by "Her Cardboard Lover," which opened at the Adelphi. It drew a smart trade all week, especially downtowners, and claimed to gross around \$15,500.

"The Silver Cord" got almost \$10,000 in its third week at the Walnut, and is still counting on running to the holidays at least. With the moderate production and cast it can probably make money on \$7,000 or even less. "The Wooden Kimono," also in its third week, got around \$11,000 or \$12,000 at the Broad. This mystery play has been surprisingly successful considering how little big work was done here in advance for it.

"Broadway" dropped sharply at the Lyric and fell below \$13,000. The edge is off and, as predicted, it won't try to make the holiday grade. It will close its local run Dec. 17, after nine weeks, one of the best runs of the season so far.

"Delicate Justice," the Laurette Taylor play, was a complete bust at the Garrick, doing around \$5,000 or \$6,000 in its second week. It closed for good and all Saturday.

Next Monday "The Barker" opens at the Broad, and Dec. 19 William Hodge is scheduled to start a run at the Adelphi in his new play, "Straight Through the Door" (formerly known as "The Man at Home"). In that same week, Thursday, the new Schwab and Mandel pirate operetta, "New Moon," will open at the Chestnut.

Lyric will be dark all that week and the Shubert, too, unless "The Student Prince" shows unexpected strength up there.

Dec. 26 "The Silent House," mystery melodrama, is right now listed for the Lyric; "Scandals" set for the Shubert; "Honeymoon Lane" for the Erlanger and "Allez-Oop" for Garrick.

Estimates for Last Week "The Wooden Kimono" (Broad, 4th and final week). Mystery show held up surprisingly well, although last week off to around \$11,500.

"The Student Prince" (Shubert, 2nd week). First week of fifth visit; about \$17,000.

Thurston (Garrick, 1st week). Magician in for three weeks. Laurette Taylor's play, "Delicate Justice," bad flop, with less than \$6,000 last week.

"The Silver Cord" (Walnut, 4th week). Almost \$10,000 reported, which was good, under circumstances. No limit set yet for run.

"Rose-Marie" (Chestnut, 2nd week). Return engagement for operetta not so forte. Company panned by some critics. In for three weeks.

"Show Boat" (Erlanger, 1st week). Advance sale is tremendous and it looks as if three weeks' run would be smash. "Vanities" reported almost \$33,000, easily town's leader last week.

"Broadway" (Lyric, 8th week). Dropped sharply. As predicted, won't try to run through holidays. End of stay announced for Dec. 17. Under \$13,000.

"Her Cardboard Lover" (Adelphi, 2nd week). Town's dramatic leader last week. Claimed better than \$15,000.

HOLIDAY WEEK GOOD FOR CHICAGO'S LEGIT

Nothing New in Loop This Wk. —One House Dark, Pictures in Two Legits

Chicago, Dec. 6.

Unusually good legit week. Some dropped a couple of bucks, but distribution was equalized and the general check good.

"Night in Spain" first-weeked at the Four Cohans and saw capacity. In contrast "Murray Hill," second arrival of the week, barely scraped up \$7,500 at the Princess. It's the house more than the show. Also, the title means nothing to Chicago.

The highest bidder among the talk shows was again "Lulu Belle," which beat "Road to Rome" by \$9,000. The sudden recovery of "Rome," first regarded as a bit too high-toned for consumption locally, is phenomenal, so much so that its closing data has been shoved back two weeks. The spurt cannot be accounted for and rates among the remarkable comebacks. "Lulu Belle" will depart in two weeks to play one week stands in the sticks, leaving the Illinois to darkness until Dec. 26, when Mrs. Fiske and Otis Skinner arrive with "Merry Wives of Windsor."

"The Play's the Thing" and "Broadway," next door neighbors at the Harris and Selwyn, were almost even on the week. Though both have individual advance sales of some size, they are 50-50 on the transients.

"Rain" suffered its most noticeable decrease so far at the Central, and is now just hanging on. "Good Bad Woman" is already prepared to shift at a moment's notice, and the moment is about here. "Tommy" also getting gray, but still milking enough to support the house. It peaked the alarm mark last week.

Current week will be quiet, with no new ones slated, one house, the Blackstone, dark, and two, Garrick and F-langer, in films.

Estimates for Last Week "Broadway" (Selwyn, 12th week). Can outlast season at present pace; down, but still high at \$18,500; "Play's the Thing," not cutting in as severely as at first.

"Countess Maritza" (Olympic, 5th week). Not satisfactory show, but advantages of location proven in \$20,000 gross.

"Desert Song" (G. N., 14th week). Capacity; selling several weeks in advance.

"Heartbreak House" (Studebaker, 4th week). This week final for Mrs. Insull's initial repertoire bill; \$9,300 reason; "Mr. Pim Passes By" Dec. 12.

"Hit the Deck" (Woods, 5th week). Practically capacity or nearest thing to it with \$31,000.

"Lulu Belle" (Illinois, 8th week). Tossed off three g's; \$29,000 and still tops non-musical, but set to leave in two weeks nevertheless; could have remained.

"Murray Hill" (Princess, 2d week). Quiet opening; first week's \$7,500 tells of location and meaningless title.

"Night in Spain" (Four Cohans, 2d week). Very big; \$32,000.

"Rain" (Central, 12th week). Notice up; stock that evolved into genuine legit accomplished extraordinary; sees slight profit in \$5,300, but "Good Bad Woman" prepared to dig in.

"Road to Rome" (Adelphi, 8th week). Surprising rise of \$5,000 to \$20,000; overflow from tremendous holiday crowds commented favorably and brought more in; additional two weeks tacked on.

"The Play's the Thing" (Harris 4th week). Moderate success; can fare exceedingly well on \$19,000 and less.

"Tommy" (Cort, 15th week). Fall farce, but doing business; late arrivals means plenty; \$8,200 more than enough.

Anna Held, Jr.'s Play To Poor Wash. Start

Washington, Dec. 6.

"Circus Princess" did a grand flop at Poli's. It started weak and finished weaker. Maybe \$5,000.

"Two Girls Wanted," not so forte at the National. Possibly \$7,500.

"Restless Women," new and trying out at the Belasco and dying at the box office, as all such, in most instances, do. Not over \$2,500.

"Circus Princess" is a Shubert venture, "Two Girls Wanted," John Golden, and "Restless Women," Anna Held, Jr.

E. J. Sullivan, recently installed manager of Poli's (Shubert), was replaced Saturday by J. C. Bonnevillie.

Managers at this house are changed so often and so fast that the formation of an alumni association is a reported possibility. Switches are made without opportunity for new men to make even the customary contacts in an endeavor to get business.

"Circus Princess" will close at the end of this week in Baltimore.

'GOLDEN DAWN,' 5 SHOWS, \$22,000; PRE-XMAS PRODUCTION FULL ON

Hammerstein Piece Wavers, Then Spurts—Irish Players as Expected at \$6,500—"Good News," "Funny Face" Tie at \$39,000

After a harvest gleaned from the Thanksgiving and football celebrations, Broadway business slipped downward sharply last week. Whereas there was a group of musical comedies normally getting around \$40,000 and over weekly, not one touched that mark, last week.

Production let down. After this week and up until Christmas the premiere fare is bound to be light. This week has a goodly quota of new plays, but next week finds not one fresh attraction definitely listed.

Managers are aiming for the Yuletide season and a score of new shows are expected to arrive week of Dec. 26.

Last week's new crop was topped by "The Golden Dawn," inaugurating the new Hammerstein. It aroused not only a difference of opinion among the ticket agencies, only a few making a "buy" deal, but also the critics. After a Wednesday premiere "Dawn" wavered, then built to near capacity Saturday night when the takings bettered \$5,300. In five performances the show got over \$22,000. That compares favorably with the capacity, the house being able to get \$43,000 on eight performances at the lofty \$6.60 top.

Harry Delmar's "Revels" was estimated around \$18,000 at the Shubert with the scale, \$5.50, regarded too high. The Irish Players with "The Plough and the Stars" did not figure to get much coin at the Hudson and didn't, the take being \$6,500 or a bit less; "Fallen Angels," which opened late in the week at the 49th Street, was panned and does not figure to last; "Storm Center," which opened Wednesday at the Klaw, failed to impress; "2 X 2 = 5" was added to the Civic Repertory; "The Centuries" is just another Village attraction.

Musicals

"Good News," "Manhattan Mary" and "Funny Face" were rated at \$39,000 or a bit more last week; "Follies" and "Five o'Clock Girl," \$38,000; "Artists and Models," \$35,000; "Rio Rita," \$34,000; "Merry Malones," \$27,000; "Hit the Deck," \$24,000; "Take the Air," improved, getting \$23,000; "Sidewalks of New York," \$20,000; "Connecticut Yankee," \$20,000; "My Maryland," about \$22,000; "The Love Call," \$18,000; "Desert Song," \$15,000; "Mikado" and other Gilbert and Sullivan operettas trailed the musical field.

"The Trial of Mary Dugan" went into the lead of the non-musicals with \$24,500, with "Burlesque" almost the same gross, however; "Command to Love," \$19,000; "Coquette," \$18,000; "The Doctor's Dilemma," \$16,000; "Porgy," \$15,000; "Escape," \$14,500; "The Letter" slumped to \$12,000; about the same for "Broadway," "Nightstick," "The Marquise" and "Dracula"; "Road to Rome," \$11,000; "Channons of Broadway," \$10,500; "Behold This Dreamer" slipped under \$10,000; "Four Walls," \$9,000; "The Racket" a bit less; "Nineteenth Hole," \$8,500; same for "Baby Cyclone"; "Women Go On Forever," \$8,000; "Weather Clear, Track Fast," \$7,000. "People Don't Do Such Things" was taken off at the 48th Street last Saturday, house going dark; "Take My Advice" stopped at the Belmont, due to get "The Ladder"; "Hidden" will leave the Hudson, due to house Max Reinhardt's German players, which are moving from the big Century to offer the more intimate dramas downtown. Last week again, with "Midsummer Night's Dream," the foreign attraction got \$37,000, which, although a drop from the holiday pace, is a surprisingly big figure.

Lawrence Producing

Warren Lawrence has resigned as general manager for Sam H. Harris to enter legit producing field for himself.

Lawrence's first will be "Quick-sand," a melodrama of which he is also author and produced for trial performances last summer by Seth Arnold. In addition Lawrence will also stage it.

FRISCO GROSSES

San Francisco, Dec. 6.

Locals figured "Hit the Deck" was the best buy at the \$3 scale. In its second week at the Lurie the show had no difficulty leading the town by a comfortable margin. It's the first real money-getter the Lurie has housed in months.

Mitzi failed to hold up on her third and final week at the Curran, though the revue was satisfactory. Failure of the police to have "The Virgin" at the Green Street declared an immoral show and stopped, was a boomerang for the "spicy" comedy. Business was at the top throughout the week. Despite its small capacity, Green Street grossed well over \$4,000, a handsome profit.

Duffy attractions held strong, both Alcazar and President. Nat Holt's Wigwam especially satisfactory.

Estimates for Last Week
Lurie—"Hit the Deck," 2d week. Last Macloon show had to have salaries advanced before it could move out of town. At present speed this one ought not to have difficulty meeting weekly payroll for few weeks at least. Last week reached \$19,000.

Curran—"The Madcap." Final week for Mitzi showed quite a falling off. Lucky to reach \$11,000.

President—"Why Men Leave Home." 4th week of Duffy comedy drew close to \$4,600. One more week to go and then new holiday show in Alcazar—"The Mystery Ship." Great audience meller. Spooky and thrilling. At \$4,500 satisfactory.

Green Street—"The Married Virgin." Curious can't seem to get enough of this off-color comedy drama. Police court jury ruled it was not immoral, drawing loads of publicity. Seventh week better than \$4,300. End of run still far distant.

Wigwam—"White Collars." Nat Holt's 75c top stock with weekly change establishing new policy. Last week grossed around \$4,000. Immense.

An Annoyed Rabbi and A Sense of Humor

New York, Dec. 1.

Editor Variety:

In Variety appeared a short article regarding my establishing a "white list" of plays and pictures. It closed with the sentence, "He is not asking for free tickets—yet."

I do not know what you intended to convey by that sentence. Perhaps you just wanted to be funny.

If so, may I say that you have a peculiar idea of what constitutes humor. If, on the other hand, you wrote seriously, then it was unworthy of a decent publication. Without knowing me to thus cast reflection upon my motive is, to say the least, unethical.

Don't you think you would have acted more in accordance with the dictates of common decency if you had dropped me a line to inquire the reason for my innovation, if it was not otherwise clear to you?

Had you done so you might have learned the following. (I quote from an article in the Sun):

"In this plan I am following in the footsteps of the Catholic Church. I think it quite proper, in view of the influence that the stage and the screen have on our ethical life, to discuss from the pulpit from time to time productions that are meritorious and deserving of our patronage—plays and pictures that it will benefit us to see. The others I shall ignore as unworthy of notice."

I take it for granted that "Variety," too, as a theatrical paper is interested in a clean stage and screen. If I am correct, then I think you owe me an apology.

LEONARD J. ROTHSTEIN.

(Rabbi, Temple Beth Elohim), 178th st., and Wadsworth ave., N. Y. City.

"Lulu Belle" on Road

Chicago, Dec. 6.
"Lulu Belle," with Leonore Ulric, will play a series of week stands after closing at the Illinois, Dec. 17, and prior to returning east.

Shows in Rehearsal

"The Booster" (Joseph Garritty).
"Granite" (American Laboratory Theatre).
"The First Stone" (Civic Repertory).
"Spring Song" (Gustav Blum).
"Girl from Montmartre" (Shuberts).
"Mirrors" (Harris, Lewis & Short).
"A Spot in the Sun" (Edward H. Knopf).
"Playing the Game" (Pendennis Productions).
"The Silent House" (Shuberts).
"Rain or Shine" (Jones & Green).
"The New Moon" (Schwab & Mandel).
"Success" (American Theatre Association).
"The Toss of a Coin" (Horace Liveright).
"A Free Soul" (William A. Brady).

MARYLAND'S 1ST HUB WEEK LIGHT AT \$17,000

Town Off for Legit Between Holidays—"Peggy-Ann," 1st Week, Got \$16,500

Boston, Dec. 6.

Business here did a nose dive last week. Following weeks when the grosses were the highest they have been this season the drop was all the more noticeable.

Slump affected every show in town and none escaped. There did not seem to be any doubt among those in a position to judge that the slump was due to the after-effects of the holiday (Thanksgiving) week and also partly due to a tightening up in preparation for Christmas.

Then the new shows which came into town last week had nothing very hot to offer customers who were more or less lukewarm while the shows which have been booked in here for several weeks have just about reached the end of their local drawing power.

A couple of rainy nights last week, Monday and Friday, didn't help any.

"My Maryland," one of the new shows to come in last week and which the Shuberts built up considerably by advertising got about \$17,000. This could be considered just fair by an optimist.

"Broadway," around \$14,000 for the past 13 weeks, did the flop last week, and when the count up came at the box office all that this show had done was \$10,000. This was by far the worst business of any week, and it may be withdrawn from here any time now.

"Oh Kay" is another which showed signs of weakening last week and slipped off \$8,000 to \$15,000. In the four weeks that this show was here the gross had consistently gone above \$20,000 (once even going to \$29,000), and the drop to \$15,000 showed that the bottom had dropped out.

Estimates for Last Week

"Rang Tang" (Tremont, 3d week). About \$13,000, not at all a satisfactory pace.

"Oh Kay" (Majestic, 5th week). From gross of \$23,000 week before dropped to \$15,000. Won't stop long at this pace.

"Peggy-Ann" (Wilbur, 2d week). Came close to being strongest attraction in town, doing \$16,500 last week. Showing signs of considerable strength.

"Broadway" (Plymouth, 14th week). Last week worst show has had since opening, \$10,000. About \$4,000 below what it has been doing.

"My Maryland" (Shubert, 2d week). Opening week, \$17,000. Not so fancy.

"Tenth Avenue" (Hollis, 2d week). About \$9,000, first week.

"Allez Oop," which finished up at the Colonial Saturday, did about \$12,000 for its final week. Never a strong attraction here. House dark for first three nights, opening Thursday with "Rah, Rah, Rosalie," new Ziegfeld show.

Molnar in N. Y.

Ferenc Molnar, Hungarian dramatist and husband of Lili Darvas, actress in the Reinhardt company, arrives in America today aboard the "Olympic." He is to be taken down to Washington to shake hands with Cal.

It is Molnar's first trip here, although his plays have been favorites since George Arliss played "The Devil." Of recent years Gilbert Miller has produced most of his pieces, with the Theatre Guild doing several.

NEW 2-FOR-1 TICKET SCHEME COMES TO ABRUPT HALT

Started Operating Monday But Called Off After Cut Rate Agency Objected—Dailies' Ads with Special Mark

\$10,000 for Jessel

Providence, Dec. 6.

Opera House (Wendelschafer) (1,375; \$3.30). George Jessel in "The Jazz Singer" drew well, hitting slightly over \$10,000. This week house dark. "The Hollywood Party," new, opening next week on Dec. 12. "In Abraham's Bosom" plays week Dec. 19 and "Broadway" runs week of Dec. 26. January schedule includes "Oh Kay," "Student Prince" and "My Maryland."

Modern Stock Co. received a boom with Emma Dunn visiting for the leading role in "Mother" last week. Blz revived greatly. Clara Kimball Young visiting this week in "Madame X," while Charles Ray follows next week in "A Man's Man." Week of Dec. 19 Helen Raynor has lead in "Granny," and week of Dec. 6 Burton Churchill in "The Old Soak."

3 SHOWS OUT

Two more sudden closings were listed Saturday on Broadway. Another production leaves this week as do several special attractions.

"Hidden," presented at the Lyceum by David Belasco, goes on tour after a moderate engagement of 10 weeks. It was rated over \$10,000 for a time but recently dropped under that mark. Its strength was noted at matinees.

"People Don't Do Such Things" at the 48th Street by Jones and Green, was taken off Saturday, playing but a week and three days. Gross was estimated at less than \$4,000.

PEOPLE DON'T DO SUCH THINGS

Opened Nov. 23. Gabriel ("Sun") wrote: "comedy in monotone—dull." Dale ("American") said: "pathetic rather than comic."

"Take My Advice" stopped at the Belmont last Saturday, playing five weeks in all. It started around \$4,500 weekly, and slipped.

TAKE MY ADVICE

Opened Nov. 1. Dale ("American") thought it "preposterous." Second stringers divided mildly. Variety (Lait) wrote: "rates to stay until Christmas."

"Electra," in the Gallo for a 10-day engagement, ends this week. "Midsummer Night's Dream" at the Century will be replaced by "Jedermann" tonight (Wednesday), the latter show being for the balance of the week only.

Wm. Marshall Sentenced

William Marshall, 25, actor, living at the Times Square Hotel, 8th avenue and 43d street, was sentenced to the Penitentiary for a term of not less than six months or more than three years in Special Sessions, following his conviction of impairing the morals of a minor.

It was the second time within a few months that Marshall was arrested on the same charge.

His police record showed he had been arrested on Oct. 10 last for the same offense, under the name of Charles Roberts. No disposition was made in that case.

Judge Overrules Labor

Comm. in Stewart Case

Los Angeles, Dec. 6.

Even though the state labor commission held that William G. Stewart, producer of the defunct musical, "The Geisha," had violated the labor law in failing to pay salaries, Municipal Judge Gray ruled otherwise. The court dismissed the case on the grounds it had not been proved that Stewart had contracted responsibility for the debts.

The complaint, filed by 63 members of the cast, set down the sum of \$4,300 as due from Stewart for back wages.

Two new schemes for sale and distribution of theatre tickets have been projected. One is a cut rate idea, started Monday, and the other a premium agency for the garment trade, which may not materialize.

On the day it started operating, the sponsors of the new bargain ticket plan stated it had been abandoned. Objection by established cut-rate agencies was the given cause. Those houses which subscribed to the new plan were advised they could not expect further support from cut rates, and they promptly walked out on the new people.

The new cut-rate proposition was a two-for-one. Small slips available in retail stores are called "special theatre coupons." Upon the coupon it is stated that if presented at the box office of any theatre, the newspaper advt. of which carries a special mark, one or two tickets may be obtained for the price of one. The mark is a double line carried under the name of the theatre.

It was claimed by the National Theatre Ticket Service, which distributes the coupons, that there are five houses in the new bargain ticket group, and that another five will be added during the week. The first edition Monday of the "Daily News" carried but three houses with the special mark, while the "American" carried none. It seems the mark was regarded as something fancy and disregarded by the make-up men on the dailies.

The two-for-one ticket idea is not new. Such distribution of half-price coupons heretofore have carried the name of the particular show concerned. Under the new system all attractions and houses entertaining the cheap ticket idea are encompassed by the same coupon.

Unfavorable

The Shuberts are said not to have regarded the plan favorably, since that firm has its own distribution of two-for-one ticket, applicable for one of a few shows. That Joe Leblang regarded the scheme unfavorably is certain.

Something like 500,000 of the new two-for-one coupons were placed in shops last week, while they will be honored no more are to be distributed.

The coupons are supposed to cost 10 cents, but to date are given away gratis by shopkeepers. The first coupons are dated good for two weeks, but the general idea in back of the plan right now is to promote theatre patronage during the pre-Christmas period.

A Snag

Those in charge of entertainment for the leading garment manufacturers propose to establish their own agency at the Garment Center. Through their own ticket office they desire to offer service whereby "locations" will be available for the entertaining of visiting buyers and themselves. A premium intended to cover the operating cost of such an agency would be added to the box office price.

The plan of the garment people struck a snag at the outset. The ticket allotments to the regularly established agencies is so "tight" that new agencies have found it almost impossible to secure desirable locations. That is so because the brokers who have been doing business with theatres figure to receive first consideration.

Another factor the garment people apparently did not figure on is the matter of ticket buys. It was inferred they do not propose to make such deals, feeling their trade is sufficient to gain recognition of their proposal. That the managers will see it that way is unlikely.

Dowling's New Show

Eddie Dowling, now on the road as star of "Honeymoon Lane," is working on another musical as a summer entry on the Lighted Lane. Dowling will call the new one "In the Springtime."

It will be under production direction of Erlanger-Dillingham with Eddie declared in.

Kussel on "Unfair List"— "Very Well" Blows Up

"Very Well," musical comedy started last month by Dan Kussel, has been called off. After rehearsing four weeks, Kussel found there was no bank roll. Neither scenery nor costumes were reported ordered. Kussel claims his backer walked out. Sam Grisman is reputed to have considered financing the show.

The company applied to Equity for the minimum of two weeks' salary, the total claims amounting to about \$10,000. No guarantee money or bond was required by Equity because of Kussel's standing, as a former member of the Producing Managers' Association (when associated with Laurence Schwab).

All such managers not called upon to file the usual salary guarantees but once unsatisfied claims are presented, lose such standing and in the future must post the usual guarantees.

Kussel's name went on the unfair list at Equity and further production will not be allowed until the "Very Well" claims are satisfied.

Kahn and the Irish

Otto Kahn is understood to be behind the recent importation of the Irish Players, now at the Hudson, New York, under the management of George C. Tyler and doing a fair business.

Kahn this year is also backing the Reinhardt season and the New Playwrights Theatre downtown, to say nothing of his regular theatrical benefactions.

Wash.'s M. C. Stock Off

Washington, Dec. 6.

T. Arthur Smith, concert booker, has ended his venture into the musical comedy stock, closing the company at the President Saturday, after four weeks of practically no business.

This house is the prize flopper of the town, having had but one successful venture in the past 10 years, "Able's Irish Rose" for a 15-week run.

Theatre is owned by the Columbia Amusement Co.

MARRIED PAROLE VIOLATOR

Mrs. T. A. Pratt Also Loaned E. T. Beebe \$1,000 Besides

Rock Island, Ill., Dec. 6. Married but two weeks, the dream of happiness of Mrs. Clara H. Beebe, formerly Mrs. T. A. Pratt, widow, has been shattered. Her new husband, Ellis T. Beebe, claiming to be a theatrical producer, is in jail charged with being a parole violator from the federal prison at Fort Leavenworth, Kans.

His bride is out nearly \$1,000 loaned Beebe, she claims.

The money is said to represent a portion of his wife's insurance money she collected after the death of her first husband, who was killed in an accident.

Beebe was arrested when he returned to his wife after a trip "to Chicago to look after his theatrical interests."

"Barking Dogs" Off

"Barking Dogs" wound up last week before steering into New York and will be permanently scrapped.

The play authored by Sam Orange flopped for a second time, with Ray Mont Productions deciding that it should be permanently discarded.

Gate Crashers' Break

Passing out of the return check system in most of the Broadway houses is providing a break for the gate crashers.

A pre-performance check-up in many houses has shown many vacancies in back rows at show time. After intermission there is a general fill-up and standees. Ushers are not bothering about it and the crashers safe, they peruse the remainder of the show sans usual entry fee.

A click of crashers have spotted houses not operating with pass out checks and have been doing the show from opening night on without cost.

FUTURE PLAYS

"The Strange Interlude," by Eugene O'Neill, goes into rehearsal for the Theatre Guild with Phillip Moeller, directing. Lynn Fontaine will head cast, including Tom Powers, Earle Larrimore, Glen Anders, and others.

The deal pending between Edgar Selwyn and Jed Harris for the latter to take over the musical, "Strike Up the Band," is now cold. Harris will stick to production of non-musicals.

"Strike Up the Band," undergoing considerable revision since the out of town closing, may make another try after the holidays with Edgar Selwyn again figuring as producer.

"The Unsophisticates," Harry Delf show, which E. K. Nadel is producing, goes into rehearsal Dec. 19. Present title will likely be changed before opening in Atlantic City Jan. 9. Author will not be in the show.

"Diversion," by John van Druten, produced by Adolph Klauber, goes into rehearsal as soon as Cathleen Nesbitt arrives from London.

"Marco Millions" will open at the Guild, New York, Jan. 9, alternating with "The Doctor's Dilemma" current.

"Oh, Johnny," the new cojoint production of Louis Isquith and Joseph S. Klein, opens next Monday (Dec. 12), at Princess, Montreal.

MISS LIBBY UNMENTIONED

Gangster's Estate Only \$10,601—Girl Claimed Marriage

Chicago, Dec. 6.

Josephine Libby, showgirl, and claimant of the widowhood of Earl ("Hymie") Weiss, slain gangster, was not named among recipients when the accounting of the Weiss estate was filed in Probate Court.

The Weiss fortune, generally reputed to run into hundreds of thousands, amounts to only \$10,601. Weiss' father, two brothers and a sister will receive equal portions.

Miss Libby, formerly with the "Follies," claimed she married Weiss two weeks before his death.

Lou Wiswell's New Plays

Los Angeles, Dec. 6.

Lou Wiswell, coast producer, formerly associated with Homer Curran in San Francisco, has taken a six-months' lease on the Egan for a series of new plays.

The first, tentatively called "The Evangelist," was written by Wiswell's wife, Zelda Sears, and will open Christmas night, Dec. 26. Irving Pichel and Violet Wilson, currently conducting special matinees at the El Capitan, are the only ones so far selected for the cast.

Myles Murphy will be manager of the company.

Ticket Decision Next W'k

The U. S. Circuit Court in New York is expected to hand down a decision next week on the appeal of the Alexander brothers, convicted last summer of failure to make the proper returns and payment to the government on theatre tickets sold for more than 50 cents premium. Under the law one-half of such excess premiums must be paid the tax collector.

MAJESTIC, L. A., FOR "DECK"

Los Angeles, Dec. 6.

Lillian Albertson, producer of "Hit the Deck" on the coast, has signed a six months' lease on the Majestic theatre, with her show set to open there Jan. 9.

Miss Albertson had previously announced plans to take over the Biltmore.

Two Men Fight Over Jean Jarvis—Nigh Arrested

Los Angeles, Dec. 6.

Following his arrest, William Nigh, picture director, is facing charges of assault, with intent to kill, and his chauffeur, Bert Trowbridge, is being held as an accessory, as a result of a complaint at the district attorney's office by Edward Usher, Jr. former Michigan football star.

Usher's complaint sets forth that Nigh and his chauffeur waylaid him in Laurel Canyon Nov. 27 and beat him up with an automobile crank and lead pipe because of Jean Jarvis, former New York show girl, now in pictures. Nigh declined to go into details when questioned by police. He admitted there was a fight and that he was in it. Usher, under care of physicians, was reported improved at the Hollywood Athletic Club from the effects of a fractured skull. Miss Jarvis could not be located at the time of the arrest.

Nigh meantime is out on \$5,000 bail. In checking over Nigh's previous record in relation to Miss Jarvis, a \$25,000 damage suit was discovered, filed by one Leonard Benedict of Soboba, Hot Springs, on a kidnapping charge arising out of complications over Miss Jarvis. The suit is now pending in the Riverside courts.

In Polish—Free Book But "Abie" Came Off

Cleveland, Dec. 6.

"Qaelrut Neallthrik Zalrki," produced in Polish at the Palona theatre by I. Wejrock, was withdrawn after one performance.

Attorneys for Anne Nichols found the English equivalent of the title was "Rose of Abraham."

It seems a Polish friend of Wejrock's in Detroit had read the newspaper serialization of "Abie's Irish Rose" and decided it would make a good play. He adapted it and sold it to the producer.

No action will be taken against Wejrock.

Petrova Bringing Play At Christmas to B'way

Full rights to Mme. Olga Petrova's play, "What Do We Know?" reverted to the authoress Dec. 2 when John Cort's production option expired. The actress-author will reproduce it for Broadway around Xmas week.

Cort tried it out of town, show closing in Toronto when the strong nature of the psychic drama's blasphemy against the Deity incited public complaint. Mme. Petrova edited the play to conform with the stringent Dominion legislation on such themes but will do the original on Broadway.

Another Petrova play, "Every Jill," is to be done by Vera Gordon. It will be a departure for the "mother" player in that it is a comedy romance.

Masque Co. Touring

The Masque of Troy, the oldest and only living Little Theatre organization in the country, is presenting E. E. Rose's "The Last Car" this season. George V. Luther, for years secretary of The Masque, is now director. Carrying its own scenery, the organization gives about 25 performances each winter in the surrounding cities and towns for the benefit of churches and fraternal organizations. Several of its members have become professionals and some of the others once were. It was the pioneer Little Theatre organization to broadcast radio, and a number of its players have become members of the WGY company.

Holt's Stock Stops

San Francisco, Dec. 6.

Nat Holt called a sudden halt to his dramatic stock policy at the Wigwam, Dec. 10, the house reverts to pictures and musical tabs. Dramatic shows at 75c. top started off well, but slipping badly.

"ROYAL FAMILY" ON COAST

Pasadena, Cal., Dec. 6.

Pasadena Community Playhouse is currently presenting "A Royal Family," by Robert Marshall. Gilmor Brown, director of the Playhouse, decided to put it on here before Jed Harris began negotiations for a New York revival.

A Community Playhouse run is two weeks in duration.

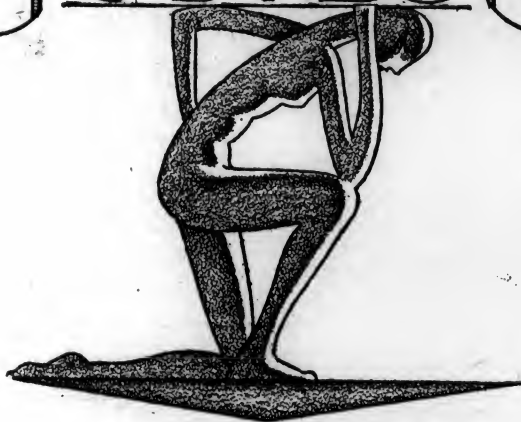
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PLAYS ON BROADWAY

GOLDEN DAWN

Arthur Hammerstein's production at his new Hammerstein's, New York, featuring Louise Hunter in a "music drama" by Otto Harbach and Oscar Hammerstein, 2d, music by Emmerich Kalman and Herbert Stothart. In two acts and 11 scenes. Settings by Josef Urban, costume research and design by Mark Mooring; orchestra conducted by Stothart. Opened Nov. 30.

Dago Carlo Benetti
Anas Archie Leach
Ann Len Mence
Mooda Marguerita Sylva
Hasmall Kumar Goshal
Captain Eric Reginald Pasch
Sister Hedwig Paula Ayres
Shep Keyes Robert Chisholm
Steve Allen Paul Gregory
Blink Jones Gil Squires
Sir Alfred Hamersley Olin Howland
Dawn Louise Hunter
Johanna Nydia D'Arnell
Colonel Judson W. Messenger Bellis
Ann Milford Barbara Neiberry
Dr. Milford Henry Pemberton
An Old Man of Africa Robert Paton Gibbs
A Witch-Dancer Jacques Cartier
A Dancing Girl Kohana
Mombasa Moll Hazel Drury

Ladies of Ensemble
Wilma Riefler, Lucy Lawler, Irene Carroll, Peggy Messinger, Vivian Russell, Barbara Carrington, Helen Gooding, Norine Bogen, Mimi Jordan, Bunny Schum, Sorena Mamma, Frances Denny, Frances Dumas, Janet Hale, Leona Riggs, Jean Hitch, Leola Buelow, Sarah Lewis, Grace La Rue, Marcel Olsen, La Verne Evans, Alice Bussee, Maud Carlton, Alma McGill, Norma France, Carol Kane, Ann Anderson, Louise Baer, Maria Foster, Geraldine Gooding, Rose Weston, Inez Clough, Geneva Grant, Julia F. Mitchell, Alma Reynolds, Maud White, Christine David, Mary Mason, Beneveta Washington, Ruth Mason, Louise Taylor, Elizabeth Holloway, Zina Ivanova, Kiana Grosheva, Magda Trauberg, Ali Kiselava, Saloma Bartolm, Dor Grebenetaky, Maria Grosheva, Valia Valentynova, Lida Ordynsky, Ann Ouzoroff, Helene Chaudron, Emilio Andrievsky, Xenia Dalaky.

Men of the Ensemble
Tom Chadwick, Joseph Vitale, Milton Douglas, Frank Dobert, Raymond Otto, Edward Watkins, Tom Rider, Irving Arnold, Basil Andrievsky, Vladimir Danieloff, Miki Dalaky, Joseph Davidenko, Konstantine Smith, Alexander Ouzoroff, Leonard Golenko, Peter Ordunsky, Vsevolod Andreonoff, Peter Kosloff, Vladimir Chavardoff, George Brant, Toni Klimovich, F. J. Accoli, James Earl Wilson, Walker, DesVerney, Adolph Henderson, McKinley Reeves, William McFarland, H. Webster Elkins, W. Service Beel, Amos Guerrant, Earl Wilson, James Gray, Robert Jackson, Henry Brown and Alexander U. Fine's Russian Art Choir.

Difference of opinion by the critical gentry evidences a managerial compromise in Arthur Hammerstein's dedicatory presentation of "Golden Dawn." Convinced that a gorgeously stupendous production like his music drama required little or no comedy, which was why Hammerstein turned down as clever a clown as Will Mahoney, it was the first night reviewers' captiousness in their dubiousness on the dearth of comedy that finally compelled a broadening of the fun the second and third nights.

On the third night when Variety reviewed "Golden Dawn" with a first night repeater in the audience, it was further attested to that the comedy pace had been accelerated. The first night repeater, newspaperman, was justified in his deprecation of a compromise for added comedy, concurring with an observation that any average hot-as-totsy hoover catapulted onto a Metropolitan opera house stage would steal the show for all the pretentiousness of the operatic production and performance.

And such is the case of Gil Squires' comedy wow as the eccentric stepper in the role of an American prisoner of war in a German detention camp in German East Africa, 1917. Not that the facile Mr. Squires, a comic of extensive ability and promising future, does not compare favorably with Jack Donaghy and stepping comedians of that ilk. But where would be the consistency of casting Frisco for "Il Pagliaccio"?

Arthur Hammerstein has a box-office winner in "Golden Dawn," and

what is more, it is a fitting incumbent for the cathedral theatre erected by the producer-son of a great pioneering showman. If Arthur Hammerstein maintains the pace of his dedicatory production, the life-size statue of his sire, Oscar Hammerstein, can justly retain his majestic smile of benignity as he gazes from the promenade into the auditorium.

"Golden Dawn" is characterized a music drama. It is a story by Otto Harbach and Oscar Hammerstein 2d to music by Emmerich Kalman and Herbert Stothart, who have supplied a wealth of intriguing musical setting, rich in commercial song possibilities, and which, on the a-b-c of production longevity that one song hit means three months run; two hits, six months; three hits, nine months, etc., bids fair for run by "Golden Dawn" until unconscious.

Ziegfeld proved with his theatre and his "Rio Rita" that house location means nothing, and Hammerstein, who has the added advantage of Main Stem location, should do likewise, despite the migration just north of the 53d street elevated.

"Golden Dawn" brings to Broadway Louise Hunter from the Metropolitan, who will cease blooming unseen and unheralded from the masses as the stellar player in the Hammerstein music drama. A personality songbird, the beautiful and diminutive diva is at least appealing to two of the senses, aural and optical.

Cast as Dawn, she is the bright spot in the German prison camp. The allies' prisoners detained for reasons of war are on friendly footing with the Hun officers in command, and so whatever militaristic suggestion there is pleasantly congenial, blending well with the strong romantic quality of the story.

It is obvious with what imagination and artistic production investigation an African theme of this nature might be treated. That Hammerstein, with Josef Urban on the settings and Mark Mooring on the costume research and design, has more than capitalized his opportunities requires little comment after a flash at the production.

In its scenic and costuming qualities, "Golden Dawn" tops anything Hammerstein has ever done before. It is a radiant, eye-filling, gorgeously fetching production.

In casting Hammerstein evidences showmanly astuteness that does not err in any detail. With a "find" in Miss Hunter for a star, Gregory as her vis-a-vis; Squires for the comedy relief; Olin Howland as a titled soldier; Robert Chisholm as the African bully, and Marguerita Sylva as Mooda, among other highlights, the casting leaves nothing wanting. Reginald Pasch as the German officer; Carlo Benetti, the tenoring dago; Nydia D'Arnell, the fickle Johanna, and Jacques Cartier, doing his familiar witch dancer specialty, are other excellent people in the cast.

Musically, "Golden Dawn" has at least three song hits and a possible half dozen before long. The Viennese Kalman and the American Stothart's music is the most consistently tuneful and captivating score for an individual production heard in many a season. Stirring, original and meritorious in its conception, the score still has considerable commercial value.

"When I Crack My Whip," the Robert Chisholm song specialty, is another "Song of the Vagabonds." "We Two" is another "Tea for Two." "Dawn" is the theme song. "My Bwanna," "Africa," "Jungle Shadows" and the unprogrammed choral number in the Mulunghu

worshipping festivities are all tuneful and ear-intriguing. But for the overshadowing brilliance of the outstanding trio, the others would click as hits of their own.

The concentrated wealth of the tuneful music in "Golden Dawn" is a pleasant surprise and almost would justify the composers' holding out of something for future productions.

Lyrical and melodiously, the songsmiths have done a good task. The "Vagabond King" and "No, No, Nanette" comparisons are mentioned only in relation to stand-out and not similarity.

Like further comment on this stained-glass cathedral of operetta presentation, additional analysis of "Golden Dawn" would be gilding the lily.

If New York does not go beyond merely accepting the Hammerstein music drama and does not nurture it, patronize it, foster it and brag about it, then New York deserves "The Ladders" they're giving them. "Golden Dawn" is the type of artistic musical production that makes a mockery of a critic's box score. It's a show that merits support and boosting.

The Hammerstein show is an edifying entertainment worthy of a run beyond the average Broadway revue. And so, while the comment may be justified anent an absence of "punch," does it necessarily follow that everything fine in musical fare must be of the "black-out" genera?

DELMAR'S REVELS

Samuel Baerwitz and Harry Delmar present this two-act revue, featuring Winnie Lightner and Frank Fay. Sketches by W. K. Wells. Music by Jimmy Monaco. Jesse Greer and Lester Lee. Dances by Delmar and Sam Rose. Settings and lighting credited to Clark Robinson. Costumes designed by Jeanne Hackett. Ballets by Chester Hale.

In cast: Bert Lahr, Carl Shaw, E. Mercedes, Irma Moore, Patsy Kelly, Dick Lancaster, Jeanne Hackett, Wm. Gaston, Ivan Triesault, Helen Eby Rock, Lew Mann, Artie Leeming, Hugh Cameron, Carolyn Nolte, Trado Twins, Walters and Ellis, Dorothea James, Patterson Twins, 20 mediums, 12 show girls, 8 boys, 16 Chester Hale Girls. Opened at the Shubert, N. Y., Nov. 28, at \$5.50 top.

This is Harry Delmar's first plunge into legit from vaude. It's a revue which he kept out of town three weeks before bringing in, and there's a chance that the backers may break even on the investment, reported in the neighborhood of \$100,000. Although the \$5.50 on the stubs is not significant of the entertainment quality, "Revels" forms a fair evening which \$3.30 would typify and Leblang will get. The current musical opposition in town, with more big ones to come, isn't going to do this 44th street flash any good.

The producers have splurged on costumes and held down on salaries. Giving the show a break, it may be said that there are seven full-stage sets—five in the first act and two in the second. Much of this consists of drapes and platforms, with a first act finale staircase again used for the show's finale. But the 48 girls, including the 16 Hales, are well groomed, as are the principals, other than Patsy Kelly, whose appearance is only explained by the term "sloppy" in the one spot which she attempts to dress. It's bad for the show, Miss Kelly, and needs attention.

Fay and Bert Lahr split comedy honors. The former balances on a master of ceremonies perch, but hops down to stalk in and out of various blackouts. Lahr is allowed several chances for his spluttering delivery, many of which he singly holds up on his own. Billy K. Wells is still shooting people in script, so those scenes are familiar, with the best material bit cropping out in Fay's burlesque of the British tea hour, in which he is aided by Lew Mann and Miss Kelly. Lahr is hoke and Fay is suave, hence most laughs for Bert, but Frank easier on the nerves.

For actual applause nothing approached the adagio team of Walters and Ellis. Intricate holds, handling and body spins by this good-looking couple lead up to probably a 10-foot backward fall into the arms of her partner. This took place during an underwater ballet routine behind a scrim. Ivan Triesault joined the couple for a flight on an octopus which came down from the flies, grabbed the girl and lifted her to the perch, where she escaped and then fell. The team repeated the applause distinction during the closing parade of principals.

Opening was a courtroom, with Delmar (on stage) being tried for staging a revue. It's in meter, and permitted the following scene to be introduced as exhibits: the audience, as jury, asked to render a verdict about 11 p. m.

Flash costuming is concentrated on "Rainbow," "Say It With a Solitaire," "Memories of Perfume" and "Hizaboo Jiz." The show's hot number, used to close the first act. A few of the dozen show girls seemed afraid of their responsibility, but the gowns looked good, while the 20 mediums worked hard on ordinary routines. The 16 Hales punched over their initial dance, a highlight, and continued being welcomed for another effort besides swelling the ensemble.

Lahr's best scene, for him, was when opposite his wife, Mercedes, as a cop who witnesses a girl kill her lover, his new girl friend and then herself, after which Lahr continues

talking to the police lieutenant. A satire on foreign players was a bit rough, but evidently liked, while Miss Lightner, as an actress about to get her big chance, shoots her husband when he threatens to get in the way. A family argument at restaurant tables had Fay, Miss Lightner, Mercedes and Lancaster officiating and a costume semi-ballet, with Miss Sackett, saw the irate husband shaking a tree to bring down the lover, with a half-dozen falling out. Miss Lightner shot out in "one" just before the finish of the opening act to deliver three songs. The energetic songstress delivered as usual, but the proof that she needs new lyrics was evident from the results. Incidentally a lyric stand-out was a kidding episode, offered by Leeming, Cameron, Gaston and Lahr on historic horsemen.

Carl Shaw broke a leg to gain recognition, and other specialists were the Patterson and Trado Twins, with Glen Dale singing the diamond number for the girls to parade. Trados did nicely twice, the Pattersons (girls) high kicking in the midst of a group. Dorothea James looked well between the Trados, and Patsy Kelly sufficed when opposite Fay, with whom she worked in a night club.

Final curtain had 48 girls on the stage, 8 boys and 27 principals. That totals 83 people outside of the orchestra, stage crew, staff, etc.

A pretty heavy layout, which possibly necessitates a \$5.50 price in a house just short of 1,400 capacity.

"Revels" would be much better off at a lower admission tap and a better piece of merchandise. Chances are against it at \$5.50, but with Leblang in it may get moderate money and 12 weeks.

Comedy additions about the only thing needed, the music just about meeting requirements. A 65-minute first act and less than an hour for the second half means that the show is running both smooth and fast.

FALLEN ANGELS

Three-act comedy by Noel Coward, produced by the Actors' Theatre, Inc., Guthrie McClintic, director. Fay Bainter and Estelle Winwood featured. At 49th Street theatre, New York, Nov. 30. Julia Sterroll Fay Bainter
Frederick Sterroll Gordon Ash
Jane Banbury Estelle Winwood
William Banbury Gerald Hame
Maurice Duclos Luis Alberni
Saunders Ellen Bolden

This production has a "surprise," but it's not on the program. When you turn off Broadway into 49th street the title, "Fallen Angels," flaunting itself above the marquee, is probably the most prominent



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ing in the street, blazing in high power incandescents.

Right next door on the west to the Shubert theatre is St. Malachy's church (Catholic) which has a modest illuminated device on the frontage, done in translucent glass with a light shining from behind. The church sign reads "St. Malachy's" in the form of a crucifix, and below is the line "Actors' chapel."

From up and down the street the two signs seem side by side at night, and the effect is pretty startling. Father Leonard is said to regard the booking at the Shuberts' 49th Street as pretty bad taste, and there is no doubt about seeing to that effect among his parishioners, or any others outside of the Shubert office.

There is nothing in the performance of the Coward play to dull the edge of the church peoples' resentment. "Fallen Angels" is an especially tart comedy, a cynical satire in middle class society, with certain sophisticated sex angles. Altogether to appropriate neighbor for a church dedicated to the service of the community.

The central episode has to do with two married women giving a dinner to a romantic foreigner, sheik who is a lover of both before they married staid Englishmen. Their guest doesn't appear, so, dining together confidentially, they drink the wine provided for three, and in their consequent state of relaxation they quarrel, revealing a good deal of intimate thoughts and impulses that should have no place in the consciousness of respectable and well bred British matrons. Both women are cynically indifferent to their husbands for the moment, and each is violently jealous of the other's possible relations to the third man.

This material occupies the entire second act and is the whole kick. It is more or less alibied by the first act introduction and is explained away nominally by an explanatory final act, but the broad revelations

of the two tipsy wives over the dinner table tells a different story. It turns out in the end that the whole thing was a "plant" by the wives and the romantic man friend to awaken the matter of fact husbands to a realization that wives of even five years standing yearn for some romantic interest in life besides household routine and a mate who takes everything for granted. But that was the alibi. Tipsy at dinner the wives were ladies unrestrainedly yearning for romantic adventure.

Except for that episode the play was made of materials that have served for a multitude of wooden farces and mediocre vaudeville sketches.

The scene is played with remarkable skill and artistic restraint by Fay Bainter and Estelle Winwood as the two wives. One looked for Miss Winwood's finesse, but Miss Bainter in a role of salacious comedy was something new.

The whole thing has the quality of a DuMaupassant story done for the stage by Avery Hopwood working under orders to go as far as possible with discretion.

At the Saturday matinee following the play's Wednesday night premiere there was about half a house downstairs, holding a considerable proportion of matinee flappers.

There are six people in the cast and one moderately expensive interior set, so the outlay is limited to the two important salaries. Probably hook up will help to keep piece on to very mild demand at the box office, for it is of the typical "French farce" type, and Broadway has not seen a notably successful venture of that kind in years.

But the Shuberts might have placed the sign of "Fallen Angels" in one of their other houses not adjoining a Catholic church. For the Shuberts are not Catholics and they have a lot of dying theatres around. And also apparently plenty of poor taste, other than in dirty shows. *Rush.*

OUT OF THE SEA

George C. Tyler presents a four-act drama by Don Marquis, staged by Walter Hampden, scenery designed by Rollo Peters, executed by Liberty Construction Co., and R. W. Bergman studios; at the Eltinge theatre, Dec. 8; \$3.30 top.

John Martin.....Rollo Peters
Arthur Lorrain.....Claude Rains
Mrs. Hockin.....Octavia Kenmore
Dunstan.....Thomas Coffin
Timothy.....O. P. Heggie
Mark Tregal.....Lyn Harding
Physician.....Guy Cunningham
Isabel Tereseal.....Beatrice Thomson
Fisherman.....Richard Simonson
Fisherman.....William Burnett
Hockin.....Reginald Barlow

"Out of the Sea" came out of the past. Though it is in the present period according to program, it is from the musty files of the old-type high-flung melodramas of fierce hate, idyllic love, weird and uncanny atmosphere, murder, suicide and shadows of ghosts.

Why the kindly Don Marquis, who has made us chuckle with his tolerant philosophies, should have turned to a bitter love tragedy of the Cornish coast is almost inexplicable; why he should have adopted the ancient lines of conflict and narrative and character is even more baffling. If he did it for art, he fell short; if he did it for money, he might better have saved his high-priced and in-demand time.

George C. Tyler gave it a handsome production and engaged the great Walter Hampden, himself, to stage the play. Rollo Peters, long the leading lover-player to Jane Cowl and always a dabbler at scenery designing, here plays sweetie to Beatrice Thomson and has sketched the two sets employed. In the cast also are Lyn Harding, O. H. Heggie, Reginald Barlow and other well known players and several less famed who come through handsomely. It seems almost illogical that such a combination should not achieve at least an artistic success. Yet "Out of the Sea" did not look or sound or react like important theatrical property.

Save for five or so minutes at the close of the third act, when Peters as the young poet hero, and Harding, as the incredibly cruel yet polished villain, have a duel of words, not a scene in it all is good theatre. The final episode, in which the girl murders her wicked old husband and then takes the 100-foot cliff to the rocks below is mushy, talky, rather obvious, shrill and unpleasant.

The girl is a foundling who was picked up in an open boat, adrift. She marries a rich, ogrelike bully who is 55. He loves her but he hates her because she is a wild thing and he cannot tame her. Comes the young American scribbler and wins her. They are about to escape to France in a motor boat when the husband, who knows all, tries to take his woman by force. She kills him with a bodkin. Another who hopelessly loves her wants to help the escape and take the crime to himself, but no—she leaps off the crag.

Marquis' touches of urbane humor enliven many dull and soggy stretches. There is endless talk about the old legends of the locality and the meaning of strange winds and dancing seascapes, and all that. Bad footlights material. The extremely grisly ending, too, leaves a taste in the mouth that is not honey. The love scenes are done with such poetic treatment that they fall of contact as sex interest to moderns. And at no time is the motive, the theme or the plot big enough to recompense.

Peters seemed to act his part bang-up, and yet, somehow, he was unconvincing. He played this lad just as he played Peleas to Cowl's Mellisande and as he played Romeo to her Juliet. He is miscast for straight-dressed roles and today's talk. Miss Thomson, who did so famously as "The Constant Nymph," failed woefully. Her characterization was monotoned, even more than the role demanded, and when she got excited in her big scenes she seemed angular, affected and actressy.

Harding never underplayed. At times he stridently overdid even the dirty dog he portrayed, and the ferocious whiskers gave the last touch of artificiality. But he at times exhibited marvelous power, and in several scenes dominated as the star and personality that is Harding. By far the best performance of the cast was given by (Continued on page 53)

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Knickerbocker, New York

MARIE SAXON
"THE RAMBLERS"
THIS WEEK
PFISTER THEATRE
MILWAUKEE

POLLY WALKER
as
MOLLY MALONE
in
"THE MERRY MALONES"
Erlanger's, New York

NANCY WELFORD
Starring in
"TWINKLE, TWINKLE"
PACIFIC COAST TOUR
Direction **BARBOUR and LURIE**

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

JEANETTE MacDONALD
FEATURED IN
"THE STUDIO GIRL"

HARRY
McNAUGHTON
"ZIEGFELD FOLLIES"
NEW AMSTERDAM THEATRE
New York City
Representative—**Louis Shurr**

CLEO PERGAIN
PREMIERE 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

JACK WHITING

PLAYS OUT OF TOWN

WHAT DO WE KNOW?

Toronto, Nov. 17. John Cort presents Olga Petrova in a new play by herself. Costumes designed by Miriam Frazee. Sets designed by Joseph Teichner and built by Walter Lewis. At the Princess (Briar) week of Nov. 14. Samuel Lo Joy. John C. Carlyle. Susan Morgan Western. Josephine Morse. Sara Peabody. Lillian Kemble. Ephraim Swigles. Wilma Thompson. Pearl du Barrie. Helen Blair. Ben Pederson. Walter Marshall. Kasha. Olga Petrova. Carlotta Rivera. Lyons Johns. Gavin Gordon. Ernestine Fox. Mildred Southwick. Myra Winslow. Gladys Feldman. Billy. Jack Root. A Chinese Servant. Pol Kee. Olivia Herford. Eva Tait. Philip Herford. Chester Erskin. Mrs. Willis. Mabel Wright. Mr. Potter. John Coombes. Esther Skelly. Eleanor Langdon.

Here is a peculiar potpourri of satire, melodrama, comedy and preaching. The play lampoons the professional reformer and sympathizes with the spiritualistic medium among other things, and shows that Olga Petrova can both act and write. Love interest is there, mystery is there, a little dirt is there, together with other ingredients the successful play formula calls for. This town, not easy to please, liked it immensely.

Gets away to a good start, with the Purity League of Terraconsett, Me., retailing dirt in the name of duty. The particular thorn in their flesh is Lyons Johns, a sculptor, and his model, Pearl du Barrie. Plans to railroad the pair from town are broken up by the nude pouter smashing in to get off some hot language. Language was toned down here. Wilma Thompson was prone to overdo in the part.

Kasha, wife of the Purity League president, is secretly in love with the sculptor. He comes to the house, urging her to decamp with him. She refuses, and the uplifter comes home to suspect the worst.

Kasha, tongue-lashed, follows Lyons to New York. Meantime her sister and Ben Pederson, a medium, warn her of danger. There is a hot scene when the girl invades the studio. At 4 a. m., during a violent thunderstorm, she grows apprehensive and, with Lyons out of the room, the good-boy hubby crashes in to demand the husband's rights which he has forewarned. Lyons interposes, and in the ensuing fight lightning strikes the house, wrecks it and kills the two men for the second act curtain.

Both being of spiritualistic leanings, Kasha expects her lover to return, but a passing year finds nothing. Her sister, fearing Kasha is going mad, plans a fake manifestation at a seance. In this Kasha is dressed as a bride, because she intends to hear from her man or commit suicide. She discovers the fake and sweeps the outfit with her tongue, only to fall as Lyons' "ghost" appears. With the seance ended Kasha is found to be dead.

Miss Petrova does a convincing job in the rather weepy part she has written for herself and Gavin Gordon shows up well as the repressed husband. Carlotta Rivera is a bit over-theatrical as the lover, but the trouble seems to lie in the writing. Helen Blair gave color to the rather pallid part of Kasha's sister, and Josephine Morse, Lillian Kemble and Walter Marshall were good in bits.

The play is said to be set for Broadway. It depends on a class draw, but if this town is any criterion it should get something.

Sinclair.

"What Do We Know?" is to be reproduced by Mme. Petrova in New York shortly. It closed in Toronto through managerial complications, having opened under the John Cort direction.

With its reproduction other managerial interests will be represented.

BEN HOLMES

Featured in "Gay Paree"
SECOND YEAR
Dec. 4-10, RIALTO, ST. LOUIS
Direction Mr. J. J. Shubert

THE SECOND YEAR

Los Angeles, Dec. 1. Domestic comedy-drama in three acts by Fred Kennedy Myton, staged by A. Leslie Pearce at the Hollywood, Cal., Playhouse, Nov. 25, at \$1.65. Enid Markey. Beatrice MacFarland. Ruth Robinson. Etta Mitchell. Harriett George. Tom Jennings. Theodor von Eltz. Allen Kirk. George Leffingwell. J. Howard Clark. Harry Adams. Emerald. Lydia Dickson. Sport. Douglas Lawrence.

The author of this play possibly is more adept in the art of writing screen scenarios than in working a germ of an idea into a three-act stage play. His theme is an obvious one and hardly warranted the workmanship and labor given before its presentation to a gullible public. This theatre, which has been playing mostly Broadway successes, will hardly get anywhere with this particular attraction, which undoubtedly will have a career of not more than four weeks here and then seems as though it should hit the trail that ends nowhere.

Production none too good. Poorly staged and had it not been for the acting of Theodor von Eltz, Ruth Robinson and Lydia Dickson, the time spent here by paying customers would have been in a hopeless and regrettable cause.

The story deals with a married woman who wants to return to her old job as a secretary because of her dislike for housework. It took some 30 minutes to introduce the principal characters in an offering that maintains no suspense. The attempts to establish a foundation for the plot missed fire through an endeavor to get over a series of wise cracks and the awkward delivery of lines that were necessary which drew down four laughs during the long period.

Then began a rather slow and listless series of events when the husband and wife were alone on the stage. Also at the same time the real premise and purpose were discoverable through the rising of the first difference between them on the subject of matrimony.

The wife contends that married life means nothing and that she would be rather more pleased if she were back at her old job in a commercial concern. In playing the wife, Enid Markey seemed to have stretched herself too far in a search for sympathy for the character with the result that as the story progressed the character weakened instead of getting more forceful.

It seemed to be only through the persistent endeavors of Von Eltz, who played the husband, that the shortcomings of Miss Markey were overlooked.

When the curtain dropped on the first act, the customers had a sort of a feeling something more interesting would follow in the second. That stanza represented a passage of two months with a wide gap in the story and plot and only moved sufficiently to enable Miss Robinson, Von Eltz and Lydia Dickson, as an illiterate Slavic housekeeper, to show their acting without material to back that up. Miss Robinson is a comedienne of no mean ability and carried the bulk of the comedy, which was spasmodic, while Von Eltz and Miss Markey were responsible for three or four dramatic situations with the last allowing Harry Adams, as the employer, to divide honors with them.

Then for some unknown reason, the third act, rather short, introduced a tough guy, played by Douglas Lawrence. It meant little, as did its interpretation, with the climax reached in a rather weak fashion which sort of led the audience to get the impression that a married woman's place is in the home and not in the commercial world.

This thought seems to be away from the course of present day events and it is hardly likely that women theatre patrons, who have their own sense of opinion, would

agree with the author's thoughts or the manner in which they were interpreted by the stage players. "The Second Year" is just one of those things which gives an author an opportunity to have his name put on a 24-sheet board and in newspaper advertising to satisfy his vanity, while on the other hand, what he strives for, royalty, having little chance of reaching his jeans. Ung.

PLAYS ON BROADWAY

(Continued from page 52)

Claude Rains, a minor character, and at his side came O. P. Haggie with an honest personation. Thomas Coffin Cooke in a bit illuminated the stage.

Despite the high-class direction and the imposing names, the acting throughout was uneven, often awkward. If Marquis was in front he must have suffered many minutes.

A worthy effort, in a standard theatre under auspices of the foremost rank, "Out of the Sea" can still scarcely make the grade. Its life here will be unfortunately brief. Lat.

THE RACKET

Alexander McKelg presents three-act melodrama by Bartlett Cormack at the Ambassador, New York, Nov. 22. Settings designed by Livingston Platt. Mal Kelly. Sergeant Sullivan. Willard Robertson. Miller. Hugh O'Connell. Lieutenant Gill. Harry English. Sergeant Delaney. Fred Irving Lewis. Patrolman Johnson. G. Pat Collins. Assistant Atty. Welch. Romane Callender. Turk. Harry McCoy. Captain McQuigg. John Cromwell. Dave Ames. Norman Foster. Sam Meyer. Edward Elliscu. Irene Hayes. Marion Coakley. Clark. Jack Clifford. Alderman Kubiacek. Louis Fruhoff. Sam Meyer. Ralph Adams. Unidentified Man. Edward G. Robinson. A. Patrolman. Charles O'Connor. Patrolman. Mike Flanagan. Glick. Charles. Peyton. Sergeant Schmidt. C. E. Smith.

Bartlett Cormack, said to have been a Chicago reporter, has here achieved an honest melodrama of astonishing speed and remarkable theatrical effectiveness. Swiftly of the action puts a pretty severe tax upon the alertness of the audience. You have to be wide awake to keep up with this tale of Chicago underworld, a favorite topic, it seems, just now.

It is a play of large potential draw and to all appearances the operating cost is moderate. Probably good through the winter.

Play has a brisk first act, a meaty second and a final chapter that has one sitting on the edge of the seat right up to the curtain. The dizzy shifts of fortune that play upon the characters, the maze of politics and gunplay, bootlegger war and practical operation, is pictured by a writer who knows his American big town and who has besides an eye for vivid character and stage effect.

Cormack must have been a quite his degree of sophisticated cynicism. There are moments when his play gets so hard boiled that it scoffs at cynicism itself. In other ways the treatment is fresh and novel. Cormack's reporters don't carry note books, for instance, and none of the cops wear mustaches and black derby hats. Those two circumstances alone are innovations in the theatre.

Allowing for literary exaggeration,

the people of the play are pretty real. There's a girl of the night clubs who is neither too good nor too bad, and a wisecracking police reporter who is shrewdly etched in with his bored smartness and professional world-weariness.

It all starts with a dull night in an outlying police station, to which the super-police captain has been transferred because he interfered with the operations of a bootleg czar who wielded more political influence than the boss of the town. The bootleg king has come into the same district with a brewery and the precinct commander goes out after him. It takes about 10 minutes to plant this, and then the melo gets away to a flying start. One of the cops brings in the bootlegger's pet kid brother picked up in a stolen Rolls and the cop "sloughs" him to get the gangster's goat and smoke him out.

Gangster replies by walking into the station house and shooting the cop who arrested the kid, then making his getaway. They capture him and bring him back. The battle now takes the form of a fight between the captain to hold his man and a corrupt administration to "spring" him, and things happen like a rapid motion picture of a whippet race, with the cop tearing up habeas corpus writs, outwitting a corrupt district attorney and in the end getting his man. Whereupon the suburban police station lapses back to being a suburban police station, while the captain observes that if he goes right at his office work, he can get through in time to go to mass.

The play is smoothly acted. John Cromwell does a first rate bit of work, making even so difficult a role as a brilliant and honest police captain seem plausible. Marion Coakley plays the cabaret girl with nice shadings, while the ennuied police reporter of Willard Robertson was a gem of stage portraiture. Norman Foster had a rich sentimental role and carried it agreeably. Rush.

HAPPY

Musical comedy in three acts. Presented at the Earl Carroll Dec. 5 by Murray Phillips. Score by Frank Grey. Book by Vincent Lawrence and McElbert Moore. Lyrics by Walter Brooks, with additional lyrics by Jack Heiler. Bill Wentworth. John Kane. Teddy. Gene Collins. Tommy. Bill Brown. Marion Baker. Virginia Smith. Shirley Sherman. Fred Santley. Edith Dale. Lorelei Lynn. Madeleine Fairbanks. Grace. Lucile Reese. Milly. Roma Lee. President Dale. Joseph Clayton. Lewis Pollock. Donald Campbell. Harry. Bob Nelson. Mr. Bennett. Willard Dashiell. Marjorie. Alice Cochran. Helen. Ann Cochran. Blanche. Betty Rourke. Butler. George Fredericks.

"Happy," a musical of the intimate type, was out in near-by towns for about three weeks. First reports were distinctly unfavorable, but as presented at the Carroll it was much improved. Not that the show is to be rated among the money attractions. There is no pretense toward that goal. It has a book of college student atmosphere and might be said to be a freshman edition of "Good News."

Murray Phillips, known as a dramatic casting agent, presents

"Happy," his associates not be mentioned. Phillips has been concerned with the managerial end for a couple of seasons, this being his first musical comedy try. The other ventures, dated at the tag end of the season, were on a co-operative or commonwealth basis.

"Happy" has some good song numbers and well-directed ensemble dancing. In those features it is pleasing. Whether the melodies would be enhanced through good voices could not be judged, since there were no voices in the cast other than Fred Santley. At that, the lyrics appeared to stand out over the tunes. The principal weakness is a lack of comedy. Laughter would make this show, but it is hard to see how that is to be inserted now.

As for construction, the show might have been kept within two acts. There is no scene change for the final short act, and costume changes could easily have been effected. The scene shifts from the living room in a college dormitory to the lawn of Siggy Sigler's home. Siggy is the wealthy son of a deceased sausage maker, but, according to the will, he has to show a bank balance of a hundred grand, saved or earned out of his income. He makes the grade after difficulties, and that takes up the second and third acts.

Percy Helton, not usually associated with musicals, is Siggy. He plays the part well, for it is a character he likes, as indicated by his work in "The Poor Nut." But Helton isn't much on the vocal thing. He just managed to do his bit, being a good actor, also his assignment of hoofing—not too much.

Virginia Smith, a lively comedienne, is made to do and say things that at first did not endear her to auditors. She is on the make for Siggy just as soon as she hears he has coin. The ease with which they fall for each other is the reason for musical comedy, but she comes through at the finish, ready to save and stick with her boy, even if he loses his fortune. Santley is a poet who turns practical and realizes he loves the right girl. His principal contribution is to sing ballads. Madeleine Fairbanks, of the divorced Fairbanks twins, is a cutie lead. Shirley Sherman is the prima donna and John Kane one of the three juvenile leads.

The stand-out songs mostly come in the first act and in succession. The most likeable is "Sunnyside of You," with a bright lyric. The number was excellently handled by Miss Smith, Miss Fairbanks and Helton and Kane. It reoccurs during the show, as does "Lorelei," handled by Miss Fairbanks and Santley. "Through the Night" was another good ballad. Santley working with Miss Sherman on it. "If You Put Up With Me," Miss Smith duetting with Helton, caught attention. The melody of "Sunnyside" sounded reminiscent of "All Alone Monday" in "The Ramblers."

Gene Collins and Bill Brown danced toward the close. The Cochran Twins stepped out of the chorus at that time for a specialty, too, working out in front with the leads at other points. They are given program billing as in the cast, which is deserving.

"Happy" lets down in the middle. It hasn't the snap that is looked for in such a show. It impressed as one of those in-between offerings, which should make a fair showing, say three months, to moderate money. Ibee.

IN GRATEFULNESS TO MR. ALBEE MR. LAUDER MR. DARLING

for putting my time back and permitting me to accept
MR. VINCENT YOU MAN'S
offer to appear with

QUEENIE SMITH and CHARLES PURCELL

in "HIT THE DECK"
AT THE WOODS, CHICAGO

Sincerely, TRIXIE FRIGANZA

BROADWAY'S NEWEST SENSATION

Now with the SHUBERTS' "ARTISTS AND MODELS," WINTER GARDEN, NEW YORK

Alexander Woolcott, "WORLD": "Then a man named King and King (one of whom looks like a Chinese Sam Harris and each of whom shakes a mean foot) danced such clogs on an echoing floor last night as brought down the Winter Garden and spilled so much applause into the next scene that a prima donna . . . ZIT'S: "But the show-stoppers of the evening are a pair of dancers, King and King, who do a tap dance as tap dancing has never been done before. Working with precision and with almost perfect timing, these two came modestly on stage to win the biggest hand of any in the cast." John Anderson, "POST": "There is a dancing team named King and King which scatters practically perfect footwork up and down the proceedings, and leaves the show slightly breathless with the quick precision of their act." Walter Winchell, "GRAPHIC": "King and King, tricky-stepping hoofers who stop the show . . . later in the evening displayed the most graceful tapping and intricate stepping seen in a long April, and were rewarded with genuine handclapping, stopping the show so cold that the prima donna . . . Management BENJAMIN DAVID

Burns Mantle, "DAILY NEWS": "There is a team of tap dancers, or step dancers, or high-schooled ankle-twisters of some particular classification called King and King. They, too, were of show-stopping quality, dancing with startling skill and never missing a tap. At least, none that they appeared to need." Abel Green, "VARIETY": "King and King, an ultra pair of tap steppers, wowed with their sensational buck and wing. Steps taken on distinction under their treatment." Frank Vreeland, "TELEGRAM": "King and King, a pair of rather extraordinary hoofers . . . seemed able to extemporize flying less at will to defy gravitation whenever they seemed in danger of toppling." Gordon M. Leland, "HILLBOARD": "King and King deserve credit. . . . They are a pair of excellent tap dancers with seemingly as much grease on the bottom of their feet as on their hair." Hans Stengel, "JOURNAL": "A pair of very nimble hoofers, King and King, 'stopped the show.'" Gilbert Gabriel, "SUN": "King and King, royally good soft-shoers."

SALARY QUOTATIONS WORRY RADIO-TALENT PURCHASERS

**Fancy 'Minute' Prices Leading to Increased Demands
—Radio, However, Selling Its Performing Bills
for Profit—Outside Bookings**

The old show business bugaboo of printing salaries is cropping up again in radio. Variety's per-minute salary quotations has the radio people and the talent-purchasing advertising agencies representing the radio advertiser, worried in their negotiations for future talent.

As a result the Broadway booking agents have been cautioned against quoting salaries for publication, particularly the high ones, as it makes things tough on further bookings.

The fancy per minute rates has everybody asking the top prices.

Radio is not in favor of any idea to minimize the artist as has been an erroneous report. Radio will not

attempt to relegate the performer to the background for the reason it is to Radio's interest to exact fullest value from their names. The direct Artists' Bureau tieup for "outside" bookings of its radio talent is another good reason since the bureau gets fancy salaries for personal appearances of its people, and does everything possible to exploit performers for just such selling value.

Profitable Nights

On the matter of booking for personal appearances, it is not unusual for singers and bands to be satisfied with one or two nights' bookings for personal appearances, getting as much and more from this source via full week's engagement in a theatre. The many fraternal orders which write in for unit shows is surprising and their show budget accordingly large.

Benevolent associations regularly request the NBC's Artists' Bureau to supply them with a road show to cost, say, \$3,000 or \$4,000. The artists' radio rep has been proved a draw for ticket sales and it's worth it to the charity organizations particularly.

Radio has gone so far as to consult Variety relative to booking some outside dance teams to round off the shows, since only vocal and instrumental diversissement is capable of radio transmission; sight stuff is taboo but the tall orders for unit shows compels a sight act like a dance team as an integral part of the unit, hence the demand for dancers as part of radio bills.

Phone Tapping O. K. In Liquor Violations

Washington, Dec. 6. U. S. Supreme Court has denied the petition of the defendants in the case of Olmstead vs. U. S., whereby 71 defendants were convicted of violating the prohibition act on two counts, through evidence secured by tapping a telephone wire.

The Supreme Court, in refusing to quash the evidence, held that wire tapping in prohibition cases.

The defendants asked the court to review the case on one ground—that their constitutional rights had been violated under the fourth and fifth amendments to the Constitution.

The fourth amendment provides against unreasonable seizure of personal possessions, while the fifth amendment provides that no one shall be compelled to testify against himself.

The men were convicted in the District Court of the United States of the Western District of Washington. The conviction was upheld by the Circuit Court of Appeal of the same district.

Evelyn Walked; Biz N. G.

Evelyn Nesbit is no longer the presiding genius, hostess or what have you? of the Chez Evelyn, nee the Frolic.

The ex-Mrs. Thaw said Jules Martin, the owner, forgot the split 50-50 per agreement.

Miss Nesbit walked.

Biz n. g., anyway.

Lipes-Kating on Bail

Los Angeles, Dec. 6. Cal M. Lipes and Jack Kating, of the Dreamland Palace, were sentenced by Municipal Judge Blake to pay a fine of \$50 and spend 50 days in jail for ballyhooing a show on the sidewalks in violation of a city ordinance.

Counsel for the defendants immediately gave notice of appeal and the men were released on \$250 bail each.

FLAMM'S FRIARS' BROADCAST

Donald Flamm feels himself entitled to the broadcasting credit of the Friars dinner to Mayor Walker via the WMCA chain and not WMSG as reported.

Flamm, who owns WMCA, had the McAlpin hotel station in network with WPCB, WGBS, WABQ, WBRC, WNJ and WOKO.

No Girl-Cop Leader

In arranging with a committee of young men for a party of 200 during December, a road house proprietor experienced some difficulty in getting a decision. The committee said several places were under consideration and they didn't want to act too hastily.

"Did you know that Soand-so" (mentioning a young orchestra leader) is back with us?" said the road house man.

"No. Is that so?" eagerly replied one of the boys, and then turning to his companions, said:

"Let's come here. Those Soandso fellows are all right; they never try to steal your girl."

QUARTETTES FIGHT FOR SAME TITLE

**Boston Judge Enjoins Four
Singers From Using "Merry
Milkmen" Billing**

Boston, Dec. 6. Judge Cox, of the Superior Court, in a bill in equity brought by William H. Smith and associates of a male quartet against W. Clifton Johnson and other members of another male quartet, ordered a decree prepared enjoining the defendants from using the name "Four Merry Milkmen," "Whitling's Merry Milkmen" or any name so similar as to be mistaken for it, except over the radio within the broadcasting radius of station WEEI, and then only so far as the individual defendants and the Edison Co. are concerned, when appearing for the Whitling Co., and as to all defendants only when immediately prior to any broadcast, it must be clearly announced that any quartet which may sing is not the original "Four Merry Milkmen."

Judge Cox finds that the plaintiff's registering the name of "The Four Merry Milkmen" should be protected against its use by others.

Ted Lewis in Nite Club at \$3,500 W'kly

Ted Lewis is going into the nite club at 159 West 49th street, formerly operated by George Olsen and latterly with Irving Aaronson and his Commanders. Lewis is to double from "Artists and Models" at \$3,500 a week, and stipulates that Peter Anselmo, the owner, forego the closed door policy and advertise.

Aaronson was in the club nine days, passing up 2 1/2 weeks' additional guarantee of \$2,000 a week he could have held Anselmo to. The bandman found the hideaway policy and the weather breaks too much of a handicap and bowed out, despite the full month's guarantee yet to go.

Bernie Foyer, of Lyons and Lyons, booked Lewis in, as he did Aaronson.

Anselmo can gross little more than \$6,000 a week top in his nite club and is willing to give half of it away to his star attraction. Peter's Blue Hour, on the ground floor of the building, is a consistent Anselmo restaurant success.

Rendezvous Announcing Joe Lewis' Return

Chicago, Dec. 6. The Rendezvous Cafe has a bulletin in front of the place, giving the daily condition of Joe Lewis while he is in the hospital. A large sign says Lewis will return to work in a few weeks.

All of Lewis' friends are anxiously awaiting his recovery to find out what will be done with his assailants. It is claimed that Joe is the only one who knows and will not tell until he is fully recovered.

RUSSIA BANS U. S. INSTRUMENT

Washington, Dec. 6. Soviet has stopped all importation of musical instruments into Russia. No licenses for receiving such from abroad will be given, says a cable to the Department of Commerce. No reason for the ban is given.

INSIDE STUFF

ON MUSIC

A Chicago Proposition

A Chicago picture house stage band conductor who affects a particular sort of stage costume was told by his employers to purchase half a dozen additional suits for future use. The owners of the theatre informed him they would pay for the coats, if he'd buy the pants.

Romano Emerges at Albany

For the same reason Harold Leonard bowed out as orchestra leader at the Hotel Waldorf Astoria, New York, Phil Romano has handed in his resignation as maestro of the Hotel Kenmore, Albany, where Romano has been for years and is a favorite with the gubernatorial officials in the capital.

Romano feels himself "buried" in the Kenmore and is essaying a new proposition in Albany away from the hotel from where he broadcast via WGY by direct wire to Schenectady, N. Y., regularly. This is why the local and upstate Victor dealers are now "behind" Romano for his Victor recordings. Romano made two disks for Victor but the spot was against him and he could not get further recording dates. Abel.

NIGHT CLUB REVIEWS

COTTON CLUB (NEW YORK)

New York, Dec. 4. The Cotton Club is the Club Richman of Harlem. It is the foremost black and tan cafe, featuring a whale of a colored revue that matches any of the preceding editions, all of which have been noteworthy for their artistry and talent.

As in the past, the undressed thing goes double. The almost Caucasian-hued high yaller gals look swell and uncork the meanest kind of cooching ever exhibited to a conglomerate mixed audience. One cooher, boyish bobbed hoyden, said to be specially imported from Chicago for her Annapolis proclivities who does the Harlem River Quiver like no self-respecting body of water. The teeniest torso tossing yet, and how!

The show otherwise is a pretentious affair for a night club, colored or ofay, and cleverly routinized by the astute Danny Healy who rates as one of our foremost floor show entrepreneurs. Healy is now of the Ziegfeld "Follies," but his extensive Silver Slipper and other night club training evidences itself in the manner of show routinizing.

Jimmy McHugh is solely programmed-credited for the restricted music, but Dorothy Fields, daughter of Lew Fields, was orally introduced as the authoress of the lyrics. Miss Fields, like her brother Herb, who is now an established musical comedy book author, is turning to the stage for her creative outlet. Even in a night club revue her words to music are impressive. So much for the creative credits, although some of the costumes (by Mme. Bertha) are strikingly noteworthy for their ingenious design.

Alda Ward, who reminds of Florence Mills in her song delivery, is a charming song saleswoman and the particular luminary of the proceedings. Miss Ward seems to be the nearest approach to the sainted blackbird-looking-for-a-bluebird. Her own "Broken Hearted Black Bird" will become a standard for Miss Ward like other ditties did for Miss Mills.

The 15 numbers take more than an hour to unfold, but it's a type of entertainment that defies lackadaisical interest. It compels attention and any over-length is only the result of audience demand.

In the Berry Brothers, a pair of youngsters, who as "the California Kids" are sub-billed as "the greatest team since Williams and Walker," more than live up to expectations, without having ever seen Williams and Walker. It's hardly possible the ancient team possessed the complete self-assurance, floor presence and showmanship of the young Berrys.

Edith Wilson and Jimmy Ferguson were liked in a comedy skit, although Miss Wilson's build does not brook abbreviated costuming and knockabout comedy. She led "Doin' the Frog" in the second stanza.

Henri and La Perl are a novelty among colored performers, ballroom dancers of fetching appearance and unusual ability. Some astute showmanship could sell them to any mixed audience. Possibly a little ballyhoo on the Africastilian hoke might do the trick, as their Spanish stuff is made doubly interesting by the subconscious native syncope.

Leonard Ruffin, standard colored

stepper, is also a feature when not stage managing. Then there is Mae Alix, another Chi importation, jazzy, hot and a fool for splits.

The big attraction, of course, are the gals, 10 of 'em, the majority of whom in white company could pass for Caucasians. Possessed of the native jazz heritage, their hotsy-totsy performance if working sans wraps could never be paraded by a white gal. The brownskins' shiver is worth the \$2 covert alone.

In Duke Ellington's dance band, Harlem has reclaimed its own after Times square accepted them for several seasons at the Club Kentucky. Ellington's jazzique is just too bad.

Harry Block with Ben Marden, et al., somewhat interested, continues

(Continued on page 56)



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Specialties

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CHARGE
AT ANY
TIME

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"SILVER BELL"
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Played by
HAL WHITE
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JOHNNY HAMP'S
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.
1595 Broadway, New York

Ask Any Ace Orchestra Leader

1ST ROYALTIES FROM VITAPHONE FOR MUSIC, \$93,599—FEIST LEADS

Robbins Second in Royalty Distribution—Standard and Pop Publishers Participate in Disbursement

In the final recapitulation and settlement sheet of the first Vitaphone musical release, the music publishers benefited to the extent of \$93,599 in royalties from Vitaphone. In individual earnings, Feist, Robbins Music Corp. and Berlin, Inc., finished 1-2-3 with \$9,396, \$8,777 and \$8,303 in royalties, respectively.

Rating second to Feist's and ahead of Berlin's, is a compliment to the Robbins Music Corp.'s pioneering work in picture music and implies more than the material royalty settlement implies.

Where Feist's and Berlin's had an extensive catalog of popular song hits to offer, Robbins' catalog was chiefly standard, consisting of thematic music, evidencing the substantiality of a musical catalog of this nature.

Standard music houses like Berlin, Carl Fischer and G. Schirmer were well up in the money with \$5,390, \$5,572 and \$7,502 in royalties, and the pop leaders like Remick, \$6,046; Jack Mills, \$4,588; Shapiro-Bernstein, \$7,138; Waterson, Berlin & Snyder, \$5,244 also benefited.

Peabody's New Contract; Tacoma's Full of Flags

Los Angeles, Dec. 6. Eddie Peabody will remain upon the West Coast Theatres, Inc., payroll for another nine months when his contract expires Jan. 1. Peabody had intended leaving West Coast on the expiration of the agreement but Herschel Stuart, in charge of the Seattle-Portland Division of West Coast, negotiated a new deal. It is likely that Peabody, shortly after New Year's, will return to Los Angeles, opening at the State.

Rube Wolf, now at the Metropolitan, then going to the Granada, San Francisco.

Tacoma, Dec. 6. Official recognition was given to Eddie Peabody by the city.

In a letter to Eddie Hitchcock, publicity for Peabody, the city clerk of Tacoma, in announcing the council's permission to string Peabody welcome banners across the main drags, in festoon style, official reference was made to Peabody as the world's banjo wiz.

Ten blocks on both Pacific and Broadway streets are festooned with the welcoming banners, a la hero style.

Also the town is billed like a circus. Peabody is here for four weeks.

Janssen at Roxy

Werner Janssen, musical comedy composer and son of the restaurateur, August Janssen, has given up plans of a super-symphonic dance orchestra, with the signing of a contract with Roxy. Janssen will arrange for and specially guest-conduct the Roxy orchestra.

The maestro holds a contract which will gross him \$65,000 on the year for his personal service and arrangements.

Nat Shilkret's conclusion of his stay at the Mark Strand, New York, this week, also calls for a fancy conductor's contract for Carl Edouarde. The latter has been re-engaged by Joseph Plunkett on a long term contract of 12 or more years.

LYMAN'S DETROIT DOUBLING

Detroit, Dec. 6. When Abe Lyman and his band play here in "Good News," he will double for two hours nightly into the Orloff Cafe. For doing this, Lyman is guaranteed \$3,000 weekly over a three-week period.

Show is due here in January after which it goes to Chicago.

PETRILLO'S 6TH TERM

Chicago, Dec. 6. Ballotting for president was unnecessary when the Chicago Federation of Musicians staged its annual election today. No one was found to oppose President J. C. Petrillo. This term will be Petrillo's sixth.

30 New York Programs On Minn. Weekly Relay

Minneapolis, Dec. 6. Two big local stations, WRRM and WCCO, have effected a working agreement whereby the use of the former station is granted the latter to broadcast additional New York programs. This means that the two locals expect to handle 30 New York programs weekly.

WCCO has been on a hookup with WEAF, but the new arrangement will give it the pick of WJZ programs as well. Many of the programs will run simultaneously.

With WRRM now a full-time station, announcement is also made that St. Paul is to have a new one, operated by the National Lead Battery Co. on full time.

Aylesworth Says N. B. C. Is No Money Maker

In the Federal Trade Commission's inquiry into the affairs of the Radio Corp. of America, Merlin H. Aylesworth testified before the commission that the National Broadcasting Corp., of which he is the president, is not a money-maker. Aylesworth stated that neither the WEAF nor WJZ broadcasting networks are profitable enterprises from income derived from the lease of land wires to broadcasters of sponsored commercial programs.

Aylesworth is the government's witness. The hearing was adjourned to December in Boston and back to New York Dec. 9, when, it is expected, the government will rest its case.

Aylesworth contended the NBC has not broken even on its venture, although the three controlling corporations of the NBC, Radio Corp. of America, General Electric and Westinghouse Electric, each holding an equal share in the National Broadcasting Co., have been compensated indirectly by reason of the increased public interest in radio with attendant purchase of radio apparatus manufactured under basic patents of these corporations.

Music Suit on Dancehall Dismissed; Jazz Concert

St. Paul, Dec. 6. Federal district court had a jazz concert as part of a copyright infringement trial against John Lane, local dancehall proprietor, last week.

Four companies, Jerome H. Remick & Co., Leo Feist, Inc., Shapiro, Bernstein & Co. and Bibb, Bloedon & Lang charged that Lane had used copyrighted music for his orchestra at the Coliseum dancehall without paying royalty. Lane brought the whole 12-piece orchestra and offered to have them play the music supposed to have been stolen.

Judge John B. Sanborn didn't want to hear the orchestra, so only Melvin Roberts, trumpet, played. He played numbers used at the hall, and when the publishing houses failed to identify them the case was dismissed.

"Slim" Martin Quits Lyman

Los Angeles, Dec. 6. "Slim" Martin, first trombonist, Abe Lyman orchestra, is leaving that organization this week and will be replaced by Warren Smith.

RECOMMENDED FOR RADIO

(Under this department from time to time unusual novelties for the radio will be separately reviewed for attention of radio talent buyers, sellers and middle men.)

Dave Apollon

This week at Keith's Riverside is Dave Apollon, mandolin virtuoso fortified by his Manila orchestra, Filipino string sextet whose string virtuosity is astonishing.

The radio success of Harry Horlick's A & P Gypsies, also a string combination, broadcasting on behalf of the Atlantic & Pacific Tea Co.,

Fan Paper's Chance

The National Broadcasting Co. is of the opinion that a live wire, non-technical fan publication of monthly or semi-monthly nature might have a chance with the fans, but also state it would almost make essential a campaign of radio broadcasting akin to the "Collier's" hour via WJZ every Sunday.

As it is, the technical (Radio) papers are more and more veering to the human interest side, including the "Radio Digest," semi-monthly, since the day of building-your-own-set is past. Good sets are too easy to purchase complete for that to be a circulation argument any longer.

In Chicago, the "Radio Program Weekly," and the "Broadcast Weekly" on the coast are publishing precariously. In New York, a New York "Radio Program Weekly" was essayed by the Experimenter Publishing Co., Hugo Gernsback's publishing outfit that operates WRNY and has a number of technical and fan magazines on the market. It discontinued after a brief existence with a bitter editorial by Gernsback against the radio interests' lackadaisical co-operation in supplying them with accurate weekly programs a week in advance. The weekly's idea was a Radio Bills-Next-Week for public guidance.

The N. B. C. opines a 10 percent technical and 90 percent human interest fan paper might stand a chance, but that the radio tie-up would have to be almost consistent for exploitation weekly.

300 STATIONS DOOMED BY FED'L TRADE COMM.

First Batch to Be Dropped Feb. 1—Broadcasting Congestion's Only Relief

Washington, Dec. 6. Practically half of the 694 broadcasting stations now in existence will be ordered off the air during the coming year by the Federal Radio Commission. This move is characterized by Commissioner Sam Pickard as the only possible chance to clear up the air waves.

Such action has been under consideration from the very outset, but was held in abeyance, said Mr. Pickard, pending a full test of the new law. Threatened suits have failed to materialize, so the commission is reported feeling sure of its status.

All licenses expire Dec. 31. These will be automatically extended to Feb. 1, at which time recommendations of field agents will be the determining factor as to the 300 odd stations to go.

A bill is shortly to be introduced placing telephone and telegraph lines under the commission. Line companies are to fight this, as they are reported as being satisfied under present regulations.

TWO HOTEL CHANGES

Two important New York hotel band changes are contemplated. Besides Freddie Rich and his orchestra leaving the Hotel Astor for a British tour, the Hotel McAlpin berth is reported about to undergo a change. Ernie Golden is the current incumbent.

N. B. C. RADIO DIVISIONS LEAVING 3 CIRCUITS OVER COUNTRY

Time Differences in East, Midwest and Coast—29-Station Network Costing \$7,500 Each Hour—No Rebroadcasting of "Canned" Performances

Union Objects to College Leader on Football Nite

Los Angeles, Dec. 6. Charging that Harold W. Roberts, University of Southern California band instructor, was conducting a private band outside the college and which was not unionized, the local musicians' union ordered a walkout of all employees at the Shrine Auditorium where the U. S. C.-Notre Dame football pictures were being shown.

The show, promoted by P. H. Halbritter, was delayed for two hours until the striking employees were replaced.

Roberts asserted he was frequently annoyed by the union because of his refusal to unionize his private band.

WHAR, A. C., QUILTS; NO AD VALUE SEEN

Atlantic City, Dec. 6. WHAR, pioneer radio station of Atlantic City, ended its seven years of service Sunday evening, the move coming as a sudden and complete surprise.

WHAR was not ordered to close down, but the present congestion of the air and the consequent diminution of the station's value as an advertising medium was the reason advanced by Harry Cook of the Seaside Hotel for the closing of the station.

According to Edwin Spence, director of WPG, the time used by WHAR will probably be taken up by the municipal station, although no arrangements have been made, as his programs are complete up until Dec. 17.

WHAR equipment was installed at a cost of \$30,000, with no disposition of it to be made at the present.

Chi's New Commission

Chicago, Dec. 7. Mayor Thompson has appointed 15 city radio commissioners to succeed a similar body formed during former Mayor Dever's regime. The new commission, headed by C. S. Himmelfarb, is composed of A. J. Carter, William Sandberg, Homer Hogan, W. J. Clark, Patrick Barnes, B. K. Pratt, J. M. Redell, E. N. Nockels, and Aldermen Nelson, Arvey, Cronson, Sloan, Nussler and Rowan.

The commission works under a city ordinance, its duties being to co-operate with the national commission in regulating local broadcasting.

White After Info

J. Andrew White, announcer-president of Columbia Broadcasting System, is circularizing the radio editors on five questions:

- 1—What is your opinion about Station WOR and its popularity with the local audience?
- 2—How would you rate it in importance, locally—first, second, third, etc?
- 3—Has its standing improved (and how much) since Columbia programs have been sent through it?
- 4—What's the best thing you can say about this station?
- 5—What's the worst?

A. K. PRIZE WINNERS

San Francisco, Dec. 6. Emilia Da Prato, soprano, and Ted A. Roy, tenor, were winners of the far west district radio audition for the Atwater Kent Foundation prizes. They will compete in the national audition in New York Dec. 11.

Radio's Metal Flag Pole

Los Angeles, Dec. 6. The new United Artists theatre, nearing completion, will have an all-metal flagpole which to insure more perfect radio reception. The pole will have its initial test Dec. 26, when the house opens.

The division of the National Broadcasting Co.'s activities into two circuits, Eastern and Pacific Slope, will ease up the commercial schedule which now finds little open time for other advertisers. The difference in time between the east, midwest and the west coast will ultimately create three radio circuits, with the New York end as one broadcast centre, Chicago as the midwest centre, and the Pacific Slope already functioning out of Los Angeles.

Chicago studios are being completed for the inception of the midwest circuit, although the hour's difference in time is not as much of a problem as on the coast. With midnight cessation in the east, the 11 p. m. cessation of midwestern reception will leave open for a 11-to-midnight hour which will easily be filled by some commercial booking out of Chicago.

So far the average eastern hook-up of a network includes 16 stations; the Pacific coast net work is seven stations. Large commercials like Wrigley, General Motors, or the new Seiberling Rubber Co.'s Singers (27 stations) and the Dodge Brothers' 37-station hook-up, which includes the west coast, are extraordinary. This gives Dodge two circuit hook-ups, via N. B. C. and the Columbia Broadcasting System, evidencing that automobile firm's extensive advertising belief in radio.

Standardized Costs
Costs of radio facilities are standardized and figured on the basis of \$500 for the New York station, and \$250 additional for each station linked in the network. Thus, the normal 16-station hook-up of the 16 key cities represents an hourly charge of \$4,500 and the 29-station network by Wrigley and General Motors, for example, costs them \$7,500 for the facilities alone for one hour.

In the constant reorganization of radio and its decision to find itself, the newest move by the Seiberling Singers is the presentation of entirely new radio entertainers, a sort of "new faces" of the air. This is a progressive step considering the many same stock musical and singing organizations repeatedly on the air. It has occurred where the Blits Boys get through their hour and right after the Skookum Quartet comes on under a different name, but with the same recognizable voices and arrangements; sometimes even doing the same numbers.

The Seiberling Co. will have Hans Barth as its director of instrumentation, Channing Lefebvre, organist of Old Trinity Church, as assistant, and Marshall Bartholomew, Yale University Glee Club, director, in charge of the male chorus.

No Rebroadcasting

In the network idea was suggested a plan of "canning" the eastern artists' performance and shipping the disks west for reproduction through the regulation microphone for the Pacific Slope network, a process successfully tried when Victor made four 12-inch disks of Col. Lindbergh's address before the National Press Club, and which was broadcast from Washington and "canned" in Victor's Camden laboratories. Victor sold the disk at \$1.25 each and credited the N. B. C. for its courtesy.

The N. B. C. states re-broadcasting would miss that essential person interpretation, akin to the other broadcasting of a piano roll which would sound mechanical no matter how finished its recording technique.

GOV'T WANTS MUSIC TEACHERS

Washington, Dec. 6. Civil Service Commission wants a music teacher to organize and train choruses, quartets, and other musical organizations. Also will be required to give vocal and piano lessons.

Job is set in three grades, first \$1,380, second \$1,500, and senior grade \$1,680 annually. All applications for the position must be filed with the commission here in Washington on or before Jan. 3, 1928.

NIGHT CLUB REVIEWS

(Continued from page 54)

in control (white management) with a colored service staff.

A trend at the club that Block should curb is the psychological reaction of the service corps to the ofay invaders who, not content to dictate to the blacks downtown, enter the very heart of the so-called Black Belt (Cotton Club is at 142d street and Lenox avenue) and essay to do likewise. The staff seems to take the attitude that for once it can assert itself in native territory with the morale and service dubious at times. Several instances were noticeable at neighboring tables, possibly complicated through poor distribution of patrons so that one waiter was over-worked and another was churlish, because of the captain's slighting him and his section of tables.

But, otherwise, for a "hot" show and something different from the general nocturnal fare, get a load of the Cotton Club. Abel.

Hotel Pennsylvania (NEW YORK)

The eternal interrogation by the nite club managements on where the nocturnal strollers disport themselves might be answered in the grill rooms of the popular dine and dance hostilities like the Pennys.

That the young folks with a yearn for hoofing and a brake on their b. r. are hep to the high scale of the cafes and would rather give up a buck covert in a grill room and behave sanely is fully manifested at the Hotel Pennsylvania where Johnny Johnson and his Statler Pennsylvanians are the chief attraction.

Johnson also proves something interesting on the dance end in the manner he keeps 'em hungry for his jazzapation. Schooled in the dance dispensing at the ultra Club Mirador and the Post Lodge roadhouse at Larchmont, N. Y., Johnson knows how to capitalize the feet appeal. Which accounts for Johnson's quick click with the Pennys fans.

To the Statler management, the \$1 covert thing is the criterion. On the theory that any "dog" band can draw 'em for dinner, it's the 8-bit (\$1.00 on Saturdays and holidays) that tells the tale after theatre for the supper dances. That's the income that pays for the band and spells a profit so that the rest of the restaurant income is the gravy.

Johnson has been doing that very thing, drawing excellent attendance and clicking. His debut on the Vic-

tor records has surprised even the Victor executives in the dealer demands for more Johnson disks. They apprised Johnson to add as many men as desired—already the Statler management has consented to an increased personnel—and Johnson's jazzists are thus assured of a strong "in."

Johnson has a vocal trio that possesses possibilities as favorable as the famous George Olsen trio. They sell their stuff in ensemble and in solo up in front of the band, embellishing it with some comedy effects via spotlight, and other by-play that is just the proper amount of comedy relief.

Johnson has learned to cater to the likes of the patronage and plays his syncopation smoothly in characteristic Chicago style, and not super-heated and fast.

What Lopez, Olsen and Kahn among his famous predecessors have accomplished, Johnson bids fair to duplicate at the Pennys, which always enjoyed a unique vogue as a popular grill room. Abel.

54TH ST. CLUB (NEW YORK)

New York, Dec. 2. One of the hottest rooms in town is Benny Davis' 54th St. Club. Opening as co-feature with Hilda Ferguson, Benny soon stole the show and the place, and the wiggler bowed out.

The veteran songwriter-entertainer's cafe experience in Atlantic City and New York stands him in good stead in pacing this room, which is kept ever torrid. "There's a lull; there's a lull" is the hey-rube cry by Davis in emergency, but that is infrequent, excepting only when temperamental performers go through motions of rehearsing the band prior to their specialties.

Davis is a tireless worker. After a session at the 54th St. one wonders when he can find time to write his ditties much less see publishers and place them. What impresses also is Davis' free-for-all singing of other writers' songs, including some of his own, as lesser features.

With Davis, there is a hot-act-totv entertainment. Eddie Chester is an added starter with his song and dance comedy clicking. Chester is doubling both the Richman and the 54th St. Club after the show ("Artists and Models"). Maxine Lewis still rags warbles. Ethel Norris, doubling from Harold Leonard's orchestra playing the local K-A houses, is as cute a trick as ever

with her toe work and the sympathetic singing. Miss Norris closed the Casa Lopez to open for Davis. She's a production bet.

Marie Kearn, a tall, shapely jazz steppeuse whose hidden charms are an open secret, features a ton of s. a. so that what she does is secondary to the exhibition. Alice McKenzie is the prima and satisfactory. Jack Carroll has a good dance combination.

But it's all Davis. He works hard and to good effect. He attracts celebs and kids them into working for nothing. He gags and cross-fires with the customers in breezy manner and altogether has the 54th St. Club beaucoup hot-act-totv at all times.

Davis is worth the time for some breezy fun. Abel.

PAUL SALVIN

Paul Salvin, 63, died Dec. 3 at the home of his son, Sam, 323 West 72d street. He had been ill for four years, suffering complications following his retirement from active cabaret and nite club business seven years ago.

Direct cause of death came from dropsy, with that and the complications undoubtedly brought about through Paul's intense attention to his business. His interests became extensive, not only in nite clubs, but in other lines, mostly real estate.

As long as there is night life in New York the name of Paul Salvin will likely endure. He was an outstanding and curious figure in it. Lifting himself up and up, from downtown, and that meant a great deal to those who knew him, Paul Salvin is one of the very, very few men engaged in the nite life or liquor business who died with any amount of money saved from his cabaret profits.

At one time Paul was the head of 12 of the best cabarets in New York. He had started with one, Rector's, and that after he had been at the Garden, at Broadway and 50th street, for years. The Garden was then known as a beer place. It was there that Paul and Jimmy Thompson became partners, which they remained while Paul held any interest in a restaurant. During his reign as the boss of the nite clubs Paul had other partners. One was Gil Boag, with whom the Salvin clique had a falling out.

At Rector's

Once in Rector's, then at Broadway and 48th street, and a renowned spot, Paul, with George Rector as his partner, got the idea of expansion. He seemed to see the future of the cabaret or nite club. George Rector had a one-third of the place, given him for the use of the Rector name, and also a contract calling for that one-third to continue into any other restaurant project the Salvin crowd might become concerned in.

After much palaver that included some rough tactics by Paul, he bought out Rector for \$28,000, with George satisfied, according to George's own statement. Paul then acquired, with his partners, the Palais Royal, Club Royal, Pavillion Royal (road house), Montmartre, Moulin Rouge, Plantation, 400 Club, and others, with those named famed in their day.

On Broadway for 27 Years

Paul had been in the business for 40 years, coming to Broadway 27 years ago, jointly operating at that time the Garden and the Sterling Hotel at the other corner. Previously he had been on 29th street and was well known to other restaurant men of that day's nite life in New York, like Julius Keller, who, later, had Maxim's on West 38th street.

Paul in his attention to business would stand at the front door of his favorite place from opening until closing time. No one could persuade him otherwise. He always said he wanted to see every person who went into his place, and he did. When operating the Palais Royal at Broadway and 48th street, now the Palais D'Ore, and when that Salvin place was the fashionable nite resort of New York, Paul, as he stood at the door receiving guests, delighted in telling who the people were from Fifth avenue in their evening clothes, asking or phoning him for the privilege of a table.

Seldom at Ease

Strong in his likes and dislikes, Paul was most enjoyable as a conversationalist when at ease, the latter being very seldom. He was frank with his friends, talking it for granted that anyone he deemed

a friend, was. To newspaper men he had confidence in, he would tell anything asked, and he had a world of information, but would not talk for publication.

There has been no single restaurateur in the record of Broadway with more powerful influence than Paul Salvin when his cabaret circuit was at its peak. Competitors often said that either Paul or his partners did not always use this influence fairly. It was one phase Paul would not discuss, but he did say, and with much truth, that he had blazed the way, took the gamble and made it soft for the others who, after they got in, tried to steal his trade.

Upon his father's retirement, Sam Salvin, who had been with his father then for some years and was accounted rather a smart booker for the cabaret floor shows in his father's places, assumed charge of all of Paul's realty and corporations. There were some 40 of the latter, with Salvin, pere, a large real estate holder. Upon his father's retirement from the restaurant business Sam played but mildly with nite clubs, finally abandoning them altogether to look after his father's affairs.

Lately Sam became interested financially and actively in Lyons & Lyons, Inc., an agenting firm that has sprung up extraordinarily in theatrical bookings of recent months. Sam is virtually in charge of that concern.

Paul's Other Side

One side of Paul's nature, unknown and untold by him, was his

Bandits Grab \$10,000 from Aurora Road House

Aurora, Ill., Dec. 6.

Seven masked bandits, with sawed-off shotguns, raided the Fox Gardens, road house, Friday afternoon and escaped with \$10,000 in an automobile after holding up the proprietor and 60 guests. When one of the bandits demanded that Clarence Schickler, Aurora, reputed proprietor, produce the "house roll" and was informed there was no b. r., he was felled by a blow from the butt of a pistol. The Fox Gardens is opposite the Central States fair grounds.

The holdup was the climax of a series of similar roadhouse hold-ups in Joliet and Aurora territory the last few weeks.

devoted attention to an invalid wife for over 20 years. The extent that Paul Salvin carried this devotion to and under all of the circumstances was worthy of granting him forgiveness for anything his very worst enemy might have charged against him. It was more remarkable than this type can tell.

Paul is survived by another child besides Sam, Mrs. Rene Abel; also his wife, Mrs. Mathilda Salvin, and three sisters, Mrs. Jennie Cane, Annie Kaplan and Annie Subin.

Services were held yesterday (Tuesday) at the Riverside Memorial Chapel.

CABARET BILLS

NEW YORK

Casa Lopez Vincent Lopez Or Jack Osterman Kolar & Edith Phelps 3	Alice Radnor Mollie Madelyn White Malice Alts Eileen Dee Cee Monteysian Billy Lustig Or	Hotel Astor Freddie Rich Or	Palais D'Ore B A Rolfe Bd Rolfe's Rev
Chas Florence Florence Sneeze & Palmer Florence's Orch	Club Richman Geo Olsen Orch Mort Downey Juliette Johnson Geo Murphy	Hotel Biltmore Madeline Northway Geo Chiles B Cummins Or	Park Contr'l Hotel Ralph Wonders Grace Kay White Cass Hagan Or
Chas Helen Morgan Yvette Rugel Arthur Gordon Bobbe Arnet Jerry Friedman Or	Everglades Bunny Weldon Rev Calvert Shayne & M Rhona Lloyd Mary Titus Travis Hicks G & C Worth George Taps Charlotte Ayers Eleanor Terry Irving Bloom Or	Hotel Manager Irwin Abrams Or	Parody Club Jimmie Durante Lou Clayton Eddie Jackson Parody Rev Durante's Orch
Club Barney Hale Byers' Orch	54th St. Club Benny Davis Ethel Norris Eddie Chester Jack Carroll Or	Jardin Royal Jimmy Carr Orch Ted Rely Rev	Peckham Heath Inn Lou Gold Or
Club Elide Moss & Fontana Meyer Davis Orch	Connie's Inn Leonard Harper R Allie Ross Rd	Knickerbocker Grill Sylvia Hanley Travis Hicks Peggy Hart Grace Ashley Bert Kauff Orch	Pennsylvania Hotel Johnny Johnson Or
Club Mimi Eddie Davis Arthur Franklin	Club Elide Moss & Fontana Meyer Davis Orch	Little Club Grace Hayes Mrs P K Benjamin Embaasy 3 Billie West Grace Brinkley Vale & Stewart Dorothy Deeder Joey Chance Or	Salon Royal Tommy Lyman Geo Whiting Jacques Green Or
Club Elide Moss & Fontana Meyer Davis Orch	Club Elide Moss & Fontana Meyer Davis Orch	Montmartre Dario & Irene Emil Coleman Bd	Silver Slipper Van & Schenck Dan Healy Rev Dolores Farris Beth Challa Don & Mae Vercelli Sis Tom Gott Or
Club Elide Moss & Fontana Meyer Davis Orch	Club Elide Moss & Fontana Meyer Davis Orch	Hotel Ambassador Grace Hill Geo Marshall Van der Zanden Or	Strand Roof Jack Connor's Rev Warner Gault
Club Elide Moss & Fontana Meyer Davis Orch	Club Elide Moss & Fontana Meyer Davis Orch	Hotel Ambassador Grace Hill Geo Marshall Van der Zanden Or	Ten East 60th Margaret Zolnay David Gerry Larry Stry Or
Club Elide Moss & Fontana Meyer Davis Orch	Club Elide Moss & Fontana Meyer Davis Orch	Hotel Ambassador Grace Hill Geo Marshall Van der Zanden Or	Waldorf-Astoria Meyer Davis Or

CHICAGO

Alabama Dale Dyer Low King Beatrice Harpater Bernice Adler Eddie South Bd	Alamo H & L Swan Le Feve Lowell Gordon Lester & Clarke Henri Gendron Bd	Alschon & H Al Handler Bd	Lido Inn Babe Archer Mile Simone Rose Taylor Flo Kennedy Eleanor Hayes Grace LaFrance Phil Friedlander Fred Burke Band
Alamo H & L Swan Le Feve Lowell Gordon Lester & Clarke Henri Gendron Bd	Alamo H & L Swan Le Feve Lowell Gordon Lester & Clarke Henri Gendron Bd	Alschon & H Al Handler Bd	Lido Inn Babe Archer Mile Simone Rose Taylor Flo Kennedy Eleanor Hayes Grace LaFrance Phil Friedlander Fred Burke Band
Alamo H & L Swan Le Feve Lowell Gordon Lester & Clarke Henri Gendron Bd	Alamo H & L Swan Le Feve Lowell Gordon Lester & Clarke Henri Gendron Bd	Alschon & H Al Handler Bd	Lido Inn Babe Archer Mile Simone Rose Taylor Flo Kennedy Eleanor Hayes Grace LaFrance Phil Friedlander Fred Burke Band
Alamo H & L Swan Le Feve Lowell Gordon Lester & Clarke Henri Gendron Bd	Alamo H & L Swan Le Feve Lowell Gordon Lester & Clarke Henri Gendron Bd	Alschon & H Al Handler Bd	Lido Inn Babe Archer Mile Simone Rose Taylor Flo Kennedy Eleanor Hayes Grace LaFrance Phil Friedlander Fred Burke Band

WASHINGTON

Better 'Ole McWilliams' Orch	Club Lido Eileen Lally E Dougherty Or	Le Paradis Milton Davis Meyer Davis Orch	Al Kamons Meyer Davis Orch
Carlton 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	Spanish Village J O'Donnell Orch Swanee	Wardman Park Sidney Harris Meyer Davis Orch
Chantecor Paul Fideiman Meyer Davis Orch	Club St. Marks Schultz-Rosey Or	Spanish Village J O'Donnell Orch Swanee	Wardman Park Sidney Harris Meyer Davis Orch

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THROUGH PENNSYLVANIA

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OBITUARY

HENRY W. SAVAGE

Henry W. Savage, 68, theatrical producer and realtor, died in the Phillips House connected with the Massachusetts General Hospital in Boston, Nov. 29, a brief news notice Variety last week.

Mr. Savage had been a patient at the hospital several times since spring, the last time in September.

In his earlier years Mr. Savage, in the real estate business, became interested in theatricals. To Mr. Savage went the distinction of being the first person to give the public grand opera in English. He was the producer of such hits as "The Prince of Pilsen" and "Madam Butterfly," and sponsored many other productions. He was also the producer of "Parsifal."

Mr. Savage was born March 21, 1859, at New Burham, N. H. While much of his business activity was centered in Boston he maintained theatrical offices in New York for years, with his general managers at

life for 50 years, taking up "big top" work when 11 years old, at which time she was featured in a riding act. She was born near Leeds, England, in 1856, and spent many seasons tramping through Europe and Asia.

She married William Holloway, clown, son of James Holloway, prominent English tragedian. Mr. Alma and Mr. Holloway then came to the United States and joined the B-B. show, Holloway dying a few years ago. Seven children were born and all except two became troupers.

The relatives of the deceased are James and Abe Holloway, in England; The Hollands, of the Holland and Dockerill riding act in this country; Four Holloways, retired; Maggie Holloway Fisher, in pictures in California; Holloway and Austin, Nervo (Nervo and Knox), Jim Holloway, Jr., all in England; Three Novells, retired; Katie Holloway,

Marcus Loew

different times, Madison Corey and Lew C. Wiswell.

He is survived by his wife, formerly Louise Batchelor, and a son, John B. Savage, Middleboro, and daughter, Mrs. Bettina T. Brown, Cambridge.

Services held Dec. 1 from the old South Church, Boston, with interment in that city.

EDWARD ROSENBAUM, SR.

Edward Rosenbaum, Sr., 72, veteran theatrical manager, died of pneumonia after a short illness at his home, 529 W. 11th street, New York city. Few knew that he was even ill.

Mr. Rosenbaum had devoted most of his life to show business, and 20 years of it was in association with Florens Ziegfeld, having the company management of Ziegfeld's "Follies" and going on tour with it in the fall of 1907. On all subsequent "Follies" tours he went as company manager. He was a native of Hartford, Conn.

Prior to his Ziegfeld connection he had been identified with New York theatricals, and once managed the Casino, owned at that time by the Sire Brothers, with George W. Lederer, the producing lessee.

About a year ago Mr. Rosenbaum retired. His health, however, appeared to be good, and only shortly before his death friends had seen him and declared his condition as splendid.

Mrs. Rosenbaum, who survives, was professionally known as Rosa Lee. Four sons also survive, William (business man), Sammy (in vaudeville), Arthur (stage director), and Edward Rosenbaum, Jr. (advance man). The last named is at present ahead of "The Jazz Singer," play.

FRED J. BEECROFT

Fred J. Beecroft, 54, advertising manager of the "Motion Picture News" (film weekly) since 1917, died in the New Rochelle (N. Y.) hospital Dec. 1, of heart congestion. He was driving in his car to have dinner that evening with his brother, James Beecroft, eastern manager of "Exhibitors' Herald."

Jim was following Fred and the cars stopped at a gas station. As Fred resumed the ride and made one turn he managed to shout to his brother as his body slumped across the wheel. A policeman nearby ran to his aid. Jim then rushed his brother to the hospital.

Mrs. Beecroft and a son, Harold, survive. Interment in Kensico Cemetery, Dec. 4.

Besides Jim Beecroft, a younger brother, Chester, manager Cosmopolitan studios, also survives. The son is connected with the distributing branch of Metro-Goldwyn-Mayer.

Mlle. Emilie Alma

(Mrs. William Holloway)

Mlle. Emilie Alma, 71, (Mrs. Emily A. M. Holloway), a former famed circus equestrienne and widow of William Holloway, celebrated circus clown, died Nov. 27 at her home in Milwaukee. Interment in Forrest Home Cemetery there.

Mlle. Alma was active in circus

STATE

(Continued from page 38)

many rows back. Miss Barry sings and delivers fly monolog in a breezy way. She gets over best with impersonations of various types of artists peculiar to vaudeville, burlesquing them up to such an extent things seem a little raw at times. Nothing offensive, though.

George S. Frederick's sketch, played on the observation platform of a train, is entertaining, but without much punch. The train is made to appear in motion by shadows passing across the background. This is effective.

Sketch is about a young pair of elopers, ducking the girl's old man. Conductor interrupts their necking at various times to unleash a wise crack. Where the sketch is weak is in the young couple, who have numerous opportunities to be funny but apparently can't. Their song interpolations are good.

Murphy Brothers, singing and dancing, were second and went off to moderate applause (New Acts). Norris' Movie Monkey Stars made an unusually entertaining opener (New Acts).

The house didn't reach capacity Monday night, but was right next to it.

RIVERSIDE

(St. Vaude)

If the famine for acts and the two-a-day policy holds out much longer, Maxine and Bobby, opener, may yet be next to closing on a Keith-Albee bill. This far-fetched prophecy is prompted by the Three Swifts, comedy jugglers, who from a deuce at the Palace have gotten so that K-A gives 'em the important groove in the first half of the Riverside's bill, No. 4, or next-to-shut on the opening stanza. 75c. top here.

The Swifts, while distinguished from the conventional passing jugglers by a rather pleasant flair for comedy talk, are nothing to get particularly excited about.

The Riverside boasts of Yvette

Then she obtained the stage rights to "Courtin' Into Court" from May Irwin, and used that as a starring attraction for several years. She retired a few years ago.

She is survived by her husband still active professionally, and two sons, Samuel Ryan, Jr., and William G. Shyrigh.

Interment in Chicago.

EDWARD H. THORN

Edward H. Thorn, 63, 15 years manager of the Punch and Judy shows in Buffalo Bill's Wild West, died in Buffalo, Nov. 30.

Thorn was an associate of the famous Indian fighter for many years, and after his death tramped with "101-Ranch" until his retirement, eight years ago. He was also with Barnum & Bailey for a time.

WILLIAM J. BROWN

William J. Brown, 65, dramatic actor, injured in Wausau, Wis., recently, died Dec. 1. The injuries and his advanced age were given as the cause of his death.

Mr. Brown, who lived in Portland, Me., had appeared with a number of traveling troupes, his last engagement being with "Stars of Yesterday," touring the smaller towns of Wisconsin.

CORA WILLIAMS

Cora Williams, 56, screen character actress, formerly on the stage, died in Los Angeles, Dec. 1, of heart trouble. Body was taken to Chicago by her son for interment.

The father, 65, of L. W. Alexander, general manager of the Chicago offices of Universal Film Exchange, died recently at his home in Blue Island, Ill.

Edward H. Thorn, 63, working a Punch and Judy act with circuses and wild west shows for many years, died Nov. 30 in Buffalo, N. Y.

Edwin E. Mix, 73, father of Tom Mix, picture star, died Nov. 30, at Dubois, Pa.

Henry C. Martin, 55, former head of the Martin Band Instrument Company, died Nov. 23, at his home in Elkhart, Ind. Wife and three children survive.

DEATHS ABROAD

Paris, Nov. 28.

Henri Rudaux, French designer ("Illustration" staff) died in Paris.

Berthe Perret, 81, former opera singer. Deceased was mother of French actor, Jean d'Yd.

Harry Crossman, 44, manager of Films Celebres, French producing-distributing company.

M. Rudesux, 43, died after painful illness.

Rugel, Davis and Darnell and Dave Apollon in the marquee tungstens, all serviceable and standard but hardly of a calibre to count as box-office magnets. All clicked, the first two as when at the Palace a couple of weeks ago. Fannie Brice, who was to have been the particular headliner this week, is going it for a third week downtown and does not reach Broadway and 96th until next week.

The Riverside's gross this week will prove far from flattering at the rate of Monday's intake, only hastening the inevitable ultimate elimination of this stand as one of the three remaining two-a-day houses in the east.

Opening were Maxine and Bobby, the latter a clever canine. Went as good as most animal turns go.

The Sunshine Boys, yclept Sharkey, Roth and Ringle, are still conventional in their rathskeller song salesmanship. For a dyed-in-the-wool tinpan alleyite like Dave Ringle, who is at the piano, it's surprising the trio handicaps itself with the song catalog they're featuring. What is more, the immediate succession of two rag songs like "Miss Annabelle Lee" and "Magnolia," one on top of another, and both of identical character, is far from the wisest showmanship.

Nile and Dick Mansfield (New Acts) have a pleasant two-people comedy sketch. The Swifts in the fourth hole, and then Dave Apollon and Co. with a variety revue that is a delight to behold. Apollon is an artist who has the whole show business at his command and will be in demand for every branch from a class night club to radio. His comedy vein, his wholesome manner of salesmanship, his revue itself and the basic string appeal of his instrumentation make him a cinch in and out of the variety stage, and that includes picture houses and vaudeville, a production, cafes or radio.

In Danzi Goodell, casually mentioned as having been four years with Fred Stone, Apollon has a danseuse he should shackle by contract if he would keep her away from production. There is also Lucretia Craig, plastic toe specialist, whose ankle versatility is extraordinary.

Reopening were Lew Reed (formerly with Joe Termini) and Paul Le Vere, pantomimic comedy team. The boys still click as ever, although they have not been particularly progressive in their sure-fire routine.

Frank Davis and Adele Darnell with their new auto skit were comedy highlight, per usual. Miss Rugel scored with an edited song-log, wisely eschewing some of the old boys disclosed at the Palace a fortnight ago.

Kitayama Japs closed. Abel.

AMERICAN

(Vaude-Pet)

Nothing unusual to the vaude show dished up on the Roof Monday night. There might be an exception and that was the bow the orchestra leader took right after the intermission.

It seemed legitimate when the spot was flashed, but psychology must have played its part. The American Roof orchestra in past years never made such a hit that the orchestra director could stand right up and take a bow without taking a duck at the same time. Anyway, the leader got away with it Monday. Maybe the music deserved it. Maybe he's nerve did, but anyway the bow was there. It surprised the regulars.

The first part of the show just about skimmed along and was of a quiet, conservative variety, although brightened up by the acrobatic tap dancing of a man with one leg and the musical novelties offered by the Erma Powell act.

The second half was something else again with acts that were former standbys of Keith-Albee bills. If it hadn't been a Loew house one would have believed he was seeing a K-A show.

The bill started with the McDonald trio of bike riders. The man has been doing this two-wheeled stuff for some time and the two women appear to be a "family" proposition. The routine is akin to the yesteryear bikesters, yet it pleased in a way.

One watching the bicyclists trying to do some trick riding on that small stage, the depth there from the lights to the back wall about 18 feet, wonders that they are as effective as they are, and the same goes for the Cuban wonder, Maximo, who closed the show with his amazing wire work.

Naturally such a small stage cramps the work of turns that depend on fullstage area to display skill which is their stock in trade, and the audience upstairs at the American should realize that the conditions are disadvantageous as a whole. Acts working in "one" naturally find the Roof an easy house to work.

Frank (Peg) Jones (New Acts) was second, the finish of his turn proving the strongest part. He was followed by Burnett and Clark, with the man gagging and finally sitting in a rocking chair to clown a bit when the fem half does a "Sadie Green from New Orleans" song. The old burlesque gag is used by this act, the woman wearing tightgals with her legs for the most

Fair Salary Held Back

Chicago, Dec. 6.

Ed Weyerson, agent, has filed suit against the Gus Sun agency to recover a salary claim of \$350 for Jeanette May Co., high pole act, represented by Weyerson.

The complaint charges the money was withheld after the May act had played a fair date for Sun at Dover, O., week Sept. 26. Weyerson states the Sun agency's action was prompted by a previous affair when Weyerson failed to deliver the Marion Telhor Seals, contracted for, because the seals had died.

The Dover date was booked through the Sun office in Springfield, O.

Toronto Carnival Deal Stirs Internat'l Ass'n

Chicago, Dec. 6.

International Association of Fairs and Expositions wound up its three-day convention last week after a routine meeting. The convention is an annual event at the Auditorium hotel and attended by fair secretaries and outdoor showmen from all over the country.

Charley A. Nash, of Springfield, Mass., was elected president to succeed E. L. Richardson, and Tom Hemphill, Oklahoma, was elected secretary.

The most discussed development was the acquisition by Rubin & Cherry of the Toronto Exposition for 1928. Johnny J. Jones has had this show for years. John C. McCaffery handled the deal for Rubin & Cherry.

The "Big Four," composed of the state fairs of Iowa, Minnesota, So. Dakota and Interstate (Sioux City), will operate in unison again this year. The tie-up which has each fair play the same show, was resumed last season after a break lasting several years. Morris & Castle have the show.

The Western Vaudeville Managers' Association fair department, which showed a loss of \$21,000 last year, accomplished little at the convention.

Endow Circus Magazine

Washington, Dec. 6.

Members of the Circus Fans' Association are contributing \$2 each as a "Christmas present" to a fund to continue, on a permanent basis, the publication of "The White Tops," an association organ.

Published in Evansville, Ind., the new outdoor trade weekly is to cover phases of the tented attractions adding a department wherein will be reported all motion pictures depicting circus life. Those not up to standard will be banned by the association.

BARNES' NEW QUARTERS

Los Angeles, Dec. 6.

Al G. Barnes' circus terminated its season here and established winter quarters at Baldwin Park, east of Los Angeles. This site follows Barnes being forced to abandon his old location at Barnes City, west of Culver City.

part draped with one of those shawls that are supposed to be imported. Of course, the audience got a peep of the lady's gams, but that was all, though the boys encored, thinking she might do another burlesque strut. Nothing doing.

Erma Powell and Co. (New Acts) closed the first part. After intermission came the first of the ex-K-A acts, the Royal Gascoynes. The act has changed of late in that there is a younger and more attractive girl, first acting as assistant to Gascoyne during his juggling and who gets the stage for a dance. She makes several changes throughout, her slender figure displayed to advantage. Gascoyne has grown rather corpulent in the passing of years; he said it was exactly 12 since he had last played for Loew, at that time coming here from Australia.

But Gascoyne is still as clever with his juggling and scores all the way with his comedy. That cigar trick at the finish is a pippin. Gascoyne no longer uses the "Oh, dear, line, but uses instead "Come into the office" when his girl assistant appears. The balancing dog is used for some closing tricks. Very effective.

Then another surefire Kay-Aver, McDevitt, Kelly and Quinn, with comedy, music and dancing that knocked the upstairs-right-behind-the-eyes. Gave the show further comedy impetus following the Gascoyne score. Then appeared Robey and Mitchell (New Acts), who overstepped. Maximo stepped onto that short stage and had the house gasping with his dizzy wire stunts.

On the screen, "The Garden of Allah" (M-G-M). Mark.

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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.

Chicago, too, has its little farce comedy along the lines of that enacted every so often by Loew's State and K-A's Palace theatre in New York. On this end it's B-K's Chicago and Orpheum's Palace. The Palace is doing business this week and the Duncan Sisters are the reason.

No one remembers that little black book better than the Duncans. They were around Chicago when the little black book was the law. But the Duncans are still around Chicago, and now there is no more little black book. Sam Kahl might have used it to test his razor or maybe Mark Helman took it with him. Anyway, it's gone or it isn't, and here are the Duncans at the opposition's Chicago one week and at the "black" book's Palace shortly after.

When the Duncans played the picture house recently they were paid quite handsomely. Big time never dreamed of that kind of money, and the picture house must have been nutty. Why, big time once played the same act for less than a picture house agent's commission. But big time isn't dreaming now. The coin is real. Count it.

Not that the Duncan girls are not worth it—in Chicago. This is their home spot.

The sisters are the current alibis for a weak Palace bill. They are next to closing and wows. They are to be held over next week and they'll be wows again. An excellent reason for vaudeville to forget its pride and the power that went with it when that little black book blew town.

Keo, Taki and Yoki, Americanized Nipponese, would open this week's show infinitely better were they to shorten their turn. At present there is altogether too much diddling and

too little straight routine. Only the barrel work at the finish saves the act. Keo, Taki and Yoki, the latter a pretty girl, could easily reform their turn and make it a sure-fire bigtime opener. As is, they just about pleased.

Peggy Macktechnie, mentalist, suffers lack of comedy. She works severely straight, with a man announcer talking just as stiffly. The two major tricks are sufficient, but there isn't a laugh to relieve the tedium.

Deno and Rochelle, last here with LeMaire's "Affairs," have a formal flash dance act but sell it as something new with their dancing. A string quartet and a girl dancer with a million dollars' worth of pep,

quintet that have shown here in some time.

The Hi Lo Four, all men, deuced. The name implies singing, and that is just what they did. Four out of five have it, and there are exceptions to all rules. Voice and appearance fair. They were liked. Nixon and Sons, man and woman blackface singing, dancing and a little comedy talk, treyed. Negro songs and a few like dances, including a B. B., were liked.

Holly, single man, followed in rube attire and used hick material, including songs and gags, getting nice results, which called for an encore.

Frank Dobson and Girls, four girls and a man skit, No. 5, good. Theme of the skit is the four girls making the usual fool of man

been paid off by a surety bond. The bond, released by the Standard Accident Insurance Company, amounted to \$1,284. While the cast has been compensated the ex-producers are still having trouble. Ed Walls and George M. Fee, stage hands, have entered claims for \$90 each, contending two-week notices were not exercised.

Mrs. Bertha Feigen, real estate operator, society woman and producer of the show, has returned to real estate and society.

Under direction of the Showmen's League of America, five monuments to victims of the Hagenbeck-Wallace circus train wreck, were unveiled at Woodlawn cemetery last week.

J. S. Gillick has resigned as "short subjects" branch manager for Pathe.

Harry S. Lorch, general manager of Pathe, has been elected president of the Chicago Film Board of Trade to succeed J. J. Sampson, resigned. Lorch will serve balance of Sampson's term, which expires in August, 1928. Carl Leserman, Chicago manager of First National, has been elected treasurer to succeed C. C. Wallace, resigned.

Treasurers' Club of Chicago will stage its annual ball at the Stevens hotel Feb. 11. Until this year the event has been held at the Sherman.

Doc Wilcox, president of the club, is in charge of arrangements.

Alexander Woolcott of the New York "World" was speaker and guest of honor at a luncheon given by the Drama League at the Stevens hotel. The title of his address was "Behind the Scenes."

"The Clutching Claw," new mystery play owned by Ralph Ketterling, western manager for A. H. Woods, will be put on by the Horace Sistaire stock at the National, Chicago. The play will have its trial next week.

"The Merry Wives of Windsor" will play at the Illinois for a fortnight in Chicago instead of the Blackstone. The latter place will house Glenn Hunter in "Behold This Dreamer."

Great States' Grove theatre, straight pictures, at Elgin, Ill., has been closed indefinitely, due to slim business. The small house has been regarded as a stand-off for possible opposition, with Great States having two other houses, Rialto and Crocker, in the one town.

Arthur Gale Players (stock) disbanded after closing at Quincy, Ill., Dec. 3.

Sammy Tishman and his wife have begun suit against the Park Lane hotel to compensate them for \$5,000 worth of clothing and personal property stolen from their room.

William Michaelson, present manager of Ascher Bros., Terminal theatre, leaves Chicago shortly for Cleveland, O., where he will be general manager for Midwest Properties, operator of a chain of 20 theatres.

Henri Gendron, band leader and master of ceremonies, is reported as going into the Capitol theatre, Husk O'Hare, current M. C. at the house, has received his notice.

The La Grange and Palace theatre, Berwyn, Ill., switch from straight pictures to a stage band policy the first of the year. Gregory Bros. own and operate both houses.

The biggest real estate deal to come off in some time in Chicago's film row was closed last Wednesday when Moe Rosenberg, real estate broker, purchased the Seeberger building, Wabash avenue and 9th street. Reported price, \$225,000. The structure was formerly known as the Famous Players building.

Auriole Craven, picture house single, has entered a claim for \$35 against Ascher Bros.' Sheridan theatre for the loss of a costume in her dressing room. She says there was no lock on the room.

Goodart Pictures, Inc., makers of the Tunney-Dempsey fight pictures, has closed its Chicago offices.

through a side bet that one of the girls can make the fellow propose. Talk has a good comedy slant.

Bobby Randall, single, using very risqué gags, next to closing, chalked up a hit.

Jean Fuller and Dancers, nine girls and a man, closed with flash act. Eight of the girls made up a chorus, one doubling with the man in a closing adagio dance, and another girl sang. The songs and mixed dance closing proved okay for this house.

Despite the fact that weather conditions were ideal for show business, the large main floor at the Congress theatre was only partially filled last Thursday night. It's too bad that L. & T. also own the Harding theatre, only a mile from this house. If they didn't the presentation policy could be installed and would in all probability pull better. But they do own both, and that being the case it would be foolhardy to put the same policy in the Congress. Opposition would be too strong for the neighborhood.

Immediately following the screen bill, "On Trial" (Par), with Pola Negri and a comedy, Earl Abel performed at the organ. Here is something that no other last half house harbors. Abel's organ solo work and the singing returns he gets are something most presentation house organists try for in vain.

The Congress's primary function as a showing house to uncover acts failed to function this time. Though all five acts rated fairly well with the audience, none had the merits necessary for picture house work.

As per custom, acrobats opened. The Conley Trio, two men and a woman working iron jaw and rings, went through their routine to be lightly received. Billy Stenard, deucing on the xylophone, got the breaks. He beat a fast and snappy pair of mallets on the phone and was liked to the tune of one encore.

The Dancing Rivals, a flash act occupying the trey spot and having three men and two girls, found audience indifferent toward the comedy of the men. A mixed dance team proved the strong point of the turn.

Davis and Nelson, mixed duo, hoked things up next to closing. Their chatter was fast and material good.

Little Pipefax, two men and girl, tumbling and clowning turn, closed with fair results. Pipefax, clowning, is the best part of the act, the other man and girl doing a couple of gymnastic feats and standing around for "atmosphere."

Harry Smits has been appointed master in chancery of Superior Court, Cook county, on the recommendation of Judge Harry B. Miller. Smits is a well-known theatrical attorney. The appointment will not interfere with his practice.

Booking of the Hollywood theatre, Detroit, has been transferred to the Keith Western office here. The Keith office in New York had been booking it. The house plays stage band presentations and pictures.

The 11 principal survivors of "Do Me a Favor" independent legit attempt which closed suddenly after a break-in week in Milwaukee, have

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

The cities under Correspondence in this issue of Variety are as follows and on pages:

ALBANY	59	MILWAUKEE	63
ATLANTIC CITY	59	MINNEAPOLIS	59
BALTIMORE	61	NEWARK	58
BRONX	59	NEW ENGLAND	61
BROOKLYN	59	NEW ORLEANS	59
CHICAGO	61	PORTLAND, ORE.	62
CINCINNATI	59	ROCHESTER	59
CLEVELAND	61	ST. LOUIS	60
DALLAS	63	ST. PAUL	59
DETROIT	61	SAN FRANCISCO	60
HOUSTON	63	SEATTLE	62
INDIANAPOLIS	61	SYRACUSE	59
KANSAS CITY	61	TOLEDO	59
LOS ANGELES	60	TORONTO	61
		WASHINGTON	59

If less than that in actual ability are included. The principals' pair of numbers are a ballroom waltz, opening and a thrilling apache. The roughhouse qualities of the second number lift it above the ordinary "My Man" business. Neck spins predominate throughout.

Clara Barry and Orval Whitley, tossers of snappy repartee, were sold after the first half dozen gags. They didn't need the song finish to make them the most genuinely interesting turn on the bill. After their smash Leo Carillo proved a quiet closer of the first part. His monolog is stingy with laughs, but as delivered is reliable. Carillo, favorite in Chicago, can make a small time line sparkle like a stud on a film star's shirt.

The Younger Foys (Eddie won't tell how much younger) waved the old man's flag and were dynamite in the halfway opening position. The response was thunderous until the audience discovered the Duncans were the next act. Then the usual Duncan hit, and the Four Readings tumbled the closer.

Business very good. Blame it on the two little girls with the blonde hair and big salaries.

Owing to weather conditions and that the feature was better than the usual run, Majestic had a nice Sunday afternoon audience. The main idea now seems to be to plug the pictures and let the acts take care of themselves. Sunday saw the lobby take on the appearance of the 10th armory. Machine guns, rifles and bayonets enough to start another Chicago bootleg war. All for the feature picture, "Dress Parade" (PDC).

Immediately following the feature the operator started to show an Aesop's Fable reel, but probably being a smart operator, he cut it, and the acts started. Incidentally, speaking of acts, the rumor is that big-time vaude will go into the Majestic soon instead of the Palace, which is to switch to presentation.

Dubbell's Pets, man, woman and five dogs, opened. These canines are about the best-trained animal

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Shubert—"Take It Easy."
Broad—"The Barker."
Proctor's—Vaude and "The Forbidden Woman."
Loew's State—Vaude and "The Thirteenth Hour."
Newark—Vaude and "The Coward."
Mosque—"Night Life" and vaude.
Branford—"Out All Night" and vaude.
Rialto—"Two Arabian Nights."
Fox Terminal—"Silver Valley" and "Pajamas."
Capitol—"Seventh Heaven" and "The First Auto."
Goodwin—"The Magic Flame."
Miner's Empire—"Wine, Woman and Song."
Mutual Lyric—"French Models."
Orpheum—"Royal Flush Revue" and films.

Jacob Flex, manager of the Rialto, has been moved to the Ritz, Elizabeth. He will still be interested in the direction of the Newark house. Robert Faskow will manage the Rialto.

The Newark Garden Club has been organized from among the stockholders of the Newark Garden Corporation, which is planning to erect a Newark Madison Square Garden. The club hopes to own a majority interest in the Garden. To be eligible a stockholder must own 50 shares. Officers include: President, Moses Plaut; vice-presidents, Horace A. Bonnell, William L. Waldron and J. Herbert Reid; secretary, John F. Conroy; treasurer, Charles A. Carrigan. This list includes some very prominent Newark business men. As in the parallel New York organization, membership will bring with preference as to seats. Although it is denied, it is strongly rumored here that Tex Rickard has more than an academic interest in the Newark Garden.

The Branford and Proctor's are doing the best business in town. Loew's State, which formerly was the ace house for consistently big business, has fallen off somewhat for reasons that are not apparent. Harry W. Crull's stage shows at the Branford are coining the money for Stanley-Fabian at that house, while H. R. Emde's persistent and sometimes sensation ballyhoo are drawing the crowds to Proctor's. The Rialto's new policy of pictures only has not yet hit its stride, and S.-F. is billing the house heavily in the papers, giving it as much space as all the other 17 houses S.-F. advertises.

Proctor's is celebrating its 27th anniversary by raising its usual five-act bill to seven acts. The Palace, Orange, has cut from seven to five acts.

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By HARDIE MEAKIN

Belasco (Shubert) — "Celebrity" (Shumlin & Stieger); next, "Playing the Game."
National (W. H. Rapley) — "Vanities" (Earl Carroll).
Poli's (Shubert) — Washington Opera Company.
President (Columbia) — T. Arthur Smith's light opera (stock).
Earle (Stanley-Crandall) — Vaude-pets.
Keith's — K-A vaude.
Gayety (Columbia) — "Here We Are."
Strand (Mutual) — "Girls of the Follies."

Pictures

Columbia — "Sorrell and Son" next, "Becky."
Fox — "Pajamas."
Little — "Moon of Israel."
Metropolitan — "Girl in the Pull-man."
Palace — "13th Hour"; next, "Gay Defender."
Rialto — "She's a Sheik" next, "13th Juror."

Smith opera stock at President is continuing week to week, with business slowly building.

For its tenth season Edouard Al-bion's Washington Opera Co. has Poli's for the entire week (current). This from a beginning of but one performance a year. Present week includes a ball at the Mayflower.

Switch in policy of Metropolitan and Earle making the latter the presentation house of the Crandall chain, will mean the transfer of Alexander Arons to the Met organ and Milton Davis to the Earle in-strument.

Al Kamons and Harry Link, leader of Meyer Davis' Swanee Synco-pators and songwriter, got together for a new waltz ballad that Davis is having all his orchestra plug.

Jack Egan has joined the man-agerial staff of the Fox. Jack Mc-grath is another addition to pub-licity.

BRONX, N. Y. C.

Benenson theatre, operated by Joelson & Suchman, now dark, with reports the house is to get a Yid-dish stock company. Pictures no draw.

Marion Gering and Derick Wulff have taken over the Intimate Play-house from Sidney Stavroff for art productions. Gering, who comes from Chicago, will do the staging.

Loew will not operate the new house on Clinton avenue being built by Joseph Weinstock, in spite of an agreement between the two that Loew take over all theatres to be built by him. Instead, Weinstock will operate the house himself with tab shows and pictures when it opens around March.



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NEW ORLEANS

By O. M. SAMUELS

Tulane — Fortune Gallo Opera Co.
St. Charles — Saenger stock.
Strand — "Ben-Hur."
Saenger — "Get Your Man."
Liberty — "The Woman on Trial."

The Fortune Gallo Opera Com-pany is in at the Tulane under a guarantee from the New Orleans Civic Opera Association, a social organization.

Director Stillwell, who has staged the Marcus shows at the Crescent for the past 30 weeks, has resigned and departed for Chicago.

Colonel Tom Campbell celebrated his 65th birthday last week. Camp-bell, manager of the Tulane for 30 years, is the dean of southern show-men.

Gambling places are still hurting the grosses of local theatres. The gambling places never give the mob a break or "breakage."

The Orpheum raised its entire lower floor to 75 cents last week in the face of losing business. At-tendance dropped instantly. By comparison with the other theatres, the Orpheum shows do not merit a 50-cent admission. There is no comparing the pictures at the Orpheum with those at Loew's, which charges but 50 cents. There is no comparing the two houses. Loew's State is modern, while the Orpheum is old style.

MINNEAPOLIS

Metropolitan — "Able's Irish Rose."
Shubert — "Spread Eagle" (Bain-bridge dramatic stock).
Hennepin — Orpheum — Vaude. (Charlotte Greenwood) and "Dis-cord."

Pantages — Vaudeville (Gilbert & Avery revue) and "College."
Palace — "Nobody Much" (McCall-bridge).

Seventh Street — Vaudeville (Ohio State U Band) and "Shanghaied."
Gayety — "Pep" (stock burlesque).
State — "Man, Woman and Sin."
Garrison — "Underworld" (second week).

Strand — "Annie Laurie."
Lyric — "The Covered Wagon."
Grand — "Metropolis." Second loop showing.

Pantages continues to devote al-most its entire exploitation and ad-vertising to its United Artists' pic-tures, barely giving mention to the vaudeville. "College," this week, is the second picture under its con-tract. "My Best Girl," which pre-ceded it, ran a fortnight to big business.

E. C. Bostick, local Pantages manager, has signed a contract with Finkelstein & Ruben to send Pantages vaudeville to the F. & R. Lyric, Duluth, for four days start-ing each Saturday. The bills go intact after closing here Friday night. This breaks the present jump to Butte, Mont., where the shows open Thursday.

Finkelstein & Ruben will play host to poor children at special shows Christmas week in each of the 38 cities comprising their cir-cuit.

George Weist, of the Weist and Stanton revue, is seriously ill in a Minneapolis hotel. He was com-pelled to leave the Hennepin-Or-phium in the midst of his perfor-mance last Tuesday night.

Nance O'Neil and Co., stopping over here en route to Winnipeg went into the bill at the Hennepin-Or-phium last Friday and Saturday; replacing Derickson & Brown, who opened on Interstate time this week.

CINCINNATI

By JOE KOLLING

Shubert — "Chicago."
Grand — "King's Henchman."
Cox — "Blood Money."
Keith's — Vaude.
Palace — "13th Hour" and Vaude.
Empress — "High Flyers."
Olympic — "High Hat Revue."
Lyric — "Magic Flame" (2d week).
Capitol — "Rough Riders"; Vita-phones.

Walnut — "No Place to Go."
Strand — "Man Crazy."
Gifts — "Damaged Goods" (2d week).

"All new acts" is the much ad-vertised claim by Keith's for its current bill.

The Grand Opera House, legit house, will be remodeled into a fac-simile of the Erlanger Theatre, Buf-falo, N. Y., next summer, and the name changed to The Erlanger.

Warren & Wetmore, New York architects, have been commissioned to draw the plans.

Bobby and Mary, youthful and promising dancing team of this town, were a natural as extra added attraction at the Empress last week.

Calico Cat, in the East End, which was a flop as a dansant, has been converted into a roller skating rink and is proving a winner under the management of "Pickles" Witherspoon.

TOLEDO

By RALPH HEINEN

Auditorium — Dark.
Coliseum — Dark.
Empire — "Hello Paree" (Mutual).
Keith's — Vaude-pictures.
Palace — "The Silver Cord," The-atre Guild (Dec. 9).
Rivoli — Vaude-pict.
Loew's Valentine — "In Old Ken-tucky."
Palace — "Angel of Broadway."
Pantheon — "Crystal Cup."
Princess — "The Gay Defender."
Vita — Temple — "Publicity Mad-ness."
Vita-Phone, movietone, stage production, syncro-color interlude.

Bell's Hawaiians on Vita-Temple stage this week, next production (Dec. 31) "Mikado" in tabloid.

Rites for John Gardner, 81, Nor-walk, father of John J. Gardner, president of Pantheon Theatre Co., Toledo, at Norwalk.

Kinsey Comedy Co., after abrupt-ly leaving Toledo last week, plans to open in Indiana, Wendt, publicity agent, said.

"Big" Ford and "Little" Glenn, the Lullaby Boys of WJL, appeared at Rivoli last week and packed the Pantages house nightly.

Eight colored cabarets which cater to white patrons were closed by the police vice squad in a drive to "close up the town."

No arrests were made, but the raiders, after breaking down doors to get in two of the places, ordered the patrons to leave and instructed the proprietors to "close and stay closed."

Ken and Keystone orchestra now playing at Danceland.

The Kiwanis club netted nearly \$1,000 out of its play, "Turn to the Right," in the Auditorium theatre last Thursday and Friday.

Marriage licenses issued in To-le-do: George Empson, 35, pianist, and Helen Gardener, 30, both of Detroit; John L. Beech, 25, radio operator, Quebec, Can., and Lillian M. Woods, 25, Lansing, Mich.

Variety Amusement Co., Inc., opened two houses at Cleveland, Shaw-Hayden, 1,600, and Variety, 2,000 seats. This company also has the Uptown under construc-tion.

Another house to open was the Astor, 1,800, Herbert Voges, organist.

Phil Spitalny and band, featured at Hippodrome, Cleveland, for sev-eral months, has left for an indefi-nite engagement at Lafayette Square theatre, Buffalo. Hippo-drome returns to vaude-film policy.

Hotel Fort Hayes, Columbus, booked Verne Shuster's band to play nightly except Sunday. WCAH broadcasts.

George Crumely and orchestra now playing at Pearl Garden, Col-umbus.

J. H. Wilson, formerly director of Little theatre, Syracuse, now coach-ing Hill Players, Columbus.

Eddie Mitchell's orchestra and Eddie Reinhardt featured at Gloria Winter Garden, Columbus.

The performance of Not Tonight Dearie," by the Kinsey Comedy Co. in the Coliseum theatre Thursday night, was not given. A sign stating the stock organization was on a strike greeted patrons.

ATLANTIC CITY

By VINCE MCKNIGHT

Apollo — "The Constant Wife."
Stanley — "Smile, Brother, Smile."
Virginia — "Les Miserables."
Earle — "Open Range" and vaude.
Colonial — "Swim, Girl, Swim."
Strand — "Girl from Chicago."
Capitol — "Adam and Evil."
City Square — "The Covered Wa-gon."

After three different shows had been booked in and cancelled, "Celebrity" was finally decided upon for next week's Apollo attraction. It is a new comedy by Willard Keefe to be presented by Shumlin and Stieger. Cast includes Con-stance McKay, Crane Wilbur, Hale Norcross, Claude Cooper and others.

Roller skating, Boardwalk attrac-tion of many years ago, revived on the Steeplechase Pier, opening the pier's winter season today (Wednes-day). There will be two sessions daily in the main ballroom at 25-50.

Savoy theatre, home of musical road shows, has closed for two weeks or longer for redecorating purposes. Joe Carnouche, after an expenditure of several thousands, expects to make a stronger bid for biz.

Jed Harris will present "The Royal Family," new comedy by Geo. S. Kaufman and Edna Ferber, at the Apollo, Dec. 19, prior to its New York showing Christmas week. Haldee Wright, Otto Kruger, Ann Andrews and Sylvia Field head cast.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting — Dark until Dec. 15, Then George Jessel.
B. F. Keith's — Vaudeville, pictures.
Temple — Pop vaudeville, pictures.
Crescent — Inde vaude, pictures.
Savoy — Palace Burlesquers (stock) and pictures.
Strand — "Two Arabian Knights" and Vitaphone.
Empire — "The Harvester."
Eckel — First half, "Back to God's Country"; last half, "Soft Cushions."
Rivoli — "Passion," revival.
Regent — "Ben-Hur."
Harvard — "The Notorious Lady" and "Stage Madness."
Syracuse — "The Night Bride" and "The Cherokee Kid."
Palace — "The Fighting Eagle."
Swan — "The Loves of Sunya."

New bookings for the Shuberts' Wieting include "Oh, Johnny," new musical, Dec. 22 for three days; "Broadway," week Jan. 2, and "My Maryland," week Jan. 23.

"Chickie" Wells, burlesque cho-ruster, formerly with Jack Singer's stock at the Savoy here, who sur-prised the Rialto with a secret mar-riage to T. Howard Straub, now Kallet manager in Utica, has joined the Palace Burlesquers at the Sa-voy.

Syracuse demonstrated it cared little for pro. football here on Sat-urday when only 2,500 fans turned out to see the Providence Steam-rollers and the New York Yankees in action at the Archbold Stadium, Syracuse University. The game taken by the Steamrollers, 9-0, was staged as a benefit for the Manlius School's endowment fund.

"Red" Grange of the Yankees made personal appearances at Schine's Eckel on Friday, the Man-lius fund benefiting on a split of the gate.

Robbins Enterprises will open new Uptown in Utica Dec. 15.

Otto Schroepel, former booker and film salesman, has succeeded Charles Denziger as managing di-rector of the Syracuse here.

The New York State Fair will use movies to popularize and advertise the exposition in rural sections. Two reels, made at the 1927 fair, will be used. They were given a preview here last week.

Clarence Horton, retired, musi-cian, for 25 years in the orchestras of the old Grand and Bastable here, died on Saturday. He leaves his wife, a son and a daughter.

Edna Wallace Hopper, appearing at the Empire here last week, was responsible for 1,900 paid admissions within an hour. The sale was hung up for the first ladies only matinee. The box office opened at 12 o'clock and at 1 p. m., with 1,900 tickets sold, the police directed the sale be closed.

ST. PAUL

Metropolitan — "The Vagabond King."
President — "The Green Hat" (stock).
Lyceum — "What's Your Wife Do-ing" (tab stock).
Capitol — "Now We're in the Air"; Moss and Fry on stage.
Tower — "Underworld."
Astor — "Rose of the Golden West."
Strand — "Gun Gospel" and "Mother."

Strand (movies) plans a series of monthly revival weeks to begin after holidays. First would be mis-cellaneous revivals, and after that star weeks.

Myra Mortimer, American con-tralto, drew 1,300 people to recital at \$2 on Dec. 1.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum — "The Barker."
Eastman — "The Way of All Flesh" (film).
Rochester — "Three's a Crowd" (film) — vaude.
Regent — "Figures Don't Lie" (film).
Piccadilly — "The City Gone Wild" (film).
Fay's — "The First Auto" (film) — vaude.
Temple — K-A vaude.
Gayety — Columbia burlesque.
Corinthian — Mutual burlesque.

Victor Wagner, conductor-man-ager of the Eastman Theatre or-chestra, arrested one Bernard Mu-rawski last week after the latter's machine had run into his, turned him over to a policeman, and Mu-rawski was booked on a charge of driving while intoxicated.

Rochester followers of Hearst newspaper serials and of burlesque shows last week welcomed back Mrs. Kathleen Butler Rush at the Gayety in "Bringing Up Father." A year ago she was here to imper-sonate "The Taxi Dancer." Roches-ter "Journal" serial. Since then she and Rush, both of the "Jiggs" com-pany, have been married.

The new \$3,000,000 Knights of Columbus building will seat 3,500 and is provided with a large stage, motion picture booth and three pro-jecting machines.

"The Arcadia," Rochester's new ballroom and cabaret, next to the Rochester theatre, opened Dec. 2. Albert F. Hettig, former druggist, who had the pioneer soda fountain-lunch counter here, is president of the company. As many as 1,600 couples can dance at a time.

ALBANY, N. Y.

By HENRY RETONDA

Capitol — "General John Regan" (Tues. and Wed.); "Peek-a-Boo," burlesque (Thurs. to Sat.).
Strand — "When a Man Loves."
Leland — "Battling Butler."
Ritz — "Old San Francisco."
Clinton Square — "Woman Power."
Grand — Pictures and vaude.

Harmanus Bleecker Hall, a sec-ond run house, is giving away sil-verware to women this week and is showing double pictures with three changes weekly.

Harry H. Weinberg, vice-presi-dent of the Film Board of Trade, is leaving in a few days for Omaha and will be succeeded to his Albany position by Isidore Schmertz, man-ager of the Fox branch.

Phil Romano, Victor recording artist, is leaving the Rain Bo room of the Hotel Kenmore Dec. 17. Zee Confrey with an 11-piece orchestra will replace him.

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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.

Not that last week's Orpheum bill is anything to write home about, but by virtue of precedence it becomes good; i.e., relatively speaking. Not a name that would mean anything to the \$1.65 fans. Top honors apparently divided five days, with Jack McLellan, Odali Careno, Valerie Bergere and Babe Egan and Her Hollywood Redheads taking the spoils. Added to the remaining three turns, not much money is represented in the whole layout. The bookers probably figured it made no difference, as more than one "money" bill has failed to "show" in the past, so why keep on throwing in the chips? Seemingly, the two-a-day dilettantes out this way look at it in another light. Sunday night, formerly a sure fire standby, isn't any more. Once in a while a few of the regular boys will drop in, if nothing else is doing, but that once in a while is becoming a few and far between thing, and for the most part the choice stalls are now inhabited by strange faces or left blank altogether.

In the meantime Jack McLellan is still getting laughs. Fortified with excellent feeding from his delectable little partner, Sarah, and the eccentric mugging of Fred Sanborn, the McLellan period was a highly entertaining one in the next to shut. The roller skating wise-cracker has lost none of his high-powered salesmanship in delivering gags that can't miss getting over if only because of sheer drollness. The act is standard.

Beginning at the front end Galotti and Kokin started the ball rolling by putting a pair of clever monks through a routine of tricks that were bright. The featured one, "Umtala," is more than ordinarily intelligent.

The darktown crooning of Small and Mays, the two ebony boys, set a fast pace in the deuce. Small, the showman of the two, has the knack of putting over a tear-jerking ballad and comes back with a laugh right after. With Mays strumming away on the uke, the colored lads cleaned up and stopped the show for a few minutes, returning for more with some nifty soft shoe work.

Valerie Bergere appeared to advantage in the next niche with the Chinese "meller" playlet written for her by Tom Barry. The piece is well knitted and allows Miss Bergere to reach moments of dramatic heights, just enough for a strong curtain. The characterization of a celestial madame, running a gambling establishment in New York, while contending with political barriers and eventually run down to earth, was well handled by the veteran Miss Bergere.

The "Bartch-A-Kallop" boys, Steve Freda and Johnny Palace, picked the show up and started off with a bang. They would have closed the same way only for a sob ballad that didn't mean anything and only served to slow things down considerably. Again the boys are doing too much talk and not enough singing. Their comedy songs are sure fire, while the chatter, composed of a lot of rehearsed material, is not so forte in spots. The act has evidently been newly routine since seen last about a year ago. But not to advantage.

Closing the first half was Babe Egan and her Hollywood Redheads;

nine piece combination featuring the all "bricktop" girl band. There are enough good-looking damsels in this group to pardon any musical flaws. They have plenty of youth, vim and vigor and give a good account of themselves. Outstanding in the bunch is Estelle Didthey, near blonde with a million dollars worth of "class." This gal handles the drumsticks, but she doesn't have to do a thing as long as that smile stays on.

Odali Careno, holdover, held the attention of all with operatic arias, classics and semi-classics. Careno, known in grand opera ranks as Oda Slobodskaya, is a distinctive dramatic soprano, carrying herself in statuesque poise. Unquestionably an artiste, but leaning more to concert.

Tinova and Balkoff, dancing couple, and a quartet of dancing maids, featuring Ruth Harrison, a marvel at whirlwind spinning, closed the show in miniature revue fashion. The Harrison girl stood out, while the dancing team did some nice work along the adagio route, one number being in the almost nude with trappings furnished by the girls in reclining positions. This turn held 'em to the finish.

If Tom Mix had put in a personal appearance last Monday night at Pantages, as he usually does when his pictures play there, chances are the customers would have walked home perfectly contented and totally disregarded the vaudeville. But Tom, probably with other things to attend, so his "ghost" on the screen in "Silver Valley" had to satisfy. They like Tom in this house and Tony, too, is a big fav, but that still has nothing to do with vaudeville bills. And as far as Pan's flag wavers are concerned they're from Missouri and if acts are not up to snuff it's no go, more so since they have been reduced with a procession of "names."

They've seen the good ones and are not disposed to squawk when handed inferior playthings. The headliner of last week's show was Miss Physical Culture. Very charming young woman and all that, but still light to top an important bill.

Miss Merle and Friends, bird act, opened. Mixed comedy team should make folks giggle, to say the least. No. 2 positions aren't very gratifying to song and chatter artists in general, yet Fargo and Richards can't claim that in particular as an alibi. The girl does the gagging. A couple of saxophones are brought in and make matters worse. Somewhere on the bill should be a revue of some kind or other, so Virginia Rucker and Arthur Bard have it. Four dancing girls work like rockets and take the edge off everything else in the act. Young Bard, a likeable chap, sings and dances, but should stick to hoofing. Not a bad buck and winger. Dainty things are always liked, so Virginia Rucker makes a good impression with an Oriental solo, but those four gals come right after her.

Mugging is an art and Miss Baird, of Baird and Hewitt, accomplishes a good deal with it even if it is overdone in spots. Hukom is hukom the world over, but there are all sorts and they vary in degree. Baird and Hewitt's percentage is not high. Laughs are also relative. Some come from the depths, others from the head. Vida Negri and Co., girl act comprising a quartet, two instrumentalists and Miss Negri herself in the featured role as dancer, add the flims touch. The prima in this turn would get along very nicely if she weren't hampered by an annoying piccolo.

Opening of "Jazz Singer" at Criterion has been postponed from Dec. 27 to Dec. 28. The five-dollar premiere scale will prevail.

Fire-Police Interdepartmental fiesta will be held Dec. 10 at the Coliseum. Arrangements have been made by both departments to stage stunts and feature added attractions.

Phil L. Ryan, west coast representative for Pathe Exchange, Inc., was elected vice-president of the

Metropolitan Studios at a special meeting of the Board of Directors held in New York.

Winona Winter and Frank Vincent have been routed over the Orpheum circuit, opening in San Francisco with a sketch by Blanche Merrill.

Francis X. Bushman will temporarily abandon pictures for vaudeville, opening at the Orpheum Dec. 4 in a sketch titled "Passengers."

The Writers presented their last drama program of the year, Dec. 2 and 3, at the clubrooms. It consisted of the usual four one-act plays.

Helen Ferguson goes to San Francisco for "New Brooms," Henry Duffy production.

Florentine Choir, composed of members of the Church of Santa Croce in Florence, are here to appear through southland cities. Sandro Bennelli, brother of Sem Bennelli, author of "The Jest," is director of the organization.

Barton Hepburn will play the juvenile lead opposite Marjorie Rambeau in Noel Coward's "The Vortex," being produced by Tom Wilkes for a Christmas night opening.

The next Oliver Morosco production following "The Morning After," opening at the Hollywood Playhouse Dec. 16, will be "The Hell Cat," by Guy Bragdon and Tom Burroughs.

By mutual agreement trial of the \$5,000,000 alleged breach of contract suit brought by Charles H. Duell, picture producer, against Lillian Gish, screen star, was continued until Dec. 9. The postponement was agreed upon to permit more time by both sides in the taking of depositions.

Richard Dix is back on the Paramount lot following an attack of influenza.

Harry Hoyt completed adaptation on "Be Yourself," Reginald Denny's next for Universal. This makes the ninth story for Hoyt since he began writing for Universal last April.

Mrs. Minnie Todd is now publicity representative at Tiffany-Stahl studios for M. H. Hoffman.

Herbert Cortell, musical comedy comedian, signed for the leading comedy role in Oliver Morosco's "The Morning After," to be produced at the Hollywood Playhouse. Others in the cast are Earl Askam, Doris McMahan and Selma Paley.

The Four Marx Brothers in "The Cocoanuts" open at the Blittmore Dec. 12. House dark until then.

Henry Fink, song writer and former New York revue producer, has been booked over Pantages circuit.

The new Mutual theatre, Saco, Me., provides this city with its first playhouse in several years. Edward J. Bolen is manager. Eleanor Armstrong, former K-A act, is orchestra leader.

SAN FRANCISCO

Peggy O'Neill's "Kiddies" will make their annual holiday appearance in West Coast Theatres during the Christmas vacation. Seventy-five youngsters will be divided into two groups.

Portola, one of the pioneer picture houses on Market street (West Coast Theatres controlled) is shortly to revert to a public market.

Henry Duffy has obtained a lease on the Orpheum, Vancouver, for stock in the spring. This will bring the Duffy string up to six houses.

"Young Woodley," with Douglas Fairbanks, Jr., and Allan Connor, will be next by the Players Guild at the Community here.

Everybody in show business who has visited San Diego knows "Sternie" (Duvalle L. Sternberger) through his long connection with the Spreckels. He was for years manager of the Isis, when the road shows played that house, and managed the Spreckels for Dodge & Hayward when they played vaudeville. Now "Sternie" has come to San Francisco to make his home here with his family.

Zeta Harrison, former Fanchon and Marco revue girl, opened with the Henry Duffy players at the President, in an ingenue role.

Phil Phillips, press agent for West Coast Theatres in Oakland, narrowly escaped serious injury when a plane in which he was flying, distributing advertising, fell as it was landing at the airport. Phillips was

cut about the neck, requiring several stitches, but otherwise escaped.

Everett Lane, who came to Loew's World about five years ago as assistant manager and treasurer, has been appointed manager of the house.

Edyth Evans and Ray Mayer, new Fanchon and Marco "team" (both having previously worked single on the coast), are held over for a second week at the T. and D. Oakland due to their big success. Jimmie Davis, brought down from Portland by George Stoll, a singer who sits with the band, will also be held indefinitely.

A. V. "Al" Hegbom, featured organist at the new Alhambra, Sacramento, has transferred to the Golden State at Monterey.

A monster benefit was staged at midnight Dec. 3 at the Golden State by the Theatrical Mutual Association. Charles Irwin was master of ceremonies, and talent from most of the local theatres participated.

"Blossom Time" moved into the Curran Dec. 4 for a several weeks' stay, following Mitzi, now en route eastward.

Tom Wilkes, theatrical producer, and his wife narrowly escaped serious injury when their auto skidded and overturned, catching fire, near Girard. Marjorie Rambeau, their guest, had just left the car for her ranch home.

Two days after the "Examiner" (Hearst morning paper) ran an editorial "kidding" Pantages because it hung large banners of Gilda Gray on its bare walls facing Civic Center, Rodney Pantages, in charge here for his father, canceled the "Examiner" advertising.

Jack Brehaney, for the last several years associated with Louis R. Lurie, lessee of the Lurie until a few weeks ago, when Homer Cursan and the Shuberts took over the house, has taken over the coast booking for Jules Dalbey, New York impresario, for the Vatican Choir. Brehaney recently has been acting as company manager for "Twinkle, Twinkle," which Lurie produced on the coast, in association with E. L. Barbour.

Players' Guild announces its entry into the professional field. Plays will be given for runs, with performances nightly (except Sundays) and Wednesday and Saturday matinees.

Robert Flaherty, A. C. Smith, W. C. Van Dyke and several property, camera and location men of the M-G-M studios sailed aboard the Tahiti Nov. 30 for Tahiti, where they will pave the way for the coming of the "Southern Skies" company, featuring Conrad Nagel and Montagu Love. The principals sail Dec. 28.

Robert Duval Ofner, actor, poet, alleged heir to millions, arrived here to take up his temporary home in Chinatown to secure local color for a story of the night life of San Francisco's nomads.

Chief of Police Daniel J. O'Brien was on a vacation on the seventh anniversary of his appointment to the head of the department, but his desk was covered with floral tributes. Since the recent mayoralty election there have been rumors O'Brien would resign and accept an executive position in the Hollywood picture colony. The chief denied it.

San Francisco is rapidly developing a new "Bowery." In the block on Market street that houses Pantages, half a dozen store shows are now operating. They include tango (keno) places, penny arcades, quick photo shops, novelty stores and at least two pitchmen have established themselves in the neighborhood.

Harold B. Franklin, president of West Coast Theatres, Inc.; Sam Katz, president of Publix, and Nicholas Schenck arrived here Saturday on a tour of inspection of the Pacific coast houses controlled by West Coast Theatres.

Granada (West Coast Theatres local "ace" house) is observing its sixth anniversary this week.

Max Dolin, local orchestra leader and at present head of the National Broadcasting Corp.'s musicians, asked police to help him find

his son, Gerald, aged 14, who left home with a boy companion, telling his mother he would return soon. It is believed the two boys decided to take a trip to Los Angeles.

George Lipschultz, violinist, and prominent in coast music circles, is at Pantages for a special two-week engagement, presenting a violin recital in conjunction with the regular Pantages vaudeville bill. Lipschultz will not be heard in any other city on the Pantages circuit, his current engagement being framed only because he has been here on a vacation, pending completion of the new Fischer in Seattle, where he will be musical director and master of ceremonies. Lipschultz is a finished musician.

After nearly a solid year in Australia, Olsen and Johnson returned to San Francisco and have started for the east. They open in Milwaukee January 2 for an Orpheum tour. They were accompanied on the return trip by Alec Keliway, musical comedy actor, who plans to stay in this country.

Achilles and Newman and Fink and Ayres, vaude acts, returned from Australia on the Tahiti.

Rodney Pantages returned from a business trip to New York.

Gilda Gray terminated her Pantages route here and left Nov. 26 for New York, where she is scheduled to open Dec. 10 at the Rivoli. A London engagement is in prospect.

"King of Kings," which is at the Columbia for a three-week engagement, has been getting great support from the local clergy. The Rev. Walter John Sherman, minister of the M. E. Central Congregation, has been using up newspaper space advertising his sermons favoring the biblical picture, while Rabbi Newman is advertising his talks in opposition. Several other pastors preached on the story the past two Sundays.

ST. LOUIS

By TOM BASHAW

Ambassador—Ed. Lowry stage show; "The Girl from Chicago." American—Dark. Capitol—"The Naked Truth." Empress—"Craig's Wife" (stock). Garrick—Burlesque. Grand Opera House—Vaudeville and picts. Loew's State—"Adam and Evil"; Weem's Orchestra. Missouri—"On His Toes"; Johns' stage show. Orpheum—Vaude and picts. Shubert Rialto—"Gay Paree." St. Louis—Vaudeville and picts.

Two St. Louis girls made their home town debut at Loew's State last week. They are Edna and Dagmar Dreon (Dreon and Dagmar).

Booking of George Tyler's comedy, "Tommy," has been set back until January. Piece running in Chicago.

The following theatre changes in St. Louis and vicinity have been reported:

Liberty, St. Louis, reported sold by S. J. Endler and W. W. Brueggeman to Kaehn & Friedlander.

Metro, Chesterfield, Ill., transferred from Maurice Moore to William S. Dewa.

Princess, Piedmont, Mo., transferred from C. L. Bennett to A. G. Pierce.

Lyric, Salem, Mo., transferred from J. L. Bangert to W. A. Donaldson.

Royal, Thayer, Mo., transferred from H. C. Simmons to Dean W. Davis.

Wilson, Granite City, Ill., closed and for sale or lease. This theatre has been under the management of Dewey Gray.

Sexton Amusement Co., reported to have disposed of following:

Pershing and Rex, Fairfield, Ill., and Orpheum and Casino, Flora, Ill., to Pautler & Wells, reported new owners.

LURIE Theatre, San Francisco

Matinees Wed. and Sat.

LILLIAN ALBERTSON Presents

with VINCENT YOUMANS

His

"HIT THE DECK"

The "Hallelujah Show"

MOST ORIGINAL
COFFEE SHOP
In the Golden West
Carl—MULLER'S—Lill
"TWO OLD TIMERS"
Direct from Train or Theatre
You Are Welcome
724 So. Hill St. Los Angeles



Guerrini & Co.
The Leading and
Largest
ACCORDION
FACTORY
in the United States.
The only factory
that makes any
of these—made in
Italy.
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& SON

Steamship Accommodations Arranged on All Lines at Lowest Rates
Foreign Exchange also Taken Care Of, Bought and Sold
Oldest Agency in U. S. Specializing on Theatrical Travel
EUROPEAN CONNECTIONS—Passage Taken Care of Both Ways
TIMES SQUARE TRAVEL BUREAU
PAUL TAUSIG & SON Management
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BALTIMORE

By BRAWBROOK

Auditorium—"The Circus Princess."
 Guild—"The Mikado" (2d week).
 Maryland—K-A vaude.
 Hippodrome—K-A vaude and picture.
 Vagabond—"The Great God Brown."
 Ford's—"King of Kings," (2d week).
 Palace—"Gayeties of 1928."
 Gayety—"Hollywood Scandals."

Health Commissioner Jones of Baltimore estimates the present population of this city at 810,967, indicating a potential drawing population of the city's legit and first run picture theatres of 690,000 plus the county population.

While the local dramatic field will be increased by one theatre when Edwin Knopf's season opens at the Auditorium on December 26th, the touring legit here will be still limited to two houses with Ford's in and out of the lineup with picture weeks.

The Shubert shows will move around to the Maryland, which is to be vacated by K-A and is now being refitted backstage to take care of musicals. The house will likely be known as the Booth.

Colby Harriman, stage director, who left the Loew organization to fill a similar position with the Stanley-Crandall people, is back at the Loew Century.

DETROIT

By F. L. SMITH, JR.

Garrick—"Saturday's Children."
 New Detroit—"The Tavern."
 Shubert Detroit—"George White's Scandals."
 Cass—"White Eagle."
 Bonstelle—"Is Zat So?" (2d week, stock).
 Masonic Temple—"Mr. Pim Passes By" New York Theatre Guild.
 Temple—Keith vaude.
 Adams—"Now We're in the Air."
 Capitol—"Honeymoon Hate."
 Madison—"The Garden of Allah."
 Michigan—"The Gay Defender."
 State—"Tea For Three" and vaude.
 Fox, Washington—"East Side, West Side."
 Oriental—"The Girl From Rio" and vaude.

Kunsky's new theatre in Redford is scheduled to open about Christmas. Kunsky Birmingham theatre, which opened two weeks ago, doing good suburban business.

At a meeting Thursday night, the Detroit Theatre Managers' Association voted to remove all restrictions from theatre broadcasting. To date, Detroit has been one of the few towns to keep the lid clamped down.

Kunsky theatres have arranged with WJR to broadcast from the stage with Sunday symphony concerts at the Michigan and organ recitals by Arthur Gutow, Michigan, as regular features.

Picture business still is pretty dull, although it is expected that things may pick up with the announcement of the new Ford.

XMAS GIFTS
 —that will satisfy the most discriminating—
TAYLOR'S
 XX PROFESSIONAL
 WARDROBE TRUNK
\$75.00

DELIGHT your friends with such useful gifts. We carry a complete line of fine Leather Goods, such as Traveling Bags, Suit Cases, Hand Bags, Wallets, Plain and Gold Mounted; Overnight Cases, empty and fitted, etc. The usual Taylor guarantee on all leather goods.

Christmas Discount
 From now until Christmas we will give to all members of the profession a special discount of 20 percent on all Leather Goods.

Write for Special Christmas Booklet

NOW LOCATED AT THEIR NEW STORE
115 WEST 45TH ST.
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29 E. Randolph St., CHICAGO STORE

TORONTO

By G. A. S.

Royal Alexandra—New York Grand Opera Co.
 Princess—"Bye, Bye, Bonnie."
 Empire—"Tommy" (Keppelstock).
 Victoria—"The Seventh Guest" (Facet stock).
 Gayety—"A Perfect 36" (Columbia).
 Pantages—"A Chinese Parrot"—vaude.
 Loew's—"City Gone Wild"—vaude.
 Hip—"Very Confidential"—vaude.
 Tivoli—"The Somme" (British).
 Uptown—"Two Arabian Knights" (stage show).
 Regent—Dark.
 Palace—"Beau Geste."
 Massey Hall—Toronto Symphony Orchestra.
 Runnymede—"Now We're in the Air."

Al and Bob Harvey, who broke in as "The A and B Battery Boys" over CKCL and have played many neighborhood houses, get a chance this week, when Jack Arthur booked them into the Uptown.

A dozen Toronto neighborhoods controlled by F. P. are now giving three to five vaude acts, together with feature pictures, at 25-cent top. To meet this, independents are offering double feature pictures at 25-cent top. A black bottom contest gave the Beaver a big week on "Out All Night" (U), while the Versatile Canadians (band) were helping "Beau Geste" (Par) to mop up at the Parkdale.

The Madison, an independent picture house in direct opposition to two F. P. neighborhoods here, has brought in a stock company to give one-act plays between pictures.

All told 33 Toronto picture houses are now using from one to seven vaudeville acts. Bulk of the local booking is handled through the Gus Sun office.

Tommy Daley is arranging publicity for all Canada on the Regal Film, Ltd., British release, "The Somme." This war picture, like its successors, "Ypres" and "Mons," attempts to tell the story of the battle from which it is named, but has no written plot.

Foster Hewitt, sports announcer from CFCA, the pioneer Canadian station, has been invited to U. S. stations to broadcast hockey games. Hewitt's father is sporting editor of the "Toronto Star," who operates CFCA.

J. C. Brady, of the Madison, Toronto, has been elected president of the Ontario branch of the Motion Picture Theatre Owners of Canada. Other officers are Harry Alexander, of the Park, Toronto vice-president; Nat Taylor, secretary, and S. Major, treasurer.

The Russell, Ottawa, has been expropriated by the Canadian government and will soon be torn down. The land will be used for park purposes.

Wreckers have started demolition of the Grand Opera House, oldest theatre in Canada. The 1,800 seats, scenery and other properties were given to amateur theatrical groups. The house was owned by Ambrose Small, who walked out of it in December, 1919, and was never seen again. His wife carried on for a short time afterwards. The last performance in the old house was "Able's Irish Rose."

Talking pictures come to town for the first time with the DeForest Phonofilm.

Isaac F. Marcasson, "Satevepost" globe trotter, is in town getting dope for a series of articles on Canada.

George Cluff, doorman at the Royal Alexandra (Shubert) for 20 years, gave his first interview Tuesday. It was printed Wednesday. George took sick on Thursday and died Friday. He was born in Toronto 55 years ago and was known as the human fog horn.

KANSAS CITY

By WILL R. HUGHES

Orpheum—"Almost Human," picture and vaudeville.
 Midland—"She's a Sheik," picture and presentation.
 Shubert—"King of Kings."
 Mainstreet—"The Gorilla" and vaude.
 Newman—"Ben-Hur," picture.
 Royal—"Becky."
 Liberty—"Unwed Mothers."
 Pantages—Vaude and pictures.
 Globe—Vitaphone, vaudeville and pictures.
 Capitol—Bert Smith's musical stock and pictures.
 Empress—"7-11," with Mamie Smith.
 Gayety—Mutual burlesque.

The Cook Sisters, featured on the Orpheum bill this week, were students in local schools three years ago. They were discovered by Grace LaRue. The Brunswick Phonograph used them and are now part of the Junior Record Stars act.

J. J. Shubert was a visitor here last week. He is making an inspection of Shubert houses before sailing for Europe.

tion of Shubert houses before sailing for Europe.

The Bert Smith musical stock company are indefinite at the Capitol, formerly the Garden. Good business welcomed the newcomers. Principals are Billie Van Allen, Vi Shaffer, George Hunter, Geneva Mick, Chuck Hobart, Vontelle Elliott, Paul Morrikoff, Marion Lee, Daisy DeGrace, Harry DeGrace, Charlie Shannon and Bobby Golden. There is also a chorus and quartet.

INDIANAPOLIS

By EDWIN V. O'NEEL

English's—"My Maryland."
 Indiana—"The Crystal Cup."
 Circle—"The Missing Link."
 Ohio—"Slightly Used."
 Murat—Al Jolson (Friday and Saturday), "Big Boy."

Berkell stock company closed season at Colonial Nov. 19 with "Some Baby." Will return again in the spring.

Josephine Day, Uptown theatre cashier, was robbed of \$250 by two youths who escaped in a car.

Decrease of \$112,155 in theatre fire loss in Indiana this year was reported by State Fire Marshal Alfred Hogston. The loss was \$45,834, compared with \$157,000 the previous year. Close inspection was held accountable.

The Granada theatre, at Greencastle, Ind., was reopened this week after complete remodeling. Formerly Cook's opera house, the show building was converted into a Spanish style theatre by William Blanchard, manager.

The Prewitt, modern \$20,000 picture house at Plainfield, Ind., suburb of Indianapolis, opened Nov. 26.

Fire in a projection booth in the Capitol was extinguished without serious damage.

Through a lease from Mrs. Helen Orr English, widow of the late Senator English, the Circle Theatre Company obtains control of the town's most valuable downtown theatre site.

The 99-year lease, involving rental of \$5,257,000, was made with the Market Circle Realty Co., a subsidiary of the Circle Theatre Co., subject to the approval of Probate court.

The property is the north west segment of Monument Circle, opposite the Circle Theatre Building, English Opera House, and English hotel.

The Circle company operates the Indiana, Circle, Ohio and Uptown theatres. No immediate plans for improvement of the site, management announced. Probably will be used in connection with development of picture business. Lease calls for improvement by 1949.

BROOKLYN, N. Y.

By JO ABRAMSON

Majestic—"The Small Timer."
 Teller's Shubert—"Restless Women."
 Werba's Brooklyn—"Honeymoon Lane."
 Cort (Jamaica)—"The Brass Ring."
 E. F. Albee—"Firemen, Save My Child" and vaude.
 Strand—East Side, West Side, and stage attractions.
 Loew's Metropolitan—"Two Arabian Knights" and vaude.
 Fulton (stock)—"Yellow."

Brooklyn hopes for a civic theatre. The announcement made this week by Randolph Somerville of the Washington Square Players has it that his group has joined hands with the Dramatists' Guild and the Brooklyn Little Theatre, and the combination is preparing to start productions here at the Brooklyn Little theatre sometime in January with "Fannie's First Play" as the initial production.

On the executive board Kendall K. Mussey will represent the Brooklyn Little theatre, Cosmo Hamilton the Dramatists' Guild, and Prof. Somerville the Washington Square Players.

Three new shows try out this week. "Restless Women," billed as "a frank, vital discussion of a vital topic," at Teller's Shubert, produced by Anna Held, Jr. "The Small Timer," at the Majestic, and at the Cort in Jamaica, "The Brass Ring." Next week the Shuberts offer "Sisters," with Roberta Arnold, at the Majestic, and "Behold the Bridegroom," will be at the Cort. "Oh, Johnny," produced by Louis Isquith, may come to the Teller's Shubert if there are no changes in the booking of the show for next week.

CLEVELAND

Ohio—"Hoosiers Abroad." Next, "Merry Wives."
 Colonial—"Kongo" (4th week); did close to \$9,000 third week at \$1.50 top.

Alhambra—"The Bat" (McLaughlin's stock).
 Hanna—"Yours Truly." Next, "Chicago."
 Empire—"Jazztime Babies" (Mutual).

Allen—Whiteman and Band. Film, "Tea for Three."
 Palace—"A Texas Steer"; Vaude.
 Loew's State—Williams and Band, local. Picture, "Woman on Trial."

Hippodrome—Vaude; film.
 Stillman—"Sorell & Son."
 Park—Loew vaude; film.
 Granada—Loew vaude; film.
 Oriental—Stock burlesque.

Theatrical people booked or playing Cleveland week of Jan. 9 had better secure hotel accommodations in advance or carry a sleeping bag. During that week, Jan. 9-12, the American Road Builders' Society will hold their convention here. Ten thousand or more members are expected.

pected. Placards are now posted in hotel rooms in Cleveland advising the public that, unless they have business, to avoid Cleveland Jan. 9-12.

Reissued prints of "Uncle Tom's Cabin" are making their appearance in the picture houses here. A line of the old "Tom" show paper is used with the film.

Ziegfeld's "Show Boat" Cotton Blossom sailed away from Cleveland Saturday with around 1,000 for eight performances, day night being out. This was the Ohio theatre could hold.

The Ford new car got a great break here. Theatres posted the full-page ads in their lobbies, business places hung them in the windows and newsboys flashed the full-page instead of the news page to the public.

"Saturday's Children" had just a fair week at the Hanna. Turnaways from "Show Boat" helped some.

NEW ENGLAND

A. J. Vanni, nephew of S. Z. Poll, and Orlando Pelliccia, booker for the Poll chain, have leased the newly renovated Middlesex theatre at Middletown, Conn., from Frank Arrigoni and Sons. The theatre is not a part of the Poll chain.

The unfinished Plymouth theatre at Worcester, built by the 261 Main Street Corporation, in which Arthur S. Friend is principal stockholder, was bought in by the Worcester County National Bank. The bank holds a second mortgage of \$177,500. Sale made subject to first mortgage of \$500,000. Disposition of unfinished Massasoit theatre in Springfield is creating interest in as much as that K-A forces are reported to be interested in this property. Work is held up due to litigation involving Friend.

More than 100 Maine theatres are co-operating with the Automobile Bureau in showing slides urging prompt application for new plates.

New Salem (N. H.) theatre opened Dec. 5 under management of C. T. Woodbury. Regarding two picture machines, one newspaper commented: "The public will be able to see a picture without repeatedly waiting while the machines are repaired or reels changed. These delays have happened only too frequently during the showing of pictures in Salem, and the people have manifested their desire to see moving pictures as they should be shown."

After 21 years of operation in Whitman, Mass., Empire will close Dec. 10. Dwindling business failed to satisfy Boston interests, said Manager Luddy.

SONG ! HITS OF THE DAY ! DANCE

A Sure Fire Applause Story Ballad

"THE MORNING AFTER THE NIGHT BEFORE"

Marvelous Recitation

By Billy Rose and Lew Pollack

A Song to Fit Your Dance Routine

"BALTIMORE"

Black Bottom's Successor.

By Dan Healy, I. Kahal and Jimmy McHugh

The Song Everybody Loves

"I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME"

In the Air Everywhere.

By Clarence Gaskill and Jimmy McHugh

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"GIRL OF MY DREAMS"

The Waltz Sensation of the Country.

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148-150 WEST 46TH STREET

New York

JIMMY McHUGH, General Prof. Mgr.

BILLS NEXT WEEK

(Continued from page 41)

OL'KS'G, W. VA.
Robinson Grand
2d half (8-11)
Baxter & Bray
Jim Lyons
Conlin & Glass
(Two to fill)

CLEVELAND, O.
105th St. (5)
Wm Groh Co
Furman & Evans
Wahletka
Steppe & Pierce
Supper Club
(12)
McKee & O'Connor
4 O'Connors
Casey & Warren
Loos Bros
Chain & Archer
Palace (5)
5 Cardinals
Reed & Duthers
Treasureland
Jim McWilliams
Hector & Holbrook
Estelle Fratus
Harry Santry Bd
A & A Seymour
(Two to fill)

COLUMBUS, O.
Keith's
2d half (8-11)
Herbert Beeson
Madeline Patricia
Hunting & Francis
Harry Hersford
Foy Family
Dennis & Chabot
DAYTON, O.
Keith's
2d half (8-11)
Robt Reilly Co
Cervo & Moror
Casey & Warren
Healy & Cross
Raseo
TORINO
Estelle Fratus
H & A Seymour
H Santry Bd
Santry & Seymour
Uptown
2d half (8-11)
Shields & Delaney
Lanigan & Loro
Ella Shields
Winchester & Ross
Jimmy Allard Co
DUNKIRK, N. Y.
Capitol
2d half (8-11)
Midgate Folios
(Others to fill)

E. LIBERTY, PA.
Sheridan Sq.
2d half (8-11)
4 Aces & a Queen
Mona Mura
Carr & Dowling
Sylvester & Vance
(One to fill)

EASTON, PA.
Keith's
2d half (8-11)
A & L Barlow

GR'NFELD, MASS.
Victoria
2d half (8-11)
Emil Knoff
Chapelle & Stin'tie
Lane & Harper
Sandy Lang
(One to fill)

GREENSB'RG, PA.
Strand
2d half (8-11)
Danny Dugan
Carr Bros & Betty
Fulgura
Maraton & Manley
(One to fill)

H'CK'NS'CK, N. J.
Lyrie
2d half (8-11)
Roger Williams
Meet the Mrs
Louis & Charlie
(Two to fill)

HARRISBURG, PA.
Majestic
2d half (8-11)
Records Boys
American Girl
Chelm St Orr
Guy Rarick
Oscar & King
HARTFORD, CT.
Capitol
2d half (8-11)
Passing Parade
Dare & Helen & S
Ray Alvin
(Two to fill)

FINDLAY, O.
Harris
2d half (8-11)
George Gordon
Alice Donahue
Martha Lawrence
(Two to fill)

GL'NS F'LLS, N.Y.
Halle
2d half (8-11)
Kono Keys 3
Lane & Lee
(Three to fill)

GLV'BS'VE, N.Y.
Glove
2d half (8-11)
Ruby 3
Rives & Arnold
Brown Derby Orch
Chas Fink
(One to fill)

GR. R'P'DS, MICH.
Ramona Park
2d half (8-11)
Marimba 3
Leslie Vandergriff
Emily Darrell
Ed Janis Co
Wilson Bros
3 Whirlwinds
(One to fill)

1st half (12-14)
Edith Meiser
Shields & Delaney
Torino
Jimmy Allard Co
Jim Kilpatrick Co
(One to fill)

2d half (15-18)
Zelda Santley
Envy
Zermaine & Farrar
Michon Bros
Fries & Wilson
(One to fill)

INDIANA, PA.
Indiana
2d half (8-11)
Luley Henri & C
T & D Ward
V & L & Vronica
(Two to fill)

INDIANAPOLIS
Keith's (5)
Willie Mauss
Rosalind Ruby
The Ushers
Barto & Mann
Diana Dancers
(12)
Raseo Co
Jim McWilliams
Harry Wolfe Co
Marguerite & Jean
(One to fill)

J'ES'NVLE, FLA.
Palace
2d half (8-11)
Ed Blum Sis
Emma Earl Harvey
Scrambled Legs
Murray & D'herby
Wanner & Palmer
JAMESTOWN, N.Y.
Shoe's
2d half (8-11)
S'nahine & B'r'dies
Winnie & Dolly
Ray Wyllo
Huston & Ray
(One to fill)

JERSEY CITY
State
2d half (8-11)
Rubini & Rosa
Mayo & Lynn
(Three to fill)

JOHNSTOWN, PA.
Majestic
2d half (8-11)
Banjoand
Jones & Jones
Arena Bros
(Two to fill)

KINGSTON, N. Y.
Kingston
2d half (8-11)
Weber & Roy
Bert L Scott
Dorothy Wallace
(Two to fill)

LANCASTER, PA.
Colonial
2d half (8-11)
Seed & Austin
Hall & Symonds
(Three to fill)

L'W'ENCE, MASS.
Empire
2d half (8-11)
Foley & LaTour
(Others to fill)

LONG BRANCH
Broadway
2d half (8-11)
Carroll Reilly
Allman & Nolly
Catherine
(Two to fill)

LOOKPORT, N. Y.
Palace
2d half (8-11)
Gerber's Oddities
Mildred Feeley
Jackie Collier
(Two to fill)

LOUISVILLE, KY.
National
2d half (8-11)
Murray & Irwin
Elliot & La Tour
Ranch Girls
Billy Hallen
(One to fill)

LOWELL, MASS.
Keith's
2d half (8-11)
Yachting Party
Ryan Sis
Dooley & Sales
Kitayama
Art Stanley
Bert Earl Co
M'NCH'STR, N. H.
Palace
2d half (7-9)
Boudini & Bernard
Flakery & Stening
Andy Devere
(Two to fill)

MANSFIELD, O.
Madison
2d half (8-11)
Carey & Lucille
8 Red Caps
Senna & Weber
(Two to fill)

MOKEESP'RT, PA.
Hippodrome
2d half (8-11)
Page & Cortes
Karl & Rovein
Al H Wilson
Orange Grove Ent
(One to fill)

MEDEVILLE, PA.
Park
2d half (8-11)
Hite & Renow
Demarest & Deland
Martini Co
(Two to fill)

MONTREAL, CAN.
Mobile
2d half (8-11)
Rajah Rabold
Will Pyffe
Gordon's Dogs
Ferry Corway
Weber Girls
Racine & Ray
Boyd & King
M'BRISTOWN, N.J.
Lyons Park
2d half (8-11)
F & M Stanley
Thos J Ryan
Washington's Girls
Shelton Brooks
(One to fill)

MT. VERNON, N.Y.
Prospect
2d half (8-11)
Marcelle Hardy
Dave Vin
(Three to fill)

N'SHV'LE, TENN.
Princess (5)
Mr & Mrs. Stamm
Crownaders
Gordon & Pierce
(Two to fill)

NEWARK, N. J.
Proctor's
2d half (8-11)
4 Caddies
Abbott-Bisland
Sunshine Sammy
Hurst & Vogt
3 Lordons
Dorothy Byton Co
N. BEN'SK, N. J.
State
2d half (8-11)
Cromwell Knox
Parliant Art
Esmond & Grant
(Two to fill)

NEWB'GH, N. Y.
Proctor's
2d half (8-11)
Kitty Donner
Kay & Ray Morris
Lawton
(Two to fill)

NEW HAVEN, CT.
Palace
2d half (8-11)
Jack Levier
Side Kicks
Watts & Hawley
Dunbars & Turner
Sh'm'ks & Tulips
Toorane Sis
Valentine & Dell
N'W LOND'N, CT.
Capitol
2d half (8-11)
Ricker & McDougal
(Others to fill)

N' R'CH'LE, N. Y.
Proctor's
2d half (8-11)
Flo Myer's Girls
Manny King
Flo Lewis
(Two to fill)

NIAGARA FALLS
Bellevue
2d half (8-11)
Watson & Woods
Variety 6
Barret Bros
(Two to fill)

N. ADAMS, MASS.
Empire
2d half (8-11)
Jack Fairbanks
McCool & Doolin
(Three to fill)

OTTAWA, CAN.
Keith's
2d half (8-11)
Franklin Farnum
Fennan & Page
Lisbing Girls
Westcotts
(One to fill)

READING, PA.
Rajah
2d half (8-11)
Frankie Heath
Dan Coleman
Demarest & Deland
Libby Dancers
(One to fill)

RED BANK, N. J.
Palace
2d half (8-11)
50 Miles from Bway
Fennan & Page
Lisbing Girls
Westcotts
(One to fill)

RICHMOND, VA.
Lyrie
2d half (8-11)
Borrens & Fifi
Cockoo
Lamys
Lillian Fitzgerald
Jack Russell
ROCHESTER, N.Y.
Temple
2d half (8-11)
Al Stryker
Bob Carbone Co
O'Donnell & Blair
Harry Thurston
Burns & Burchill
Gola North
SARATOGA SP'GS
Congress
2d half (8-11)
May J Jox
Marvin & Davis
(Three to fill)

SAVANNAH, GA.
Bijou (5)
At 4 P M
Shelton Bentley
Boone & Powell
Sheldon Heft & L
Calvin O'Connor & V
SOHENECTADY
Proctor's
2d half (8-11)
Minor & Root
Agemos
Cook & Langton
John Irving Fisher
Vera Colo
SPRINGFIELD, O.
Palace
2d half (8-11)
Mr & Mrs Barry
Miss America
Reeves & Wells
3 Kirkillos
Strains & Strings
Fields & Fink
STEV'NVILLE, O.
Capitol
2d half (8-11)
T & A Waldman
Chas Wilson
Dell Odell
Harry Cooper
(One to fill)

SYRACUSE, N. Y.
Keith's
2d half (8-11)
Aerial De Groff
Michel
M Severn Co
Hal Nieman
(One to fill)

TOLEDO, O.
Keith's
2d half (8-11)
Jewell's Mannikins
Donovan Girls
G & P Magley
Low Hearn
(Two to fill)

1st half (12-14)
Zelda Santley
Envy
Zermaine & Farrar
Michon Bros
Fries & Wilson
(One to fill)

2d half (15-18)
Edith Meiser
Shields & Delaney
Torino
Jimmy Allard Co
Jim Kilpatrick Co
(One to fill)

TORONTO, CAN.
Hippodrome (5)
Ross Wyse Co
Oliver Crangle
Lemaux & Pepper
Julian Eitling
Joe Marks
(12)
Hal Nieman
Chapelle & Carlton
Brown Derby Bd
Skealy & Hickey
Hope Vernon

TROY, N. Y.
Proctor's
2d half (8-11)
Janet Childs
Clinton & Cappala
Lemaux & Young
Unusual 3
Beale Remple
TRENTON, N. J.
Capitol
2d half (8-11)
Wilton Sis
Amen & Canfield
Side Show
(Two to fill)

UNION CITY, N. J.
Capitol
2d half (8-11)
Kola-Sylvia Co
Reynolds & White
Clark & Bergman
Irene Ricardo
(One to fill)

UTICA, N. Y.
Gaiety
2d half (8-11)
B'way Whirl
Hunter & Percival
Nancy Decker
4 Casting Stars
(One to fill)

WARREN, O.
Robbin's
2d half (8-11)
Antifant
Andy Family
Manley & Baldwin
Leons Ponies
Harry Kessler
WSHINGTON, D.O.
Earle (4)
La Bella Pola
Tracey & Elwood
Dunbar Orch
Levin & Dolien
Libby Dancers
(11)
All Wrote Co
Billy Arlington Co
Herbert Faye Co
Roger Williams
Memories of Opera

Keith's (4)
Frank Wilson
Hearst Bros
Paul Decker Co
Ernest Hlat
Wayburn's From
Kerkjarto
Rubio Sis
Brendel & Burt
(11)
Hardeen
Venita Gould
Fayoroff & Bugenia
Miller & Corbett
Vox & Walters
3 Davesy
(Two to fill)

WASHINGTON, PA.
Keith's
2d half (8-11)
Lindy's Girls
Lee Mason & Sunny
Foster & Semon
(Two to fill)

WATERBURY, CT.
Palace
2d half (8-11)
Reed & Lucy
Yesterthoughts
Chisholm & Breen
Austin & M'Ph'erson
Lomax & Johnson
Torelli Cir

WATERTOWN, PA.
Palace
2d half (8-11)
Sothern Girls
Marion Gibney
(Three to fill)

WHEELING, W. V.
Victoria
2d half (8-11)
Slim Timblin
Charlotte Worth
Fayoroff & Bugenia
Marville & Faye
E & L Ford

WHITE PLAINS
Keith's
2d half (8-11)
Teck Murdock
Hope Varon
Lamaire & Van
(Two to fill)

WILM'GTON, DEL.
Garick
2d half (8-11)
Sampsel & Leonh't
Memories of Opera
Cook & Valdaire
Eugene Emmett
Joe Hirsch
W'NSOCKET, R. I.
Bijou
2d half (8-11)
O'Neil & Oliver
Gracella & Th'dore
Reynolds & Clark
Chimney & Baker
Stroud & Wheeler
YONKERS, N. Y.
Proctor's
2d half (8-11)
Arnaud Bros
Zimm
Anger & Fair
(Two to fill)

YOUNGSTOWN, O.
Keith-Albee
2d half (8-11)
Lady Margaret Co
Edmunds & LaV
Loos Bros
Chas Marshall
Lydel & Higgins
Kanaawas

Very attractive structure. Bright flood lights now playing on building nightly.

Knowles Blair, publicity purveyor for four West Coast houses in Belingham, has been forced to take needed rest. Is on vacation in Los Angeles.

George Applyby, former Pathe man here, now is with John Dans houses as general manager of Palace Hip, Strand and State. Sam Seigel, publicity, is looking after advertising for first two houses. Hip having only musical comedy shows in town and Strand showing big second runs. State has permanent girl revue, three acts vaude and picture.

Jean Wilkie is hostess and occasional singer at the Butler cabaret and grill. The Butler has long been Seattle's standby night club. Others have come and gone, but the Butler stays on.

PORTLAND, ORE.

By SAMMY COHEN

Broadway — "The American Beauty."
Liberty — "Body and Soul" with vaude.
Rivoli — "Topsy and Eva."
Columbia — "Swim, Girl, Swim."
Pantages — "The High School Hero" with vaude.
Orpheum — "Hook and Ladder" with vaude.
Musie Box — Henry Duffy Players in "Bedroom Fellows."

Herschel Stuart, northwest general manager for West Coast, is now in the city conferring with S. T. McDonald, city manager, as to theatre policies and plans. They will both greet Harold B. Franklin, general manager for W. C. and Sam Katz, Public head, who are expected here.

Julius Sax, at one time wealthy theatre operator, has gone into bankruptcy. Sax at one time was owner of the New Grand, Princess, American, and Nob Hill and was estimated to be one of the wealthiest show operators on the coast.

Joe Daniels, formerly local independent booking manager, is now in Los Angeles, understood to be lining up material for some of the local theatres. Daniels was until recently connected with the West Coast theatres.

Hubert Groves, formerly in charge of publicity for the Liberty, has resigned to become press agent for the new Tebbett's Oriental, which is expected to open Dec. 26. It will be a first-run house of 2,000. A symphony orchestra, led by Joe Srodka, formerly concert master for Salvatore Santaella at the Rivoli will be a feature.

John Kiggins' new theatre, the Castle, at Vancouver, Wash., which was recently opened, is doing big. The latest feature has been the installation of a seven-piece band. Kiggins now owns three houses in this town, besides being mayor of the city.

To map out a publicity campaign for Eddie Peabody, Eddie Hitchcock is now in Tacoma, letting the town know his employer will soon wield the baton at the Broadway.

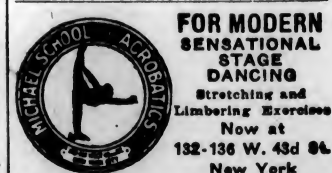
The day of the unadorned stage in Picture Houses has passed

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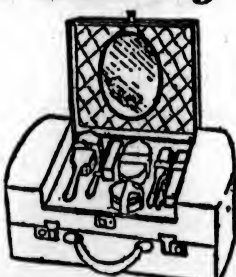
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McCabe Florence
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O'Reilly Flo
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Delane Dale
Dell Delano
Devine M
Dumont Adolphe
Frohman Bert
Gibson & Betty
Gifford W C
Gilbert Bert
Gordon Myrtle
Hammond Al
Harter Kathryn
Hasen Ben
Heller & Riley
Herman Lewis
Hertz Lillian
Hogan & Stanley
Hunter Geo
Iversen Frittle
James Gladys
Larry's Ent Bob
Lee Harriet
Lee Mrs
LeRoy Dot

The diminutive Brazilian dance
team appearing with B. A. Rolfe's
act playing Loew theatres are the
Rimacs, recently arrived from Rio
Janeiro. They specialize in the
maxixe, the Brazilian national
dance. Last season while in Rio,
Harry and Elsie Pilger were taught
the number by the Rimacs.

John Wenger, the scenic design-
er, opened an exhibit of his paint-
ings at the Grand Central Art Gal-
eries yesterday (Dec. 6). The
Wenger exhibition continues for 10
days.

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MILWAUKEE

By HERB ISRAEL

Davidson—"The Ramblers."
Pabst—German stock.
Gayety—Mutual.
Alhambra—"Swim, Girl, Swim."
Garden—"My Best Girl" (second
week).
Majestic—"Very Confidential"
(vaude).
Merrill—"Ben-Hur" (second
week).
Miller—"What Price Glory."
Palace—"Almost Human" (vaude).
Strand—"Soft Cushions."
Wisconsin—"Man, Woman, Sin."

Pictures are invading the churches
more and more here. The Temple
Emanu-El-B'ne Jeshurun is the last
to hook up a movie program for its
men's club.

Since the announcement from
Saxe that its Miller is on the block
and shares are to be bought up at
\$12, an epidemic of buying has hit
the town. A newspaper is carrying
a standing classified ad in which
a blind address offer states that \$15
per share will be paid for the stock.

"Blackie" De Stefano, night club
operator and well known in sporting
circles, was arrested here following
an auto crash in which a woman
was seriously injured. De Stefano
disappeared after the smashup.

Harry Rappi succeeds George
Mack as master of ceremony at
Saxe's Miller.

DALLAS

By RUDOLPH DONAT

Palace (Publix)—"She's a Sheik";
stage, Art Landry and orchestra
with "Tokio Blues."
Majestic (Interstate)—"East Side,
West Side"; stage, Muriel Kaye.
Melba (Loew's)—"In Old Ken-
tucky"; stage, Harry Girard and Co.
Circle (stock)—M. & D. Players
in "The Enemy."
Old Mill (Saenger)—"Jesse James."
Capitol—"An Angel of Broadway."
Arcadia (Dent)—Vitaphone.
Pantages (tab)—Buddy Morgan
and revue.

Last week was "big picture" week
on Elm street. Lillian Gish in
"Annie Laurie" ran at the Melba,
her sister, Dorothy, in "Madame
Pompadour" at the Old Mill, Barry-
more's "When a Man Loves" at the
Capitol, and Mary's "My Best Girl"
at the Palace. It is the biggest
ensemble here in many a day.

Coda Caldwell and her orchestra
of five have taken the pit at the
Circle (stock). Her personnel con-
sists of Lyman Smith, director;
Otto Featherstone, sax; Kenneth
Gindling, sax; Ralph Brown, bass,
and Mrs. Caldwell, piano and man-
ager. Her husband, George Cali-
well, who had the Circle pit when
it first opened in September, is now
at the Pantages.

"The Enemy" marks the first de-

tour from the strictly comedy pol-
icy of the Melkielejohn & Dunn Play-
ers at the Circle. It is the first
time Channing Pollock's play has
been produced here.

The Little Theatre Players of
Dallas, direction of Oliver Hinsdell,
open their second play of the season,
"Sun-Up," Nov. 30 for a four-day
stay.

Mathew Melkielejohn, operator,
Circle stock, innovated a new idea
by abolishing the old idea of a lead-
ing man and woman. Instead he
has three alternating leading femi-
nine and two masculine leads. Mar-
garet Wessner, Martha Bell and
Marian Sutherland share the femi-
nine leads, with Arthur Lovejoy and
John Vosburg doing the hero parts.

HOUSTON

By HAZEL HAIRSTON

Metropolitan (Publix de luxe)—
"Get Your Man" and Banjomania.
Kirby (Publix extended run)—
"American Beauty."
Queen (Public split week)—"No
Place to Go."
Loew's State—Mary Hayes head-
lining vaudeville.
Majestic (Interstate)—Jay Ward
headlining vaudeville; "Singed."
Palace (Laskin stock)—Lewis
Players in "Blood Money."

Show business at Houston the-
atres took on new life during the
past week. A slump was overcome.
"What Price Glory?" at popular
prices in connection with the regu-
lar vaudeville bill at the Majestic,
packed every performance. The
Metropolitan did well with "The
Gorilla" and "Orange Blossoms"
stage show. The Loew house of-
fered the best vaudeville program
since opening a month ago.

Charles Pincus has assumed the
duties of city manager for Publix
following promotion of C. B. Stiff,
now assistant to John J. Friedl,
district manager.

"The Constant Wife," featuring
Lou Tellegen and Charlotte Walker,
played to meagre audiences at two
night performances last week at the
city auditorium. Top prices of \$3.30
and poor acoustics of the audi-
torium did attraction no good.

An edict that all chorus girls and
girls doing anything except classical
dancing on Houston stages must
wear stockings was issued by the
Houston censor board last week.

Jewish Theatrical Guild will hold
a meeting Tuesday evening, Dec.
13, at 11:15, at the Bijou theatre
on West 45th street, New York.

Sam Howard, formerly with the
Alf T. Wilton and Wm. Morris
offices, is now with Arthur Horwitz
booking picture houses.

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PA. SUNDAY RADIO

(Continued from page 1)

of radio sets and, therefore, unable
to listen in could come to the the-
atre. A complete vaudeville show
was sent over the air.

When the attention of the Allen-
town chief of police was called to
the fact that a show, in violation
of the state Sunday closing law,
was on, the officer replied that
since the performance was being
sent over the radio he could see no
reason why non-possessors of sets
should be discriminated against.

The Pennsylvania Sunday regula-
tions provide that no show of any
kind, not even a church concert, can
be delivered on Sunday.

The "Morning Call," Allentown
daily using the only other radio
station in town, protested strongly
against the alleged violation of the
Sunday regulation. It is reported
the city solicitor left Allentown
Saturday night and was, therefore,
eliminated as a factor.

GIRL WON JOB

(Continued from page 1)

taking tests for "The Godless Girl."
Young took her over and Cecil B.
DeMille made the test personally.
After he looked at it he told the
girl she had great possibilities, but

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Bob Block, Manager

did not fit that particular picture.
However, a five-year contract was
signed.

While the new Sonia was waiting
in the outer office to sign, Lina Bas-
quette came along and recognized
her. Sonia blushed, said the jig
was up and confessed her real
identity. DeMille thought it a good
gag and signed the contract.

BIBLES PROS AND CONS

(Continued from page 1)

work of men in a low state of civil-
ization, and no first class hotel or
theatre should put up with it.

Moore says if Bryan monkeys
with the Gideon Bibles there's going
to be trouble. But he doesn't want
trouble.

Bryan says at the close of his
letter:

"If you or any of your fellow-
members of the Gideons have any
desire to measure words and argu-
ments with me, I shall be glad to
meet you at any convenient time
and place."

Supporting Jacqueline Logan in
"Midnight Madness" with Clive
Brook and Walter McGrath, are
James Bradbury, Vadin Uraneff,
Virginia Sale, Clarence Burton,
Louis Natheaux, Oscar Smith. F.
Harmon Weight is directing for De
Mille.

ALICE MORLEY "HIT THE DECK"—ALICE MORLEY "HIT THE DECK"—ALICE MORLEY "HIT THE DECK"—ALICE MORLEY "HIT THE DECK"—ALICE MORLEY

ALICE MORLEY

Made the "HIT" in "HIT THE DECK"
At the LONDON HIPPODROME

That Is the UNANIMOUS VERDICT of the BRITISH PRESS and PUBLIC

"THE REFEREE" (LONDON),
NOV. 6

Perhaps the great acting and singing success of "Hit the Deck" was achieved by Alice Morley, who played a darkie servant. Her strong, ringing voice proved of great help both in acting and singing.

"EVENING NEWS" (LONDON),
NOV. 19

The Prince and the Song

That the Prince of Wales holds his allegiance to musical comedy and fondness for tunes from plays that have crossed the Atlantic was plain to those who saw him enjoying "Hit the Deck" the other night from his seat in the Hippodrome stalls.

"Hallelujah!" the chorus number, seemed to make a very great appeal to the Prince. He had probably heard it a few times before, in private. While Miss Alice Morley and the chorus "plugged" the number—the chorus was repeated, I should say at least eight times—the Prince swayed his head slightly to the lit of the melody.

"MORNING POST" (LONDON),
NOV. 4

But it was Miss Alice Morley, an American visitor, made up as the darkey companion of Looloo, who scored the real hit of the evening. With the much-boomed and much-plugged song, "Hallelujah'll Shoo the Blues Away," she proved herself the possessor of a calm, quiet, smiling ability to hold the huge house with effortless ease.

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CITY 4343
(2 Lines)

LONDON OFFICE,
88, FLEET STREET,
E. C. 4

November 10th. 1927

G. Elliot Esq.
The London Hippodrome.

Dear Mr. Elliott,

I learn with deep regret that in the course of an appreciative reference to Miss Morley's brilliant performance in "Hit The Deck", I was guilty of confusing the artist with her stage part. Please convey to her my most profound apologies for an error which all who have travelled and number Americans among their friends will rightly condemn. All I would say in extenuation is that my mistake was in itself a further, and unconscious, compliment to Miss Morley's artistry. I will endeavour to make a correction in a periodic theatrical review which I am writing for our Evening paper.

I hope Miss Morley will be so kind as to accept this apology from one who sincerely admired her performance, and who ventures to offer along with it his best wishes for a most successful run.

I am,

Yours faithfully,
HAROLD WHATES

"EVENING NEWS" (LONDON),
NOV. 12

The Talk of Theatreland A DARK HEROINE The Realistic "Black Mammy"

Not So Black—!

A number of critics, in discussing "Hit the Deck," the new Hippodrome show, referred to the good work contributed by the "colored artiste" who sings "Hallelujah" and plays one of the principal parts, that of Magnolia, the heroine's "black mammy."

They had a good excuse for believing that the actress was a negress, for Miss Alice Morley—from U. S. A.—did indeed give a very convincing study.

But Miss Morley is not a negress, and her family belonged to Warrington, although she was born on the other side of the Atlantic.

The mistake was a nice compliment to Miss Morley's artistry and to the effectiveness of her "make-up."

SUNDAY "GRAPHIC" (LONDON),
NOV. 6

In Miss Alice Morley we have an American comedienne who made an instant hit with the audience.

A very good evening's entertainment.
M. E.

WESTMINSTER "GAZETTE"
(LONDON), NOV. 4

American Comedienne's Song Success

But it was not till Alice Morley, a newcomer from America, sang "Hallelujah" that the large audience was thoroughly enthused. Alice Morley has the part of a colored servant of Looloo Martin (Ivy Treasman), who owns a coffee house in Plymouth. She is a comedienne of the grotesque type and certainly has a definite way with her which would have attracted some attention.

But when she sang "Hallelujah" in the rather curious surroundings of a Chinese seaport with the stage crowded with Chinese girls and British marines, she became something greater and more significant than a grotesque comedienne. Everybody will be singing and whistling "Hallelujah" before many days.

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64 PAGES

SCOUTS OF HOLLYWOOD

EQUITY SCRAPS COAST COMM.; SEEMINGLY GIVES UP PICTURES

Council in New York Rescinds Powers Conferred on Coast—Displeased With Contract Form Drawn Without Equity's Approval

Equity's Council after several special sessions devoted to reputedly unauthorized activities of Equity's picture branch at Los Angeles, has abolished the executive committee of that branch. The resolution eliminating the committee is expected to reach the coast today (Wednesday).

The Council is the sole governing board of Equity as a whole. Without consulting the Council, the executive committee of the coast branch voted to present a form of contract in which Equity does not figure, to picture actors. Although the coast committee is an elective one, and among the 50 members include many well known screen artists, Equity decided it was no value

(Continued on page 39)

TIMES SQ. MOB FLOOD

7,000 a Day Attend Hotel Astor's 22 Special Meetings

Slight indicator of the number of people flowing into Times Square daily may be seen in the record of the meetings and conventions held in the Hotel Astor in one day last week.

There were 22 with a total of 7,000 people. They started at 9.30 a. m. and continued in the various rooms until 7 o'clock at night. In numbers of people they ran from 10 to 1,400.

"CHAIR" ON STAGE

Newark, Dec. 13.

The electric chair has reached vaude. Proctor's (K-A booked) has been heavily billing Bernays Johnson, local scientist, internationally known for his electrical experiments.

In the act a genuine electric chair, said to generate 2,200 volts (350 amperes), is used, with Johnson taking the voltage.

Johnson built the chairs in Cook County, Ill., and in Massachusetts.

A SENSATIONAL SUCCESS
IS PREDICTED
FOR
ART KAHN
OPENING ???

Spot Scotch

It's not uncommon nowadays in the liquor selling places of the Times Square district to furnish spot Scotch whiskey as ordered.

Spot Scotch whiskey is made on the premises while you wait.

Those places can't see that it's worth the trouble to buy Scotch that is just as bad. Same price, \$20 a quart or \$10 a pint, and the purchaser only takes a chance.

TIGER'S TRIANGLE CLUB GOES ON MOVIE TONE

Princeton's Annual Musical to Be Filmed in Trenton—First College Show So Recorded

"Napoleon Passes," a comic opera in Russian, to be presented at the Metropolitan Opera House Dec. 20 by the Princeton Triangle Club, is scheduled to be Movietoned at Trenton, N. J., next week, before the company comes to New York.

This year's Princeton show was scheduled to be Vitaphoned completely this week but the date has been postponed until the new Vitaphone studios here are completed. This may be arranged by Jan. 10 when the company returns to New York for another day's stand. This will be the first full length stage production to be completely reproduced via talking pictures.

Arrangements are under way for the Movietoning of the Princeton Glee Club and the Princeton Banjo Club in January, these records to be released as Movietone feature specials.

The Princeton-Triangle-Club road tour this year takes in 19 cities over a period of 28 days. The cast includes 80 boys. The "leading lady" is Philip Holmes, son of Taylor Holmes, stage star. Holmes is a transfer at Princeton from Cambridge University, England.

Bobby Connelly, chorus trainer, is the only professional with the show.

REPORTS FURNISH WIVES-HUSBANDS

Tom Mix Runs Into New Specie of Information Bureau in Skirts—Advance Info on Cost of Upkeep, Either Half of Family—Regular and Authentic Reports to Subscribers

By Tom Mix
(Variety's Cub Reporter)

Hollywood, Dec. 10.

Somehow, an' for some reason that I can't explain, the boys an' girls who write pieces about us picture folks, have laid off an' said nothin' about the scouts of Hollywood—why, I don't know.

Most folks naturally suppose that big league ball clubs an' castin' directors are about the only ones employin' scouts, but they're wrong. Keepin' on the truthful side, I'd like to put in at about this time an' say that until recently I've never known much about these here Hollywood scouts, although I'd heard that quite a few of such folks was a doin' business.

The game in which these Hollywood scouts are a workin' is just as much big league as the one where Babe Ruth an' Lou Gehrig are employed, an', if my informant was shootin' straight, this league's battin' average is about as high, although in it the home runs seem to start at the plate an' canter out toward third, instead of goin' the other way.

In other words, these here Hollywood scouts are not lookin' for new an' untried material—they're just a swappin' seasoned players in Hollywood's principal an' most interestin' league—the marriage game. Thus far, this league is not a playin' on schedule dates, but give it another successful year an' they'll have 'em.

One day durin' the summer just closed, I'm a visitin' a friend whose third wife had just pulled up stakes an' left her husband's bed an' board, a matrin' up elsewhere. While I'm there, his butler announces a woman visitor an' I starts to go—that bein' strictly Hollywood etiquette—but my friend insists I better stay an' listen in on what the callin' dame has got to say. She was young, fairly good lookin', well dressed an' in no way flustered because I was there.

"I expected," says she, startin' slowly like at first, "to find Mr. Mc-

(Continued on page 2)

TALKING PICTURES NEXT FALL FOR DEMOCRATIC NOMINEES

Fleet of Wire-Equipped Trucks Going Over Country—Republicans Not as Yet Reported Negotiating for "Talkers"—Records for 100 Candidates

From an 8-Year-Old

An eight-year-old girl, home from a convent over Thanksgiving, was asked amongst a series of "ask me" questions: "What is New York noted for?" "Speakeasies," said the kid-let.

SOCIETY ED. RESENTS JEANNE EAGLES' ROLE

Agnes Taaffe of Minn. 'Star' Says Life Not as Picture in "Man, Woman and Sin"

Minneapolis, Dec. 13.

"Eagles' Play Insult" was the double column head over the Saturday "Daily Star," section devoted to movie reviews. A society editor as well as film critic herself, Miss Taaffe took "Man, Woman and Sin," the State offering which she previewed, as an affront to herself and to newspaper fraternity generally. In the picture the society editor, played by Jeanne Eagles, is depicted as the publisher's mistress.

"Aside from the picture to be (Continued on page 39)

Ford Car Tie-Up

Kansas City, Dec. 13.

The first tieup for a theatre with the new Ford cars was put over here Friday by Jack Quinlan, manager of Pantages. The occasion was the homecoming of the Coon-Sanders orchestra after a three-year absence.

A parade from the station was staged, homecomers riding in new Ford cars which had been on display in Convention hall. The trip was the first made by the new cars on Kansas City streets.

Here It Comes

Western Electric is perfecting an improvement on Television. It is Colorvision, transmitting movies in colors.

Members of the committee in charge of the Democratic campaign are arranging to tour the country with a fleet of trucks equipped to show talking pictures of the candidates in the coming federal elections.

It is understood a deal is on for the manufacture of "talking" equipment which will include records of 100 candidates.

To date there is no indication that the Republicans intend to follow this line of procedure.

If the deal now pending goes through it will be the first time that it has been possible for Federal candidates to address constituents at meetings held in the open via talking pictures. To date this means of reaching electors has been confined mainly to theatres and restricted because of the small number of theatres heretofore equipped to show "talkers."

In addition the cost of "talkers" has been too high. The film concern with which the Democratic Party is dealing is prepared to furnish "talkers" which have been tested for out of door use, on trucks especially.

Make Up Deceptive for Juvenile Ban Detectors

Providence, Dec. 13.

Because of the change of style in skirts and the general use of cosmetics, which make girls of 16 look old and women of 26 look young, local theatrical men believe the ban on juveniles from the theatres is unenforceable.

In conference with the Board of Police Commissioners last Tuesday they said that it was practically impossible to abide by this law.

The law provides a boy must be 14 and a girl 16 to gain admission legally to a theatre unaccompanied. It was stated that while the boys dress older, the infraction is more easily noticed with the boys than with the girls.

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SCOUTS OF HOLLYWOOD

(Continued from page 1)

Jones alone, but what I have to say may interest you, Mr. Mix, since I was a scout, you know."

"Sure," says I, "I'm a scout myself—I'm honorary member to a lot of boy scout companies an' natural, I know the girls have scout clubs, too. What campfire do you belong to?"

Homefires Instead

"You got me wrong," says she, "I'm not that kind of a scout. My dealin's has nothin' to do with campfires, although the homefires may enter into it. Only I can't say that I'm one of them who is helpin' to keep the homefires a burnin'. I've never heard of no man employin' a scout, but that's no reason why one couldn't be useful—that's why I'm hopin' to interest both of you gents."

"Who do you propose to go scoutin' for," I breaks in, "an', after you find 'em, what's me an' my friend a goin' to do with 'em?"

"It's my idea," says she, to go scoutin' for women."

"Are you goin' to tell us," says me, again interruptin', "that Hollywood women have got so scarce that we got to hire us a scout to go out an' locate 'em? I know better than that, personal."

"I'll admit," rambled on the visitor, "that the women market around here is flooded an' overplayed—prices are low, just the same as on cannin' beef an' cows. But I'm able to bring inside market information on the higher grades, so you'll know who's who an' why. I'm a goin' to give you the early history, previous alimony settlements, correct age, even to elapsed time as yachtsmen say, on every woman an' girl in Hollywood. I'm prepared to furnish accurate an' dependable figures on the cost of their gowns, furs, shoes, jewels, luncheons an' entertainment expenses."

"By comparative tables I can show what their cost has been to each of their various an' previous husbands, even to bridge losses. If needed or desired, I can submit estimates on their original livin' expenses about the time they was a workin' at their original jobs as stenographers, waitresses, cashiers, salesgirls or movie extras an' before they entered the marryin' profession. I will give you blueprints an' architectural drawin's that'll show comparative temperament, disposition an' daily—mornin', afternoon an' evenin'—bridge averages."

Matrimonial Guide

"In short, gentlemen," says she, "I'm a offerin' to supply the battlin' an' base runnin' averages an' percentages on any or all of your women acquaintances, which should be a great guide in all your future matrimonial selections."

"An' how long have you been a supplyin' this kind of low down?" says me, interruptin' again, "an' what makes you think us two is likely to need help in our future dealin's in such matters?"

"Well," says this promisee an' I'll-tell-you-everythin' female, "you both live in Hollywood or Beverly Hills—it's all the same—an' in that section, from a housekeepin' angle, nothin' is impossible or surprisin'. Friendly conversations commenced at your breakfast table this mornin' may be finished tomorrow around the office table of your wife's lawyer."

"Los Angeles attorneys have printed tables on alimony payments which, to save time, they use the same as the insurance actuaries keep handy their figures on death. When your great day of exchange comes you have my reports, tables an' estimates. Without losin' time you know when an' where to begin an' just which ones you can probably afford."

"I know men here in Hollywood who, six months from today will be in the divorce courts—only they don't know it, but their wives do. With me a guidin' you, gentlemen, there'd be no surprises of that kind, an' remember, please, that alimony an' community property settlements are just as certain in Beverly Hills an' Hollywood as death an' taxes."

Works Both Ways

"An' have Hollywood women been employin' you scouts to get the low down on us men?" says me, getting interested by this time.

"Sure," says she, "although I won't say all of 'em—three or four, mebbe, don't. While you look so innocent, Mr. Mix, I've prepared charts on you a dozen times. For a while last summer we had a lot of inquiries on you. In addition,

we have quite a clientele among the foreign picture actresses, for these overseas dames are thrifty an' good business women, an' are selectin' their rich husbands with the same care an' scrutiny that they use when buyin' ridin' horses an' dogs."

"Could I ask," says me, a breakin' in once more, "how it is that between breakfast in bed, facials an' manicures, bridge round-ups, luncheons an' hen gatherin's, our wives find time to read these reports? Mebbe a lot of us have been a wrongin' an' misjudgin' of 'em an' that they've been busier than we thought them capable of."

Payin' no attention to my question, this information miss rattled on: "Women of Hollywood like to know how an' where they stand as well as how the others stand—especially their neighbors an' those in their own set. This prepares them for the next matrimonial jump. Accordin' to advice dispensin' doctors of Hollywood, it's not only bad policy but bad for the health to live too long with one husband. Life's best experience, so they say, comes from switchin' around."

"Hollywood is filled with misunderstood women—women whose husbands fail to grasp the finer fibre of their wives' naturally superior natures. They yearn for the higher realms of character freedom, concernin' which their money earnin' husband just don't know nothin'. Their souls sob in deep despair and anguish a seekin' to be free from the dominatin' personalities of material help-meets—husbands whose coarse grained an' dulled sensibilities still permit 'em to cut salad with a knife an' eat asparagus with their fingers, despite all their wives have done to raise them to a higher an' more understandin' plane. Why some of 'em, if asked, will even eat a second piece of pie."

"It stands to reason that these things will naturally shatter the delicate nerves of Hollywood women, especially those who at one time worked in restaurants or their mothers kept boardin' houses, and who, as a result, are used to better an' more refined table manners."

Newer the Better

"It's understood, of course," declared the young woman, "that all this makes an exchange of husbands necessary, an' its likewise understood that the incomin' an' nerve restorin' husband has got to have more money, bigger houses an' better cars than the out-goin' one. Us scouts know when one of these household exchanges is about ready to break an' notify our clients. Our women look the about-to-be-released gent over an' decide on how much of an improvement he is on what they've got—if he ain't an improvement, there ain't no use in swappin'."

"Under the old system, a well meanin' woman might make a mistake an' get her a new gent with a short bankroll or some bird whose movin' picture contract is about to expire, which ain't so good. We even inform our patrons what other married Hollywood wives are considerin' the throwin' of their brand on this same gent. Marryin' your neighbor's husband or wife, as you gents well know, don't interfere with Hollywood friendships or injure anyone's social or bridge standin'."

"Durin' the past year quite a few of us scouts have been helpin' with European prospects. Our clients believe what we tell 'em about Hollywood, but they still cling to the idea there's a lot of rich men, especially Argentinos, a floatin' around the European capitals that would be easy gettin' for such experienced husband-grabbers as our Hollywood women have turned out to be."

"Quite a few, durin' the past year, visited Europe. A lot of 'em left with one-way tickets, not deemin' the return part necessary. But so far, all of 'em have come back Argentineless an' dukeless, an' not makin' half the fuss comin' in that they stirred up goin' out."

Good Ones Hooked at Home

"These millionaire Argentine cattle men an' Brazilian coffee planters don't seem to be hauntin' the sidewalks of the Bois or the Champs Elysees. The Argentinos that are there seem to have a job doing the tango at night in some cheap dump an' spendin' their days lookin' for some rich American widow who either has a court decree or crematory receipt. Rich Argentinos an' Brazilians, if there are any—get grabbed at home before they start out."

"You see," went on the scout a

warmin' up to her subject now that she saw she was interestin' us, "you can't blame the women, Hollywood gets on their nerves. Their husbands wear the wrong kind of neckties, suggest the wrong hotel for dinner, pick the wrong theatre for entertainment, invite the wrong folks home or kick about those who are a comin', get fed up on bridge or try to argue that a Packard is just as good as a Rolls. Some of 'em are inconsiderate enough to pretend that five fur coats are enough for any woman in this California climate."

"Some of 'em often go so far as to dispute doctors who claim the ocean air of Santa Monica isn't just as health-givin' as the super-generated an' highly garlicked ocean atmosphere of the Rivera, Monaco or Deauville. Naturally, these silly arguments are annoyin' to a highly sensitive and highly co-ordinated Hollywood an' Beverly Hills woman an' it interferes with their bridge concentration."

The European Invasion

"It was because of these unbearable conditions that a few of our misunderstood women invaded Europe. They expected to grab a rich Argentine who would rush 'em into one of those six figure marriage settlements that Robert Chambers writes about an' at the same time hand 'em pearls bigger than California persimmons an' diamond necklaces that would give 'em cramps in the neck to carry around."

"Women in Hollywood—the same as any place else—have an idea that when it comes to irresistible charm an' 'It,' they've got all the sirens of history tied to the snubbin' post down by the corral an' that they can make Helen of Troy look like a wornout hooper in a four-bit girl show."

"A few of us scouts who had been sent over to Europe came home an' told our clients that Paris wasn't loaded up with millionaires an' that this year's crop of Burke's Peerage an' Almanach de Gotha titles had got frosted an' that most of those boys not already encumbered with home-made wives were a workin' as waiters an' bus boys in the Cafe de la Paix, an' that quotations on Dukes an' Grand Dukes was down to \$150 on the first payment an' \$12.50 a month thereafter."

"But did that keep 'em at home? It did not."

"Meantime, the Hollywood men stayed around the studios an' on location a tryin' to keep the ranch runnin' an' recuperate the old bankroll that the departin' missus had somewhat flattened out. The stay at home husband invited a few of the remainin' Hollywood an' Beverly Hills ladies out to dinner. "The hotel he suggested, they thought was fine; the necktie he wore—the one the missus always kicked about—they thought matched his suit wonderfully an' in excellent taste; the show he picked was the very one they wanted to see an' the one where their husbands an' boy friends hadn't taken 'em. The ladies voted him an easy-to-get-along-with host; his invitations were never refused an' it got so a lot of 'em would horn in without the usual invite. The stays-at-home were sure enjoyin' themselves an' havin' the times of their lives."

Not So Good

"Meantime the foreign invasion wasn't gettin' along so good. Bein' on their own hadn't turned out so well—no one seemed to notice 'em. The rich Argentinos weren't goin' out evenin's an' they found that no well-to-do Frenchman will ever take up golf until they build a ten-room hotel an' a restaurant somewhere around the fifth or sixth hole. Word comin' in from Hollywood wasn't so comfortin'. Rumor had it that the stay-at-home husbands wasn't pinin' away as expected, but were havin' the time of their young lives an' that quite a few had already been picked out by the home ladies for rebrandin'. In other words, the home show was doin' fine an' attractin' great audiences while the American-cast foreign opera couldn't give away passes. As a result the sopranos an' a few of the altos bought tickets an' slipped home."

"One or two of 'em got back just in time to hear about a party or two where some new lady was a puttin' her brand on the now much-wanted-back husband, so Mrs. White, or Black, or whatever her name happened to be, was just out of luck. Some of the homecomers openly admitted their expedition had been a failure, but secretly planned to go back an' try it again if they could get re-bankrollin'."

"Now," says the lady scout, "for two years an' more I've been a herdin' the sheep an' the goats for the lambs an' the ewes; from now on I'd like to ride herd on the bell-wethers, the ewes an' the lambs for the benefit of the sheep an' the

JOYS AND GLOOMS OF BROADWAY

By N. T. G.

Actors' Summer Home

Some months ago we got all steamed up in this column over the idea of actors' having a summer home, or camp, under the auspices of organizations like the Friars or Lambs, and particularly the N. V. A., where the performers could spend a few weeks or lay-offs in the country, at a small cost, and collect some health and strength for themselves.

Nothing came of it. In spite of the fact that the Vaudeville Managers' Protective Association and the N. V. A. are spending almost a half million dollars on a tuberculosis sanitarium the officials don't show the slightest interest in the health and physical welfare of the thousands of members who aren't sick. It seems to be a cuckoo idea that a guy has to get the pip before he can collect any benefits from the half million.

George Arliss, president of the Episcopal Actors' Guild, announced at the fourth annual show at the Knickerbocker that the Guild is planning a Holiday Home, "for" in the words of Mr. Arliss, "convalescent actors—men and women who are recovering from some illness and need a few weeks fresh air and comfort before they start their work again."

Which proves our idea wasn't so nutty after all. We know of farms up the Ramapo Mountains, where we have our place, which can be bought for a few thousand dollars and would be a Godsend to men and women of the theatre who need a little fresh air and sunshine occasionally and haven't the money to go to Atlantic City or Palm Beach. Some day some manager with a lot of visions, courage and love of his fellow man will come along and at least investigate.

Until then our ravings will sound like the crying in the wilderness.

How Nancy Carroll Started

Some months ago we wrote in this column of two little kids who came to us five years ago for a job in the chorus of the first amateur show we ever produced, at Loew's Orpheum theatre. Later they became Winter Garden chorus girls. One married a newspaper man. A baby came. One day she came to see us, charming as ever, and asked us if we had some news. She was helping her husband, a reporter. Later she went to California, and played the lead in musical comedies in Los Angeles.

Read that she had been signed by Paramount to play the feminine lead in "Abie's Irish Rose," one of the biggest parts of the year. Her name is Nancy Carroll, and her uncle is Billy La Hiff.

They came to New York as a sister team, expecting to make good. It was tough going. One of them got a job in a cafe as a chorus girl. This finished soon. No money, and a mother to support. The chorus girl started sketching some of the girls in the show one night. The manager saw the sketch and enthused. Girls in the show bought drawings of themselves from her. She drew pictures of the customers, and sold them. We sent her to Ziegfeld, where she is rehearsing with "Rosalie." And all day long, between rehearsals, she works at her art. Making good, too. Earning enough to support her family. And does it all with a smile.

Just a Pal

An orchestra leader, one of the best in the business, spilled his tale of woe:

"I agree to put my orchestra in a new night club. We open and a week later we get no money. So the owner of the joint comes and tells me he can't pay and can I loan him a grand. So I give it to him, like a sap, and later he pays some of the boys and gives me a check for \$1,500 that bounces back."

"The place closes up and I string along with him while he opens again with another attraction. And again he gives me a rubber check and I'm out in the alley. What can you do with a guy like that? And he was my pal, too."

MANN AT KIT CAT

Billy Mann holds a six months' contract at \$1,000 weekly to act as master of ceremonies at the Kit-Cat, London. He sails from New York Jan. 6 on the Aquitania.

It's the first time a British amusement place has specially imported an American m. c. Mann will also conduct the Kit-Cat orchestra.

NEW TRIX SISTERS

London, Dec. 13. The new Trix Sisters act (without Josephine) has been reconstructed to place Helen back at the piano.

Les Copeland, former pianist for the turn, has teamed with Eddie Richards, formerly of Bennett and Richards.

BIRMINGHAM'S "LARK"

London, Dec. 13. "Up with the Lark" opens Christmas to play four weeks at the Prince of Wales, Birmingham. Principals include Stanley Lupino, Anita Elson, Austin Melford and Tommy Blakelock.

DAN ROLYAT DIES

London, Dec. 13. Dan Rolyat, 47, acrobatic comedian of "Arcadians" fame, died last Saturday, Dec. 10, following operations for cancer of the tongue.

Wood Denies Film Role

London, Dec. 13. Wee Georgie Wood emphatically denies he is to appear in the film adaptation of Walter Howard's "Two Little Drummer Boys." This picture is being made by Samuelson for the Victoria Films Co.

goats." "I'm sold," says my friend, "put me down as a customer an' commence a shootin' in your information sheets."

"How about you, Mr. Mix," says she, "don't you want to subscribe?" "No, ma'am," I told her, "so far as I know, I ain't a needin' the service just now."

After she had gone, I told my subscriber friend that if he didn't mind, I'd like to drop in now an' then an' glance over his reports.

Agents' Music Hall

Paris, Dec. 4.

P. B. Arnaud and Henry Lartigue, agents, have acquired control of the Apollo, a music hall, notwithstanding former denials to that effect. They are now in full charge of the bookings, and hold the functions of managers.

The policy of a change of bill weekly is to be continued.

ETHER MUSIC

London, Dec. 13.

Professor Leo Theremin gave an uncanny demonstration here of developing music out of the air and has evoked the unqualified approbation from scientists.

The demonstration took place at Albert Hall yesterday (Monday) and the professor will repeat it in America shortly.

TOURNEUR'S AIR FILM

Paris, Dec. 13.

Maurice Tournier has turned over his aviation picture, made here, to White Hall Films, Ltd., of England, on a sharing term basis which calls for an advance of \$30,000.

It is understood that Metro-Goldwyn-Mayer has been dickering for the film.

Yvonne George for Cochran

London, Dec. 13.

Yvonne George is the latest cast edition for the new C. B. Cochran show. This is due to open at the Pavilion Feb. 27.

Barbette's Return Date

London, Dec. 13.

Barbette is to play a return engagement at the Olympia Circus this season.

SAILINGS

Jan. 6 (New York to London), Billy Mann (Aquitania).
Dec. 15 (London to New York), The Randalls (Paris).
Dec. 15 (New York to London), Mr. and Mrs. Freddie Rich (Paris).
Dec. 7 (New York to London), Al Woods, John B. Hymer (Leviathan).
Dec. 7 (New York to London), James Carroll (Leviathan).

TALKERS' TO 'SHOW' ACTS BOTH SIDES OF OCEAN—FOR BOOKING

Reported English Managers Imbued With Plan for Movietone—Fox's Portable Projector Can Display Turns Abroad—Foreign Acts Shown Here

London, Dec. 13.

A proposal to "show" acts on the Fox Movietone is said to have been eagerly accepted when broached to English managers. Along the same idea, foreign acts could be taken by the talking picture over here and projected in New York.

An economy of time especially is seen in this plan. Through the picture exhibition on either side, more than one booking expert capable of passing judgment could be present.

Nothing much beyond the first suggestion has been worked out. On this side Movietone has a portable projector as well as a taker. Its records could be easily shown anywhere over here, despite lack of wired theatres. In New York the act's record could be exhibited either in the Fox home offices or in any of the wired theatres.

Not alone in acts, it is claimed, would this be of much service to international producers and bookers, but with production people, singly or in groups, to give the foreign manager a decided line before accepting.

Up until now international bookings have been done either by first sight of a foreigner or upon recommendation by booking agents. If the Movietone places its plan into active practice it is said that showmen on both sides of the ocean may have a greater variety of turns and people to judge.

CRITICS' PLEDGE

London, Dec. 13.

Because of Variety's intimation that critics here were press agents, etc., theatre scribes have sent out a request to every member to sign a statement that reads as follows: "I hereby declare that I am not a professional dramatic, music or film press or publicity agent, and am not in receipt of any payment or consideration from any source which would hinder the freedom of my dramatic, music or film criticism."

Stoll Cancels 2 Women 'Singles' for Broadcasting

London, Dec. 13.

Wish Wynne and Mona Grey, two "single" women, have been cancelled by the Stoll circuit for broadcasting.

Stoll says the ban on radio has not been removed by the Entertainment Proprietors' Association and other bodies and insists that those managers, who so desire, have right to do their own broadcasting.

Earlier in the year Stoll suggested he would be willing to permit his performers to broadcast on payment by the British Broadcasting Company of \$75,000.

Roy Royston's Wedding

London, Dec. 13.

The English press blundered in recording the engagement of Roy Royston to the "widow of the late George Gould." Gould is very much alive, just married again after having been divorced by his wife five years ago.

Royston stated to a Variety reporter that he has no intention of giving up the stage, although it is understood his fiancée is quite wealthy.

The couple are to be married soon after Christmas.

"SIROCCO" CLOSING

London, Dec. 13.

Noel Coward's "Sirocco" closes at Daly's this Saturday after a three weeks' sojourn.

A revival of "Lilac Time," starring Evelyn Laye, is to follow.

SIX NEW PLAYS OFFERED PARIS

Paris, Dec. 13.

There has been an extraordinary press of new attractions in the last ten days, no less than six being introduced in that time. Perhaps principal interest attaches to "Un Miracle," the work of Sacha Guitry, produced successfully at the Varieties.

The plot has to do with a scheming demimondaine who induces Josselin to victimize her protector, a rich banker, with a bogus contrivance for purifying cities by means of waste automobile gases.

Josselin at bottom is honorable despite his laziness and spendthrift habits, and when he falls in love with the rich man's daughter, he is filled with shame and regret. He departs into the country to find honorable work and tries to make the fake invention practicable. In this effort he wins the girl and marries a title, thus the title signifying the transformation wrought by love.

Fresnay, recently resigned from the Comedie Francaise, plays the young spendthrift. Lafaur is diverting in the role of the inventor, and Maud Loty does fairly as the demimondaine. In the cast also are Pauley Gaston, Dubosc, Janne and Loury.

Champion Chauffeur

"L'As du Volant," a spectacular show at the Chatelet, where it is mounted by Fontanes, is in three acts and 14 tableaux, and is the work of Henri de Grosse. It was favorably received. The plot:

Wishing to please his wife, a former working girl, Jacques, rich young man, goes to work as an automobile racer, and in this occupation he has all sorts of adventures in a pursuit of a criminal gang which leads him all over France and Spain. Piece sure of a run. In the cast are Morton, Dean, Hamilton and Mlle. Jacqueline Planavia.

Light Under Bushel

"La Torche sous le Boisseau" turned out to be something of a political event at the Comedie Francaise, being designed by the government as a friendly gesture toward Italy with which there have been strained relations.

The piece was adapted by Andre Doderet from the Italian of Gabrielle d'Annunzio. It is poetical and in Annunzio's familiar gloomy vein, although it was written 20 years ago. The plot:

Angizia, a maid servant, marries her master, Tibaldo, upon the death of his first wife. She promptly becomes arrogant and engages in evil association with her brother-in-law. Besides she is cruel to Gigliola, Tibaldo's daughter. It is the girl who discovers that Angizia really was responsible for her mother's death and plans revenge. The new wife, to save herself, murders the girl.

In the cast are Alexandre, Denis D'Ines, Bernard, Mmes. Segond, Weber, Berthe Bovy, Ventura (as Gigliola), Mary Maquet and Tonia Navar.

Double Bill

A double bill was offered at the Maison de l'Oeuvre last week, "Telecopage," by Paul Demont, Flemish writer and war hero, and "L'île Lointaine" ("Far Off Isle"), by Paul Glinistry, both of which go down as probable successes. The former piece has to do with an American food manufacturer and philanthropist who visits Europe during the war in an effort to introduce



WILL MAHONEY

Leonard Hall in the New York "Telegram" last week said: "Will Mahoney is a truly great clown and dancer. Among his specialties is an amazing dancing fall that is one of the most hilarious things that ever set a dismal world to roaring. Mr. Mahoney is of the true elect—a master clown—dancer—and satirist."

Direction

RALPH G. FARNUM
1560 BROADWAY

American methods in Europe. The more he examines European things the more he is reconciled to them. He has invented a device for reading people's minds, at a distance, hence the title. The author does not seem to know Americans, for his types are scarcely recognizable.

"The Far-off Isle" is about a shipwrecked family who go on living their lives in the wilderness and are happy without the conveniences or limitations of civilization.

Max Dearly as Coiffeur

"Coiffeur pour Dames" brings Max Dearly forward at the Theatre de Paris as a lady's hairdresser in a play by Armont and Gerbodon. Scored a first rate impression. The plot recites how an ambitious hairdresser makes a swift fortune, neglects his humble wife, keeps a wild dame on the side and finally plans to obtain a divorce and marry a society woman.

At the last minute he falls ill and the doctor prescribes retirement to quiet country life. This does not fit in with the society woman's plans, for she is bent on a life of gaiety. She backs out and our hairdresser is glad to resume life with the devoted partner of his struggles. Germaine Reiss plays the wife.

The Smart Flapper

A new farce called "L'Arpete," slang for "wise chicken," signed Yves Mirande and Gustave Quinson, was produced at the Scala under Jacques Richepin's and Cora Laparcerie's direction, with every indication of a good showing. It's the story of a clever little shop girl, who, hoping to salvage her employer's declining business, makes believe she is a rich customer so that a wealthy American will buy in.

Instead of that the American falls for the kid, but he is out of luck, for she is in love with a young American painter, who in the end turns out to be the rich man's son. They are happily united at the close. In the cast Almer as the older American, Miles, Camille Vernades, Marthe Sabel and Parisya.

Jazzed Up Harem

"Ma Femme" ("My Wife"), book by Paul Briquet and Godeaux, score by Irving Paris and Pierre de Maure, was produced at the Potiniere under the auspices of Kaminsky, picture distributor and now stage entrepreneur.

The piece is a fanciful bit of jazzed up nonsense and its reception indicated only fair prospects. Abdullah, a young Turk with old fashioned native ideas, buys Zouzou, French comedienne, stranded in Constantinople and established her in his harem as a favorite. All goes well until a reform government suppresses harems. So Abdullah departs to travel, while Zouzou turns the old harem into a cabaret and prospers. The husband learns a lot in his travels and upon returning home makes the best of the situation by marrying Zouzou.

In the cast are Paul Ville, Claude Auvray, Yvonne Yma and Pierette Madd, the last named playing Zouzou. Robert Ancelin does nicely as Abdullah, while Charles Fallot, the former chansonnier, is a hit in the role of a harem guardian. Irving Paris, by the way, is the pseudonym of a son of Paul Bastia, popular chansonnier and author.

LONDON'S "COCOANUTS"

Nesbitt Bros. and Duprez in Marx Roles—Hulbert Producing

London, Dec. 13.

Philip Ridgeway has procured the rights to "The Cocoanuts," which Jack Hulbert will produce Feb. 23. It will stay out of town eight weeks as a break-in period.

Enid Stamp Taylor will be the feminine lead, while Joe Termini has been approached to play one of the Marx brothers' roles. The other Marx parts will be handled by Max and Harry Nesbitt and Fred Duprez.

London Biz Depressed

London, Dec. 13.

Christmas shopping and the well known fog have combined to bring on the seasonal theatre depression.

Only two shows are really giving conditions a give and take battle. One is "Clowns in Clover," the biggest success here since the George Edwards days, with the possible exception of "Nanette."

Another draw during the pre-holiday slump is "The Wrecker" at the New, which is doing capacity business.

"Snatchers" Approved; Discrimination Alleged

London, Dec. 13.

A sweet young uproar here over the announcement that Clayton and Waller will produce "The Cradle Snatchers" at the Lyric the end of next month.

Ernest Edelenstien had the English rights to the comedy but the Lord Chamberlain banned the play, whereupon Edelenstien allowed his option to expire.

Upon learning that Clayton and Waller had a piece of the show and that the censor had licensed it, Edelenstien alleged discrimination and has consulted his solicitor regarding an injunction. But it's not quite clear who is to be enjoined.

The Lord Chamberlain, although absolute, often reversed his decisions. "Mrs. Warren's Profession" was banned for 20 years and then passed for presentation without comment. A similar situation existed with "Our Betters" over a 10-year period, and there are numberless other like precedents.

Two New Mellers

London, Dec. 13.

Two new melodramas are here. One was well received by adults and the other is liable to skip through the holidays with a juvenile draw.

"The Wrecker" is at the New, written by the same pen that dashed off "The Ghost Train." There is a similarity in many respects. This is the piece that was liked, and Arch Selwyn has an option on it for the States.

"Doctor Syn" figures as appealing to youngsters. It's an extravagant, swashbuckling pirate story, much too far fetched to draw grownups into the Strand, but ought to survive the Christmas period.

Linder Case Decided

Paris, Dec. 13.

By decree of the Paris courts the surviving child of Max Linder, French cinema comedian, is given into the custody of Max's brother, Maurice Leuville.

This ruling carries out the last wishes of the child's father. The case attracted considerable interest partly because of the presence of M. Millerand, former president of the Republic of France, who appeared on behalf of Mme. Peters, mother of the dead actor.

Linder left a fortune of about a million francs.

Two Openings

London, Dec. 13.

Two openings last night (Monday), one of which may have a chance. This is "March Hares" at the Ambassadors, well received.

"The Caveman," registered as weak kneed farce, well played but pathetically ineffectual.

COLISEUM BOOKINGS

London, Dec. 13.

Janette Gilmore and Max Rivers, from "Shake Your Feet," and the Eight Tiller Girls, from "Sunny," open at the Coliseum (vaudeville) for a fortnight Jan. 15.

Miss Gilmore goes into the Piccadilly (hotel) cabaret Dec. 26 for three weeks.

HAYS-BANNED U. S. PLAYS MAY BE ENG. FILMS

"Dirt Shows" From This Side Peddled Among the British Film Producers

London, Dec. 13.

Dirt plays barred by the Hays organization in New York from the American screen, are being offered to British picture producers over here.

That Hays turned down the stories for U. S. picture making is the principal selling angle dwelt upon.

There is no report as yet of any of the plays having been purchased. With the English desirous of making pictures worthy of world circulation, it's doubtful if a British producer would bother about an American banned play for this country alone, with the States closed to it.

Besides is the supposition that the plays banned by Hays among his straight line producing members may have been made by independent producers over your way, for the rest of the world, to be sold on country rights.

Night Club's Fines

London, Dec. 13.

Just \$1,000 was slapped on the Chez Victor (night club) for the privilege of having the gendarmes call a few weeks ago. Not only that, but it cost 13 patrons \$28 and \$50 apiece for having witnessed the raid.

Ivy St. Helles, performing at the club, and stopping at a table for one drink before going home, also had to pay \$25.

\$750, Besides Doubling

London, Dec. 13.

Joe Termini, with passage arranged for New York because of a salary difference, has canceled the trip and is booked for the 'alls at \$750 weekly.

The booking includes the privilege of doubling into night clubs.

FILM STAR ON STAGE

London, Dec. 13.

Jean Lockton, film star here, has been signed for the leading role in "Lumber Love."

This is a musical shortly due at the Garrick.

TALLULAH ALL ALONE

London, Dec. 13.

Tallulah Bankhead will have the sole feminine role in Frederick Lonsdale's new play, "Foreigners." Sir Alfred Butt is producing.

INDEX

Foreign	2-3
Pictures	4-26
Picture Reviews	18
Film House Reviews	36
Vaudeville	27-35
New Acts	38
Burlesque	42
Bills	40-41
Times Square	43
Editorials	46
Literati	24
Women's Page	44-45
Legitimate	47-53
Legitimate Reviews	62
Music	54-56
Obituary	57
News of the Dailies	42
Correspondence	58-63
Letter List	63
Outdoors	57
Sports	43
Inside Pictures	14
Inside Vaude	28
Night Clubs	55

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President

MAJORITY PRODUCERS FAVOR CUTTING DOWN FILM PRODUCT

Sales Market Tightening Up—Biggest Producers—Exhibitors Exerting Influence—Independents Somewhat Benefiting From Conditions

With the exception of three or four producing organizations, members of the Hays association are trying to formulate a plan for the curtailment of product.

There is no likelihood that the major producing organizations with chain theatre affiliations will agree to any cut in the quantity of pictures produced.

It is reported the smaller producing members of the M. P. P. A. have been complaining of the decreasing number of playdates left after the producer-exhibitors with the stronger connections have finished jockeying for the purchase of pictures and sale of their own product.

The sales field is being gradually tightened by the few producing companies in control. The protesting members figured that if these producers cut down on product there would be a considerable number of open playdates which would give former a chance for increased sales revenue. For the very same reason the major producing companies have so far refused to agree to a general reduction in product.

The producer-exhibitors will no longer foster other producers of what is known as grade A pictures. Wherever necessary the preference is being given, instead, to independents making good second class product and partly accounts for the prosperity of independent producers in the past year.

WAMPAS BABY STARS NOW 26; CHOOSING 13

Los Angeles, Dec. 13. From 40 names submitted to the Wampas for the 1928 "Baby Stars," a process of elimination has already reduced the number to 26, of whom but 13 will be chosen.

Those still to be voted upon for the final selections are: Nena Quartero, Sue Carol, Lupe Velez, Ruth Taylor, Sally Eilers, Thelma Todd, Anne Christy, Feanette Loff, Josephine Borio, Gwen Lee, Nancy Carroll, Doris Hill, Molly O'Day, Dorothy Gulliver, Barbara Worth, Lillian Gilmore, Fay Webb, Virginia Bradford, June Collyer, Carol Lincoln, Audrey Ferris, Lella Hyams, Josephine Dunn, Olive Hasbrouck, Lina Basquette.

In case Miss Basquette (the widow of Sam Warner) is chosen it will be the first time the mother of a child has been selected for the honor.

French Exhibs Want Better Opinion of French People

Los Angeles, Dec. 13. American picture producers have been requested to cease making films which present French men as without morality and French women as dolls for everyone's amusement by the French Association of Motion Picture Exhibitors. This organization which represents practically every picture theatre in France passed the resolution at a recent meeting and a copy of it was sent to the Hays organization in New York.

The action of the association followed a speech in New York by Paul Claudell, French Ambassador to the United States, in which he branded American motion pictures for what he described as an erroneous impression entertained in America of France and French men.

HIT AND RUN

Los Angeles, Dec. 13. Something of a record in flying trips will probably be established by Joe Brandt, president, and Jack Cohn, vice-president, of Cohn Pictures, who will spend exactly 36 hours in Hollywood conferring with Harry Cohn at their studio on production plans.

They arrive Wednesday (tomorrow) morning and leave Thursday night.

THAW IN HOLLYWOOD AND NO ONE CARES

Pittsburgher Not Getting Tumble from Film Men—Has \$200,000, Too

Los Angeles, Dec. 13. Harry K. Thaw is in Los Angeles, with two embryo film stars and \$200,000 in cash and no one in the picture colony is handing him a tumble. Thaw wants to take this \$200,000 and make pictures. As yet has not found a producer who will take his dough to make them.

Thaw, when he arrived, figured Hollywood would go wild to welcome him and Anita Rivers and Susan Hughes his two screen finds. There was no excitement. Publicity was scarce in the dailies.

Harry in some way found out that Eph Asher was a good producer. Thaw tried to sell him the idea of making a picture for him like "The Gorilla" and would compromise on one like "The Cohens and Kelleys." Asher did not think he had anything like that on tap which would make a picture at this time. He also told Thaw he was under contract to F. N.

Miss Rivers, accompanied by her mother, is said to be Nita Pulmaris, daughter of a wealthy contractor. The girl changed her name for the screen.

At 15 she won a beauty popularity contest held by the Keith-Albee circuit and worked in vaudeville as a reward. After that she got a job in a couple of pictures at the Paramount studio on Long Island doing several bits in productions there.

Claiming that she had spent five rapturous hours on the beach at Laguna with Harry K. Thaw in May, 1923, at which time he made ardent love to her and promised marriage, Forest Hope Wall, former picture extra, through her mother, Louise Wall, has filed a breach of promise suit against Thaw for \$100,000.

When attorneys told the girl Thaw was in Pennsylvania Insane Asylum at the time she mentions, she countered by saying Thaw was in many places he was not supposed to be at the time of his commitment.

Thaw is alleged to have sent the girl various sums of money in loving letters after returning east. Miss Wall claims he sent for her and when she, her mother and brother got to Stephenson, Va., she could not find him and was not admitted to his home.

Efforts to reach Thaw at the Ambassador Hotel Monday night met with the response, "Out of town."

U Drops Kerry

Los Angeles, Dec. 13. Norman Kerry will be off the Universal lot Jan. 1 after six years with that company. He is getting \$2,000 weekly with the U option which they refused to exercise, calling for \$2,500.

This is in line with the reported agreement between the big producers not to exercise options where a salary increase is involved on four-figured salaries.

D. S. MITCHELL DEAD

Donald S. Mitchell, Coast sales manager for Universal, died at the Dante Sanitarium, San Francisco, following a sudden heart attack. He was 33 years of age. The wife of the deceased was in Honolulu at the time of his death.

Mitchell was formerly with the Vitagraph and Robertson-Cole.

Aubert Extending

Paris, Dec. 2. The L. Aubert corporation has taken over, from Jan. 1, next, the Cameo and Artistic picture theatres formerly owned by R. Ford, English exhibitor.

Ford is now in real estate.



ROSCE AILES

NEW HAVEN "JOURNAL" said: "Roscoe Ailes, like old wine, improves each season. He does six comedy scenes of constant laughter. His Rajah askance another mind reading scene was a riot of fun. Then his band and dancing artists hit Mr. and Mrs. Audience right between the eyes with a musical and dancing panic."

Direction JOHN SINGER

'FOR MEN ONLY' FILM WITH GIRL USHERS

"Streets of Sorrow" Another Bunk "Scientific" Helped by Doc's Spicy Spiel in Chi

Chicago, Dec. 13.

Dr. M. Bayle Taylor is spelling sexology in conjunction with "Streets of Sorrow," film, showing "For Men Only" at the Rose, vest pocket C. E. Beck house in the Loop.

Ordinarily the same picture, an old Greta Garbo production, foreign made, would play an one-day date at the theatre, if that. It isn't in line with the Doc's subject, unless the scissoring censors made it look as uninteresting.

The Doc's talk is ultra intimate, covers everything, gives all inside info on how—and how—and is unsparingly spiced. He explains the authorities won't permit him to show his more explanatory motion pictures, so they must have seen 'em. His literature is sacrificed to a buck a man, three pamphlets to a set. One for each sex and the third for general consumption.

The "For Men Only" policy at the house reaches its most popular condition when girl ushers de aisle work with the Doc's writings. It is announced the same performance will be given shortly "For Women Only," though no announcement about masculine ushers for similar effect.

Hughes Has Meighan Under 7-Year Contract

Los Angeles, Dec. 13.

Thomas Meighan, under contract to Howard Hughes, multi-millionaire oil man, president of Caddo Company which releases through United Artists, takes his Paramount contract along. It calls for two pictures. These will be financed by Hughes with Paramount prepared to release them.

Hughes also signed a five-year contract with Meighan in addition to the two year obligation from Paramount. Meighan is scheduled to begin his first production for Hughes in January at the Metropolitan Studios.

Free Lance Contract Submitted to Academy

Los Angeles, Dec. 13.

Uniform free lance contract prepared by committee of actors and producers was submitted to Producers Branch of Academy of Motion Picture Arts and Sciences. It will be later submitted to the actors' branch and then to the executive committee of the whole with its adoption considered certain. It is expected to go into effect Jan. 1.

Conrad Nagel, Hallam Colley, B. P. Schulberg and M. C. Levee drew up the proposed uniform contract.

COPS' FEET USED AS NEWS REEL'S AD

Publicity Stunt by Press Agent of Foot Remedy Manufacturer—Providence Coppers Sore

Providence, Dec. 13.

Local coppers were taken in on a wow publicity stunt pulled here last Wednesday and furnished material for one of the rawest ballyhoos ever witnessed on the Providence screens. The crack drill squad of the police department posed for pictures which were used in a news reel later in the week to advertise arch supporters and foot remedies. Local papers and subscribers got its laugh from the ruse.

The gag was labelled a complete success when the pictures were shown as a portion of the Pathe News reel, the 40 pairs of feet in their various poses offering the audiences the amusement.

A press agent from the forces of Dr. William M. Scholl, Chicago manufacturer of foot remedies, appeared in advance with sheets of "films" which had been prepared. He gave representatives of all the Providence papers a copy of the story. It purported to be a speech which Dr. Scholl was to deliver to the policemen. Later, when the doctor failed to deliver the speech, the press agent took back all the copies and tucked them away in a brief case.

Then permission was obtained to give patrolmen instruction in scientific walking and to take pictures of the squad, presumably while on drill. When the squad, who have won wide recognition by their remarkable drilling, reported at the Cranston street armory, they found Dr. Scholl and a squad of shoe clerks armed with appliances to measure flat feet awaiting them. The movie men turned on the Kleig lights and the officers were required to pose having their feet measured, while Dr. Scholl pointed and grimaced at the command of the camera operators.

Didn't Want Drill

Chief McGann, commander of the troop, registered indignation when he discovered the gag and protested strongly against the advertising coupe. The protests came too late, for the camera men had plenty of pictures and seemed to lose interest. When Inspector McGann marshalled his men for drill, not a single camera was sighted. After much quibbling, the camera men were prevailed upon to take shots of the squad out-of-doors on drill.

In the news reel shown the officers were having their feet measured with "Dr. Scholl grinning and pointing. The final flashes showed the men on drill outside. All but a few seconds of these scenes were devoted to pictures of the 30 feet as they walked, ran and turned past the camera.

Kent Eased Out of L. A., Fooling Process Servers

Sydney Kent, Paramount, left Los Angeles for the east 24 hours ahead of schedule. Kent was to have left on a train with Richard A. Rowland, Clifford Hawley and a party of other film notables but was informed his wife, Mabel Kent, who is suing him for divorce would make endeavors to have him restrained from leaving.

It is said that Mrs. Kent decided to have her husband forced to post a bond which would warrant the payment of alimony and attorney's fees.

Kent hopped into an automobile and picked up a transcontinental train 100 miles or so from Los Angeles. Two of the process servers rode as far as Pasadena on the train Kent was expected to leave on, figuring that Kent would board it there but their trip was in vain.

PIERSON'S QUARTET

H. Wayne Pierson, head of Universal's road show department, became the father of four boys Dec. 12 when another son arrived at the Polyclinic Hospital, New York. Mother is resting comfortably.

In heralding the arrival Pierson is sending out cards which read "Mr. and Mrs. H. Wayne Pierson's annual announcement."

PRESENTATIONS BY FILM AS NEXT MOVE

2-Reel Operettas May Replace Stage Shows—Figure on Studio Stock Co.

Reports of Paramount's contemplated "talking movie" production of familiar operettas are unconfirmed. While the copyright owners of these operettas (music publishers) deny knowledge of any negotiations by Paramount Famous-Lasky Corp., E. C. Mills, representing the American Society of Composers, Authors and Publishers, states he has been approached on it.

Louis Schwarz, the Par. counsel, knew nothing of it despite the statement he was supposedly handling the Par. end of it.

The idea is that Par.'s tieup with the new Pomeroy movie talker would make possible the "canning" of these operettas in two reel tabloid form. A high grade permanent stock company was to be engaged, with a possible "name" songster or diva as the star. It was understood the picture houses might ultimately book these operettas in lieu of presentations, educating the public to them as the split reels first introduced pictures in general.

"Symphonic film" is the name given the new talking picture device developed by Roy Pomeroy, the rights for which will be jointly held by Paramount, M-G-M, First National, U. A. and P. D. C.

Pomeroy is a research specialist, who has been working in conjunction with General Electric experts, the latter company controlling the basic patents of the Pomeroy system. The Pomeroy method, directly applied to the film, is described as a form of radio amplification. Cues and accompanying scores guarantee that orchestral music will be played properly.

Elusive Girl Type For "Southern Skies"

Los Angeles, Dec. 13.

Metro-Goldwyn-Mayer has taken over 600 tests of girls to play the lead in "Southern Skies." It is to be made in the wilds of Tahiti from a story by Robert Flaherty, with the megaphone handling by the author and W. S. Van Dyke.

The producer wants a girl of the South Sea native type. Tests have been made of damsels of Mexico, Hawaii and Creole lineage. A camera man is now in Honolulu who is taking tests of different girls.

Hunt Stromberg, producer, states that unless a girl is found by Dec. 28, when the next boat sails for the South Seas, Flaherty will be compelled to use a native for the role.

Demosthenes in Uniform Aired by L. A. Police

Los Angeles, Dec. 13.

William F. Rugg, patrolman, was aired by the Police Board when it was discovered he was doing part time work as instructor of public speaking at the U. M. Dailey Cinema Schools.

Someone tipped off Police Chief Davis what the copper was doing on the side. The Police Board investigation resulted in the dismissal from the force of the oratory gad-dame.

Nellie Revell Busy

Nellie Revell resumes activity as a press agent in Chicago. She leaves today (Wednesday) on the Century to handle publicity for the re-opening of the Apollo, now a United Artist house. It opens Dec. 26 with "The Dove."

After Chicago—Miss Revell will officiate for United Artists in Detroit.

"TOM'S" SUCCESSOR

Los Angeles, Dec. 13.

"The Man Who Laughs" is understood to be set for the Central New York, to follow "Uncle Tom's Cabin" the latter part of February.

ANTI 'FILM TRUST' BILL IN

FED. CENSORSHIP MENACE CLOSE

House Committee Stands 50-50 on Plan; 5 Doubtful

Washington, Dec. 13. A survey of the Committee on Education, which will consider the Federal censorship proposal discloses what might be termed a "dangerous situation," with the check-up classing eight for the bill, an equal number against it, and the remaining five considered highly doubtful.

This committee for the 70th session lines up as follows:

Republicans
Daniel A. Reed, N. Y., chairman; John M. Robinson, Ky.; E. Hart Penn, Conn.; Florence P. Kahn, Calif.; Edgar R. Kless, Penna.; C. C. Dowell, Iowa; F. R. Lehlbach, N. J.; Wallace White, Jr., Me.; E. O. Leatherwood, Utah; Willis G. Sears, Neb.; B. M. Golder, Penna.; H. L. Bowles, Mass., and Louis Manast, R. I.

This omits Holaday, Ill.; Welsh, Penna., Bacon, N. Y., and Hall, N. H., from last session's line-up, and adds nine new members beginning with Kless, Penna., in the list above.

Democrats
B. G. Lowrey, Miss.; Loring M. Black, Jr., N. Y.; J. J. Douglass, Mass.; Brooks Fletcher, Ohio; V. L. Palmisany, Md.; M. C. Tarver, Ga.; R. L. De Rouen, La., and O. J. Kvale, Minn.

Omitting Hastings, Okla.; Tydings, Md., and Nelson, Mo., while the last four of the list are new members. Local Sunday closing, too, looms with a dangerously close count in the District of Columbia committee. This counts up nine, as against the bill, and five for it, but with a doubtful list of six, which, if won over by those for the bill, would mean its favorable report to the House—a move that it is said should be avoided, if possible, due to the general make-up of the lower legislative body.

This committee has numerous changes with only one break benefiting the theatres—the omission of Houston (R.), Del., from the line-up. He several times last session opening stated he was for the bill.

However, there is left Blanton (D), Tex., and Hammer (D), of N. C. Also Ralph Gilbert (D), Ky. These three, along with Houston, all but succeeded in getting the bill favorably reported last session.

'ELI ELI' COST \$7,500

Los Angeles, Dec. 13. With the craze for Jewish pictures, a "quickie" with "Eli Eli" as the subject was produced for around \$7,500, by Al Prisco and Hector De Sano.

The production was made without the use of artificial light by using open door sets in the vicinity of Van Nuys.

Ti-S Sidesteps Hays'

Invite to Join M.P.P.A.

Tiffany-Stahl productions has temporarily decided against joining the Motion Picture Producers and Distributors Association following receipt of an invitation from Will H. Hays last week.

The Hays organization is out to corral the more important independent producers.

Remaking "R. and C."

Los Angeles, Dec. 13. Fox will remake "Robinson and Crusoe," co-starring Sammie Croy and Ted MacNamara. It had been shelved after completion by Frank O'Connor.

Henry Lehrman, back in the Fox fold after three years, will direct.

3 Features in Day

The first three features in one day appeared last week in an uptown house. None of the trio was considered strong enough to stand alone. As each was shorter than the average feature, the manager decided to put them on the same day.

There was an appreciable gain in biz and the house may run a three-feature-day once a week and call it "bargain day."

M. SHOOLMAN'S \$4,500,000 DUE

No Deal to Take Poli Chain and He May Operate

Max Shoolman has a payment of \$4,500,000 falling due Jan. 1 next to S. Z. Poli. That payment is necessary for Shoolman to exercise his option for the purchase of the Poli Circuit for \$23,000,000. The initial payment on the optional contract to Poli was \$500,000.

It is not yet reported any chain or banker having reached any understanding with Shoolman. Reports mostly repeat that William Fox is interested in the deal. Another story is that the West Coast Theatres Circuits has been requested to look over the Poli houses. This may be done by Abe Gore, of the West Coast, now in New York.

Hayden, Stone & Co., the bankers reported behind a movement to take over the Shoolman buy, state they have no connection with it.

That the Stanley Co. may yet have the Poli property or that Keith-Albee will reach an arrangement with Shoolman to operate and continue to book the Poli string are as active rumors as ever.

Meanwhile, it is reported that Shoolman is lining up a tentative operating organization of his own in the event he does not reach any agreement to dispose of the properties and finds he will have to operate them himself.

Tough on Uncle; Vienna Bars "Louisa"

Washington, Dec. 13. "Louisa von Coburg," a German production on Austrian court life that was a money-getter in Berlin, has been barred from the theatres in Vienna following action by Prince Joshua Coburg on the claim that his uncle was slandered in the film, reports George Canty to the Department of Commerce. Effort is being made to cut all scenes affecting uncle.

Fox's Chicago House?

Fox is going into Chicago's Loop with a 6,000 seater. A site is reported selected, but unannounced.

John Zant, general manager for Fox, arrives in Chicago today (Wednesday) on the project, also to take up matters concerning Fox's interests in the Ascher Brother's chain.

Weiss' Indie Features

Los Angeles, Dec. 13. Louis Weiss, of Artclass Pictures, and his brother, Alfred Weiss, American representative of Agfa Raw Film Stock Corp., arrived in Hollywood this week.

Weiss Brothers are reported negotiating to take over World Films name, negatives and stories and will produce a series of pictures to be released through independent exchanges.

The films are to be full length features.

SEN. BROOKHART PLAN DRASTIC

Forbids Block Booking but Really Aims Blow at Theatre Control—"Air Tight" Bill Backed by Inde Exhibitors—Low in Position to Force Fight

SHREWD POLITICS USED

Variety Bureau, Washington, Dec. 13.

Aimed more at the monopoly, which the Federal Trade Commission contends exists in the motion picture industry, than the title would indicate, Senator Smith W. Brookhart (R), Iowa, today introduced a bill making blind and block booking illegal.

In a statement issued by Senator Brookhart the recent action of the Federal Trade Commission ordering Paramount to cease and desist from this practice is cited. The statement contends that Congressional action is the only means of controlling the situation, as the commission's order "was directed against only one of the seven or more large distributors," to quote the Senator, "and that, in any case, such order must be litigated in the courts, entailing a further delay of several years."

Complaints of the independent exhibitors are cited in this statement, who, the Senator quotes, as claiming that unless the "practices and abuses employed by the large producers and distributors are outlawed the latter will soon have as complete a monopoly of the exhibition of films as they now have of the production and distribution thereof."

Precedents set by the Future Trading Act and the Packers and Stockyards Act are stressed as foundation for the new proposal.

The bill contains proposed legislative findings as to the interstate trade and commerce in picture films and the oppressive and monopolistic character of the practices in question, states Senator Brookhart. He adds that these findings, as incorporated in the bill, emphasize that films are copyrighted and may be procured only from the distributor owning the copyright, and cannot be duplicated as ordinary objects of commerce may be.

The Senator states that the independent exhibitors have given assurance that the bill will have the support of the unaffiliated exhibitors and of the several exhibitor organizations.

Source of Bill

Informants have stated that to their knowledge the bill has been checked, examined and edited by several of the best known attorneys in the country as well as men possessing experience in the industry which gives them a practical knowledge of all its phases from the gelatine stage, via bankers right through to the screen.

That the bill is an upshot of the trade conference engineered by the Federal Trade Commission is not denied. It was a foregone conclusion the situation would reach Congress when that conference flopped.

The bill has been prepared with great care. Attorneys here consulted by Variety's reporter pronounce it "airtight." That someone with an insight to politics is behind it is indicated in the selection of Senator Brookhart to sponsor it.

The Senator occupies a key position. If he so desires he can bring great pressure because of his record as an irregular. Combine that record with the present lineup of the Senate and the bill, as sponsored, takes on a serious import. It is claimed here.

It was Senator Brookhart who was chairman of the investigating committee that probed the Department of Justice, which probe ended in the resignation of the then Attorney-General.

Against the Brookhart selection is (Continued on page 10)

"WALKING BACK" TITLE

"Walking Back" is the title placed on the picture that Vera Reynolds is making on the Coast. There is a chance of it being rechristened before okayed.

R. C. A. AND M.-G. IN ON 'TALKER'

Line Reading by 'Readers' for Film Casts

Radio Corp. of America and Metro-Goldwyn-Mayer are affiliated in a dramatic-synchronization device that differs from the usual talker in that it endeavors to synchronize line readings with the screen action. Metro's "Flesh and the Devil" is being experimented with and has been satisfactorily perfected.

The objective is to lend the impression that the screen luminaries in the deaf and dumb racket are also expert line readers when, in fact, fine dramatic readers in another portion of the studio will be voicing the lines for synchronization by the actions of the screen stars.

Where Greta Garbo and John Gilbert can wax visually amorous, it is possible their articulate expressions of flowery language might not "screen" so well, hence this mechanical subterfuge.

R. C. A. has been developing this process for some time and should it click as expected it is not unlikely the powerful Radio Corp. may invade the film field as a direct film producer.

There is talk already of R. C. A. purchasing outright a standard film producing outfit for this purpose.

"COLLEGE PRESENTATION"

Drury Heads for F. & M.—V. of C. Glee Club and U. S. C. Jazz Band

Los Angeles, Dec. 13. Maury Drury, U. S. C. All-American backfield star, will head Fanchon and Marco's "College Presentations" opening at the Metropolitan Dec. 15.

Besides Drury, the University of California, Glee Club and the University of Southern California Jazz Band will be on the bill.

De Mille's 2 New Stars

Los Angeles, Dec. 13. Two former "Follies" girls are being rated for picture stardom by Pathe-De Mille. Lina Basquette and Sonia Karlov, the latter known in the east as Jean Williams, are under contract to De Mille and in pictures at present.

De Mille figures Lina Basquette can be brought along in two or three specials as a featured player, and then introduced as a star on the Pathe-De Mille program for at least two pictures for the '28-29 program.

Elmer Pearson is sold on Sonia Karlov, signed by De Mille to play the lead in his own production, "The Goddess Girl." Pearson feels she will come along fast, and is figuring on having her make at least one starring picture for the 1928-29 program.

Too Much "Tom"

London, Dec. 13. "Uncle Tom's Cabin," Universal, opened here at the Pavilion but suffered from being overboard on length.

The picture was well staged with a prog of colored singers and dancers.

RECURTING "UNCLE TOM"

Los Angeles, Dec. 13. Re-editing of "Uncle Tom's Cabin" is now going on at Universal City with two editors working day and night to see if an improved version from the one now playing in New York can be made.

FRANCE AFTER 7 FOR 1 PLAN

To Include All Foreign Films—Meeting Dec. 21

At a meeting in Paris of French senators, headed by Jules Sapene, French motion picture producer and publisher of "Le Matin," last week, a resolution was adopted favoring the establishment of a contingent, mainly as a barrier to American films but including other foreign productions, similar to the system recently discarded in Germany.

A representative of the Authors' League of France and of the government were present, though the French exhibitors, representing 90 per cent. of the motion picture interests in France, were not invited to offer an opinion.

A sub-committee, appointed to investigate the advisability of a contingent, has turned in a favorable report advising one French production for every seven pictures imported. The senators meet again Dec. 21, under the chairmanship of Sapene, to pass judgment.

Marcel Knecht, secretary of "Le Matin," and Louis Naipas, director, have been in New York over a week with two pictures made by Sapene for which they have been trying to get distribution, so far unsuccessfully.

One of Sapene's productions, "Princess Masha," stars Mme. Sapene. The other is "Casanova," retitled "The Prince of Adventures."

Creating Precedent
Sapene is holding the forthcoming meeting of the Senate as a club through which he expects to gain a suitable releasing agreement in America. The 7 for 1 plan, it is intimated, is merely intended to create a precedent in France and will become more drastic unless the French producers are given a more equitable interchange in the purchase of their film product.

In the French Senate last week two speakers launched an attack on the present conditions through which French pictures have no outlet in America and promised to take immediate steps to alter them.

The contingent system proved unsuccessful in Germany. If instituted in France it will merely be a matter of form, giving American producers the additional expense of buying permits. Sapene figures the latter might be willing to buy his pictures and save the higher cost of contingent permits.

Sapene's attitude on the contingent question has changed recently. Only a few months ago he was fighting proposals for the restriction of foreign pictures.

Kennedy Buys Powers Out of FBO for \$400,000

Pat Powers sold his interest in FBO Pictures Corporation last week, the stock holdings being bought back by Joseph P. Kennedy for the company. Reported price is \$400,000.

A report that Joseph Schnitzer, FBO vice-president, has sold his stock for \$150,000 is officially denied with the assertion that Schnitzer remains in the concern as an official and as a stockholder.

It may be that the purchase of the Powers stock and the reported offer for the Schnitzer holdings is in line with Kennedy's policy to obtain full control of the available shares in the event that an amalgamation becomes feasible, when he will be able to swing the complete organization vote in any direction decided upon as most profitable.

Barthelmess Playing 14

Los Angeles, Dec. 13. Richard Barthelmess is to play a boy of 14 as Chad for "The Little Shepherd of Kingdom Come," his next for First National.

It starts next week with Molly O'Day opposite.

L. A. DOUBTS ITS SANTA CLAUS; MET LEADS THE TOWN AT \$24,500

State, \$24,000 With "Love Mart"—"Gaucha" Under \$20,000—Vita, \$14,850 at Criterion—"Gorilla" Slides to \$6,200—"Sunrise," \$13,700

Los Angeles, Dec. 13.
(Drawing Pop., 1,350,000)

That guy Santa Claus seems to be no friend of the theatres at this time of year. Just too bad for the local houses last week. The boys who operate them did everything to get matinee trade. They had special stunts and inducements in price reductions, but it all went for Sweeney.

Not a single house of the first run group could boast of as much as two-thirds capacity at any matinee. Abe Lyman, quite an idol with the ladies, even suffered. Loew's State, where Lyman held over for a second week, was just \$500 behind the Metropolitan with Rube Wolf and Jan Rubini on the stage and "Get Your Man."

Criterion inaugurated its exclusive Vitaphone policy with "Old San Francisco" and it appears as if the downtown area will take to this form of entertainment for a while. Nearly \$15,000 at this time of the year is encouraging.

Grauman's Chinese slipped a couple of grand or so, "The Gaucha" not being able to draw a single capacity house on the week. Rather fair break for "Sunrise" in second week at Carthy Circle with the picture mob still looking it over. Everyone seems to like the picture, but there is not that word of mouth enthusiasm which brings trade.

"The Gorilla," one of the best exploited pictures the town has seen in a long time, broiled its way out of the Million Dollar after three weeks. Gene Morgan, in his second week at the Boulevard, helped things for "Wreck of Hesperus." "Les Miserables," after long engagement at the Criterion, was brought to the Egyptian in Hollywood and could not get over the \$6,000 mark.

Estimates for Last Week
Grauman's Chinese (U. A.) (1,953; 50-11.50). Yuletide shoppers kept trade below \$20,000 for first time during run, around \$17,800.

Carthy Circle (Miller-W. C.)—"Sunrise" (Fox) (1,500; 50-11.50). Second week fairly good, allowing that most of wise mob were still getting pointers on picture, \$13,700.

Loew's State (W. C.-Loew)—"The Love Mart" (F. N.) (2,200; 25-41). Abe Lyman live savor; Billie Dove popular locally and made personal appearance one night; \$24,000.

Metropolitan (Pub. W. C.)—"Get Your Man" (Par.) (3,595; 25-65). Clara Bow always surefire here, but time of year showed that even her product could not get them; stage show a corker; intake not so good at \$24,500.

Million Dollar (Pub.-W. C.)—"The Gorilla" (F. N.) (2,200; 25-85). Final week an even \$6,200.

Boulevard (W. C.)—"Wreck of Hesperus" (De Mille) (2,164; 25-50). Gene Morgan responsible for good part of \$6,500 draw.

Egyptian (W. C.-U. A.)—"Les Miserables" (U.) (1,800; 25-65). Held downtown too long to mean anything out in Hollywood; around \$6,000 red for house.

Criterion (W. C.)—"Old San Francisco" (W. B.) (2,200; 25-75). First time Vita heard downtown in first run house; Dolores Costello box office asset; first week \$14,850.

Broadway Palace (Orpheum)—"We're All Gamblers" (Par.) (1,600; 15-40). Around \$2,200.

BOSTON'S XMAS DRIVE; MET. DOES \$39,700

Boston, Dec. 13.
(Drawing Population, 850,000)

Local movie house owners are out to give the lie to the old saying that no one goes to the movies between Thanksgiving and Christmas. They are conducting a drive for better pictures and shows and larger patronage during pre-Christmas seasons. So far results are gratifying. The Metropolitan, in particular, is going after business, and last week was better by \$10,000 than the corresponding week last year.

Estimates for Last Week
Metropolitan (4,000; 50-60)—"Gay Defender" (Par) and stage show. Did good week at \$39,700.

Loew's State (4,000; 35-50)—"Garden of Allah" (M-G). Coupled with Arnold Johnson and band, worth \$19,500.

Loew's Orpheum (3,500; 25-35-50)—"The Magic Flame" (U. A.) and vaude. Did about \$21,000.

\$9,500 FOR "SALLY"

About Prov's Best on Week—"Hook and Ladder" \$5,500—Fay's \$7,200

Providence, Dec. 13.
(Drawing Population, 300,000)

Houses were fair in general last week. Enforcement of the juvenile law, which prohibits children under 14 attending theatres unless accompanied by an adult, took its toll. Tightening of the law has been undertaken and local managers have joined forces in order to prepare some action to be made at the next session of the legislature.

"Sally in Our Alley" went into the hearts of the patrons at the Strand and turned in a great week for this showing. At the Majestic "Two Arabian Knights" brought business along with Movietone on its second week. "Hook and Ladder" brought the fire fighters' friends and coupled up with fair vaude for a very good week.

Estimates for Last Week
Uptown (Ind.) (1,500; 10-25) first half, "Women on Trial" (Par) and "Out All Night" (U). Second half, "Seventh Heaven" (Fox) and "Joy Girl" (Fox). Doing well at \$2,200.

Fay's (Fay)—"One Round Hogan" (W. B.) and vaude. Jim Jeffries a draw in picture; good at about \$7,200.

Carlton (Fay) (1,474; 15-50). "Hook and Ladder No. 9" and vaude. Clicked to good week; around \$5,500.

Majestic (Fay) (2,500; 15-50). "Two Arabian Knights" (U. A.) and Movietone (Fox). Fairly good gross, \$6,200.

Strand (Ind.) (2,200; 15-50). "Sally in Our Alley" (Col.). Took heavily at \$9,500.

Rialto (Fay) (1,448; 10-25). Second run house; struggling at \$1,250.

STAGE BILLS OUTDRAW FILMS IN MONTREAL

Roman Catholic Church Asked
Parishioners to Keep Away
on Sundays and Holidays

Montreal, Dec. 13.
(Drawing Pop., 600,000)

Pre-Christmas conditions hit Montreal picture theatres last week and grosses suffered. Perhaps the best of the lot was the Palace, which on second week showing of "The Big Parade" ran around \$10,000 after a big first week. Others were below normal.

Vaude got the better of pictures. The Imperial had Will Fyffe, Scotch comedian, as headliner, although "Not for Publication," picture, had good points. Capitol is headlining its Capitoline band as much as its feature presentation.

Dorothy Deuel and James Pendleton, dancers, were at the Ritz Carlton hotel. They did well. Also doubled at Capitol.

The Strand, first run, and 10 neighborhood houses of the United Amusement Co. will be handed over for a night to Kiwanis Christmas week in support of that organization's Christmas basket fund.

Two archbishops and 15 bishops of the province of Quebec have signed a pastoral letter read in all Roman Catholic churches of this city and province enjoining Catholics not to attend Sunday and holiday performances of picture and other theatres. This had some effect on attendances Thursday, Day of the Immaculate Conception, accounting also in some degree for drop in grosses.

Princess, with "The Shanghai Gesture" and His Majesty's with "Allez-Op," stage shows, both had a good week, especially the former, largely due to Tuesday's press paning on grounds of being un-British and salacious.

Estimate for Last Week
Capitol (2,700; 60-85)—"East Side, West Side" (Fox). Good picture but poor time of year; \$12,000. Not so good. Stage attraction.

Palace (2,700; 55-85)—"Big Parade" (2d week) (M-G-M). Held up well; \$10,000.

Loew's (3,200; 45-75)—"Hard-boiled Haggerty" (F. N.). Did well; \$12,500. Also acts.

Imperial (1,900; 35-85)—"Not for Publication" (F. B. O.). Overshadowed by vaude; \$5,500.

Strand (800; 30-40)—"Tea for Three" (M-G-M). "Jaws of Steel" (Warner). "The Joy Girl" (Fox), and "The Silent Power" (Col.). Altogether, \$4,500.

WILL KING PUSHES WARFIELD TO \$28,000

Remaining Houses Okay, Too
—"Sorrel," \$18,500 and
Growing

San Francisco, Dec. 13.
(Drawing Population, 615,000)

One outstanding draw on Market street last week. Will King, comedian, was the stellar attraction at the Warfield and gave that house another big week.

Granada was so-so, in spite of Richard Dix in a California story. Frank Jenks and a corking good Fanchon and Marco show on the stage. At the California, "Sorrell and Son" started mildly but built as the week advanced and ended its first seven days to the good. Every indication for current week to run ahead of first. Fans giving it plenty of advertising.

"King of Kings" left Saturday night after three successful weeks. Business was not of the record-breaking type, but more than held its own. Biblical feature opened Sunday for a two-week stay in Oakland. Embassy continued at a normal pace, with a new Vitaphone and screen program starting Friday.

Four weeks was plenty of "Now We're in the Air" at the St. Francis, though final week's revenue was nothing to be ashamed of. Imperial failed to click on final week of West Coast Theatres operation and failed to reach the four grand mark.

Estimates for Last Week

Warfield—"The Forbidden Woman" (P. D. C.) (2,660; 35-50-65-90). Opinion regarding the picture varied, but Will King gets full credit for the draw; stage show good and house piled up to \$28,000; great.

Granada—"The Gay Defender" (Par) (2,785; 35-50-65-90). No complaints from the customers but not enough of them interested; around \$21,000.

California—"Sorrell and Son" (U. A.) (2,200; 35-65-90). Took several days for this one to get started but built as week advanced; around \$18,500, with prospects for better week.

Columbia—"King of Kings" (P. D. C.) (1,700; 50-75-11-150). Controversies helped; final week a little above second; close to \$13,000.

Embassy—"The Missing Link" and Vita. (Warners) (1,367; 35-50-65-85). Program in for one week only, with Al Jolson, on Vita, held over from preceding week; town seems to have taken to Vitaphone; \$11,000 consistently good.

St. Francis—"Now We're in the Air" (Par) (1,375; 35-65-90). Final week of Beery-Hatton comedy close to \$7,000; nice profit.

Imperial—"Finger Prints" (1,400; 25-40-80). Final week as first run house drew less than \$4,000.

VISITORS BOOST N. O.

Bow \$22,300 at Saenger—"College Widow," \$14,300—Liberty, \$3,100

New Orleans, Dec. 13.
(Drawing Population, 450,000)

With local taverns brimming over with winter visitors the downtown movie parlors felt the impetus of extra biz last week. The Saenger was out front, with Paramount's "Get Your Man" gathering \$22,000. The town saw its first standees since the flood. The State enjoyed a gross climb on its vaude-picture hookup, with "The College Widow" for the screen end.

Estimates for Last Week
Saenger (3,568; 65)—"Get Your Man" (Par.). "It" gal developing into one of the biggest drawing cards in this parish; brick at \$22,300.

State (3,219; 50)—"College Widow" (W. B.). Dolores Costello in football picture liked; \$14,300; not big, but an improvement.

Strand (2,300; 50)—"Ben Hur" (M-G) (2d week). Hold over gross \$4,400.

Liberty (1,800; 50)—"Woman on Trial" (Par.). Felt prosperity wave by registering; \$3,100 good for house.

Orpheum (2,400; 75)—"Pajamas" (Fox). Exception to rule; went down, not up; \$6,100.

Palace (2,300; 40)—"Red Signals." Exactly \$4,200 and okay.

Mary Carr's Son In Principal Role

Los Angeles, Dec. 13.

Tommy Carr, 20, son of Mary Carr, was selected from a group of 75 extras to play a principal role in "Hell's Angels," Caddo production.

Carr was a child star for Lubin when between 6 and 13. Like Jackie Coogan he grew out of child roles and for the past three years has been in the extra ranks.

FOX, PHIL, \$26,000; NO STAGE SHOW

\$31,500 for Stanley—
'Wings' Starts at \$18,000

Philadelphia, Dec. 13.

Business jumped in most of the downtown houses last week, not so much because of better weather, but probably because of better screen drawing cards.

Of the seven houses five registered distinct and noteworthy gains—quite a record for the pre-Christmas season. An example of improved attendance is to be found in "Underworld," which started mildly at the Stanton but has gained ever since. It was decided to hold the melodrama for a third week. At better than \$15,500 was a \$3,000 gain at least.

The Stanley went to around \$31,500 with "She's a Sheik" and Waring's Pennsylvanians in their third week. The Aldine did sensational business with "Wings," getting better than \$18,000 with a slightly higher scale than "King of Kings" used.

The Fox-Locust also reported a gain for "The Jazz Singer," claiming better than \$14,000. Matinee business has also been good for this one. The Fox had "Seventh Heaven," which recently finished an extended run at the Fox-Locust. For once no presentation features were used at all, only a few Movietone specials and overture. Business was hotly-tot, with almost \$26,000 reported. Philly film fans apparently like this one at the regular program house prices. The Arcadia only got about \$3,500 with the second week of "The Last Waltz," and the Kariton reported about the same with "Spotlight."

Estimates for Last Week

Stanley (4,000; 35-50-75)—"She's a Sheik" (Par). Bebe Daniels proved stronger film card than preceding week; with Waring's held over, gross jumped to \$31,500.

Aldine (1,500; 32)—"Wings" (Par) (2d week). Capacity gait for special, which reported over \$18,000 on week, not counting two days of former week; looks set for long run.

Stanton (1,700; 35-50-75)—"Underworld" (Par) (2d week). Jumped as predicted and grossed better than \$15,500; held for third week; "Garden of Allah" next.

Fox (3,000; 92)—"Seventh Heaven" (Fox) (2d week). With no presentation features at all, picture which recently finished a run at the Fox-Locust clicked strongly, \$26,000; held for second week.

Fox-Locust (1,800; 11.65)—"The Jazz Singer" (Vitaphone-W. B.) (5th week). Nice gain and claimed over \$14,000; should ride through holidays.

Arcadia (800; 50)—"The Last Waltz" (UFA). Dropped to \$3,500, but fared well in fortnight's stay.

Kariton (1,100; 50)—"Spotlight" (Par). Fair draw at little over \$3,000.

Midland (Loew)—"She's a Sheik" (Par.) (4,000; 25-36-60). Local interest centered in William Powell, from "the old home town"; stage show good prolog to picture; \$24,600.

Shubert—"King of Kings" (P. D. C.). First local showing and brought many who do not patronize regular houses; papers gave it columns, and a special performance was given to Catholic organizations Saturday morning; \$10,900.

Newman (Loew)—"Ben Hur" (M-G) (1,980; 25-35-60). After drawing over \$40,000 in three weeks at the Shubert as a road show last season, had 'em standing in line when the house opened; by far the best theatre has enjoyed since going from Publix to Loew; close to \$14,000.

Pantages—"Seventh Heaven"

\$18,400 FOR CLARA; MOVIETONE, \$8,500

Seattle Holds Up—"Hur,"
\$14,000 2d Wk.—"Miserables," \$6,800

Seattle, Dec. 13.
(Drawing Pop., 475,000)

Seattle, getting to be quite a blaze show town, nevertheless thrills at new things, even as it thrills at "names" in the theatrical world. The past week Movietone did its stuff for the Blue Mouse. Just back from New York, John Hamrick lined up Movietone, to run along with his Vitaphone.

It was a great stroke of business. Huge crowds attended to this throughout the week, and the Blue Mouse looked as though it would crowd the opening record of Vita. Hamrick sold the thing well to the public, with lots of billboard and newspaper publicity. It lived up to billing.

Fifth Avenue had its draw in Clara Bow. "Get Your Man" rather prosaic and bromidic, but Clara made the picture. Mme. Iki, sweet-voiced Japanese singer, headed fine F. and M. show.

Liberty continued off, dropping below week prior. Pantages had an average show. President continues steady with about the finest stock shows ever in town.

Estimates for Last Week

Fifth Ave. (W. C.) (2,700; 25-60)—"Get Your Man" (Par). Rah for Clara Bow and that's all. King and band and crackerjack F. and M. revue round out balanced bill that improves biz; \$18,400.

United Artists (U. A.-W. C.) (2,100; 25-60)—"Ben-Hur" (M-G-M). Second week after smash of all strictly picture show records first week, when total \$22,500. Good second week; \$14,000.

Columbia (U.)—"Les Miserables" (U). Exceptional for this time of year second week. Picture liked. Exploitation good; \$6,800.

Liberty (W. C.) (1,600; 25-40)—"Open Range" (Par); \$3,400.

Blue Mouse (Hamrick) (950; 25-50)—"By Whose Hand" (Col.). Vita and Movietone added. Picture o. k. Two good Vita acts especially liked, Marion Talley for artistic merit and "Realization" for laughs. Nice comedy skit and crowds roared in delight. President Coolidge seen speaks to crowds, with total effect marvelous; also Col. Lindbergh on Movietone; \$8,500.

Pantages (1,500; 25-60)—"Very Confidential" (Fox). Not so good. Vaude headed by McIntyre and Heath; \$3,200.

Orpheum (2,700; 25-75)—"Almost Human" (De Mille). Picture fair, vaude good; \$10,500.

President (Duffy) (1,350; 25-11)—"Spooks" (stock). Sunday best ever. This type liked here. Good company; \$5,900.

Missouri, \$21,500

On 7th Anniversary—Ambassador, \$29,000—State Gets \$18,000

St. Louis, Dec. 13.

Another wallop was handed the legit when Al Jolson cancelled at the Shubert-Rialto, leaving that house dark. It was a break for "Criss-Cross," at the American.

Last week was lively and profitable for the picture theatres.

Estimates for Last Week
Loew's State (3,300; 25-35-65)—"Adam and Evil" (M-G). Called "interesting and thoroughly pleasing" by reviewers; Ted Weems and orchestra helped along; \$18,000.

Ambassador (W. B.) (3,000; 35-65). Ed Lowry's production "Very Good, Eddie," acclaimed; \$29,000.

Missouri (Skouras)—"On Your Toes" (U.) (3,800; 35-65). House's seventh anniversary celebrated on stage; \$21,500.

Capitol—"The Naked Truth" finished second week of "for women only" and did well; film being shown here for first time; after women quit coming in droves, men will be let in; exceptionally well handled in publicity way; \$4,000.

Orpheum (2,200; 25-50-75)—"Once and Forever." War picture featuring Patsy Ruth Miller, and well liked.

St. Louis (4,280; 35-65)—"The Forbidden Woman" (P. D. C.). Did all right.

(Fox) (2,200; 30-50). Three weeks good run for this house; \$5,100.

Royal (Loew)—"Becky" (M-G) (920; 20-35). Sally O'Neill and Owen Moore seem to have lost their drawing power here; cut prices may have something to do with upsetting regular following at house; business continues in slump; \$2,800.

Liberty (Ind.)—"Unwed Mothers" (1,000; 50). Manager Sam Carver did not like the title, "Enlighten Thy Daughter," so gave it a new name; papers passed it by with only a line or so; \$4,700.

Mainstreet (Orpheum)—"The Gorilla" (F. N.) (3,200; 25-50). House enjoying steady business; got \$10,000.

GILBERT JUMPS CAPITOL \$12,000; CLARA BOW LETS PAR. SLIDE \$2,300

"Love" Is Street's Real Standout—Roxy Down to \$89,000—Strand Again \$22,300—Specials Slide —"Helen of Troy" Only in 3 Weeks

Broadway business refused to get sufficiently excited to surprise the boys with an upset. They expected and they got what they expected. There was a cold snap on hand for a couple of days, but nothing like the middle west experienced, and an impetus here, where there have been squawks because of the mild weather.

John outraced Clara on the week. That's to say "Man, Woman and Sin" sent the Capitol ahead \$12,000 while Miss Bow and "Get Your Man" let the Paramount slip something over \$2,000. It looked as if those with the Gilbert yen who couldn't get in the Embassy drifted up to the big M-G house for spite. A 4,600-seater getting the overflow from a 596-capacity house. Unusual, but maybe it can be traced to the specs. The Embassy reports a three weeks' advance sale for "Love," and can't believe its lights as the high-priced foreign cars roll up before and after the matinees. At \$10,100 it meant standees for this diminutive cinema.

Otherwise everything was inclined to take to the seasonal skates. The Colony is trying to sprinkle ashes on the slippery surface with some sort of a Ford giveaway, but "Cheating Cheaters" panicked in at \$10,800. "Sorrell and Son" has also lost its grip and makes way for Gilda Gray this Saturday, after having registered \$23,900 for its fourth week. "Rough Riders" eased its way out of the Rialto at \$15,100, which house is currently hoping "We're in the Air" will provide a stronger prescription. The little Cameo took a spanking at \$4,200 with "Aftermath," while the Strand didn't move either way on "Valley of the Giants," equaling its previous week at \$22,300.

All specials climbed on the toboggan, "King of Kings" going into its final week at an \$8,700 pace, with "Student Prince" just \$400 ahead of it. "Wings" is down to less than capacity, but figures to be able to stand the diet, as does the "Jazz Singer." "Uncle Tom" would welcome some pastry, but seems destined to lamb chops and orange juice, although "Helen of Troy" gave the first-night mob a laugh and may get some dough for the three weeks it's at the Globe. "Gauchito" eased down the ladder \$3,000 for a total of \$15,000, but should rebound, and somebody said "Sunrise" was getting business on the week-ends. The Roxy took it standing up in falling away to \$89,000.

For the current week the Paramount is fighting tradition with Mae Murray, and Loew's State (vaudeville) has imported "Get Your Man" from across the street and added Minor Glyn for good measure.

Estimates for Last Week
Astor—"Student Prince" (M-G) (1,120; \$1-\$2) (12th week). Indicative of general conditions in plunging \$1,100; down to \$9,100, and although holidays may revive it there are glances towards the Coast for a successor.

Cameo—"Aftermath" (Collwyn) (549; 50-75). Foreign made caused no rumpus; went out with the tide to \$4,200.

Capitol—"Man, Woman and Sin" (M-G) (4,620; 35-50-75-\$1.10). Cash in on Gilbert's prominence along Street at this time; did consistent business all week and reported \$72,000, increase of \$12,000 over previous bad week.

Central—"Uncle Tom's Cabin" (U) (922; \$1-\$2) (6th week). Causing no furors and fighting seasonal break as best it can; last week considerably short of \$8,000.

Colony—"Cheating Cheaters" (U) (1,980; 25-50-75). Prize contest with a Ford as the plum didn't help much; low at \$10,800.

Criterion—"Wings" (Par) (973; \$1-\$2) (18th week). Fell away from consistent capacity mark; figures to come back during holidays and go well into the winter, probably spring and they hope summer; bettered \$15,000.

Embassy—"Love" (M-G) (596; \$1-\$1.65) (3d week). Street's lone standout and supplying more excitement than house has ever known; film due for national release Xmas week but will stay here until New Year's anyway; claims three weeks' advance sale and specs handling stubs; at \$10,100, standees. Gaiety—"King of Kings" (P. D. C.) (808; \$1-\$2) (34th week). Leaving Sunday night to be followed by "Chicago," Dec. 23; a week earlier than originally scheduled; Biblical film quite willing to call it a season; \$8,700.

Globe—"Helen of Troy" (F. N.) (1,416; \$1-\$2) (1st week). Picture

'7TH HEAVEN' OUTDREW RUTH ELDER IN PITTSB'H

Otherwise Just Before Xmas Business Last Week—"Last Waltz" Not Fancy

Pittsburgh, Dec. 13. (Drawing Pop., 600,000)

Usual pre-Xmas slump. But the Grand with "7th Heaven" did big business while the Penn, having Ruth Elder, stage, did only average.

A cold wave at week's end blew no good to the theatre.

Otherwise nothing exciting happened. Cameo (U) held over "Les Miserables," but that was expected. "The Covered Wagon" unreel again at the Olympic, assisted by Vita to lots of seats, most of them just seats. Aldine had a good picture, "College Hero," with vaude, but couldn't drag in extra patrons.

Legit suffered also, red written in all three houses.

This week looks like fireworks with "Underworld," Paul Whiteman and other strong attractions.

Estimates for Last Week

Aldine (Loew) (2,000; 25-35-50)—"College Hero" and 5 acts. About \$11,000. So-so.

Cameo (U) (1,100; 35-50)—"Les Miserables," 2d week. Held for third. Run forced.

Davis (Keith) (2,100; 35-50-75)—"Last Waltz"—K-A vaude. Foreign picture not for this house. Results, \$7,400.

Grand (Stanley) (2,500; 35-50)—"7th Heaven" and stage band. Picture talk of town. Business great. Even matinees capacity. About \$18,500. Showing signs of new life.

Harris (Harris) (2,300; 25-40)—"Harp in Hook" and vaude. Steady business at about \$7,000.

Olympic (Stanley) (1,400; 35-50)—"Covered Wagon" revival and Vita. Would have saved money, shut.

Penn (Loew) (3,600; 25-35-50)—"In Old Kentucky," with Ruth Elder only stage attraction. Business done on reputation of theatre only. Talk about picture, which many liked, although no names in cast. Business just average with staff disappointed, as Elder was expected to draw.

only in three weeks at which time option on house expires; no intention of road showing this feature; opened Friday night, succeeded. "Patent Leather Kid"; sold out Saturday and maybe \$5,000 on weekend; rated good laugh picture. Liberty—"The Gauchito" (U. A.) (1,234; \$1-\$2) (4th week). Felt slumped with others; word of mouth on leprosy passage in story not helping; won't have much trouble doing eight weeks; \$15,000.

Paramount—"Get Your Man" (Par) (3,600; 35-50-75-90). Flaming flap surprised by letting house down; nothing disastrous, however, and \$69,300 in accordance with habit house has acquired; \$2,800 under previous week.

Rialto—"Now We're in the Air" (Par) (1,960; 35-50-75-99) (1st week). Follows in "Rough Riders," which quit to \$15,100; comedy originally booked for Rivoli, but "Sorrell" too strong to be dislodged there.

Rivoli—"Sorrell and Son" (U. A.) (2,200; 35-50-75-99) (5th week). Took decided dip of \$7,800 in fourth week; goes out this week in favor of Gilda Gray in "Devil Dancer" and on stage.

Roxy—"Wild Geese" (Tiffany Stahl) (6,205; 50-\$1.65). Couldn't stop the retreat along the Broadway front; \$89,000 doesn't spell sweet dreams; picture well regarded but had Gilbert a block away.

Strand—"Valley of the Giants" (F. N.) (2,900; 35-50-60-75). Milton Sills generally strong enough to impress here but not this trip; \$22,300 unsatisfactory; house getting Chaplin's "Circus" week Jan. 7.

Times Square—"Sunrise" and Movietone (Fox) (1,080; \$1-\$1.65) (12th week). Waiting for something, but no one knows what; either "Mother Machree" or "Black and White"; possibly running Cameo a close race on figures.

Warners—"Jazz Singer" and Vitaphone (W. B.) (1,360; \$1-\$2) (10th week). Went back a step or two but too strong to be phased by seasonal calm; \$20,500.

SHOPPERS SLOW UP BALTO; SOUSA, \$21,000

Band and "Heaven's" 3d Wk. Only Highlights—\$18,500 for Bebe at Stanley

Baltimore, Dec. 13. (Drawing Population, 850,000)

Opening of the Little Theatre, Motion Picture Guild, with an invitation performance Thursday night drew unusual newspaper comment. The tone was highly enthusiastic.

After a week's layoff, due to the Sousa engagement, the Loew Century returns to the stage band policy this week, with Sam Robbins debuting as master of ceremonies. Sam is the brother of Fred, who had the orchestra at Carlin's park last summer and is now installed on the Garden Roof. The Garden is in the hands of contractors, rushing rebuilding for a post-Christmas reopening as a K-A combination house to replace the straight vaude, two-a-day Maryland. The roof remains open with policy unchanged.

First run picture houses in general felt the pre-holiday slump last week. The outstanding exception was the New, where "Seventh Heaven" played its third big week, establishing a record at the theatre.

Box office disappointments were "King of Kings" at legit Ford's, and "Garden of Allah" at the Valencia. The former got the worst break through journalistic censure in the local Jewish press. Film liked by those who saw it but booking films into legit theatres a hazardous thing in this town.

"Garden of Allah" highly praised as a production but religious angle of plot didn't appeal. Failed to do anything exceptional first week and didn't develop building qualities. Elsewhere business was fair to good. Best of other houses was the Century, with Sousa getting credit for a good but not capacity draw.

"Topsy and Eva," on the screen, wasn't generally liked. Night business was up somewhat at the new Stanley with "She's a Sheik," but matinees remain a problem. Ditto at the Rivoli with "Wreck of the Hesperus." "Road to Romance," due to season, was only average at the uptown Parkway, although the other uptown house, Warners' Metropolitan, was up with "Girl from Chicago." The Little theatre didn't open the b. o. until Friday noon, and the opening bill, "Tartuffe," is holding over for a full week.

Estimates for Last Week

Century (Loew-U. A.)—"Topsy and Eva" (U. A.) (2,500; 25-60). Film, alone, was no b. o. magnet, but Sousa was. Gregory Dickson, handling publicity for local Loew string, arranged good tie-up with the Sunpapers' band, result being some conspicuous space; business affected by pre-holiday let-up but bandmaster proved b. a. prowess; over \$21,000.

Stanley (Stanley-Crandall)—"She's a Sheik" (Par) (3,500; 25-60). Bebe Daniels' debut in the new theatre accounted for a boosting of night business; matinees still the unsolved problem, theatre being three blocks off the shopping lane; about \$18,500.

New (Whitehurst)—"Seventh Heaven" (Fox) (3d week) (1,800; 25-50). Local picture sensation; two weeks was the engagement; Van and Victor argued management into a third, and everybody won; film concluded with just about a half thousand under second week; \$11,500.

Rivoli (Wilson Amusement Co.)—"The Wreck of the Hesperus" (P. D. C.) (2,000; 25-60). Film generally liked but not sensational; matinees indifferent with nights fair.

Ford's (Stanley Co.)—"King of Kings" (P. D. C.) (2d week) (2,250; \$1-\$1.65). Never really got started, due to stiff opposition of regular houses and racial opposition; picture liked but second week started light; picked up later, but never big; went out Saturday; \$8,100.

Valencia (Loew-U. A.)—"Garden of Allah" (M-G) (2d week) (1,300; 25-60). Pre-holiday let-up and opposition put barriers in front of b. o. for this one; Hitchen's tear squeeze apparently hasn't the kick it once had; didn't build for second week; about \$9,000.

Metropolitan (Warner)—"Girl from Chicago" and Vita. (W. B.) (1,400; 25-50). Surprisingly good week, with satisfactory matinees that ran counter to the general trend; about \$6,000.

Parkway (Loew-U. A.)—"Road to Romance" (M-G) (1,000; 15-35). Away from retail center and didn't get the drop-ins; fair week at about \$3,200.

Little Theatre (Motion Picture Guild)—"Tartuffe" (250; 35-50). First public performance matinee Friday; opening bill holding over for current week).

Alan Hale Featured
Los Angeles, Dec. 13.

Alan Hale will remain with Cecil B. DeMille. The comedian has been signed to a new contract calling for feature credit in all his future roles.

LOOP DROOPS WITH ORIENTAL AT \$35,000, AND CHICAGO, \$40,000

Cold Weather Slapped Everything—"Underworld," \$9,000 at Roosevelt—"Jazz Singer," \$14,000—"Wings" Leaving—McVickers, \$13,600

WASH. CAN'T GET SET; 'SORRELL' H. O., \$10,500

Fox Only \$20,000 Despite Stage "Names"—Met Down to \$6,000—Palace, \$16,000

Washington, Dec. 13. (White Pop., 350,000)

Everybody trying to pep up business with new policies, but trade is at a standstill. The Palace is possibly getting the best break of the lot due to a bargain scale. Loew is also profiting with the Columbia.

Fox showed no improvement over the new low figure of the preceding week, though spending something like \$6,000 for stage attractions, consisting of Blossom Seeley and Karyl Norman and four piano players, two to each act. Neither of the names brought increased takings.

No denying that Harry Crandall is making the Earle his ace house with presentations and the big films, and relegating the Met to a twice weekly proposition, is having its effect. Crandall has not yet started the advertising spurge bound to come. Fox is attempting to beat him to it with a campaign for its new opera policy. This is a stock company of 60 doing "The Fortune Hunter" in condensed form.

"Sorrell and Son" got over well at the Columbia, and holds over Met, with "Girl in the Pullman," proved Crandall was right to switch house policy and the Rialto with "She's a Sheik," had them all guessing. Week, as whole, was okay, but not exciting.

Estimates for Last Week

Columbia (Loew)—"Sorrell and Son" (U. A.) (1,232; 35-50). Praised most everywhere; about \$10,500 and stays.

Fox (Fox)—"Pajamas" (Fox). Blossom Seeley and Karyl Norman on stage. (3,432; 30-50-65-75.) Way down, considering capacity and "names." Much work ahead before everybody will be happy; just crawled over \$20,000.

Little (Theatre Guild)—"Moon of Israel" (F. B. O.) (225; 35-50). Second week to about \$1,000.

Met (Stanley-Crandall)—"Girl in Pullman" (P. D. C.) (1,518; 35-50). Down to \$6,000; maybe lower.

Palace (Loew)—"13th Hour" (M-G) (2,363; 35-50). Mystery picture helped to get \$16,000.

Rialto (U. A.)—"She's a Sheik" (Par) (1,978; 35-60). Business spotty, but better than preceding week; maybe near \$8,500.

\$9,600 RECORD

Tacoma's Top for B'way—Blue Mouse, \$3,508—Biz Generally Good

Tacoma, Dec. 13. (Drawing Pop., 125,000)

Eddie Peabody at Broadway as guest conductor for four weeks. Week started off to nice business, with crowds capacity in evening.

Tacoma has been getting a little better the past few weeks, but seeming to pick up as the strike was settled and the dark houses lighted up. Pantages doing steady business, getting nice share of the show money.

Other houses off a little the past week. "Old San Francisco" liked at the Blue Mouse.

Estimates for Last Week

Broadway (W. C.) (1,650; 25-50). "She's a Sheik" (Par). Dandy picture. Stage attraction Eddie Peabody, banjoist and master on stage. Fanchon and Marco stage show also liked. Record biz; \$9,600.

Pantages (1,650; 25-50). "Poker Faces" (Fox). Vaude solely advertised; well-balanced show; \$4,400.

Blue Mouse (Hamrick) (650; 25-50). "Old San Francisco" and Vita (W. B.). Dolores Costello real card. Picture okayed here; \$3,500.

Rialto (W. C.) (1,250; 25-40). "Garden of Allah" (M-G-M). Another sheik picture at Broadway.

Week before this house had "Chinese Parrot" against "Gorilla" across the street. "Parrot" did cold. Comedy booking here would have hit better; \$2,500.

Colonial (W. C.) (250; 25). "Gallop and Run" (U. A.) and usual Gibson following; \$1,600.

Chicago, Dec. 13.

Intense cold clipped the Loop's film places last week. Grosses reached their lowest point in months.

The big Chicago, with Dix invariably a certainty in the spot, flopped to \$40,000, while the Oriental drew a sparse \$35,000. Both figures are about \$10,000 under normal.

The town's pair of supers, "Wings" and "The Jazz Singer," also suffered, though the latter had enough advance money to class it as the least injured of the two. "Wings" has posted two weeks notice as originally scheduled. Erlander reverts to legit with "Criss-Cross," to return to films with "King of Kings."

"Seventh Heaven," coupled with Movietone, completed five weeks at the Monroe and withdrew for "Loves of Carmen," likewise teamed with "Tone." The small Fox house is nicely softened up after "What Price Glory" and "Heaven," so "Carmen" should find little trouble in getting a break.

McVickers and the Roosevelt were bumped badly in their fourth weeks of "Ben-Hur" and "Underworld." Both films departed. "The Loves of Jesse" and "Jesse James" replacing. "Jesse" is set to do business on advance heralding. At least everyone knows it's coming in, and to the Roosevelt.

Jessie's "Ginsberg the Great" saw enough of Chicago in one week at the Orpheum. Disagreeable notices didn't help. The State-Lake took a bad tumble with frail vaude and "The Forbidden Woman."

Estimates for Last Week

Chicago (Public)—"Gay Defender" (Par.) (4,100; 50-75). Dix film unexpectedly incapable under ice box conditions; nothing of any account on stage; \$40,000, way under usual.

Erlander (Erlander)—"Wings" (Par.) (1,345; 50-\$2.20) (6th week). Will close at eight-week mark; declining steadily; \$10,000.

Garrick (Shubert)—"Jazz Singer" and Vita (W. B.) (1,293; 50-\$2.20) (2d week). Advance buy sizable, but biz off last week; fair at \$14,000.

McVicker's (Public)—"Ben-Hur" (M-G) (2,400; 50-75). Fourth and last week slumped; "The Lovelorn" now in; \$13,600.

Monroe (Fox)—"Seventh Heaven" and Movietone (Fox) (975; 75) (5th week). Left Saturday, "Loves of Carmen" replacing; "Heaven" procured about as much as possible, under conditions; \$7,600 final week.

Oriental (Public)—"Now We're in the Air" (Par.) (2,900; 35-50-75). Dipped; \$18,000 under previous week's mark; lowest yet at \$35,000.

Orpheum (Warner)—"Ginsberg the Great" and Vita (W. B.) (776; 50). George Jessel's third attempt received little attention; under \$6,000; "Brass Knuckles" current.

Playhouse (Mindlin)—"Manon Lescaut" (Ufa) (1,073; 50-\$1.10). Foreign version follows original story more religiously than recent Warner Bros. Barrymore adaption, but no comparison as entertainment; prominent foreheads stayed home but \$3,500 flattering.

Roosevelt (Public)—"Underworld" (Par.) (1,400; 50-65). Crook picture of local background surprisingly strong for three weeks; might have profited in fourth if not for weather; exceptionally low week at \$9,700; "Jesse James" in.

State-Lake (Orpheum)—"The Forbidden Woman" (P. D. C.) (2,800; 25-50-65). Vaude and screen without drawing ability unless film's title attracted; \$16,000 a comedown after several weeks of encouragement.

PRINCESS RETURNS

Providence, Dec. 13.

Princess Rahme Haidor, lecturer on Oriental life and producer of Oriental movies in Los Angeles, and her secretary and companion, Lucille Burgess, also of Los Angeles, were passengers of the Fabre Liner "Asia," which landed here.

The princess has been in Syria and other European countries for a few months.

MYSTERIOUS DEATH

Los Angeles, Dec. 13.

George Donald Bailey, 64, screen actor, died Dec. 11 under mysterious circumstances now the object of police investigation.

The widow, daughter and sister-in-law were taken ill after drinking coffee and treated at General Hospital for poisoning.

2 MINN. FILMS DIP UNDER \$1,000; BLIZZARD COST THEATRES \$30,000

1,200 People in All Downtown Theatres One Night
—New Gilbert Film Boomed at State, \$8,500—
Garrick, \$5,000 With 'Underworld' 2d Week

Minneapolis, Dec. 13.
(Drawing Population, 470,000)
Elements hit show business a terrific wallop last week. The worst blizzard in the city's history, lasting two days and nights, brought in its wake three days of 20-below-zero weather. It just about spelled ruin for the box offices.
On the night the storm raged its fiercest, with a 50-mile gale lashing the snow into six-foot drifts, the combined attendance at the five largest downtown houses was under 1,200. Street car service was disrupted and bus and automobile traffic paralyzed. Public schools were closed three days. Estimated cost of this weather to all Minneapolis theatres last week was \$30,000.
Every house went into the red. F. & R. grosses alone were fully \$2,500 per day under corresponding days a week ago, and that week was under normal. Coming after the protracted strike, the severe winter is a tough break for the show folks.
Luck is particularly hard on the State because that house just inaugurated a permanent stage band presentation policy, with an elaborate and costly show each week. The house invariably has enjoyed its biggest weeks with occasional stage band presentations. However, during the first two weeks of the policy takings were far under expectations.

"Man, Woman and Sin" at this house proved to possess even less appeal than "Gentleman of Paris." Critics panned it and the paid customers' boomed it.

Comparatively, "Underworld," in its second week at the Garrick, made the best showing. This picture also is doing well at the Tower in St. Paul. It is one of the few pictures to hold over for a second week in the city down the river.

"Annie Laurie," at the Strand, did better than expected. It was well liked. "The Covered Wagon," resurged for the Lyric, proved a terrible flop and didn't draw a corporate guard, even on its opening day. The folks also passed by "Metropolis," in at the Grand for a second week showing.

Charlotte Greenwood was a good card at the Hennepin-Orpheum, but "College," second of the group of United Artists productions for which Pantages has contracted, did not excite a great deal of attention.

Estimates for Last Week
State (F. & R.) (2,500; 60)—"Man, Woman and Sin" (M-G-M). "In Dutch," stage show, and other features. Picture displeased; Gilbert ordinarily a fairly good card here, but fans didn't like him in this; story did Gilbert no good; stage show splendid and deserved better support; around \$8,500, worst week in years, due principally to blizzard and cold, although picture also helped to keep down gross.
Garrick (F. & R.) (2,000; 50)—"Underworld" (Par) (2d week). Around \$18,000 on two weeks. Would probably have gotten \$23,000 with good weather break; second week about \$5,000; comparatively best showing along Rialto.

Strand (F. & R.) (1,500; 50)—"Annie Laurie" (M-G). Picture liked and did better than expected under circumstances; about \$2,500.
Lyric (F. & R.) (1,350; 35)—"The Covered Wagon" (Par). Failed to come back; frightful flop at less than \$1,000.

Grand (F. & R.) (1,100; 25)—"Metropolis" (Par). Second long showing box-office bust; about \$600.
Hennepin-Orpheum (Orpheum) (2,890; 50-75)—"Discord" (Pathe) and vaudeville. Charlotte Greenwood drew 'em; picture didn't please, but vaude liked; around \$9,000; very good.

Pantages (Pantages) (1,650; 50)—"College" (U. A.) and vaudeville. Keaton no card here; vaudeville satisfactory; \$4,800.

Seventh Street (Orpheum) (1,480; 40)—"Shanghaied" and vaudeville; about \$4,000.

"Abie" in Feb.

Los Angeles, Dec. 13.
"Abie's Irish Rose" will not be cut and titled before Feb. 15, with Anne Nichols taking the first print of the picture east at that time.
The screen story is more straight drama than comedy, it is reported.

SEND "VARIETY"

to Friends as Gift
\$10 for Year
\$11 Outside U. S.

BRITISH FILM TORONTO'S SMASH WITH \$9,000

Toronto, Dec. 13.
(Drawing Population, 700,000)

Into a town weary of war pictures came "The Somme," a British release, and it proved a smash. Good publicity by Tom Daley and plenty of help by the "Evening Telegram" handed this one between \$9,000 and \$10,000 at a 50-cent top in the Tivoli.

Outside of this the only thing to better itself was Shea's Hip, where "Very Confidential" ran up \$8,400 partly because of a neat campaign by Appel and partly because of Julian Eltinge on the stage.

Loew's took a licking with "City Gone Wild" and fell to \$11,200 on a show that deserved better luck. Fatty Arbuckle, booked to be master of ceremonies for this week, was warned out of town by the censors and the effect was noted. With Christmas shopping now at its height and the Loew houses situated between the two main department stores, business should be better.

"Two Arabian Knights" started off with a bang, but fell away badly in the afternoons and finished to \$9,300, not so good for the Uptown, a 3,000 seater.

Vaude was well above average at Pantages and overshadowed "A Chinese Parrot." At \$12,000 this house led the town, the second successive week of Pan over Loew.

The De Forest Phonofilm came into Massey Hall Friday and opened to a handful to go far in the red. Exhibited as an experiment for publicity purposes they did not expect to make money.

Stiffer opposition will soon be felt here with the Regent, dark many weeks, reopening with "The Gaucho" in two weeks and the first all Canadian feature length picture ever shown here coming into the Royal Alexander (Shubert) next week. This one, "Policing the Plains," is scaled at \$1.50 top for no particular reason.

Estimates for Last Week
Pantages (F. P. Canada)—"The Chinese Parrot" (U) (3,450; 30-60). Dropped \$1,000 from last week despite good stage show; weather fair; \$12,000.

Tivoli (F. P. Canada). "The Somme" (British) (1,400; 25-50). Smash of the town; over \$9,000; well advertised and radio plugged; surrounding show above average; held over and booked through Canada.

Loew's—"City Gone Wild" (Par) (2,300; 30-60). Far below what it should have got at \$11,200, although a small jump on previous week.

Hipp (F. P.)—"Very Confidential" (Fox) (2,600; 30-60). Julian Eltinge on stage given more credit than picture for \$8,600; no kicks and Monday nighters club a help.

Uptown (F. P.)—"Two Arabian Knights" (U. A.) (2,955; 30-60). Picture liked and started well, but off to \$9,300.

'Hur' Stands Them in Snow for \$2,100, Topeka

Topeka, Kans., Dec. 13.
(Drawing Population 85,000)

First real winter weather failed to stop theatre business more than one day.

Real business of the week was done by "Ben-Hur" at pops. It's the first time that a road showed picture has been back on regular release within three months and the advertising hangover was a cashable asset for the Orpheum. The fact that the local critic named "Hur" at the head of his annual list of the "Big Ten" didn't hurt. Despite snow and another drop in temperature Saturday, Orpheum had 'em out on the sidewalk.

Estimates for Last Week
Jayhawk—(1,500; 40) (Jayhawk). Jack Gilbert's "Honor First" didn't seem to cash so well; Negri's "Woman on Trial" decided flop; week just over \$4,000.

Orpheum—(1,200; 50) (National). Everything in favor of "Ben-Hur"; even weather didn't hurt; just under \$2,100.

Cozy—(400; 25) (Lawrence). "Summer Bachelors" (Fox) first half did normal business; Tom Mix and "Silver Valley" last half scored slightly less than the last Mix film here; total just under \$800.



Freedom from restraint—We're thinking of Nassau.

The sparkle of life that once we travelled the world o'er to find is now but a few hours beyond our Atlantic shores.

There, too, you will be entertained by a Meyer Davis Orchestra at the beautiful and sumptuous NEW COLONIAL HOTEL.

CHANEY JUST FAIR IN PORTLAND, \$13,000

Portland, Ore., Dec. 13.
(Drawing Population, 310,000)

Local picture emporiums sailed along to an even gate with nothing of a startling nature recorded. West Coast's Broadway, as usual, led the town by a safe margin. Universal's Columbia went over to a fair intake on "Les Miserables" and held it over for a second week.

Liberty registered an improvement over previous low weeks with Tiffany's "The Enchanted Island" and five acts of vaude. The Orpheum, with "Stepping Along," was okay.

Blue Mouse got a profitable intake on "The College Widow." Vita portion of the bill brought some extra shekels. This house is adding Movietone.

Estimates for Last Week
Broadway (West Coast) (2,000; 25-60)—"London After Midnight" (M-G). Lon Chaney feature not much of drawing card; return of Red Corcoran responsible for bulk of trade; Nora Bayes and Ollie Wallace, new m. of c., next week; \$13,000.

Liberty (West Coast) (2,000; 25-40)—"The Enchanted Island" (Tiff). Brought house an increase over past low weeks; vaude little better; \$8,500.

Orpheum (Orpheum) (2,300; 15-25-60)—"Stepping Along" (F. N.). Hines comedy brought good business; average vaudeville.

Pantages (Pantages) (1,800; 25-60)—"St. Elmo" (Fox). Gilbert release did not mean a thing, but house got \$12,000.

Columbia (U) (760; 35-50)—"Les Miserables" (U). Brought good intake and held over; \$7,000.

Blue Mouse (Hamrick) (700; 25-50)—"The College Widow" (W. B.). Mme. Schumann-Heink on Vita good card; \$5,000.

Hollywood (West Coast) (1,600; 25)—"Smile, Brother, Smile" (F. N.). House going down; poor judgment in juggling prices responsible; about \$1,000 on three-day run.

Actor Gets \$4,866 Verdict In T. B. Suit With Fox

Albany, N. Y., Dec. 13.

The Appellate Division, third department, has handed down a decision approving of a compensation award to a picture actor who contracted tuberculosis as a result of immersion in water while engaged in film work. The actor is Fox Madderns; the amount is \$4,866.67 and the film company is Fox.

Madderns fell into the Hudson River while working on a picture and developed tuberculosis. The courts, upon a first appeal, affirmed an award to him, the decision resting on a question of admiralty. On Dec. 1, 1927, the Appellate Division approved a further award unanimously and without opinion. Compensation ran from June 7, 1922 to Feb. 24, 1927. Fox Corporation and the co-appellant, represented by W. W. Dimmick, attorney, will also have to pay costs of the action to the State Industrial Board, made respondent with Madderns. Assistant Attorney General F. Clarence Aiken argued the case for the Industrial Board.

BUTLER'S "COUNTY FAIR"

Los Angeles, Dec. 13.

David Butler, writing and directing for Fox, is after "The County Fair," which he wants to camera. If successful, Butler's effort will be a remake. Maurice Tourneur made a picture from the play eight years ago.

LOEW VOTES EXTRA, SILENT ON NEW FINANCING, ORPHEUM DULL

Loew Sells Off on Coming Out of News While Paramount Goes Into Bulge Apparently on Dividend Buying—See "Opx" Setting Price for New Keith

Loew directors voted an extra of \$1 Monday, payable Dec. 31 to stock of record Dec. 20, but the meeting appeared to be of a perfunctory nature, acting on a matter long ago determined upon. No information was given on intentions toward reported new financing, and even the long overdue financial statement for the fiscal year was not made public. It is promised in a day or two. President Schenck is in the far west. Loew reacted yesterday from 60% to 59% in the coming out of the news.

Interest in Orpheum
Next to the action in Loew, interest centered in dealings in Orpheum. It is definitely announced that new stock in the Keith-Orpheum-Moss merger will be given share for share for Orpheum common. On that basis holders look to the market performance of "Opx" to indicate what the trading price will be in the new issue.

There were evidences that half-hearted efforts were made last week to make Orpheum look favorable. It got up around to 27, but the effort died out and the stock lapsed yesterday back near its old level, 24%, compared to a low of 24%. What Keith stock is offered publicly will be priced at \$25 over the counter, according to report. Orpheum ought to be pegged around there on share for share basis. Dealings have been relatively small, however, and interest not very lively.

Paramount Advances
Paramount yesterday got out of its recent ground at and below 108 when it touched 109%. This momentary bulge, apparently independent of the ultimate movement in the stock was probably inspired by a clique play in the issue. Paramount common goes "ex" the \$2 quarterly dividend tomorrow and there are possibilities.

Summary for week Dec. 10:

1927		STOCK EXCHANGE	
High.	Low.	Sales.	Issue and rate.
175 1/4	128 3/4	2,200	American Seak (4).....
104 1/4	98	4,000	Eastman Kodak (8).....
79 1/2	50	100	First Nat'l, 1st pref (5).....
68 1/2	46 1/2	15,800	Fox, Class A (4).....
28 1/2	26 1/2	135,800	Loew's, Inc. (2).....
18 1/2	16 1/2	13,700	Mad. Square Garden (1).....
35	24 1/2	5,300	Motion Pict. Cap.....
114 1/2	92	7,900	Orpheum (2).....
1 1/2	1	12,800	Par-Fam-P (30) (ex rts).....
1 1/2	1	16,000	Par. rts, exp. Dec. 27.....
4 1/2	3	6,700	Fathe, Class A (4).....
74 1/2	50	9,000	Shubert (5).....
103 1/2	97 1/2	140	Univ. Pict 1st pref (8).....
43 1/2	20	8,600	Warner Bros.....
60 1/2	50	400	Bal & Katz.....
1 1/2	1	600	Film Inspect M.....
16	10	800	Griffith.....
1 1/2	1	800	Loew, deb rts.....
1 1/2	1	800	Nat'l Thr Supply.....
1 1/2	1	800	Par. rts, w. l.....
33 1/2	11 1/2	2,500	Warner Bros.....
100 1/2	97 1/2	\$21,000	Keith 6's.....
107 1/2	100	402,000	Loew 6's, '41.....
100 1/2	80	107,000	Pathe 5's, '37.....
111 1/2	90 1/2	\$3,000	Warner Bros. 6 1/2's (Cyrb).....

* Ex div.
Loew's bonds ex-war \$92,000, 90%, 90, 90%, set unchanged.

Lee's Pictures Liked But Option Lags

Los Angeles, Dec. 13.

Rowland V. Lee has made the last three Poll Negri pictures and the Paramount organization likes his productions. But it has failed to take up an option on his services for the next year, as it calls for an increase of \$5,000 a picture for the next two pictures and \$5,000 over that sum for the third picture, to be made within a year.

Lee is now receiving \$30,000 a picture, with a guarantee of three a year.

It is said that the indecision in exercising the Lee contract is due to the fact that Par has not made any arrangements at yet with Poll Negri to continue.

DeBRIAC'S NEW FIRM

Los Angeles, Dec. 13.

Globe Trotter Comedies, Inc., newly formed picture concern, has received permission from the State Corporation Commission to sell a \$100,000 stock issue.

Officers of the company are S. Rabinowitch, Lester William Roth, Jean de Briac and Meyer Frank. DeBriac, former actor, is head of the concern.

for a turn by way of scalping. Interests involved in the underwriting of the new stock can't very well stand by and see a break come much below the low mark of 107 1/2. If it isn't likely to go far below that pegged point, there is a good chance it will make up its dividend with a profit for the quick trade. Yesterday's price of 109 1/2 with the dividends marked off would represent 107 1/2. So the stock's sponsors moved it up. Dealings were large, 12,000 shares.

Warner Bonds Break
Elsewhere the only change in the lineup was another sharp break in the Warner notes dealt in on the Curb. Once before this issue slumped to 80 and then recovered. The story at that time was that there was a dispute on with the bankers. Whatever it was the condition seemed to be adjusted. This time the new relapse has been accompanied by similar reports. The bonds sold last week close to the old low for a drop of \$5 a unit.

Warner's annual statement was out, showing no brilliant situation. Income account showed \$30,426 net profit applied to the standing deficit of \$1,234,000 or so.

Elsewhere in the amusement nothing much happened. Stanley in Philadelphia got to new low ground at 55 flat and then recovered somewhat.

Los Angeles, Dec. 13.

There has been extraordinary activity on the local exchange in stock of Hal Roach, Inc., normally quiet. The turnover has totaled 2,576 shares, with the price jumping from 23 to 25% and holders not attracted by bids of better than that.

Dec. 7, 800 shares changed hands at 23; Dec. 8, 300 at 25 1/2; Dec. 9, 310, same price; Dec. 10, 104 shares at new top of 25%. Move ended there with bid 25% and asked 26.

Summary for week Dec. 10:

1927		STOCK EXCHANGE					
High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chg.
175 1/4	128 3/4	2,200	American Seak (4).....	42 1/2	40 1/2	41 1/4	+ 1 1/4
104 1/4	98	4,000	Eastman Kodak (8).....	108	105 1/2	107 1/2	- 1 1/2
79 1/2	50	100	First Nat'l, 1st pref (5).....	104 1/4	104 1/4	104 1/4	0
68 1/2	46 1/2	15,800	Fox, Class A (4).....	77 1/2	77	77	0
28 1/2	26 1/2	135,800	Loew's, Inc. (2).....	71 1/2	68 1/2	69 1/2	+ 1 1/2
18 1/2	16 1/2	13,700	Mad. Square Garden (1).....	23 1/2	21 1/2	23	+ 1 1/2
35	24 1/2	5,300	Motion Pict. Cap.....	8 1/2	6 1/2	8 1/2	+ 1 1/2
114 1/2	92	7,900	Orpheum (2).....	27 1/2	25 1/2	27	+ 1 1/2
1 1/2	1	12,800	Par-Pam-P (30) (ex rts).....	110 1/2	107 1/2	107 1/2	0
1 1/2	1	16,000	Par. rts, exp. Dec. 27.....	1 1/2	1 1/2	1 1/2	0
4 1/2	3	6,700	Fathe, Class A (4).....	24	22 1/2	23	+ 1 1/2
74 1/2	50	9,000	Shubert (5).....	88 1/2	86 1/2	87 1/2	+ 1 1/2
103 1/2	97 1/2	140	Univ. Pict 1st pref (8).....	90	88	90	+ 1 1/2
43 1/2	20	8,600	Warner Bros.....	23 1/2	22	23	+ 1 1/2
JRB							
60 1/2	60	600	Bal & Katz.....	60 1/2	60	60 1/2	+ 1 1/2
1 1/2	1 1/2	600	Film Inspect M.....	5 1/2	5 1/2	5 1/2	0
16	14	800	Griffith.....	15	14	15	+ 1 1/2
1 1/2	1 1/2	800	Loew, deb rts.....	1 1/2	1 1/2	1 1/2	0
1 1/2	1 1/2	800	Nat'l Thr Supply.....	1 1/2	1 1/2	1 1/2	0
1 1/2	1 1/2	800	Par. rts, w. l.....	4 1/2	4 1/2	4 1/2	0
33 1/2	11 1/2	2,500	Warner Bros.....	12 1/2	11 1/2	12 1/2	+ 1 1/2
NDS							
100 1/2	100	100 1/2	Keith 6's.....	100 1/2	100	100 1/2	+ 1 1/2
106 1/2	100	402,000	Loew 6's, '41.....	106 1/2	106 1/2	106 1/2	0
100 1/2	80	107,000	Pathe 5's, '37.....	84 1/2	80	80	- 1 1/2
111 1/2	90 1/2	\$3,000	Warner Bros. 6 1/2's (Cyrb).....	89 1/2	88 1/2	88 1/2	- 1 1/2

* Ex div.
Loew's bonds ex-war \$92,000, 90%, 90, 90%, set unchanged.

A. M. P. A. Loosening Up For New Membership

'WESTERNS' DRAW LESS AND LESS; 'JESSE JAMES,' THOMSON'S EXIT

Bandit Picture Proves First Run Bloomer—Only Three Western Stars at Rental Prices Left—De Luxe Exhibs Won't Stand Tap

Los Angeles, Dec. 13. Making of "Jesse James" sounded the exit march for Fred Thomson on the Paramount releasing program after the completion of his present contract, which calls for two more pictures on the company's program. It is said that Paramount had western pictures a vexing problem and seem uncertain whether they will get their fixed quota on the Thomson picture.

Sales executives feel themselves at blame for permitting the screen version of "Jesse James." It is said that during the past few months they have found the toughest nut to crack, due to prices they ask for the sale of the Thomson pictures.

It is reported the sale of "Jesse James" in first run houses was practically limited to the Publix group, allied with Paramount. Outside of that sphere it has been a big task to induce any exhibitors in the key cities to give it a first run showing at the bigger houses.

The demand for this picture, it is said, has been mostly Saturday and Sunday dates in the smaller towns, when westerns are in heavy demand.

It is understood that a great many of the other companies have met the same problem as Paramount in the sale of westerns and that none is going head over heels in a production course on them, due to the fact that first run showing, except in the case of unusual pictures, is almost impossible.

At the present time Tom Mix for Fox, the Fred Thomson pictures for FBO and the Hoot Gibson for Universal are the leaders in the western groups and getting the biggest grosses, while other westerns are drawing very insignificant prices for first runs.

Kirkwood's \$300

Los Angeles, Dec. 13. Ray Kirkwood, charged by the Labor Bureau with being a fly-by-night film producer, has been ordered by Deputy Commissioner M. M. Richardson to pay wage, claims amounting to \$300 to Charles Mason, Dan Tobey and Bull Montana, all actors in a picture Kirkwood started to make but never finished.

Kirkwood, admitting he was broke, agreed to pay off \$20 a month.

Sills Prefers Directing

Los Angeles, Dec. 13. The contract of Milton Sills as a star with First National ends next May.

It is understood Sills wishes to give up his acting career and become a director. He is now working on "Burning Daylight," a Jack London story, after which he will be starred in "The Barker," to be directed by George Fitzmaurice.

Betty Compson will play opposite.

Leroy-Murphy Dec. 18

Los Angeles, Dec. 13. Mervyn Leroy, known as the baby director of the picture industry, and who has just completed his second picture for First National, will marry Edna Murphy, screen actress, Dec. 18.

The wedding will be held at the home of Mr. and Mrs. John McCormick (Colleen Moore). The honeymoon will last one week as Leroy must return to work.

N. Y. to L. A.

Edward L. Klein, Sam Jacobson, Ramon Novarro, Roland Wallace, Phil De Angelis, Jessie De Angelis, Larry Simon, Joe Brandt and Jack Cohn.

L. A. to N. Y.

Edward Halperin, Charles R. Rogers, Elmer Pearson, Phil Reisman.

8 F. N. Films Exploited By 'Headlines' in Tie-Up

Los Angeles, Dec. 13. First National is going to try a new exploitation stunt when releasing "Headlines," a Robert Kane production, through the use of billboards on which they will tie up their other pictures with it.

The plan calls for two-thirds of the space on each billboard to cover headlines with the other third of the space to be devoted to one of eight First National productions which will receive heavy exploitation.

This will require eight different styles of 24-sheets. Pictures to be exploited in this way are "Patent Leather Kid," "Private Life of Helen of Troy," "Shepherd of the Hills," "The Gorilla," "Man Crazy," "Valley of the Giants," "Love Mart" and "Home Made."

This original idea of exploitation was conceived by George Landy, head of the studio's publicity forces in Burbank.

Argentine Firm Sues A. C. A. and Klein Corp.

A Federal Court suit to recover \$4,000 deposited by the Argentine-American Film Corp. with the American Cinema Association and Edward L. Klein Corp. has been started. Argentine-American alleges it was to have handled certain American Cinema Association film productions at \$2,000 royalty per subject and deposit the \$4,000 at 6 per cent interest in advance.

With no pictures forthcoming, it wants its money back.

Par Renews Contracts

Los Angeles, Dec. 13. Paramount was active in renewing contracts this week of a number of writers and one player. Writers who remain with the company for another year are Florence Ryerson, Percy Heath, Keene Thompson and George Marion, Jr. Latter is the title writer.

The one player re-signed is Nancy Carroll, now playing Rosie in "Abie's Irish Rose."

Only one option was not exercised, that of Vic Plant, gag man.

SCHROCK UNDER STAHL

Los Angeles, Dec. 13. Raymond L. Schrock, former general manager of Universal, and more recently with Warner Brothers as associated producer, has been appointed executive assistant to John M. Stahl at Tiffany-Stahl studios. Schrock will assume the business detail of all productions.

Schrock is a former newspaperman and famous for having held the Universal key position for 15 months.

FRANCE

Paris, Dec. 3. "Hebdo-Film," not very complimentary in its appreciation of Franco-American cinematographic relations, states with some bitterness that Ricardo Cortez is to receive 110,000 francs (\$4,300) per week for work in a French picture. The editor of this publication (the most outspoken in the trade) calculates the picture will take at least three months, and he considers this French money could be better spent by having a good agent in America to place and boost French films rather than engage a man because he is known to American fans in order to sell the picture in the United States.

A reel to be entitled "Paris-New York" is being produced by Robert Peguy at Sartrouville studio (near Paris). Giulio del Torre is the lead. It will be distributed by De Bitowt.

Max de Rieux has finished "La Cousine Betty" for the Astor Film Co., with Pierre Finaly, Jeanne Utau, Charles Lamy, H. Baudin, Germaine Rouer, Andree Brabant, Alice Tissot and Suzy Pierson.

AUSTRALIA'S QUOTA BILL

Proposes 12 1/2% Film Hire Tax on Foreign Mades in '29

Washington, Dec. 13. Film quota bill has been introduced in the Australian House of Representatives, cables Trade Commissioner Earl C. Squire, Sydney, to the Department of Commerce.

Proposal calls for a seven and a half per cent, on British and New Zealand films in 1929 and 10 per cent, in 1931 with a progressive increase to 20 per cent. in 1940.

Films are split into three classes: British, New Zealand and foreign. Each class is divided into long films, 3,000 feet or more, and short films. Serial films are not to consist of over 26 parts of 2,000 feet each.

In 1929 a film hire tax is to be collected from the renters of films, amounting to five per cent, of the gross receipts from rent of New Zealand films, seven and one-half per cent. from British films, and 12 1/2 per cent. from foreign films.

After October, 1928, restrictions will be imposed on advance, billed and block booking.

American official made no comment as to chances of the bill becoming law.

Navy's 4-Year Contracts

Washington, Dec. 13. In addition to the regular service of 25 programs per month, the Navy purchased quadruplicate prints of 20 picture programs during the last fiscal year, says the report of Secretary Wilbur to Congress just made public.

Contracts with producers, effective with the new fiscal year, are for four years instead of the previous three years. This will lead to a larger library, says the secretary, and make it possible to extend the service to forces on detached duty and distant stations ashore.

\$75,000 Yearly Saved By Film Reclamation

Los Angeles, Dec. 13. Using a special reclamation process developed at their coast laboratories, Paramount studios will salvage over \$75,000 per year from cut-out negative and positive film not used by the studio.

The film company made arrangements with the San Francisco mint whereby the government will purchase a minimum of \$6,000 worth of pure silver reclaimed from the film so that all the silver in the film can be recovered, with the metal of the purest.

The machine is credited to Frank E. Garbutt, head of the Paramount laboratory. Before the new method of securing the silver from film emulsion, Paramount was selling its scrap film to a local chemical company for less than one-fourth of the amount now received from the government mint.

Washburn and 'Skinner'

Los Angeles, Dec. 13. Bryant Washburn, who first played the role of Skinner in "Skinner's Dress Suit" for Essanay in 1911, has been cast in the same role for "Skinner's Big Idea," now being produced at F. B. O., with Lynn Shores directing.

Others in the cast are William Borland, James Bradbury, Sr., Robert Dudley, Ole Ness, Charles Wellisle, Martha Sleeper and Hugh Trevor.

Role of Mrs. Skinner will not be selected until the production is well under way.

KANE PICKING YARNS

Los Angeles, Dec. 13. Arthur S. Kane, president of Associated Exhibitors releasing through, Pathe, has been appointed production department representative by Elmer Pearson. He will represent the releasing organization in the selection of story material.

Kane has been at his new job four days.

LION BREAKS LOOSE

Los Angeles, Dec. 13. A lion working with Herman Zeigler, trainer, in "Midnight Madness," Pathe-DeMille, broke loose and scattered everyone on the lot right and left. Zeigler promptly captured the beast. F. Harmon Weight was directing.

Faulty construction of the beast's enclosure was believed responsible for the mishap. Nobody hurt.

SHORT SUBJECT MAKER NOT SATISFIED WITH PAR'S RETURNS

Mintz Not Completing Full Quota—Indie Short Producers "Poison" on Percentage Terms—Many Cartoon Shorts—2 Series of 26

Erstwhile Director-Hubby Hasn't Showed Up Yet

Utica, N. Y., Dec. 13. Visions of a luxurious Hollywood home as the wife of a \$30,000 a year casting director crashed for Mrs. Estelle Walters when her husband, Jerry Walters faded out the day after they were married.

Jerry met his wife in a New York subway Feb. 21, 1927, and sketched such a thrilling scenario that she agreed to take the fatal step the next day. Accordingly, they went to the Municipal Building and had the ceremony performed. The following day Jerry told her that he was temporarily short of money and suggested that she pawn her fur coat, promising he would buy her a new and more expensive one later, as well as a Rolls-Royce, big home and all the other Hollywood trappings. Mrs. Walters pawned the coat, as he suggested, and turned over \$50 to him.

As the days passed without his return, she decided that it was a typical O. Henry skit and has therefore applied to the courts for an annulment of the marriage.

Pathe Wants Jump on Sales—Ready by April 1

Los Angeles, Dec. 13. Pathe-De Mille is figuring on jumping the rest of the national distributors by having its entire 28-29 program of pictures lined up and ready for sales drive on exhibitors by April 1.

This decision comes as the result of conditions experienced last season when Pathe and P. D. C. were being merged and the year's program was held up 'till late in the summer. When the sales force finally was able to present the program to exhibitors, it was found that other companies had already taken the bulk of the business.

Elmer Pearson and Phil Reisman are still on the coast working in conjunction with C. B. De Mille and William Sistrum lining up next year's group of pictures. Pearson and Reisman will return to New York when the complete schedule is finally adopted.

Cutting Down Stills

Los Angeles, Dec. 13. Coast publicity offices are cutting down on mailing production and personality stills to publishers throughout the country, because of a general attitude of restraint toward publishing picture material. Where it has been the practice of mailing pictures unsolicited, a majority of the publishers are now only mailing such material on request.

WEAK STORY

Los Angeles, Dec. 13. James Cruze has abandoned "Her Highness, Miss Jones" originally titled "Alias Princess Pat." Weakness of story was responsible for calling everything off after Betty Compson, Emily Fitzroy, Ethel Wales and Gertrude Claire had been engaged. Cast was paid two weeks salary and dismissed.

The script was decided to be so thin it cannot probably even be rewritten.

REFUSES TO CO-DIRECT

Los Angeles, Dec. 13. Refusing to co-direct with Robert Flaherty on "White Shadows of the South Sea," John P. McCarthy asked and obtained his release from M-G-M.

He had directed two pictures for them, "Becky" and "Lovelorn."

U-SIGNS FAJOS

Paul Fajos, Austrian director, has been signed by Universal on the strength of his work in "The Last Moment," a high hat film minus subtitles.

Fajos will be under the supervision of Carl Laemmle, Jr.

The latest development in the short subject scramble is the reported refusal of the Chas. B. Mintz Producing Co. to complete a contract with Paramount for 10 two-reel novelties, six of which have been delivered. The Mintz people are said to have found the percentage arrangement was not yielding a nominal return on investment.

"The Elegy," first of the Mintz subjects released, created considerable critical comment.

The independent producers of shorts are said to be "poison" on the sharing hook-up. It makes them bookkeepers for one thing and also they claim gives them no guaranty.

Paramount is also heavily tied up with cartoon comedies, having two series of 26 each, Inkwells and Krazy Kats. Educational has Felixes, F. B. O. has Krazy Kats, Universal has Oswald cartoons and there is additionally, in the state rights field, Red Seal's Fleischer cartoons. This does not include Pathe's Aesop's Fables.

Either because they foresaw the cartoon congestion or because they could not obtain a suitable product, M-G-M did not include any in its short subject line-up.

Pathe has changed status in the matter of shorts since the P. D. C. amalgamation. Novelty reel makers are adopting the attitude that Pathe's political interest in Aesop's Fables and the overshadowing in investment and importance of features is making Pathe less useful as a distributor for the small producer of shorts.

Coast Cameramen Bitter; May Go A. F. L. Union

Los Angeles, Dec. 13. First and second cameramen in the coast studios have resented the treatment accorded them by producers recently.

According to reports, a charter is being prepared by the American Federation of Labor for unionizing cameramen of the west coast.

Cameramen individually have voiced their objections against the current practice of studios to cut salaries, and many have refused to stand for a cut. Producers have not been able to make progress in having the cameramen under contract sign new contracts without the increases called for in the options.

1st Nat'l's 6

Los Angeles, Dec. 13. First National intends to start six productions before Christmas. They are "Lilac Time," featuring Colleen Moore, with George Fitzmaurice directing. "Burning Daylight," with Milton Sills and Doris Kenyon, Charles Brabin directing. "The Little Shepherd of Kingdom Come," with Richard Barthelmess, Al Santell directing. "Heart of a Follies Girl," with Billie Dove, Jack Dillon directing. "Chinatown Charlie," with Johnny Hines, and "Lady Be Good," with Dorothy Mackall and Jack Muihall, Richard Wallace will direct.

"General" and Specials

Unless it falls down between now and the time set for its initial screen presentation in New York "The General," in which Emil Jannings is the star, will be primed for a road show proposition.

The leading lady is Fay Wray, who was given her first big chance in "The Wedding March."

Two other big Par productions at this time that may become labeled special are "The Legion of the Condemned" and "Gentleman Prefer Blondes."

Moss and Columbia

B. S. Moss is reported dealing with Columbia Pictures with a proposal to buy an interest. Columbia officials deny that any agreement has been made, but it is understood that negotiations have been carried on with Moss, the latter wishing to be actively connected with film production.

ANTI "FILM TRUST" BILL IN

(Continued from page 5)

Will Hays and his known association with the administration leaders—and then the bankers.

Big Fight

Those who have been expecting the bill, as well as those launching it, look for a great fight in connection with the measure during the present session.

As to the bill itself it incorporates practically everything the independent group of exhibitors fought for, and lost, at the recent trade conference.

The Bill

Title of the bill reads:

"To prevent obstruction and burdens upon interstate trade and commerce in copyrighted motion-picture films, and to prevent the restraint upon the free competition in the production, distribution and exhibition of copyrighted motion-picture films, and to prevent the further monopolization of the business of producing, distributing and exhibiting copyrighted motion-pictures, by prohibiting blind booking and block booking of copyrighted motion-picture films and by prohibiting the arbitrary allocation of such films by distributors to theatres in which they or other distributors have an interest, direct or indirect, and by prohibiting the

arbitrary refusal to book or sell such films to exhibitors in which they have no such interest."

Document is in nine pages. Its definitions are so worded as to include under its control all producers "engaged in photographing scenes, plays, entertainments, events or scenes of news interest, or historical or educational value" thus making even the block booking of short subjects, or the tying of such out features, illegal if the bill is enacted.

In defining distributors and exhibitors, it states that those engaged in all three branches, firm or individual, comes under the general head of "producer" for the purposes of the bill.

"For the purpose of this Act (but not in anywise limiting the foregoing definitions of interstate commerce) a transaction in respect of any copyright motion-picture film shall be considered to be in interstate commerce if the film is a copy or reproduction of a negative, or positive film and is part of that current of commerce usual in the motion-picture industry whereby films are sent from one state to another with the expectation that they will circulate in two or more states, being leased first to one exhibitor and then to another until

the film has been exhibited such number of times that the public demand for exhibitions thereof has been met, including in addition to cases within the above general description, all cases where films are shipped by distributors located outside a state into that state to any branch or agency owned or controlled by such distributor. Films normally in such current of commerce shall not be considered out of such commerce through resort being had to any means or device intended to remove transactions in respect thereto from the provisions of this Act."

That is the manner in which the bill will hold down the distributors to the interstate commerce necessary to make the proposal, if enacted, effective.

Section four of the bill provides that six months after the bill becomes a law it will be unlawful for producers or distributors to lease, or offer to lease, "for exhibition in any theatre or theatre copyright motion-picture films in a block or group of two or more films at a designated lump sum price for the entire block or group only and to require the exhibitor to lease all such films or permit him to lease none."

Bill also provides against offering single films at such prices not in relation to the total lump sum as to operate an unreasonable restraint upon the freedom of an exhibitor to select those pictures he wants.

Any contracts that substantially

lessen competition or "tend to create a monopoly in any part of the certain line of commerce among the several states, to wit, the business of the production, distribution and exhibition of motion picture films," are also placed under the illegal practices proposed.

Section five provides that 18 months after the bill becomes law it will be unlawful for producers or distributors to offer any film, or films, for lease or sale "unless such copyrighted film or films have been completed and are available for immediate release and without first affording the exhibitor desiring to lease such film or films an opportunity to view a projection of such film or films upon a screen if he so desires."

Indies Protected

Independent exhibitors are protected against affiliated houses getting first call on new films in section six, wherein no films can be leased or sold unless "affording all competing exhibitors equal opportunity to bid for such films in free and open competition."

Closing section of the bill reads: "Administration of this Act is vested in the Federal Trade Commission, which is hereby authorized and empowered to make suitable rules and regulations for giving effect to the provisions hereof, including the power, after full hearing, to fix the differentials which may be observed between the price of a block or group of films and the price of a separate and several film or films less than such

block or group as mentioned in section four of this Act."

"Any person who shall knowingly and willfully violate any provision of this Act or any order, rule, or regulation made by the Federal Trade Commission, shall, upon conviction in any district court of the United States, be sentenced to a fine of not more than \$10,000 and not less than \$1,000, or to imprisonment for not more than one year or to both such fine and imprisonment, in the discretion of the court."

CAMERAMEN MEET

200 in I. P. M. P. I.—Bitzer Re-elected President—Dance in Feb

International Photographers of the Motion Picture Industries, in existence over a year, formally adopted a constitution and by-laws at a meeting last week. Billy Bitzer, D. W. Griffith's camera man, was re-elected president. Walter Scott, Frank Zucker and Marcel LePicard were elected vice-presidents, Gordon Kirby, treasurer, and Al Ansbacher, secretary.

It was decided to hold the first annual dinner-dance of the organization at the Army and Navy Club in February.

The I. P. M. P. I. has a membership of 200, according to an official statement. Although Hollywood is still non-union, companies shooting in the east, whether studio or exterior, are required to have their camera men join the New York local, which holds a charter in the American Federation of Labor and is affiliated with Local 644.

The cameramen seek an eight-hour day plus a minimum wage scale: \$150 a week for industrials, \$250 a week for regular productions. On a daily basis is figured \$35 and \$50 respectively.

Par Wants "Underworld" Exhibited in England

Los Angeles, Dec. 13.

Paramount is determined that "Underworld" shall be shown in Great Britain despite British censors rejecting the picture. The foreign division of Paramount has shipped to London a print of a revised version, especially concocted for the Australian market. They are endeavoring to get the British authorities to accept it.

Paramount considers the matter vital as they claim that the revenue for a picture of the caliber of "Underworld" would run into six figures in a territory as extensive as Great Britain.

Changed Mind on Luden

Los Angeles, Dec. 13.

After Paramount failed to exercise contract option on Jack Luden, stock actor, two months ago, company executives changed their minds and signed a new optional term contract with him.

Luden will likely play leads in the Zane Grey western series, being made by Paramount.

2 Directors for Speed

Los Angeles, Dec. 13.

To meet release dates, Tiffany-Stahl is working two directors on "Tragedy of Youth."

King Baggot started the picture and later George Archainbaud was brought in to shoot exteriors, with Baggot continuing with the interior scenes.

More than a week's time will be saved on the picture by this method.

Crosland and England

Los Angeles, Dec. 13.

Alan Crosland, who recently completed his contract with Warner Brothers as a director, is due in New York this week.

Crosland is going there to negotiate production contracts with one or two British concerns that have made him offers.

VOCAFILM'S BOOKER

Arrangements are being made with M. E. Comerford for the booking of acts for Vocafilm through the Amalgamated Vaudeville Agency.

It is understood Vocafilm will have a booker with an office in the Amalgamated.

COSTUMES FOR HIRE

PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS

BROOKS
COSTUMES
139 W. 40th St. N.Y.C.

IN THE SENATE OF THE UNITED STATES

December 13, 1927

Mr. Brookhart introduced the following bill; which was read twice and referred to the Committee on Interstate Commerce:

A BILL

To prevent obstruction and burdens upon interstate trade and commerce in copyrighted motion picture films, and to prevent the restraint upon the free competition in the production, distribution, and exhibition of copyrighted motion picture films, and to prevent the further monopolization of the business of producing, distributing, and exhibiting copyrighted motion pictures, by prohibiting blind booking and block booking of copyrighted motion picture films and by prohibiting the arbitrary allocation of such films by distributors to theatres in which they or other distributors have an interest, direct or indirect, and by prohibiting the arbitrary refusal to book or sell such films to exhibitors in which they have no such interest.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, (a) For the purpose of this Act "motion-picture film" or "film" or "films" shall mean copyrighted motion picture film such as is commonly transported in interstate commerce for exhibition in motion picture theatres. The word "person" shall be construed to import the plural or singular, and shall include individuals, associations, partnerships, corporations, and trusts. The word "producer" shall include any person engaged in photographing scenes, plays, entertainments, events or scenes of news interest, or historical or educational value, and the like on negative motion picture film for the purpose of making positive prints therefrom or otherwise for exhibition in motion picture theatres, whether or not such person also is engaged, directly or indirectly, in the distribution or exhibition of such films. The term "distributor" shall include any person engaged in selling, leasing, or renting copyrighted motion picture film to exhibitors, whether or not such person also is engaged, directly or indirectly, in the production of such films. The term "exhibitor" shall include any person owning or operating a motion picture theatre or theatres or other place where motion pictures are regularly exhibited as all or part of a program of entertainment, whether or not such person also is engaged, directly or indirectly, in the production or distribution of films. The "booking" of a film is the making of a contract of lease, license, or sale between a distributor and an exhibitor, whereby the latter is given the right to make public exhibitions thereof. The words "interstate commerce" shall be construed to mean commerce between any state, territory, or possession, or the District of Columbia, and any place outside thereof; or between points within the same state, territory, or possession, or the District of Columbia, but through any place outside thereof, or within any territory, or possession, or the District of Columbia.

(b) For the purpose of this act (but not in anywise limiting the foregoing definition of interstate commerce) a transaction in respect of any copyrighted motion picture film shall be considered to be in interstate commerce if the film is a copy or reproduction of a negative or positive film and is part of that current of commerce usual in the motion picture industry whereby films are sent from one state to another with the expectation that they will circulate in two or more states, being leased first to one exhibitor and then to another until the film has been exhibited such number of times that the public demand for exhibitions thereof has been met, including in addition to cases within the above general description, all cases where films are shipped by distributors located outside a state into that state to any branch or agency owned or controlled by such distributor. Films normally in such current of commerce shall not be considered out of such commerce through resort being had to any means or device intended to remove transactions in respect thereto from the provisions of this act. For the purpose of this paragraph the word "State" includes territory, the District of Columbia, possession of the United States, and foreign nation.

Sec. 2. In the course and conduct of the motion picture industry the producers own and/or operate studios in the States of California, New York, New Jersey, and other States where they make or produce motion picture films. In the production of motion picture films large quantities of unexposed negative and positive films are shipped from other states to the studios. At the studios and on suitable sites called "locations" scenes are photographed upon reels of negative film, and the negative film is developed and edited, and at least one positive film is made. The negative film is then shipped from the studios to laboratories located sometimes in the same states and sometimes in a different state, where as many positive prints are made as may be necessary to meet the demands for the films. The positive films being then covered by copyright are distributed by distributors to exhibitors in the several states. When the films are projected by an exhibitor upon a screen the final stage of the photographic process takes place and there is then depicted what is commonly known as motion pictures. To facilitate the delivery of motion picture films to the exhibitors most distributors have established branch offices throughout the United States known as "exchanges," where negotiations for the booking of films are conducted with exhibitors. From these exchanges, located in the principal cities in the various sales districts throughout the United States, service is given to smaller cities and towns in contiguous territory, the films in passing between the exchange and the exhibitor frequently crossing state lines.

Sec. 3. A continuous supply of attractive motion picture subjects is essential to the successful conduct of a film exchange or motion picture theatre. Certain producers and distributors who by means of direct ownership or through total or partial stock control, leases, operating agreements, or otherwise are also exhibitors enjoy a controlling advantage over distributors and exhibitors who are not so affiliated. Such controlled advantage is theirs by virtue of controlling the production as well as the distribution and exhibition of films. Their control of production and distribution has resulted in conditions that have made it necessary for many exhibitors to affiliate with the producers and distributors in order to obtain an adequate supply of suitable motion picture subjects,

such affiliations being established by means of giving to a producer or distributor control of such exhibitor's theatre or theatres through total or partial stock control, leases, operating agreements, or otherwise, or by former exhibitors acquiring a substantial interest or control in a producer or distributor. As a result of this condition, theatres controlled by or affiliated with one distributor are in many cases operated by another distributor. There is an increasing number of cases of control of a theatre or group of theatres by two or more distributors. Such common, interlocking interest and control by one distributor in the theatres of another distributor results in restricting the supply of suitable copyrighted motion picture films obtainable by exhibitors who are not so affiliated with a producer or distributor. The continually increasing control of motion picture theatres by producers and distributors results in restricting the number of motion picture theatres in which may be exhibited the film productions of producers and distributors not affiliated with motion picture theatres.

Certain practices have grown up in the distribution of films, the continuance of which tends to increase the restrictions above described and threatens to create a monopoly in the business of producing, distributing, and exhibiting copyrighted motion pictures. These practices consist of (a) blind booking and block booking (b) unfair discrimination in the allocation of product in favor of exhibitors affiliated with producers and distributors and to the prejudice of exhibitors not so affiliated.

Blind booking and block booking is the system of booking films whereby the exhibitor is denied the right to view the product he is to lease and to select such part thereof as he deems suitable to the tastes of his public, but is required to lease all of the product of a given distributor offered for release during a given period long in advance of the time when the product is to be delivered and often before the making of such product has been commenced. This system of "blind booking" and "block booking" makes it incumbent upon an exhibitor to lease films which are not suitable for his needs and which he does not want in order to obtain films which from the descriptive matter he concludes his patrons will demand and which he must have in the successful conduct of his business. This system of blind and block booking of films requires the exhibitor to show films of poor quality or to suffer the loss of the rental of such films, and precludes the small producer having only a few films a year or any other producer or distributor having no theatre affiliations, from competing with the producers and distributors because the latter by block booking successfully monopolize the playing dates of the exhibitors.

This practice of blind and block booking is frequently waived for the benefit of theatres affiliated with producers and distributors. By the practice of arbitrary allocation of product theatres affiliated with producers and distributors are arbitrarily given the choice of product without affording the unaffiliated exhibitor competing with such controlled or affiliated theatre the opportunity to bid or compete for such choice product.

Sec. 4. Six months after the date of this act it shall be unlawful for any producer or distributor of copyrighted motion picture films in the current of interstate commerce to lease or offer for lease for exhibition in any theatre or theatres copyrighted motion picture films in a block or group of two or more films at a designated lump-sum price for the entire block or group only and to require the exhibitor to lease all such films or permit him to lease none; or to lease or offer for lease for exhibition such motion picture films in a block or group of two or more at a designated lump sum price for the entire block or group and at separate and several prices for separate and several films, or for a number or numbers thereof less than the total number, which total or lump-sum price and separate and several prices shall bear to each other such relation as to operate as an unreasonable restraint upon the freedom of an exhibitor to select and lease for use and exhibition only such film or films of such block or group as he may desire and prefer to procure for exhibition, or shall bear such relation to each other as to tend to require an exhibitor to lease such an entire block or group or forego the lease of any portion or portions thereof, or shall bear such relation to each other that the effect of such proposed contract for the lease of such films may be substantially to lessen competition or tend to create a monopoly in any part of the certain line of commerce among the several states, to wit, the business of the production, distribution and exhibition of motion picture films.

Sec. 5. After eighteen months from the date of this act it shall be unlawful for any producer or distributor of motion picture films, in the current of interstate commerce, to make or enter into any contract, agreement, or arrangement for the leasing of any film or films for exhibition to the public, unless such copyrighted film or films have been completed and are available for immediate release and without first affording the exhibitor desiring to lease such film or films an opportunity to view a projection of such film or films upon a screen if he so desires.

Sec. 6. After six months from the date of this act it shall be unlawful for any producer or distributor to allocate, lease, or rent copyrighted films to theatres which are affiliated directly or indirectly with such producer or distributor or with any other producer or distributor without affording all competing exhibitors an equal opportunity to bid for such films in free and open competition.

Sec. 7. Administration of this act is vested in the Federal Trade Commission, which is hereby authorized and empowered to make suitable rules and regulations for giving effect to the provisions hereof, including the power, after full hearing, to fix the differentials which may be observed between the price of a block or group of films and the price of a separate and several film or films less than such block or group as mentioned in section 4 of this act.

Sec. 8. Any person who shall knowingly and willfully violate any provision of this act or any order, rule, or regulation made by the Federal Trade Commission, shall, upon conviction in any district court of the United States, be sentenced to a fine of not more than \$10,000 and not less than \$1,000, or to imprisonment for not more than one year or to both such fine and imprisonment, in the discretion of the court.

EXHIB ORGANIZERS FIGURE HOW TO CIRCUMVENT HAYS

**M. P. P. A. Sending Out Propaganda as Offset—
T. O. C. C. Off Biechele as Chairman—Trade
Conference's Futile Measures**

A flood of new exhibitor organizers are breaking out in every part of the country again trying to devise new means of lining up solid groups of theatre owners against the members of the M. P. P. A. The Hays organization is taking up a collection of testimonials from friendly officials of state exhibitor organizations approving the methods and policies of the Motion Picture Producers and Distributors' Association. The good will propaganda is being released in an endeavor to check the plans being laid to attack the futile measures resulting from the Federal Trade Conference.

Members of the Theatre Owners Chamber of Commerce (New York) are agitating for the removal of R. R. Biechele, president of the Western Missouri and Kansas exhibitors, as chairman of the exhibitor group appointed to work with the Hays group on a new exhibition contract. Last week Biechele wired Hays a resolution approving the organization's methods. The local exhibitor organization figures that the exhibitor committee appointed to work on the contract would perhaps protect exhibitor interests better without a leader with leanings toward the M. P. P. A.

"Sin Town" in 10 Days And \$15,000—Promotion

Los Angeles, Dec. 13. Gordon Cooper, assistant director to William K. Howard of the De Mille studios, will receive a directorial assignment as a reward for his work in "Sin Town," a picture originally made as a "western" in 10 days and at a cost of \$15,000. The picture was written and made after De Mille received orders to strike an entire western street. The easiest way out was to burn the skeleton cow town down.

Around this fire the story was based with Cooper collaborating with William K. Howard. Instead of releasing the picture as a "western" it will probably go out as a special.

Sampson Wasn't General Manager

Chicago, Dec. 13. J. J. Sampson, recently left as Chicago manager for FBO to take a post as general manager for H. E. Schoenstadt & Sons, has resigned after five weeks.

Asked why, Sampson said, "I was hired as general manager for the Schoenstadts, but when I started to work I found I wasn't."

Sampson served three consecutive terms as president of the Chicago Film Board of Trade.

Warners' Renewals

Los Angeles, Dec. 13. Warner Brothers renewed their option for the second year on Myrna Loy and Lella Hyams. May McAvoy, under contract for one year with Warners, has resigned for three years.

RAYART ADDS ROOSEVELT

Buddy Roosevelt, whose westerns were formerly released through Pathe, will be handled by Rayart. The latter organization has contracted for a series of six with Roosevelt for the coming year.

Plus six westerns featuring Tex Maynard, this gives Rayart 12 westerns out of a total releasing schedule of 32 pictures.

Snookums Out of Feature

Snookums, Universal baby star appearing in Stern Bros. productions, will not be starred in the proposed feature length picture, "Honeymoon Flats."

The schedule of two-reelers will keep him busy for the season.

Harron for T. S. Lead

Los Angeles, Dec. 13. John Harron has been signed by Tiffany Stahl for feature roles for four productions to be made during 1938. Harron is the juvenile lead.

Sennett's Old Studio Through in March

Los Angeles, Dec. 13. Sennett studios, now occupying two blocks of frontage on Glendale boulevard, will be demolished in March, at which time they will have moved entire production activities to the new plant at Studio City in San Fernando Valley. Sennett may subdivide the old studio site into residence and business lots, comprising some 27 acres. It is one of the oldest studio landmarks in Los Angeles.

Bell with Wash. "Post"

Washington, Dec. 13. Nelson B. Bell, best known of the local publicity dispensers, having handled the job for the Stanley-Crandall chain, of 17 houses for the past eight years, is now picture editor of the "Post."

Bell is to inaugurate a daily picture department with a by-line for the paper of which he was the dramatic editor prior to his affiliation with Tom Moore at the Rialto and his later association with Harry M. Crandall.

Present plans of the S-C local houses (including Baltimore) calls for the abolishing of the position held by Bell. Each of the house managers is to handle his own publicity.

Benefit 2-Reelers

Jackson Studios, in the Bronx, will relight next week for a series of two-reelers to be made by Actors Equity, in association with the Authors League of America, the proceeds to go towards the benefit funds of both organizations.

Eugene Spitz will supervise the productions.

GRAINGER-ALVINE DUE EAST

Los Angeles, Dec. 13. James R. Grainger, general sales manager for Fox, and Glenn Alvine, new publicity director in the New York office, are on their way east. En route they will stop at St. Louis and Detroit looking over Fox theatre properties.

Heaters as Ballyhoo

Detroit, Dec. 13. Fred V. Greene, Jr., at the Miles, pulled a new one. During the cold snap Greene got a dozen electric heaters and placed them along the curb near the street entrance to warm up the boys and girls standing in line.

It seemed to be very much appreciated.

Rothacker's Titles

Los Angeles, Dec. 13. Watterson R. Rothacker, appointed some time ago as general manager of First National studios, has also assumed official title of managing director.

Eddie Lester, assistant manager, B. S. Moss' Franklin, has been shifted to the Regent, Moss uptown house.

SAXE STRING GOES OVER TO—W. C. JAN. 1

**\$1,000,000 in Cash—Rest in
Stock to Saxes and Stock-
holders**

Milwaukee, Dec. 13. Definite announcement was made here last Friday that the Saxe Enterprises, consisting of 45 houses, would be turned over to Wesco on Dec. 21. Unless some unexpected hitch comes up before that time, the Saxe chain will drop out in favor of the Pacific coast company. John Dillon of Hayden, Stone & Company, bankers, has been in Milwaukee, going over the Saxe houses. Other Westco operatives have been touring the circuit with Brachman and the Saxes.

It is understood Westco will pay the Saxes alone \$2,200,000. Of this \$1,000,000 is to be in cash and the balance in Westco stock. Stockholders in Saxe houses are to get Westco stock for their Saxe shares.

Under the plan of Westco, the present Saxe chain is to be rechristened the Mid-West Coast Company, and J. J. Franklin, brother of H. B., president of Westco, is to come here as general manager. It is said that all Saxe employees, from managers to deckhands, have been notified that their contracts, insofar as Saxe is concerned, run only until Jan. 1.

\$75,000 STUDIO BLAZE

**Met Fire Destroys Sets for 2 Films
—Believed Incendiary**

Los Angeles, Dec. 13. Fire, believed to be of incendiary origin, did about \$75,000 damage at the Metropolitan studios, Hollywood. The staff shop of Addo Productions and an elaborate ballroom set being used for "Hell's Angels" were destroyed.

The stage on which Leo Maloney was shooting "Valley Beyond the Law" was practically destroyed and will probably necessitate re-making of the picture.

Wrong Report

London, Dec. 13. An erroneous report was published here in the trade papers last week concerning British Controlled Films. The report was that this firm had made a contract with Glitschstein, of Berlin, for six pictures with British directors and casts, four to be made in Germany and two here, with production to commence next month. Affairs of British Controlled are generally at a deadlock and the future of the company is uncertain.

TOMMY DOWD'S IDEA?

Paris, Dec. 13. Gaumont-Loew-Metro is opening a free school in Paris for dancing. From this will be recruited members for the Gaumont Palace ballets and other houses controlled by the Loew-Metro interests. It may be Tommy Dowd's idea. Loew Metro management has installed a monster screen, five times the ordinary size, at the Gaumont Palace, advertising it as the Ampliviseur. Known on this side as the magnascope.

FINEMAN COMING EAST

Los Angeles, Dec. 13. B. P. Fineman, executive at Paramount studio, is on his way to New York.

It is for the trial of a legal action pending for several years regarding payments due him on an independent picture he produced in 1920.

BOOTLEGGING GAGS

There has been considerable bootlegging of ideas at the studios on the Coast. It is said that many of the employees of various scenario departments are reading script and taking gags from it which are sold to competing companies. It is also said that actors who worked in situations have a habit of telling the gag that was done before the picture they are working in is completed. Recently, an original story was written around a gag to serve as a feature for a star with one of the large independent companies. Before the picture was released, another company, which had been engaged in modernizing an antiquated story, used a gag from the picture made by the first company. There was no attempt to deviate from the original, as the second company knew its picture would be released first. The understanding is that studio executives do not know of the purloining of material from other companies by their scenarioists and gag men who interchange ideas over tea cups, or by mercenary arrangements.

GORE IN N. Y. INSPIRES TALK OF STANLEY-WEST COAST HOOK-UP

**Traveled East with Fabian and Sablosky—Franklin
on Way to Meeting—Now Accompanies Zukor,
Schenck, Katz on Northwest Tour**

D. C.'s "Sunday" Bill Takes in Everything

Washington, Dec. 13. The Lankford bill providing for Sunday closing in the District of Columbia is back before the district committee with the Democratic Congressman from Georgia demanding immediate hearings. Numbered H. R. 78 it is a much revised measure from the one first introduced last session (H. R. 7179, 69th session).

Now nine specific exemptions are listed. Though the theatres are not included in these, "radio service" is and also the preparation and sale of daily newspapers.

Lankford this time has named dancing places, the theatre, "whether for motion pictures, plays, spoken or silent, opera, vaudeville or entertainment," bowling alley, "or any place of public assembly at which an admission fee is directly or indirectly received, or to engage in commercialized sports or amusements on the Lord's Day, commonly called Sunday."

Though offering during the hearings of last year to exempt all religious bodies worshipping on another day than Sunday the Congressman has not included such a provision in the new bill.

Questioned on this Lankford stated that as these religious groups attempted to stop the passage of the bill rather than to accept his compromise, he felt it within his province to not exempt them and to insist on a complete observance of Sunday by everybody.

Julian Holding Out For Option Price of \$1,750

Los Angeles, Dec. 13. Pathe-De Mille is trying to have Rupert Julian continue as director without salary increase as called for in his optional contract.

Julian has been on the De Mille payroll for nearly three years, with present salary rated at \$1,500 weekly.

His option calls for increase of \$250 a week. Studio officials feel the top money they can pay him would be the present amount.

Julian has had a number of conferences but has refused so far to accept the offer.

Schlessinger-DeForest For New Production

With M. A. Schlessinger, South African film magnate, throwing his financial support to DeForest Phonofilm Co., that Co. has been reorganized with a new line of film activity mapped out. Schlessinger will be in personal charge.

When Schlessinger bought the unsold world's rights for the phonofilm he went further and turned something like \$100,000 into the company to permit it to continue operations.

He is to remain in New York indefinitely.

Pathe Office Change

By way of expediting things in the Pathe-DeMille-K-A offices in the Bond building, the Pathe treasurer and his auditing staff moved this week from the Pathe building, 35 W. 45th street.

The switch sends John Humm and M. L. Innerarity and their staffs to the new offices.

Joseph in Charge

Morris Joseph has been elevated to the post of general manager of Universal's New York distributing office.

He succeeds Mort Van Praag, promoted to western division director at Universal home office.

Fitzgerald's 6th for Peerless

Los Angeles, Dec. 13. Dallas Fitzgerald will start his sixth production for Peerless, Dec. 19, titled "Golden Shackles," original by G. Marion Burton.

Abe Gore is in New York. Stopping at the Hotel Biltmore.

With Harold B. Franklin, president of the West Coast Theatres Circuit, due in New York shortly after New Year's and the report that Mr. Gore will remain here until Mr. Franklin arrives, the opinion prevails that there may be some attempt to line up the West Coast Circuit with the Stanley Co.

Gore is chairman of the Board of Directors of West Coast. He is said to come east with Messrs. Fabian and Sablosky of the Stanley Co. The two Stanley men have been on the coast and that they came east with Gore appears to be more than a coincidence.

Canvassing Possibilities

Franklin is reported touring the northwest with Adolph Zukor, Nick Schenck and Sam Katz and will come east with them. The northwestern trip is reported one of inspection only, with Publix and Loew's having houses in that section under Franklin's operation. It is said neither one of the New Yorkers has as yet seen any of the northwestern houses.

It is expected that Gore's advanced visit is to line up possibilities and data to be presented to Franklin upon his arrival. It is also understood that Sablosky and Fabian will confer with John J. McGuirk, president of the Stanley, who also was on the coast recently.

It is but a vague prospect at the present time, and if there is anything tangible in the outlook, it must be based only upon conversation between the men interested. It is positive that nothing has been reduced to writing and that even a preliminary agreement or arrangement has not been reached.

The Stanley Co. has been virtually operated for some time by an executive committee of five members, all representative of the various large interests in the Stanley combination.

A Mutual Interest

One reason for the expectancy of a deal between Stanley and West Coast may have arisen through those two concerns having the stock control of First National.

One story around this week was to the effect that despite any reports to the contrary, there is nothing as yet definite on the rumored absorption of Pathe-DeMille by First National.

Picture men on Broadway say there are so many angles to a possibility of a West Coast-Stanley get-together, that if it ever does eventually happen the process will be long and tedious, with anything apt to happen in between.

There is a suspicion that for publicity purposes any of the parties concerned is a willing yeaser to questions concerning the deal. Whether this is also in the hopefulness of favorable effect upon stock market quotations is not mentioned. There is said to be but a slight difference now between the market value of the Stanley Co. and West Coast stocks. Stanley Co. is listed on the Philadelphia Bourse, but the West Coast with its parent or holding company Wesco is not listed or quoted in Los Angeles excepting in private transactions. Of late reports have come in that there have been no sales of West Coast stock through none being available. The last report of West Coast was of that held by Joe Kennedy of F. B. O., a fair lot that Kennedy is said to have disposed of at 31. That was some months ago. Stanley has been quoted lately at 55, a decline over several months from much higher.

Chicago House Bombed

Chicago, Dec. 13. Parthenon theatre, 224 street and Ridgeland avenue, was shaken yesterday by a bomb placed under the stage. Scenery was burned and part of the stage and interior destroyed. The house was dark and no motive is known.

L'Estrange Fawcett Writes a Book

By FRANK TILLEY

London, Dec. 2.

L'Estrange Fawcett is the "Morning Post" film critic. His paper is the representative organ of the official classes and of middle "Hupper Sukkies." Fawcett is a sound critic. He does not belong to either the high or the I-brows. He has been to New York. And Hollywood. And Berlin. So he writes a book about the screen.

I have been to Hollywood. And New York. And Berlin, Paris, Stockholm, London, and most other places where they make, used to make, want to make or think they make motion pictures. I have been photographed with Fairbanks, praised by Pete Harrison, slammed by Louella Parsons, spoken to Roxy and been spoken to by Sid Grauman. I was the first English film journalist to do any of these things, or to have them done to me.

And I haven't written a book. The film industry should award me a diploma. Posterity should bless my restraint.

But Fawcett is not a yesser or a knocker. He sees the faults—the wild extravagance, the egotism, the bluster, the striving for perfection, the love of creation, the crass ignorance and the sometimes sublime wisdom which so weirdly mixed in this too-swiftly boiling melting pot: The movies.

He does not offer a universal panacea for the screen's ills; he does not even regard them as ills, but as inevitable growing pains.

He is struck—as is everyone of balanced mind—with the enormous sum so riotously spent in Hollywood. He decries producing companies waste millions copying someone else's success, stealing stars, directors, and scenarios. "There is far too much panicking by the producing companies. One makes a sea story and immediately there is a flood of sea-films made in order to nullify the first one's value. The film companies should learn restraint and economy of resources, and apply to themselves the rigid principles they employ in dunning a foreign exhibitor for a \$1,000 debt."

But somewhere else the author says "Most of them" (American film producing companies) "are far too busy to indulge in Machiavellian intrigues." Right there he has made a right point and given it a wrong reason. Producers do not "copycat" to "nullify the first one's value." They are far too busy chasing dollars. They make "a flood of sea-films" because they want to cash in on the tide of "what the public wants." And they don't give a darn about "nullifying" the other fellow's film.

Dealing with the British Colonial situation, Fawcett dismisses Canada in a paragraph, merely saying "Americans control about 90 percent of the screens partly because of the proximity of the great film-distributing centre." Nothing about Famous Players Canadian Corporation, no suggestion the British capital in that corporation might see to it once in a while a British film was shown, if that capital had any interest, outside a financial one, in the Empire!

"Rubbishy Journalism"

But he is at his joyfulest and best (perhaps unconsciously) when discussing the Press. "The critic," he writes, "may express the anti-trash point of view personally and believe in it, but his arguments lose weight if he is writing in a newspaper which merely follows the course of least resistance. . . . Many newspapers encourage the public to like rubbishy journalism, and it pays; but, unfortunately, there is no one to compel the newspaper proprietors to print a 10 per cent quota of reliable news. . . . The newspapers do less to raise the tone of public opinion than the film. . . . the film at least deals with the world of illusion, and is nine times out of 10 strictly moral. . . . English newspapers are much more severe on films than the American critics. . . . The reason is not far to seek. Compare the amount of advertising matter inserted in a popular American paper by the film-people with the amount in one of our own papers."

And if I had written such an accusation in this paper I should have had the Critics' Circle going round and round so fast you'd have thought it was a ring.

Of the highbrow folk who are butting in to "raise the tone" of the screen—but oh, how so much more often to try and get easy money—Fawcett says "they are hangers-on, not pioneers. They like to be seen at the film society's precious efforts. . . . But I am afraid they are too late. . . . What do these critics expect the present owners to do? Hand the business over to them? Alter the methods so as to reduce dividends?"

A pretty question, scarcely needing an answer but for the fact something of the sort is happening here at the moment, especially for the purpose of getting names on which to sell stock to a sucker public. The reduction—or rather the non-production—of dividends will follow. Then there will be a howl. But at least Fawcett will be able to say "I told you so."

A great comfort that, to an author . . . and even to a critic. And his book shows him to be both.

Its title is "Films, Facts and Forecasts." Published by Godfrey Blew, London.

F. & R. Garrick Profits; High Court on Decision

Minneapolis, Dec. 13.

Following his Garrick theatre case decision ordering Finkelstein & Ruben to pay \$585,000 to those minority stockholders who brought the action, Judge W. A. Cant, of Federal District Court here, has taken under advisement a motion that all former stockholders should participate in the theatre's dividend earnings from 1914 to 1920, at which latter date the suit was filed.

If this motion prevails, F. & R. would be compelled to pay over \$260,000 to these ex-stockholders who regain possession of their former stock under the Cant decision.

F. & R. attorneys now are preparing an appeal from the Cant decision to the Federal Circuit Court of Appeals. The firm's officials say they are prepared to fight the case through to the U. S. Supreme Court, if necessary.

Small Town Tried 'Names'

The Huntington (L. I.) theatre, straight picture house, but now playing Pantages vaudeville, went in for "names" last week and the returns established a new house record.

The Happiness Boys were spotted in on a three days' booking by Bob Burns. The first night's show was a sell-out, while the second at 9.40 found fully 1,000 turned away unable to obtain admission.

LOEW'S APPOINTS FINNEY

Charge of Western Division—11 Cities and 20 Theatres

Pittsburgh, Dec. 13.

W. A. Finney has been appointed division manager for Loew's theatre in the Western division, with headquarters here.

With 11 cities included in the division, it makes this city a theatrical center of its own. The cities Finney is in charge of are Pittsburgh (Penn and Aldine); Canton, Akron (theatre in construction); Cleveland, Toledo, Columbus, Dayton, Indianapolis, Louisville, St. Louis and Kansas City.

Twenty Loew theatres are in this division. Offices have been established in the Penn theatre.

Finney has been with Loew's for 16 years.

New Roxy in Gary

Gary, Ind., Dec. 13.

Bikos Brothers, owners of several houses here, have completed a 800-seat house named the New Roxy. The house, playing straight pictures, is at 38th and Broadway.

2 MAIN ST. MANAGERS

Max Cooper becomes resident manager of the new United Artists theatre, formerly the Apollo, Chicago, which opens there Dec. 26 with "The Dove" (Norma Talmadge) under Dr. Hugo Riesenfeld's direction.

Jerry De Ros becomes managing director of Universal's Colony, New York, with Riesenfeld's resignation. De Rosa was formerly production manager.

W. E. EQUIPMENT COST TOO HIGH, BUT WON'T CUT

Warner Bros'. Protest Without Avail for Vita—Movietone's Fix, Too

It is reported disagreements have arisen between Warner Bros. and Western Electric Company, manufacturers of the Western Electric Sound Projector known as Vitaphone, regarding the prices that W. E. has been charging exhibitors for equipment and installation with Warner Bros. on the short end of the argument.

On account of the price for Vitaphone equipment Warner Bros. have found the circulation of their feature subjects limited with little chance that the number of houses with enough cash to spend for equipment for talking pictures will increase greatly. The theatres that could afford to meet the price requirements are limited.

In some cases Warners have offered to pay as much as 50 per cent. of the cost equipment for theatres, but Western Electric officials refused, it is reported, insisting that the exhibitor pay the full price of equipment and installation.

It is obvious that Warner Bros. would find it profitable, in some instances, to meet part of the cost of Vitaphone equipment in order to create a wider field for release of weekly subjects through which the price advanced on equipment would be made up. Warners, however, in that event, might ask the wired theatre Co. exclusively use Vita.

Fox's reported aim to sell talking equipment for \$5,000 or less indicates that another manufacturing connection will have to be made for Movietone since the present hook-up with W. E. is almost as expensive to exhibitors as Vitaphone.

Par Deal Off

The proposed deal between Warner Bros. and Paramount, whereby the production of Vitaphone records would include picturization of Publix units and entailed the installation of Western Electric equipment in Publix houses, has been called off.

Publix, though financially interested in several forthcoming "talkers," having backed studio experiments on one project, is still undecided and investigating all known picture talking devices on the market.

The deal for Vitaphone equipment with Publix is not likely to come through on account of the Western Electric asking what Publix officials believe excessive prices.

The price of Vitaphone equipment has gone up again from a minimum of \$8,000 to a minimum of \$15,000, and a maximum of \$26,000.

Publix, after conferring with Warner Bros. several weeks ago, offered Western Electric approximately \$6,000 on an average for each installation made in a Publix house. W. E. wanted an average price of \$14,000. It is understood the W. E. equipment requires the services of high-priced engineers, accounting for the high prices.

Fox's Movietone, expected to sell for \$5,000 or less, is selling for \$12,000 to \$15,000. The amplification equipment for Movietone as for Vitaphone is sold by Western Electric and the price is fixed by the latter.

New Labor Agreement For Chicago in Jan.

Chicago, Dec. 13.

The 1927 agreement now in effect between the picture operators and exhibitors of Chicago will expire Jan. 11.

It is likely the next agreement will differ in many ways. Both sides will attempt to reach a settlement to prevent recurrence of another severe fight. The last one closed all film theatres in Chicago for a week.

Shearer's "Cloaks and Suits"

Los Angeles, Dec. 13.

Title of Norma Shearer's current vehicle for M-G-M is "Cloaks and Suits."

It's Al Bosberg's thought, as he is gagging the picture.

Big Xmas on Amateur Films

Under the spur of Christmas buying the amateur film business has taken on a tremendous impetus this year, reaching such proportions that several independent laboratories have jumped in, offering narrow gauge subjects at prices far below the standard sellers.

One New York establishment has a war subject at \$4 a reel, compared to the standard Eastman price for reels of \$7.50.

Department stores and camera supply houses are said to have placed more orders with this maker than he can fill, buying in hundred lots.

The Eastman amateur business has turned out a bonanza. Financial reporters have figured that a good deal of the advance in Eastman stock, amounting to more than 15 points in three weeks, is attributable to this new source of income, figuring film and machine sales. Eastman operates on a novel basis, selling the raw stock to amateurs at \$7.50 a roll, and then agreeing to develop the pictures free (negative is reversed in the developing process and becomes a positive for projection purposes).

Commercial picture business is paying more and more attention to this new form of competition. There is more talk of agitating a censorship reform, using narrow gauge releases as a point of argument.

Uncensored

Censorship laws everywhere call for the payment of a fee for the inspection of pictures, making no distinction as between standard commercial film and the new 60-millimeter strip. Department stores and camera dealers in New York, Pennsylvania and other states have enormous quantities of the narrow gauge film that has never been passed by a censor board. If this opposition to the screen could be forced under censor control, it is figured department store influence could be enlisted in a campaign for relief from censor interference.

Amateur pictures, such as a record of a lawn party or a game of tennis, or a hunting trip, are hooked up with commercial studio subjects. Camera owners who take pictures of friends generally have a party for their showing and to make it a "movie evening," hiring commercial subjects to fill out the program.

A number of old Mutual Chaplins are available, as well as a wide range of pictures from the biggest producers.

WILD MAN IN THEATRE

Engineer Shouts and Breaks Windows—Disturbed Paramount

Thomas Rowland, 42, civil engineer, of 28 West 70th street, was removed to Bellevue Hospital psychopathic ward after he created a disturbance in the Paramount theatre. Rowland was seated in the third row in the orchestra when he began to shout.

"Somebody is trying to shoot me," yelled Rowland twice as he stood up alongside of his seat. Mrs. Mabel McCabe, nurse, stopping at the Times Square Hotel, who sat near Rowland, sought to quiet him.

Rowland struck at the graduate nurse who dodged the blow. Rowland then started for the rear of the theatre while patrons became somewhat alarmed. Making his way up the aisle apparently for the exits, Rowland was seized by uniformed ushers.

They assisted him out of the theatre. Just as he stepped out he crashed a glass panel in the lobby door with his fist. Withdrawing his bleeding hand, Rowland began to hasten up Broadway with ushers, patrons and strollers after him.

Just as he reached a parked limousine, Rowland drove his bleeding right fist through a glass panel in the auto. By this time Patrolman John Shea, of the West 47th street station, overtook Rowland. He sought to quiet him but was unable. With another patrolman, Shea had to restrain the engineer by holding him down.

Dr. Frank Russell, 219 West 44th street, attended Rowland. He took him to the West 47th street station and later to Bellevue.

'Showmanship' Prize Week

Minneapolis, Dec. 13.

In order to test the firm's showmen, Finkelstein & Ruben will have a "Surprise Week" starting January 15. Cash prizes will be awarded to the house managers who show the best "showmanship" during the week. The managers themselves and the managing directors of the company's three operating divisions will decide the form that the showmanship will take in each theatre.

Loew's and O'Reilly

Charles O'Reilly has entered into an agreement with Loew's for the operation of his Park Lane theatre on 1st avenue. Loew's takes over operation Dec. 25. It is understood O'Reilly was offered the usual terms of 50 percent. and booking fee.

Until recently O'Reilly's house was operated by Universal. The arrangement proved unprofitable to both parties.

"KID" AT CARTHAY CIRCLE

Los Angeles, Dec. 13.

"The Patent Leather Kid" will be the next attraction at the Carthay Circle following "Sunrise" in February.

90 Days After 1st Run For Calif. 15c Houses

Los Angeles, Dec. 13.

Motion picture theatres in southern California charging 15 cents admission must give first run houses 90 days clearance instead of 35 days as heretofore on all feature pictures, according to a ruling of the Los Angeles Film Board of Trade. The pretext is that exhibitors must not be caused any inconvenience.

The setback will not come all at once. It is understood that the 90 days leeway will prevail by Feb. 1.

NEIGHBORHOOD "NAMES"

Manhattan Indies Book Van & Schenck and Lopez

New York, Brooklyn and Long Island independent neighborhood houses that knew nothing else but pictures and presentations, are due to get "names." Theatres playing Pantages vaude out of the N. Y. office, booked by Bob Burns, will see Van and Schenck Jan. 23, and Vincent Lopez Dec. 29. Burns is dickering with other bands, split week dates being tentatively assigned.

Joe Pilgrim Dead

Chicago, Dec. 13.

Joe Pilgrim, 65, manager of the Academy theatre (vaude-acts) for the past 15 years, died here yesterday on his way to the hospital. He had been suffering a week from a heavy cold.

A more detailed report appears in the obituary column.

RELEASING "TRONSIDES"

In the new alignment of picture distribution for the placement of Paramount weekly releases, "Old Ironsides" is listed.

This one was originally a \$2 proposition and also a roadshow. It did not come up to expected b. o. anticipations.

The Par's release schedule for exhibs is fully set until next summer.

AUSTRALIAN ON COAST

Los Angeles, Dec. 13.

D. R. Casey, of Casey and Burgoyn, operators of six theatres in Melbourne, Australia, is looking over the Hollywood studios.

He states German-made pictures are vastly preferred in Australia to British-made, which are not consistent in quality.

EVE SOUTHERN AS STAR

Eve Southern, woman lead in "Wild Geese," has been signed for five years by Tiffany-Stahl. She is to be starred.

Van Polglaze in Paris Art Dept.

Los Angeles, Dec. 13.

Larry Hill, head of Paramount studio art department, has been succeeded by J. Van Polglaze.

Right in Your Till!

A FLOOD OF GOLDEN PROFITS!
KENNEDY-FBO
JUBILEE BEGINS—



LeBaron's Crowning Stroke of Showmanship—

LEGIONAIRES in PARIS
CHICAGO after MIDNIGHT
CONEY ISLAND

None bigger • better • or more showmanly • smashing
titles flush in the market • great casts • stupendous
ideas • Master Showmen's paper and accessories!

YEARS GREATEST MONEY-MAKING SMASH!



Dedicated to box-office attractions that will enable the exhibitor to make money.

INSIDE STUFF ON PICTURES

In the passing of William P. Gray, the New England picture house magnate, New York picture men were unanimously in declaring that Bill Gray was one of the most popular men ever identified with any branch of show business. In a Lewiston, Me., paper many columns were devoted to Gray's demise and how he was regarded in that section.

Perhaps the best tribute paid by his home paper was that "Bill Gray never had an alibi. He never excused himself for anything. He never sidestepped a duty. He never threw down a friend. He never did a knowingly unkind thing."

That partial tribute was written by Joe Mitchell Chapple in the "National Magazine" under the caption of "The Meteoric Career of a Radio-active Mind."

For the first time in recent years Warner Bros. product has not been bought for the Publix houses in the south. Obligated to sell to the independent market in the southern states it is reported that seven weeks ago Warners had sold more with bigger returns from that territory than for the whole of the preceding season when the Publix houses took the product.

Some of the independent producers, and the lesser members of the Hays organization, figure that there is a greater sales possibility in the independent field than with any of the circuits. A tie-up with a circuit in some cases means the end of the circulation of the pictures sold, the independents being offered the playdates with the understanding that the pictures will not be shown elsewhere in the territory of circuit houses for as long as 52 weeks. At the end of that period the picture is usually worthless.

Independent producers claim demands for restricted circulation of pictures sold to chains are becoming so frequent and take in so much territory that it would be found more profitable to sell to independent houses.

B. P. Schulberg gave a dinner recently in his home in honor of Irving Thalberg and the latter's wife (Norma Shearer). A gag was worked out whereby a song was written pertaining to each of the guests of the evening. Among those present was Charlie Chaplin and as a fitting tribute to him was written a song: "Don't Cry, Little Girl, Don't Cry, You'll Be Mrs. Charlie Chaplin By and By." The last line of the lyrics were: "Throw yourself upon the court and your family, I'll support, Don't cry little girl, don't cry." Chaplin thought it was a great parody.

Capitol, New York, was all set to try out stage units a couple of weeks ago when something blew up. One report was that the stage band wouldn't leave enough room for the performers to work. Another was that Louis K. Sidney objected to "blackout" scenes because he couldn't reconcile himself to any questionable comedy ideas.

Anyway, Rufe Lemaire, he of "Affaires," had been engaged to do two tabs, one a minstrel edition and the second under the name of his former legit revue. They were to go into the Capitol two weeks apart and if getting over would have been given about 10 weeks in the Loew film houses.

It's not known whether Sidney has any further plans in this direction. Lemaire was engaging people at the time the undertaking was called off.

An important executive sitting in an advisory capacity with one of

HARRY LOSEE

Dancing with MISS MAE MURRAY

in her new Spanish Impression Dance

in Frank Cambria's

"MERRY WIDOW REVUE"

THIS WEEK, PARAMOUNT, NEW YORK

With Publix Tour to Follow

ALEXIA and MINNETTE

JANTON SISTERS

DAINTY DANCING DUO

This Week—B. & K. NORSHORE
Direction, WM. MORRIS

GETTING MORE POPULAR EVERY DAY

FRANK JENKS

"Handsome Funny Face" and His Band

NOW—GRANADA, SAN FRANCISCO—SIXTH BIG MONTH

the big picture companies is not at all pleased with directors who want to have their options taken up at an increased salary. He seems to feel that the directors are being paid too much now, claiming that all they need is a script and it can be done by anybody.

This official says that at present his company has on its payroll 12 assistant directors who are capable of making pictures. These men, he states, will be assigned to handle megaphones every time that one of the high priced directors walk out because they cannot get more money from the company. At another studio an important producer executive holds the same thoughts. He figures that five or six men on his lot can do as well as any of the high priced directors they have. To demonstrate this fact recently he promoted an assistant director to handle a western.

A press agent, working for a Coast producer who has the habit of changing press agents with the tide and who claims himself as the best independent maker of pictures, was placed in an unsatisfactory position by his employer when inviting a woman magazine writer to the studio, to show her what was going on.

While on the set the press agent introduced the writer to the director making the picture. As this formality was in the process, the producer popped up and proceeded to break up the meeting with outbursts of ridicule for all concerned. He turned to the woman magazine writer and informed her that for every minute she had been taking up of the director's time it would cost him \$500. The writer, rather quick on her feet, said, "In that event I owe you \$1,500." She walked away. On top of all this, the producer, known for his fits of temper, ran out to his front office where there was a young courteous girl on the gate for the purpose of giving information and admitting people into the studio. He discharged her for letting the water inside the studio in accordance with the request of the press agent.

West Coast Theatres, Inc., which has leased the major portion of the new Central Oakland Block building, to house their latest addition to the Oakland chain of theatres, will pay the owners \$3,060,000, covering a 30-year period, at an average annual rental of \$102,000.

The lease, it is reported, is protected by a cash bond. The new Central Oakland Block building occupies the entire block on Telegraph avenue between 18th and 19th streets with the theatre occupying the greater portion. This is one of West Coast Theatres' big-est projects of the year.

An efficiency expert sent to the coast studios of one of the smaller national distributing companies could not understand why scenario writers working on the lot were not pounding out stories continuously. He took the matter up with the studio heads. They decided to eliminate the staff of writers and henceforth engage scenarists on an individual picture basis.

The studio executive knew his editorial supervisor would not stand for dismissal of the staff without a hot battle. Finally the scenario editor was taken into the projection room to look at pictures while all the writers got the air.

Later in the afternoon he called for a couple of his writers and hit the ceiling when learning what had happened. He walked into the studio executive's office and said he did not like the company's method; had no use for the heads of the organization and was quitting immediately. When reminded of his contract which still had a couple of months to run, he declared he would not work for anyone until after expiration of the contract, and walked off the lot.

Four years ago, Pete Smith, now head of the publicity department at M-G-M studios, Culver City, put over a press agent stunt with pictures showing Colleen Moore and Conway Tearle playing golf at night with the aid of luminous golf balls.

Smith apparently anticipated the recent experiments of Millard J. (Continued on page 46)

No Free Films for Soldiers at Bath, N. Y.

Rochester, N. Y., Dec. 13. The Schine Theatrical Enterprises, Inc., has been restrained from supplying films for the weekly shows at the State Soldiers' Home in Bath, N. Y. Unless the board of trustees of the home can find funds to purchase films the weekly entertainment will be discontinued.

Schine had been supplying films the last year or so, after the courts had upheld their claim that movies at the home, free to the inmates and to which the public paid a nominal fee, constituted unfair competition with the Babcock theatre, Bath Schine house.

UPSTATE STAFF CHANGES

Schenectady, N. Y., Dec. 13. Changes in the staffs of the Farash theatres include Guy Graves, who succeeds James E. Roach as manager of the State. A. E. Hamilton succeeds Frank Learnon as manager of the Strand, the concern's second run house.

Learnon goes up as general exploitation and publicity man for the chain.

\$5,000 NOTE

Park Lane Theatre Corp., Alfred Gould, Charles H. O'Reilly and Victor Maypas, owners of the Park Lane picture house, issued a \$5,000 note to J. T. Kosman.

Max Cohen was awarded default payment on the note as assignee of Kosman for non-satisfaction.

"NIGHT LIFE" AT HIP

"Night Life," Tiffany-Stahl, is scheduled to be the Keith's New York Hippodrome screen feature for next week (Dec. 19).

1st All-Canadian 7-Reeler

Toronto, Dec. 13.

"The Circus Princess," booked for Shubert's Royal Alexandra, has been replaced for next week by "Policing the Plains," the first seven-reel all Canadian picture ever shown. Probably for advertising purposes this one is scaled at \$1.50 top.

It is the third picture ever to show in this house. An English pantomime follows it for two weeks.

U. A. Apollo, Chi, Operated by U. A.

Chicago, Dec. 13.

United Artists-Balaban & Katz (Publix) deal concerning the Apollo is declared off. U. A., lessee, will operate the house itself.

Policy will be straight pictures of the U. A. label for meritorious runs, with symphony accompaniment certain and prologs probably.

The house has been completely remodeled in the interior since its past as a Shubert legit stand. Opening is set for around Christmas. No opening attraction booked but "The Gaucho" is tentative.

\$40,000 ANNUALLY

Des Moines, Ia., Dec. 13.

A 25 year lease on the Century Building Company's theatre, now in course of construction, and scheduled to be complete within six months, has been taken by A. H. Blank Theatres.

The house will be operated under the Publix policy. The rental over the entire period will average \$40,000 annually.

TOURING ORGANIST

James Thomas, organist at the Branford, Newark, has been given a roving commission by Stanley-Fabian. Thomas will jump to various S-F. houses, officiating as "guest organist."

The idea is to popularize the organ stuff in some of the smaller houses with Thomas breaking the ice. In some instances Thomas will appear only for one day.

HELENE

GEORGE

HELLER AND RILEY

NOW AT ORIENTAL, CHICAGO

Our 96th Week for Publix and 47th Week in Chicago
A Good IDEA for Fanchon and Marco

and
A Good IDEA for Anyone

Direction MAX TURNER—WM. MORRIS OFFICE, CHICAGO

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

BETTY

LOUISE

TAYLOR and LAKE

CROONING HARMONISTS

9th month for FANCHON and MARCO
Featured in West Coast Theatres
and Doing Very Nicely

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

DANCERS EXTRAORDINARY

FIRST NEW YORK APPEARANCE

Jacques—LAFAYETTE and LA VERNE—Vera

Europe's Latest Dancing Importation

WEEK (DEC. 10), STRAND, NEW YORK

Management BENJAMIN DAVID

15c GRINDERS TURNED DOWN

Hurt Rentals from Frisco's Neighborhoods

Los Angeles, Dec. 13.

Grind houses in San Francisco charging top admission of 15 cents are not supplied with pictures distributed by Paramount, M-G-M, First National or United Artists.

This stand was taken to protect the large rentals secured from outlying houses which keenly feel the competition of the grind runs, when the same pictures played in both types of houses.

The exchange's gross was cut down by lower rentals secured from the neighborhood houses as the result of this competition, with the sales managers finally deciding to protect their income on pictures. Before putting the plan in effect, an experiment was made with a number of pictures which were held out on the downtown grind shows with resulting increase in rentals from suburban houses.

It is understood that the film companies are now working on a similar plan to be put in effect in Los Angeles and other points on the west coast.

PATENTS

Washington, Dec. 13.

Detailed information may be secured on any of the following inventions, upon which patents have just been issued, by forwarding 10 cents, along with the name and number, to the Commissioner of Patents, Washington, D. C.

Pictures

Photomechanical reproduction of pictures. H. E. Ives, Montclair, N. J., assignor to Western Electric Co., New York City. Filed Sept. 29, 1924. Ser. No. 740,542. Six claims. 1,649,309.

Motion picture camera and picture projection machine. C. E. Whiteman, Richmond Hill, N. Y., assignor by mesne assignment to J. A. Golden, New York City. Filed May 24, 1922. Ser. No. 563,254. 44 claims. 1,649,331.

Film reel (motion picture). A. C. Hayden, Brookton, Mass. Filed Nov. 13, 1926. Ser. No. 148,223. Five claims. 1,649,470.

Manufacture of cinematograph positive films. J. E. Thornton, London, England. Filed Oct. 3, 1925. Ser. No. 60,350, and in Great Britain Dec. 19, 1924. Eight claims. 1,649,756.

System of television. J. M. Fell, Hackensack, N. J., assignor to A. T. & T. Co., New York City. Filed Jan. 30, 1926. Ser. No. 85,049. 13 claims. 1,649,819.

Method and means for registration of photographic plates. H. C. Jones, Larchmont, N. Y., assignor to Lithoprint Corp., New York City. Filed Feb. 24, 1923. Ser. No. 620,870. Three claims. 1,650,132.

Motion picture screen. Wm. Goldstein, Philadelphia. Filed June 17, 1925. Ser. No. 37,615. Three claims. 1,650,479.

Reflecting device for motion picture projectors. J. E. Woodland, Richmond Hill, N. Y., assignor to Elwood Corp., Long Island City, N. Y. Filed Sept. 17, 1925. Ser. No. 66,994. Three claims. 1,650,479.

Image-projecting machine. W. E. Schwanhauser, Jersey City, N. J., assignor to Chas. Beseler Co., New York City. Filed Nov. 12, 1921. Ser. No. 514,455. Five claims. 1,650,657.

Stereopticon control device. G. S. Vernam, River Edge, N. J. assignor to A. T. & T. Co., New York City. Filed Oct. 31, 1925. Ser. No. 66,113. Seven claims. 1,650,671.

Tripod construction. K. W. Thalhammer, Los Angeles, Cal. Filed Feb. 14, 1921. Ser. No. 444,860. Renewed Dec. 11, 1924. Three claims. 1,650,747.

Rival photograph. C. Boulton, Boston. Filed Jan. 26, 1922. Ser. No. 531,940. Two claims. 1,651,248.

Picture projecting apparatus. P. A. Nothstine, Cincinnati. Filed Feb. 1, 1922. Ser. No. 533,218. 15 claims. 1,651,467.

Optical projection (picture projection from distinct angle). J. T. Beechlyn, Worcester, Mass. Filed Apr. 13, 1923. Ser. No. 631,838. One claim. 1,651,574.

Focusing mechanism for cameras. E. E. Underwood, Rochester, N. Y., assignor to Eastman Kodak Co., Rochester. Filed May 21, 1926. Ser. No. 110,682. Eight claims. 1,651,743.

Photographic printing machine. B. D. Chamberlain, Rochester, N. Y., assignor to Eastman Kodak Co., Rochester. Filed Feb. 27, 1925. Ser. No. 12,993. 41 claims. 1,651,752.

Light control for photographic printers. N. B. Green, Rochester, N. Y., assignor to Eastman Kodak Co., Rochester. Filed Mar. 5, 1925.

Ser. No. 13,293. Six claims. 1,651,767.

Collapsible copying apparatus for photographic purposes. A. Heyer, Bad Lausick, Germany. Filed Jan. 25, 1927. Ser. No. 163,407, and in Germany Nov. 3, 1926. Three claims. 1,651,954.

Music

Banjo. J. Dopyera, Taft, Cal. Filed Dec. 12, 1923. Ser. No. 630,145. Six claims. 1,649,101.

Portable music holder. E. L. Eshleman, Rochester, N. Y. Filed Feb. 21, 1927. Ser. No. 169,893. Five claims. 1,649,217.

Banjo bridge. F. J. Bacon and D. L. Day, Groton, Conn. Filed Aug. 12, 1924. Ser. No. 731,603. Six claims. 1,649,376.

Phonograph reproducer. H. S. Nelson, Salt Lake City, Utah, assignor of one-fourth to R. M. Stewart, Salt Lake City. Filed Apr. 9, 1926. Ser. No. 100,961. Seven claims. 1,649,483.

Musical instrument (suggesting mandolin). M. M. Charleston, Galveston, Tex. Filed June 18, 1926. Ser. No. 116,955. Three claims. 1,650,112.

Electrical controlling means for

organs. P. Walcker, Frankfort-on-the-Oder, Germany. Filed Jan. 25, 1924. Ser. No. 638,482, and in Germany, Jan. 23, 1923. 19 claims. 1,650,555.

Miscellaneous

Theatre chair. J. P. Satterlee, Klamath Falls, Ore. Filed Aug. 1, 1923. Ser. No. 655,044. 10 claims. 1,649,546.

Theatrical make-up box (with light and mirror). D. F. Steuhom, Rockford, Ill. Filed Jan. 13, 1927. Ser. No. 160,893. Seven claims. 1,650,241.

Aisle light. G. H. Hamilton, Grand Rapids, Mich., assignor to American Seating Co., Grand Rapids. Filed Apr. 7, 1927. Ser. No. 181,680. Two claims. 1,650,347.

Jew's harp. G. B. Dusingberre, Wellsboro, Pa. Filed Oct. 22, 1926. Ser. No. 143,407. Nine claims. 1,651,448.

Theatrical make-up cabinet (with two lights, mirrors, shelves, all folding into compact box). Eugene C. Maillard, Lakewood, Ohio. Filed Apr. 16, 1927. Ser. No. 184,286. Seven claims. 1,651,898.

Actuating apparatus for theatre curtains (those dividing in the center). E. F. Allen, Cambridge, Mass.

Filed April 14, 1924. Ser. No. 706,421. Eight claims. 1,651,985.

Trade Marks

Romeo. In bold black letters set in semi-circle. Phonograph records. Cameo Record Corp., New York City. Use claimed since July 14, 1926. Ser. No. 239,292.

The Hollywood. Word "The" in script. "Hollywood" in semi-script. (This registration not subject to opposition). Moving picture machine. Montgomery Ward & Co., Chicago. Use claimed since Aug. 19, 1926. Ser. No. 235,427.

True-tone. In plain but shaded letters. Musical periodical. Buescher Band Instrument Co., Elkhart, Ind. Use claimed since 1894. Ser. No. 255,591.

DULUTH'S ART THEATRE

Plans are under way for the construction of an art picture house in Duluth, Minnesota, for the purpose of exploiting foreign pictures exclusively.

Henley and Marolf, builders, believe that the foreign population of Duluth is sufficiently large to warrant the construction of the theatre.

Three Managers Arrested

Toledo, O., Dec. 13.

The town of Dover, near here, is split into warring factions over a blue law issue of whether there shall or shall not be Sunday movies. The church people are opposed by George Christ of the Weber theatre, Edwin Allman of the Ohio, and Roscoe Zidell of the Pike.

Upon failure of a committee appointed by the mayor to effect a compromise, the three theatre managers opened their houses as a test. They were promptly arrested and released on bail of \$500. The theatres did not close, however.

The matter will probably become a test case of Ohio's blue laws.


Morris With Movietone

Paul Morris, formerly director of publicity for the Roxy theatre, has been appointed assignment editor for Fox's Movietone.

He succeeds Hal Stone, who resigned last week.

A POWERFUL
DRAMA OF
THE SEA!

THE HAUNTED SHIP



ADAPTED BY
E. MORTON HOUGH
DIRECTED BY
FORREST SHELTON

ONE OF THE 24 GEMS FROM TIFFANY

TIFFANY - STAHL PRODUCTIONS

1546 BROADWAY
NEW YORK CITY

WITH A GREAT CAST INCLUDING
DOROTHY SEBASTIAN
MONTAGU LOVE
TOM SANTCHI
RAY HALLOR
PAT HARMON
ALICE LAKE AND OTHERS



**We knew you'd do it!-
And now you came
through-at**

TRIUMPHANT



**They gave
this little
girl a
HAND!**

"We haven't had so much fun in a long time as we had at 'Helen of Troy.' The subtitles contained some of the wisest cracks we ever have seen printed on the screen. Maria Corda is handsome."
—HARRIETTE UNDERHILL, N. Y. Herald-Tribune

"Is in for a long life and a happy one. Just as deliciously mirth-provoking as the novel. Has taken on a lot of laughs which Erskine didn't give it. The result is side-splitting. Maria Corda is brilliantly beautiful. She was perfect. Lewis Stone superb."
—GEORGE GERHARD, Evening World

"Exceedingly clever. A new and intelligent step in movies. I don't believe that anything just like this has ever been put into pictures. Maria Corda plays a slyly comic role for all there is in it. Here is a great actress. The sets are magnificent."
—JOSEPH McELLIOTT, Daily Mirror

Write it down NOW as one more

IRL HELEN!

BROADWAY ROADSHOW OPENING

THE *Private* LIFE OF HELEN OF TROY

by JOHN ERSKINE

Presented by RICHARD A. ROWLAND

with LEWIS STONE, MARIA CORDA

and RICARDO CORTEZ

Written for the Screen and Produced by

CAREY WILSON

Directed by

ALEXANDER KORDA

"First National has gone further than any other company dared in depending on an audience's appreciation of what is funny without custard pies. Launched a thousand gags. Maria Corda was a beautiful picture. Sets of unusual beauty."
—BETTY COLFAX, Evening Graphic

"Most amusing. Great hosts of people and monster stage settings. Maria Corda fascinating."
—MORDAUNT HALL, N. Y. Times

The Novelty
The Comedy
The Spectacle
The Best-seller
of the
DECADE!

FIRST NATIONAL HIT!

HELEN OF TROY

First National release and production featuring Maria Corda, Lewis Stone and Ricardo Cortez. Based on the John Erskine novel, adapted by Carey Wilson, with Alexander Korda directing. Photographers, Lee Garmes and Sid Hickox. At the Globe, N. Y., for three weeks commencing Dec. 9. Running time, 87 mins.

Helen.....Maria Corda
Menelaus.....Lewis Stone
Paris.....Ricardo Cortez
Eteoneus.....George Fawcett
Adraste.....Alice White
Telemachus.....Gordon Elliott
Ulysses.....Tom O'Brien
Achilles.....Bert Sprout
Ajax.....Mario Carillo

A corking program release that figures to particularly delight what is currently smart in picturegoers. De luxe house loge clientele should enjoy it thoroughly and others will signify hearty acceptance, but pot and pan Annie may have her doubts because there are no custard pies bombarding the walls of Troy.

At that there's nothing subtle about this original satire as screened. Situations, bits and titles are broad, and those situations, with the titles, make the picture. First National has given it a splendid production, including some trick camera work that commands admiration. As far as being a \$2 picture is concerned, there is no problem, as F. N. has no intention of road showing "Helen." The producing concern has three weeks to go on its lease of the Globe, so this release is simply filling in for exploitation purposes on a twice daily basis over that period. It's likely to do all right under these restrictions, too.

The picture is nothing like the book. Robert E. Sherwood adapted "Road to Rome" on the Erskine plan

and Carey Wilson, making the "Helen" film adaptation, evidently had vivid memories of the play. More so than the novel. So "Helen" on the screen is more like Sherwood than Erskine, although the latter will collect, and rightly, inasmuch as he's the instigator of the whole thing. Erskine was on the stage at the opening, before the picture, offering what was probably the best verbal introduction any New York film has ever had. It was funny and it was short. It also served to introduce Maria Corda in person.

Those who saw this girl in "Moon of Israel" are going to be surprised. The difference between the German and American idea of makeup. Miss Corda looks good here and in certain spots the camera makes her look great. For "Helen" she's "the type," and plays it nicely if a little blank at times. In future pictures this will have to be overcome. On performance no one touches Lewis Stone, even if he is still reaching for his coat lapel despite wearing armor. Few will know that Cortez is in the picture.

"Helen" is all comedy, including the score, and the big houses can do no better than to use the Edouarde orchestration. Satirizing ancient myth in general and Helen's affairs particularly, the titles are topical, while the music is mainly based on pop dance tunes. Wheeling the giant wooden horse inside the gates of Troy is accomplished to the strains of "Horses, Horses, Horses," etc. The film kids the husband-wife complex throughout, the king, following the conquest of Troy, making a beeline for Helen's dressmaker to destroy the shop. Meanwhile he has been trying to go fishing since

9 o'clock. When it looks as if Helen is about to take another vacation with her second prince, the king is convinced he's going to get in his trip, and that finishes the picture.

No battles and no slow spots. The action is lively all the way, with Miss Corda in various stages of slight clothing. The "Helen of Troy" contest First National has tied in on with the New York "Graphic" doesn't register as the best thing in the world for this actress. The "Graphic" is too well known for its physical culture pictures of women, and for all you can tell from the "stills" the paper has been using, Miss Corda might be a bathing girl.

However, "Helen" rates as a program plum. It's well made, lively and funny. The smart set will dote on it, and it's broad enough not to be over the heads of the John Held, Jr., models here or abroad. Sid.

London After Midnight

Metro-Goldwyn-Mayer release produced by Tod Browning. Directed by Tod Browning from the story by Tod Browning. Scenario by Waldemar Young. Starring Lon Chaney. At the Capitol, N. Y., Dec. 11. Running time over 65 minutes.

Burke.....Lon Chaney
Lucille Balfour.....Marceline Day
Sir James Hamlin.....Henry B. Walthall
Butler.....Percy Williams
Arthur Hibbs.....Conrad Nagel
Miss Smithson.....Polly Moran
Bat Girl.....Edna Tichenor
The Stranger.....Claude King

Will add nothing to Chaney's prestige as a troupier, nor increase the star's box office value. With Chaney's name in lights, however, this picture, any picture with Chaney, means a strong box office draw.

Young, Browning and Chaney have made a good combination in the past but the story on which this production is based is not of the quality that results in broken house records.

Marceline Day shines dimly in a role relegated to the background with the love interest while the murder mystery gets the play over everything. Miss Day gets across definitely and would do better with an appropriate part. Conrad Nagel is futile and unimpressive as the juvenile. Polly Moran gets only slight returns on her comedy, mainly because this element in the picture is suppressed. No closeups of Miss Moran and as a mugger this girl has proven a topnotcher. Wal-

thall delivers finished and expert business.

Lack of interest in Burke (Chaney) may be attributed to the circumstances in which this character is placed in the story, having no interest in common, either with the audience or the other characters in the production. If Burke had been linked with the girl there might have been a touch of sentiment.

Burke is pictured as a detached character, mechanical and wooden. As such the only audience appeal is that of curiosity and that is not strong enough.

The story is based on a theory that under a hypnotic influence a criminal will repeat a crime, under given circumstances, regardless of the length of time that has elapsed since he committed it.

Opening with the death of Balfour, beside whose body is found a note confessing suicide, Hamlin, the executor of the estate, argues with Scotland Yard Inspector Burke that it couldn't have been suicide. The scene is played in the same surroundings five years later.

Burke hypnotizes Hibbs, Balfour's nephew, in an attempt to discover if he had killed his uncle but draws a negative. He then works on Hamlin, after having created an atmosphere of mysterious, unearthly characters in Balfour's former residence.

A double for Balfour is placed in the library of the Balfour home and Hamlin, under Burke's hypnotic influence, imagines himself five years back. He has an argument with Balfour in which the latter refuses to allow him to marry Lucille, pulls a pistol, and orders Balfour to write a letter in which he admits suicide before shooting him.

The usual suspicions, planted while the situations are worked out, succeed in leaving an impression of mystery regarding the outcome. Mort.

Now We're in the Air

Paramount feature length comedy, with Beery and Hutton. Directed by Frank Strayer. Story by Monte Brice and Keene Thompson. Adaptation by Tom J. Geraghty. Louise Brooks second feature. Running time, 70 minutes. At the Rialto, New York, indefinitely.

Wally.....Wallace Beery
Ray.....Raymond Hutton
Grisette Chelaine.....Louise Brooks
Lord Abercrombie McTavish.....Russell Simpson
Monsieur Chelaine.....Emile Chautard
Professor Saenger.....Malcolm Waite
Top Sergeant.....Duke Martin

Another hilarious incident in the hectic lives of Wallace Beery and Raymond Hutton, this time even more sprightly and unrefined than the predecessors. Gags aplenty, slapstick, inflated bladder—anything to coax the honest haw haw. It does that with vast ingenuity and an utter disregard of the finer aspects of wit and humor.

There is plenty of assault and battery upon the prominent personal rear elevations of the principals; comedy falls in astonishing variety; some of them elevated to the sphere of something like art by the ponderous resources of the modern picture studio.

Then there is the highly indelicate incident of a near-sighted soldier trying with poor success to milk a prop cow in which the comedians are hiding. This is fun that poises perilously balanced between vulgarity and robust amusement. A spinster aunt would say it was indelicate, but the broad-minded matinee audience (where do all the young men come from in the afternoon?) seemed to be pretty

Producer Motion Pictures

Young man desires position of trust as assistant to busy executive, where honesty, faithfulness and good breeding are an asset.

ADDRESS

BOX 300, VARIETY, NEW YORK

"CALIFORNIA'S PLAYBOY"
CHARLIE MELSON

and His MERRY MAD GANG

BRANFORD THEATRE, NEWARK

in "PAUL REVERE, JR."

Devised and Staged by
HARRY CRULL

FEATURING

EDYTH MURRAY

"IT'S ME—CLOWNING WITH
CHARLIE
DOUBLING AT CASA LOPEZ

CHIC KENNEDY

THAT FUNNY LITTLE GIRL
A WOW FOR PICTURE HOUSES

VERCELLE SISTERS

DOUBLING AT THE SILVER
SLIPPER

PETE WOOLERY

MELANCHOLY TENOR WHN
DOUBLING FRIVOLITY CLUB

"MELSONIC JAZZ" by the
14 PLAYBOYS with MARTY BECK

CARLIE SHAW at the Drums

JIM THOMAS

at the organ making 'em sing and how
ANOTHER—

MELSONIC

TRIUMPH

19th WEEK
BRANFORD
NEWARK

Booked until Jan., 1928, thanks to
HARRY CRULL
(A Real Producer)

Also booked for Life with
MISS IRMANETTE
(My Boss—But I'm Satisfied)

Direction
FANCHON & MARCO

Bits and Smart Sayings by
SAM SILVER

Placed at the Branford
By my Eastern Representative
JACK HORN
Friars' Club, New York

AUSTIN, "VARIETY," SAID:

Melson starts what seems to be personal stuff between him and Beck and ends with their fighting over which is the better pal of the other. After a band number Melson spies an airplane and gets his mail let down from it. Sitting over the lights he reads a clever gag letter from his sweetheart which convulses the house. From this he sings "Among My Souvenirs" seated in a platform in front of the foot. He is a smash and takes an encore standing. He tricks them into letting him go on. It is astonishing to see how well he can put the right kind of song over. There is no trace of routine, but he sings each number as if it were his first. After 18 weeks it might be expected he'd grow tiresome, but he has such an uncanny sense for doing the right thing and such originality and freshness of appeal that he never palls.

Melson next tells with seeming sincerity of how he saves his money and invests it in diamonds, but Newark has been so good to him that he is going to give its people his savings and he tosses his "diamonds" among the patrons. It is a good gag. . . .

"California's Playboy"
CHARLIE MELSONfor Big Time Showmen!
Universal's Huge Road Show!

Carl Laemmle's Universal Masterpiece

THE GREATEST HUMAN
DRAMA EVER SCREENED

\$2,000,000
to make—

Two years in
the making—

You've never seen
anything like it
before—

You'll never see
anything like
it again—

THE WORLD'S GREAT-
EST ROAD SHOW—

UNCLE
TOM'S
CABIN

A Harry Pollard Production

The Cohens and Kellys
in Paris
starring GEORGE SID-
NEY, J. FARRELL
MacDONALD

with VERA GORDON,
KATE PRICE,
GERTRUDE ASTOR

A William Beaudine
Production

Remember THE COHENS
AND KELLYS? This one
is TWICE as BIG!

The outstanding box office
picture of the year!

The Cat and the
Canary

starring LAURA LA
PLANTE with

the perfect cast including
EDWIN CAREWE

A Paul Leni Production

from the
stage hit by John Willard

The big surprise of the sea-
son. Ask the man who
played it!

Victor Hugo's Immortal

Masterpiece

Les Miserables

A Universal Film de
France Triumph

BOOK UNIVERSAL'S AMAZING THREE

S. R. Kent wires Jesse L. Lasky from Hollywood!

HOLLYWOOD, CALIF., DEC. 6, 1927

JESSE L. LASKY
PARAMOUNT BUILDING
NEW YORK CITY

Heartiest congratulations on Paramount's great new studio here which I visited for first time and your marvelous new producing organization. Size, resources, spirit and showmanship profoundly impressive. No wonder you have given industry outstanding successes of this season like "Beau Geste", "Underworld", "Chang", "Way Of All Flesh", "Hula" and others. No wonder present Paramount product rolling up record grosses and building tremendous good will with exhibitors. Coming pictures I have seen in completed form or in making here look even better*. Truly this is new era in motion pictures and Paramount its acknowledged leader thanks to you and your wonderful producing organization.

S. R. KENT



*HAROLD LLOYD in "SPEEDY"

Great Lloyd comedy special. Brand new idea and novel characterization. Pro. Harold Lloyd Corp. Paramount Release.



*OLD IRONSIDES

James Cruze's melodramatic masterpiece, with Wallace Beery George Bancroft, Charles Farrell, Esther Ralston.



*THE LAST COMMAND

Colossal melodrama starring Emil Jannings, with Evelyn Brent, William Powell. Von Sternberg production. By Lajos Biro.



*LEGION OF THE CONDEMNED

Wm. Wellman Production, John Monk Saunders author. (Director and author of "Wings") Gary Cooper, Fay Wray, Lane Chandler.



*THE STREET OF SIN

Starring Emil Jannings, with Fay Wray. Mauritz Stiller Prod. Story by von Sternberg (pro. of "Underworld"), and Benj. Glazer.



*GENTLEMEN PREFER BLONDES

By Anita Loos. Hector Turnbull Pro. directed by Malcolm St. Clair. From play by Miss Loos and John Emerson.



*BEAU SABREUR

Answer to "Beau Geste" by same author. John Waters Pro. with Gary Cooper, Evelyn Brent, Noah Beery, William Powell.



*TILLIE'S PUNCTURED ROMANCE

Produced by Al Christie, directed by Edw. Sutherland. Starring Chester Conklin, W. C. Fields, Louise Fazenda.



*BEHIND THE GERMAN LINES

At last!—secrets of behind the German lines revealed. Produced officially as events took place. Ufa Production.



*KIT CARSON

Star of "Jesse James," Fred Thomson, in thrilling melodrama of famous pioneer, produced in first run special style.

★ LIVE NUMBERS! ★

CLARA BOW
BEBE DANIELS
ADOLPHE MENJOU
POLA NEGRI
FIELDS-CONKLIN
FLORENCE VIDOR

RICHARD DIX
BEERY-HATTON
ESTHER RALSTON
GEORGE BANCROFT
THOMAS MEIGHAN
FRED THOMSON

SHORT FEATURES

Paramount-Christie Comedies
Paramount-Horton Comedies
Paramount Novelties
Krazy Kat and Inkwell Imps

PARAMOUNT NEWS

happy paramount new year!



Public-Critics- box-office say.. "GREAT!"

... says Cleveland

"The greatest father-love story ever told on the screen. I know of no greater screen lover story than this one."—Plain-Dealer.

"One of the most absorbing and intensely interesting dramas you ever sat through."—News.

"An excellent picture. Many in the theatre were crying cheerfully long before the finish."—Press.

... says Washington

"A great picture. Decidedly one of the best of the year."—Daily News.

"A photoplay of unusual distinction. Well-nigh perfect."—Times.

"A great novel in its book form is as great as a picture. Audiences unanimous in this decision."—Star.

... says San Francisco

"Should find a place on the entertainment schedule of every devotee of the films. Great!"—News.

"One of the most important films of the year—something that should be seen by all persons."—Chronicle.

"Not only one of the best for 1927—but for many years past."—Bulletin.

packing 'em
in at the
Stillman

tremendous
business at
the Columbia

S R O
business
at the
California

... Now in its 5th big week
at RIVOLI ... UNITED ARTISTS .. N.Y.

Joseph M. Schenck presents

HERBERT BRENON'S

"SORRELL and SON"

From the famous novel by
WARWICK DEEPING

WITH

H.B. WARNER — ANNA Q. NILSSON
ALICE JOYCE · NILS ASTHER · CARMEL MYERS



"Among the very best pictures we have ever seen" says Omaha Eve. World Herald

Another house packing UNITED ARTISTS PICTURE book it now!

unanimous that it was a comedy riot. It's for the fans to say.

Despite its horseplay, the picture has a world of honest fun in it. George Marion has planted a lot of rich titles through the footage. All credit to this wit, who has been much more restrained in his captions than the actors and director in their business. Indeed, it is the clever sparkle of the written word that helps to take the curse off the extreme clowning of the picture. It sort of paves the way for a self-respecting laugh at screen material that a lot of people would be rather ashamed to confess they thought funny.

The technical production against which this slapstick is scaled for effect is absolutely amazing. An astonishing amount of elaborate detail has been provided for these two clowns to work with. Squadrons of aeroplanes are employed, in the air and on the ground. And enormous masses of people are brought into play just to give point to some of their crude funniments.

You may deplore the methods, but in spite of yourself you must agree to the kick and the hilarity of the performance. It is unquestionably funny. The fan mob will find it so and will probably pile up a lot of money for it, but one does wish that this talented pair could do something a little more restrained, even if it did cost them something in the esteem of the simple but honest majority.

Beery and Hatton are a couple of American simps who are intriguing to get the wealth of their Scotch grandfather, an old aviation fan who is trying to get into the World War as a flyer. They wear Scotch

kills to please him, and that costume, as they employ it, doesn't add to the refinement of the humor. They are eternally losing some essential garment. Anyway, they become entangled with the aviation forces, get carried over into the enemy lines by mistake in a runaway circus balloon, are returned in an enemy plane and almost get shot as spies.

Much of the action takes place in the air, and with the thrill of flying on a foundation of custard pie comedy, the effect is confusing but extremely funny.

Louise Brooks has an altogether pale and negative part, but this snappy young brunette justifies herself by just being present in any visible capacity.

There you are. It's a de luxe custard pie two-reeler spread out into a feature, but the fans will regard it as a treat and act accordingly. *Rush.*

FRENCH DRESSING

Robert Kane production. Directed by Allan Dwan. Under First National distribution. H. B. Warner, Clive Brook, Lois Wilson and Lilian Tashman co-starring. From original story by Adelaide Heifbron. Running time, 60 minutes. At the Strand, New York, Dec. 10.

Very smooth comedy of high life, of genteel atmosphere, great pictorial beauty, with appeal to all classes of fans. Strong cast and fetching title insure draw, and the picture itself will satisfy. Belongs to the type becoming more and more popular, polite romantic action taking its interest from deft handling of character and incident rather than dramatic force.

The inside facts of the production are that it was just 14 days in actual studio work, sets and all other details being ready to hand when the shooting began. And still there is no sign of roughness or haste. The picture couldn't be smoother in its suave ease if it had been stretched over two months instead of two weeks.

If a picture like this, calling for the most delicate adjustment of action and background, balance of character and incident, can be carried through so promptly, a rough-and-ready dramatic ought to take even less time. The film is said to be one of the most economical in negative-cost Kane has ever released. For its kind it is one of the neatest pieces of work Kane or anybody else has sponsored.

In the first place there is a wealth of fine material in the story, light in texture as it is. The plan of telling a story completely with four characters and putting the four roles in the hands of players of superlative skill in their types works out extremely well here, and capable, experienced players to work with must have done a vast deal to simplify the problems of the director. The results speak for themselves.

It is always difficult to gauge how much of a given effect is attributable to actors' performance and how much to the materials they work with. In this case it is particularly hard to weigh relative values because the literary substances are excellent and the performance of the cast is impeccable in its artless flow. And many other things contribute. The picture is a revel in elegance of modern costume, of persuasive scenic settings and those other elements that go to make up a composite atmosphere.

The picture has fine sentiment, and for once it never becomes maudlin or mushy. Plot deals with a wife who in pique runs off to Paris for an easy divorce, although she really loves her husband, but is irritated by certain trivialities. A highly fascinating Frenchman rushes her, in the absence of her husband, until the two men meet. Here is a delightfully jaunty scene. Frenchman and American measure each other. Each observes the other wears the red ribbon of the Legion of Honor, and they depart to conference. It takes two close-ups and one brief title to convey a world of unexpressed drama, where the ordinary "movie" technique would have had two artificial actors generating high-power scenes all over the place. That's one of the distinctions of the picture—it gets much of subtle suggestion by indirection.

You don't know for the moment what the conference of husband and lover really brought forth. But later it works out into a neat surprise trick. The angry wife appears to surrender to the French lover, but in the end the situation is deftly twisted for an unexpected outcome, graceful and with a smart little sentimental turn of high comedy. *Rush.*

LADIES MUST DRESS

Fox production and release. Featuring Virginia Valli, Lawrence Gray and Earle Foxe underlined. Scenario by Reginald Morris; M. S. Boylan, titles; Glenn MacWilliams, cameraman. Directed by Victor Heerman. At the Ritz, New York, week Dec. 10. Running time, 55 mins.

Routine comedy enlivened by snap titling and getting away fast. It's so lively off the mark that although only running 55 min. it slows up perceptibly before the finish. A program leader that will entertain

on the inside even if there's nothing much else to draw other than the title.

It's a shopgirl-stenographer friendship with Miss Valli as the old-fashioned and much too heavily clothed typist, foiled by Nancy Carroll as Mazie, the baby-faced miss who rolls 'em and wears 'em to snare despite a husband behind the opposite counter. The Don Juan son of the store owner complicates the yarn which has Eve going to his apartment to extract Mazie, thereby convincing Joe (Lawrence Gray) that a good cigar is a smoke, because Mazie is out of sight under the bed.

The majority of laughs are early and in the mouth of Mazie as she argues with hubby and comments on Eve's undergarments as she forces the latter to undergo a transformation in apparel. Credit this to M. S. Boylan and his titles, Miss Carroll also registering the inferences punched over by word.

Really a picture where the secondary characters stand out because of scene sequence and titling. Miss Valli is practically a figurehead, Miss Carroll, Gray and Cooley topping her on performance.

Simple theme and simply made, Heerman emphasizing speed and the cutting room voting the idea unanimous. No heavy production and nothing tremendous in salaries. But it makes 'em laugh, and that's enough. *Sid.*

HONEYMOON HATE

Paramount production and release. Directed by Luther Reed. Based on the Saturday Evening Post story by Alice M. Williamson. Scenario by Ethel Doherty. Titles by George Marion, Jr., and J. Herman Manckiewicz. Starring Florence Vidor. At the Paramount, N. Y., Dec. 12. Running time, over 65 minutes.

Gail Grant.....Florence Vidor
Gail Grant.....Tullie Carmin
H. Banning-Greene.....William Austin
Mrs. Fremont Gage 1.....Corliss Palmer
Mrs. Fremont Gage 2.....Shirley Dorman
Mrs. Molesey.....Ethel Miller
Buono.....Genaro Spagnoli

Skillfully blended for the screen

by expert scenario work, embellished by Marion's and Manckiewicz's laughter-provoking titles, the two outstanding male characters vividly enacted by William Austin, comedian, and Carminati, lead, make this enchanting magazine story equally entertaining as a picture, if not more so.

The Prince has lost a little of the statuesque, unbending formality in the picturization, together with an ironic subtlety, which it would have been difficult and perhaps unsatisfactory to reproduce, while his charm has been retained and enhanced.

Carminati registers powerfully on the screen. He evidences possibilities, but would be well advised to change his name to one which could be more easily remembered if press agent.

Florence Vidor as Gail Grant shows little of the capricious arrogance accredited to the Pittsburgh steel magnate's daughter and less of her grace and beauty, according to the story.

The early part of the picture is somewhat dampened by the ineffectiveness of the star. Austin as the floundering Englishman mousing Marion's ludicrous puns in flowery book English brings on the laughs while strengthening the action at the same time.

Story deals with the haughty heiress, accustomed to buying everything in sight. A clerk in an antique shop in Venice refuses to sell her a rare piece of tapestry when she loudly brags of cutting it into a gown. The clerk turns out to be the owner of the palace, obliged to sell antiques since the ravages of the war.

The Prince hires out as the girl's guide, with the preliminary intention of taming her. Later he changes or loses his mind, and they marry.

An argument about the honeymoon trip to Paris the wedding night leads to complications, and Herbert Banning-Greene unwittingly, though cleverly, serves as the means through which the girl gains her object. *Mori.*

HOME MADE

First National comedy, presented by C. Burr, starring Johnny Hines. Directed by Charles Hines. From the story by C. R. Carrington. Running time 10 minutes. At the New York Hippodrome, December 12.

Lead.....Johnny Hines
Leading Woman.....Marjorie Daw
Mother.....Margaret Seddon
Grand Dame.....Maude T. Gordon
Old Man.....Edmund Breese

There's this much to be said for the Hippodrome's pictures. They don't arouse much expectation. The big playhouse has been a sort of dumping ground for movie trash for months and months and months, and now when you go there you pretty well know in advance what you're up against. Maybe that's why the balcony is empty at two bits. The neighborhoods at the same price have better stuff.

This Johnny Hines subject is about low water mark for production, story interest and everything else that goes to make a screen entertainment. It has a dull, slow start, gets duller as it progresses and ends staggering. What sort of a business position has a big playhouse almost in Times Square worked itself into when this sort of material is all it seems eligible to play there?

Story starts in a poor farmhouse, where boy helps his mother to make fruit preserves to sell to passing motorists. Cruel stepfather drives him away from home. It takes 12 minutes to plant this.

Boy has adventures on Pullman when he beats his way, meeting fashionable girl. Then he gets to the big town and takes job as waiter in exclusive hotel, intending to try to do something with

TILL JANUARY, 1928

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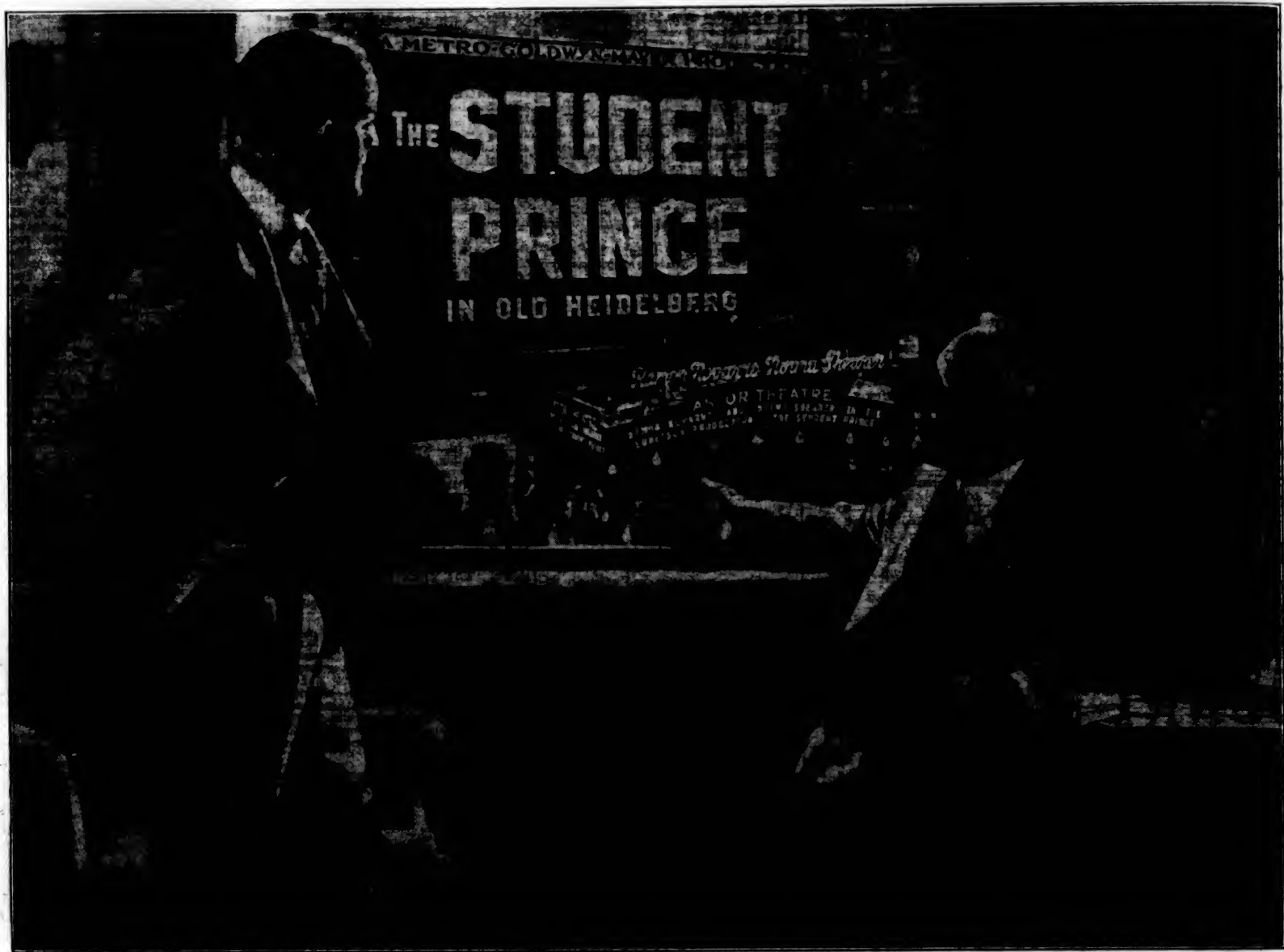
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IN 1928** *such as show-
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Based on Tolstoi's
"Anna Karenina."
Directed by
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Advertise it Direct from 4 smashing months on Broadway.
The most eagerly awaited Road-show on the market.



METRO-GOLDWYN-MAYER

mother's preserves. You know instinctively that he is going to pour soup down a society man's back. Yep, he does. You can foretell most of the other comedy devices in advance.

Fate brings him to the same fashionable girl's home as a waiter when she gives a party. He frames with girl to do comedy and then introduced as a guest. The comedy is pretty. Anyhow, the party is radioed and Johnny gets a chance to put in a plug for mother's brand of jam. This makes Heinz 57 rush up with huge contracts and somehow he marries the girl, taking her away from the rich suitor.

Ho-hum! (Business of stifling a bored yawn.) *Rush.*

IN OLD KENTUCKY

(2d Review)

A somewhat too harsh notice was printed in Variety a few weeks ago on "In Old Kentucky," Metro-Goldwyn-Mayer. At best it's just a fair picture following 100 other race track stories of southerners, their horses, women and boys.

The Variety reviewer who gave this picture a panning had his justification. There are a couple of idiotic sequences. One is too utterly ridiculous to believe it was in for any other reason than that M-G thought anything could be put over on its public. That was of a race horse sent to France in the war, shell-shocked over there and sewn up wounds still showing, winning

the Kentucky Derby a couple of years afterward.

Another was to bring the only son of the family back from the war, in uniform, and to stagger off the train to greet his folks drunk. The director here wouldn't even waive this offensive bit to wait for the boy to get stewed in his civies.

Much mush stuff, but the M-G finish to the film, and a colored comedian hold up the picture. He's just a lazy, no good roustabout, wheeling money out of the colored help, but he's no mean pantomimist.

The Charles T. Dazey meller has been twisted about to place some of the locale in France, but in any way the subject has been handled. It doesn't matter. Yet for those who can still stand for these Kentucky Cuneil, Suh, and the flimsy, fleeting horse race, "In Old Kentucky" may be set down as a superior in that class, and that's all.

To say it is utterly impossible and would be a horse on the exhibitors playing it, as the fresh comment did say in Variety's previous notice, was going a bit too far.

Two other Variety reviewers, watching this picture in M-G's projection room, through courtesy of its press department, and at the request of an exhibitor out of town, who deterred from playing it on the first notice, agree on the above. *Sim.*

SHIELD OF HONOR

Universal action melodrama presented by Carl Laemmle. Directed by Emory Johnson from the story by Emille Johnson. Neil Hamilton featured. Running time, 67 minutes. At the Colony, New York, Dec. 10.

Jack MacDowell.....Neil Hamilton
Gwen O'Day.....Dorothy Gulliver
Dan MacDowell.....Ralph Lewis
Robert Chandler.....Niles Barrie
Mrs. MacDowell.....Claire MacDowell
Howard O'Day.....Fred Emmett
Rose.....Thelma Todd
Red.....David Kirby

A vigorous action drama of sure fire material, the high points made up of an airplane chase by the hero, a police aviator, who rounds up a gang of diamond thieves in a thrilling action fought in the clouds and on the ground. The mechanics of the air stuff are convincing and the climax has a fine thrill.

Story is labored in parts, as usually happens in these he-man pictures. Planting of situation is labored, as usual, but the thing builds up to an effective crescendo, its excuse being that it was worth waiting for and worth all the preparation.

In its politer passages technical work has been well done. Backgrounds are appropriate to the fashionable world. Cast is entirely satisfactory, with Neil Hamilton as the young aviator, a thoroughly attractive figure, and one the women fans will love. Comedy is light, but what there is of it is neatly contrived, while sentiment is laid on pretty thick, which is probably as it should be for the clientele it is addressed to.

The type of picture done in this straightforward style couldn't miss. Society deb is chosen to christen first airplane in Los Angeles police department and meets the handsome young aviator. Presently they are in love, and the police are called in to trace a big diamond robbery. Deb's father, being the Tiffany of the city, is innocently concerned in the crime, his own secretary being the master mind of the criminals.

Culmination of many-sided plot at length brings the heroine into her father's office the night the gang is preparing its final coup, and she is locked in the vault, while the diamond thieves make their getaway, the leader taking to the air in his own plane, leaving a subordinate to dynamite the jewelry store. Another angle is that the jewels are turned over to a girl confederate who is to take the Santa Fe Limited and wait for a signal to drop them on the track to be picked up by the waiting alman.

This brings us to the air pursuit and battle. It all takes place at night, which gives it still more effect, for in the air battle both sides bombard the other with flares. There are nose dives, tall spins and hairbreadth landings, not to speak of a hand-to-hand fight when hero and heavy finally face each other on the ground.

Then back to the jewelry store, which now has been blown up and is on fire as the rescuer arrives. The fire stuff is also well worked, with the other subordinate angles of the story brought in for a gradual culmination and finale. Another division of the story deals with the hero's father, a faithful veteran of the police who is retired against his will upon reaching the age limit. This is played for good strong sentimental values. If memory serves it was Universal who made a similar film dealing with firemen. Anyhow, the idea is nicely developed here. Throughout the picture the service of the police is lauded in titles, and this angle probably has its side in figuring the potentialities of the production. It doesn't need any aid of the sort, but a special exploitation feature will be that much more to the good.

Feature has good vigorous appeal, no pretension to class, and for its purpose is an expert bit of work. Ought to prove valuable program subject for Universal, with returns well above the average. *Rush.*

THE ARCADIAN

(BRITISH MADE)

London, Nov. 24.
Presented by A. C. & R. C. Bromhead. Produced by the Gaumont-British Co. Directed by Victor Saville. From the musical comedy by Mark Ambler & Alex. M. Thompson. Scenario by Ben Blue. Preview at the London Hippodrome, Nov. 21. Running time, 84 minutes.

Smith, alias "Simplicitas".....Ben Blue
Mrs. Smith.....Jeanne de Casalis
Eileen Smith.....Vesta Sylva
Jack Meadows.....John Longden
Sir George Paddock.....Huberton Wright
Peter Doody.....Gibb McLaughlin
Sandra.....Doris Bransgrove
Chryseas.....Nancy Rigg

Twenty-odd years ago "The Arcadians" was a successful musical comedy. The late Alfred Lester helped to make it, and it made him. A committee helped to make the screen version. They are not likely to go down to fame for it. And whoever wrote the captions should never be allowed to handle a typewriter or a pen again—at least for the purpose of title-writing.

Included in the cast, for no apparent reason but to make the film cost money, are Tracey and Hays, Balliol and Merton, Teddy Brown and Band, Lola and Luis, Ivor Vinor, Donovan Sisters and Tiller Girls. Most of these vaudeville top-liners are seen only for a flash, and Ivor plays a page in about three flashes and a close-up! A good new title for the film might be "The Vaudevillians' Holiday."

The story has been brought up to date, with airplanes, cuts from a news reel of the Derby, and jazz bands. In fact, the director has gotten everything into it but motion picture.

Exteriors in the Arcadian scenes look rather like Coney Island grotesques, and the robes of the girls, what there is of them (robes, not girls) tone so much with the sets the players often get near to vanishing altogether from the screen.

There are some good opening shots, especially gag dramatic shadows on the glass door of an office, and for a while the film moves fairly fast. But when Smith gets to Arcady, from then on the rest of the picture doesn't matter. Where it is not a news reel it's a nuisance. And when it is considered in the light of what America did with "The Merry Widow," and what Germany did with "The Waltz Dream," it's a tragedy.

The cast has done its best, which is saying a lot. And the director has done his best, which is not saying so much. But the title-writer ought to write wisecracks for a delicatessen-store wrappers.

Smith owns the Green Mill Club, and Mrs. Smith owns him. He is refused a drink extension on "Boatrace Night" (sample of the humor of the captions), and when the police enter the club in search of a crook, Smith thinks they are after him for exceeding the time limit. He bolts.

Escaping in an airplane, he drops out when he finds the crook (whom he thinks is the chief of police) is the pilot, and lands in Arcady. Here he teaches the Arcadians the Charleston and the "Dark Base" (another sample of the wit), and with two of the coryphees is sent

back to earth by the High Priest (ringer for Theodore Roberts' Moses) to convert the world to truth.

He reopens the club with an Arcadian atmosphere, and finds his wife flirting with a jockey who has framed to lose a big race so Sir George Paddock can beat Jack Meadows to it for the girl. With the aid of the two Arcadians he puts the jockey away, rides the horse himself and wins. His wife recognizes him, and is persuaded by the Arcadians to take him back.

In the club scenes quite effective use is made of swinging the Sun-ars and tinting the shot differently, a method first used here by Harley Knoles when he made "Carnival." Camera-traveling is indulged in a lot, sometimes usefully, and at others with no apparent reason except the director thought it was a good idea.

Cut to six reels, it should go quite well here in the provinces, but hardly the lowest-browed audience will fall for the existing titles. One priceless piece of "humor" is a newspaper insert of racing news, telling that "Gluepot will stick; Cabbage is a bit green, but may get ahead; Watertap is sure to run; Oscar has been scratched, which made Oscar wild."

If producers here think that is "what the public wants," then heaven help the public—and the producers. *Frat.*

NO PLACE TO GO

First National release. Produced by Henry Hobart. Directed by Mervyn Leroy from the story "Jules of Romance," by Richard Connell. Featuring Lloyd Hughes and Mary Astor. Cast includes Hallam Cooley, Virginia Lee Corbin, Myrtle Stedman and Ted Prosty. At Loew's New York Dec. 9, half of double-feature program. Running time over 60 mins.

Likeable picture losing its standing as grade A product through direction. With surefire comedy titles it would have been a smash. For the smaller houses and split weeks it should stand up nicely.

The opening scene creates a laugh. A white girl is shown rushing madly through a dense African jungle. She comes to a clearance and, trying to make her escape, finds herself confronted by a giant negro with a spear. On all sides similar terrifying savages begin to close in. The girl falls to the floor in a faint, comes back to life in a few seconds and starts in on the Charleston, accompanied by the colored gents. The scene broadens, revealing the floor show of a night club.

The story then deals with a young girl possessed of a yen for a cave man. She is fond of the boy friend, but intimates that she must be taken by force by the man who wants her.

The girl's mother takes a party on a yacht trip to the South Seas, and the girl prevails on the boy friend to leave the ship one night and row for one of the islands to live life as she thought it should be.

Unromantic rain dampens happiness, and the boy's preference for food and golf where the girl wants something else adds nothing to her pleasure. They are almost captured by cannibals when the girl thinks of the night club scene and begins to

Charleston. The colored boys like it and join in, giving the pair a chance to escape.

Mother arrives with a rescue crew to take them off the island, and insists that they be married. After the marriage the girl pulls the old gag of painting a dividing line across the floor. Gets scared dreaming of the cannibal scene, and rushes to hubby's bedroom at night, allowing for the happy ending. *Mork.*

WOLF FANGS

William Fox drama built about the trained police dog, Thunder. Directed by Lew Seiler. Story by Seton I. Miller and Elizabeth Pickett. Scenario by Seton I. Miller. Running time (projection room), 52 mins. Released Nov. 27.

Thunder.....Himself
Ellen.....Caryl Lincoln
Neal Barrett.....Charles Morton
Pete.....Frank Rice
Bill Garfield.....James Gordon
White Fawn.....Herself
Zumbo.....Himself
Oswald.....Himself

A picture of well-sustained action and intelligent interest, backed by scenic shots of great beauty. The high spot is a thrill battle between the dog hero, "Thunder," a magnificent animal, and a savage-looking canine brute, his rival for leader-

(Continued on page 26)



COSCIA and VERDI

"For Laughing Purposes Only"

Selling the Finest Entertainment in America's Finest Theatres
NOW PLAYING
West Coast Picture Theatres

"Variety" Nov. 22

WALT ROESNER

Master of Ceremonies

Capitol (Pcts), New York

San Francisco sends New

York this new and urbane guest

conductor, Walt Roesner. The

Capitol is billing him "Cal-

ifornia's aristocrat of syncopa-

tion." Not a bad tag, that. He

is extremely natty and dignified,

despite being known as one who

can clown expertly with the

hired help. So there's some

point to the "aristocrat."

Roesner's valuable and long

association on the coast with

Fanchon and Marco stood out

when opening at the Capitol as

leader of the Capitolsians, Paul

Specht's band.

He was "there" every minute,

unworried, unhurried and cool as

a cucumber. The cornet is

Walt's instrument, and he toots

a feverish trumpet upon occa-

sion. His grounding in musi-

cianship makes him a doubly

useful M. C.

Being a versatile straight and,

additionally, somewhat of a

comedian, if they give Roesner a

little rope at the Capitol he

should work up a following.

He is the first of the coast

stage band leaders to be im-

ported. Certainly no better

schooling for a M. C. than that

obtained with Fanchon and

Marco beyond the Rockies. Roes-

ner has earned his spurs and his

promotion. He has experience,

background, poise. He speaks

and acts with sureness.

Roesner should click impor-

tantly. *Rush.*

TUNE IN ON THIS
After 4 Years in San Francisco and
Oakland Now
GUEST CONDUCTOR
AT CAPITOL, NEW YORK

The First "Western" Style Stage Band Leader
to Arrive on Broadway

WALT ROESNER

"CALIFORNIA'S ARISTOCRAT OF
SYNCOPATION"



NOW It's

AL LYONS

and the Super-Soloists

at

LOEW'S WARFIELD

San Francisco

Thanks to A. M. BOWLES and
FANCHON and MARCO

LITERATI

Tully on the Siam

Henry L. Mencken ("American Mercury") recently requested Jim Tully, known as the "tramp" author, to go to Folsom Prison, California, and see if there was a possibility of having Ernest Booth, life prisoner and who has been contributing to the "Mercury," transferred to the San Quentin Prison, where the discipline is not as rigid. Mencken, it is said, considers Booth the 100 per cent ideal of an immoral man but considered his literary achievements such as "Texas Chain Gang," "The Leader of the Mob" and "We Rob a Bank" are literary classics, and thought the change in atmosphere would be helpful to Booth in continuing the magazine work.

Tully came back from Folsom, from report, and told the people around Hollywood the warden of the prison stated that Booth is a menace to society. Tully aug-

mented this statement by declaring that Booth should be kept in jail for life. Tully also let it be known that, in his opinion, Booth never wrote "Texas Chain Gang" from his own experience, but got it from some prisoner who possibly had served time in the border state and who was possibly in Folsom with him.

Members of the coast's motion picture literary colony did not take kindly to Tully's attitude toward the lifer.

Raison's Broadway Story

Milton Raison, Boswell to Schwab & Mandel, will break into print in a forthcoming "Liberty" on Broadway legit business and grosses.

Raison is doing the story to order as gesture from "Liberty's" exploitation man, Irving Davis, who heard Gus Shy in "Good News" (Schwab & Mandel production) exclaim, "Liberty—you're only a statue now." Davis thought it a good idea to have it read "Liberty—you're only a magazine now" and Schwab & Mandel concurred and found it got even a bigger laugh.

Hence, the request by the weekly for Raison's story.

Thomas May Dies

Thomas May, veteran Detroit cartoonist, died in that city Dec. 2 after 25 consecutive years' service with Detroit papers.

It remained for one cartoon by May to bring him international prominence. May drew a picture that has been used time and again in charity appeals; that of a crying waif in a garret at Christmas time with an empty stocking hanging over a fireless hearth.

"Graphic" on 5th Ave.

It happened at one of those high-hat pageants with the cream and skimmed milk of Gotham's societyhood blossoming forth in costume recently at the Waldorf-Astoria. A lowly photographer was ready to shoot a group when one of the elderly autocratic ladies stepped forward, raised a slim finger in warning and admonished as follows: "I have your name and address, my good man, and if this picture appears in the 'Graphic' I'll raise trouble."

Little for Much?

The writing game is interesting, but its rewards, like that report of Mark Twain's death, are "greatly exaggerated." Despite the rosy-hued prospectuses of the various concerns that promise to make all and sundry O. Henrys overnight, those in the know are well aware that, with the exception of the spotlighted names, few scribes ever get enough from their pens to more

than cover a hall-room at \$6 per and beans and sinkers on the side.

Despite vigorous protestations to the contrary, the big mags want "names" and the unknown has a tough break. There is one mag with over a million circulation that pays from 5c to 20c a word for fiction and general articles—but only to nationally known authors; a short story by Edna Ferber or Irvin Cobb therein prices around \$2,500. Even then the stuff must be in harmony with the technique of the publication, with the curious result that all the contents seem to be from the hand of the same writer.

"American Mercury" articles, for instance, are as stylistically alike as are peas in a pod. That goes for the venerable "Satevepost" also, not excepting the equally venerable "Atlantic Monthly." Net result—the complete extinction of personality, which illuminates to some degree the condition in which American literature finds itself today.

The "confessionners" ladle out 1½c and 2c per word; no signature of course, and no build on rep in that direction. On the other hand, the "poetry" mags, with a few exceptions, pay nothing; which shows the kick in the rear that the Muse gets! Any writer, unknown, looking for a price can generally get it only with some exclusive brand of expose, travel or statistics pabulum; then it is a price for novelty alone.

Here is where the syndicates come in the picture—and pay promptly and well. God bless the syndicates, is the prayer of many a scribe.

Probably half the scribbling population is now busily engaged on "confession" stuff, for which little literary talent is required; if you can furnish a good plot, the "rewrite" staff will take care of the rest, and the check comes just the same. But of late months these *vecums* of almost-ruined stenographers and near-betrayed typists have hit a slump—and what it will be next, nobody seems to know.

Probably, that eventually both the editors and the *cacophones* scribbling victims will all take up bootlegging on the side! A man's got to live!

Ven Ator's 2-Year Trip

Louis Ven Ator, who covered Hollywood studios for the Los Angeles "Times" and the North America Newspaper Syndicate, will wander a bit.

Ven Ator decided to sell his Hollywood home and starts next week on a two-year trip around the world accompanied by his

wife. He contemplates writing a series of articles referring to the theatre and motion pictures while on the trip. These articles will be printed by North American. His first stop is China.

Recording New Stories

Velda G. Darling, feature writer for Hearst magazines, is clicking with a new series of stories she calls "Hey, Hey, Henrietta." These stories are along different lines from the "Sometimes I Think Yes, and Sometimes I Think No" stories which are being distributed by King Features.

The Henrietta stories have caused quite a sensation on the coast with the result that Brunswick Recording Co. sent their new electro recording outfit this week to her home in San Luis Obispo, Calif., to have her record song and dialog for them. She is the first artist west of Chicago to record over this new device. She is also recording for Columbia. In the meantime Pan-tages has an option on this title for a vaudeville act to play his circuit. Miss Darling, who is 19 years old, is to write the act.

E. C. Hill Back on "Sun"

Edwin C. Hill, 40 years one of the ace writers on the morning "Sun," and until recently connected with the Fox Film Company, has joined the staff of the evening "Sun."

The Egyptian Tarot

Brotherhood of Light Annual for 1927 is being distributed by mail, sent out from Los Angeles. The Brotherhood claims its course embraces 13 lessons. They explain all the more important ideas of the Jewish and other Kabbalistic works by the means of the silver key to all mysteries, the most ancient book in the world, the Egyptian Tarot.

It also claims to reveal all the mysteries of spiritual alchemy and ancient masonry.

Calif. Jewish Daily

California Jewish Voice, Yiddish-English periodical formerly published weekly, is going to be printed daily. The sheet will have daily reports from correspondents in Europe, Palestine, Argentine and South Africa. A. Wohlner is editor.

Piano Player Goes to Work

Edward Harris, long accompanist for Lawrence Tibbett, baritone, has joined the staff of the San Francisco "Bulletin" as music critic.

B. A. MacKinnon has resigned as circulation manager of "Pictorial Review" to manage his own publication, "Complete Novel Magazine" and G. D. Eaton's "Plain Talk." The MacKinnon-Fly group is about to launch a new picture fan magazine, devoted to fictionalized film stories.

The December issue of "Columbia" has an article by Courtenay Savage dealing with the salaries paid movie actors, stage players, singers and athletes. It is entitled "Are They Worth It?" and is

marked by the same accuracy that characterized the previous articles Mr. Savage wrote for "Columbia" on the movies and show business. The December edition of the magazine also carries an article entitled "Economy Comes to Hollywood," by Welford Beaton.

"The Menorah Journal," one of the oldest of American publications devoted to Jewish activities, is now a monthly, having been issued quarterly. Henry Hurwitz edits.

Claimed to be based on the life of Baby Peggy is "Twinkle, Little Movie Star," a new work of fiction by Lorraine Maynard and published by the Century Co.

"The Surest Cure for
Box Office Blues!"

FRANK
DE VOE

Tidal Wave of Songland'

IS A BOX OFFICE
BOLSTER

ANY TIME—ANY PLACE

EDDIE WILLIS

Ivory Synchronization

AL. BOASBERG

Topical Suggestions

BUDDY DOYLE

Featured with

Fanchon and Marco Ideas

WANTED

Al Man. 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.
—B. B. MILLARD
Suite 616, Fanchon Bldg.
Los Angeles, Calif.

WM. A. SEITER PRODUCTIONS

"OUT ALL NIGHT"

—(Reginald Denny)

"THANKS FOR THE BUGGY RIDE"

—(Laura La Plante)

NOW FILMING

"BE YOURSELF"

—(Reginald Denny)

DIRECTED BY

WILLIAM A. SEITER

Released by Universal

THE JESSE CRAWFORD ORGAN CONCERT PARAMOUNT, NEW YORK

PROGRAM WEEK BEGINNING SATURDAY, DEC. 10, 1927

"MARCH AND SOLDIER'S CHORUS" from "FAUST"

"DID YOU MEAN IT?"

(One Chorus)

"TOGETHER, WE TWO"

(One Chorus)

"A SHADY TREE"

(One Chorus)

"C'EST VOUS"

(One Chorus)

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FILM NEWS OVER WORLD

Washington, Dec. 13.
Summary of reports to the motion picture section of the department of commerce.

Latest estimates place the amount of capital invested in the cinema in Switzerland, both premises and equipment, at \$7,700,000. Of this amount approximately \$300,000 is invested in film booking agencies. Of the 285 cinemas in Switzerland 106 exhibit daily, 149 exhibit two or three times per week and 30 exhibit only occasionally. Twenty of these last are itinerant, moving about among the small country towns.

Kinemas, S. A. (Proprietary), Ltd., has acquired the Royal Picture Palace in Victoria Road, Durban, Indian and colored moving picture theatre. It seats 1,500, and is believed the largest of its kind in South Africa.

European Film Notes
(Received from Trade Commissioner George R. Couty, Paris.)
A law suit of considerable impor-

tance was recently brought before the German sheriff's court at Cassel. A professor in this city bought a home cinema to show some scientific films in his lodgings. He asked a neighbor, a locksmith, to project the films. This man, however, did not know how to handle the winder, the film fell to the floor and immediately caught fire. The locksmith was accused of careless arson, but was acquitted by the court. The court, instead, fined the manufacturing company because it had not advised its buyer in its prospectus of the danger of the resistance.

In German film circles it is felt that this sheriff's court decision lacked justice, as a learned locksmith should have known that resistance in movement develops heat.

The government commissioner's report on the film (Berlin) affairs and their connection with the military ministry, will be dealt with in the German Reichstag. Results of the government inquiry will be made public.

Soviet Film Commissar Lunacharsky is writing the scenario of "The Last Dictator" for the newly founded Soviet-German production company, Derufa. Scenes will be shot in Germany.

"La Cinematographie Francalse" reports that the Aubert company will take the Cameo and the Artistic theatre, Paris, Dec. 30.

There has been formed an association in Berlin to unite all German film amateurs. Headquarters are on Schutzenstrasse, Berlin. The association is to instruct and advise its members in all questions concerning film.

Municipal Council of Berlin has received advices from the ministry of the interior that the new Berlin entertainment tax regulations have been ratified by the minister. This news was officially announced at a special meeting of the town council, and became effective on Nov. 22.

The remarkable thing about this

new regulation is that while the scale concerning picture theatres remains unchanged, ratification is valid until March 31, 1929.

The picture industry will not let itself be disturbed in its campaign against taxation by the long duration of the new regulations.

COAST NOTES

"A Woman's Way." Columbia: Ben Turpin, Shirley Mason, Gaston Glass, Arthur Rankin, Flora Finch, Lionel Belmore, Armand Kaliz, James Harrison, Maurice Lyons. George Seltz directing.

Rosita Marstini added to "We Americans," Edward Sloman directing for U.

Warner Baxter for feature part in "Tragedy of Youth." Tiffany-Stahl.

Frank Hall Crane assistant director to Christy Cabanne. T-S.

Ivan Leberdeff in "Walking Back" for Pathe.

H. B. Warner in "Walking Back," with Vera Reynolds, for Pathe-De Mille.

Fritz Feld added to De Mille's "His Country," William K. Howard directing.

Supporting Nena Quartaro in "The Red Mark," James Cruze production, are Gaston Glass, Gustav von Seyffertitz, Rose Dione, Luke Cosgrave, Eugene Pallette, Jack Roper and Charles Darvas.

Albert Gran and Beryl Mercer added to "We Americans" for U.

Lloyd Nosler, supervising film editor for Universal, has re-signed for another year.

Cast of "The Chaser," Harry Langdon's latest for F. N. with Gladys McConnell in feminine lead are Bud Jaimison, Helen Hayward, Blanche Payson, Iris Ashton, Frank Brownlee, Charles Thurston, James Davis, Fred O'Beck and Marcella Arnold.

Billy West directing "Here's Your Hat," comedy. Fox.

Leo Maloney directing "The Valley Beyond the Law," Pathe-western, starring Don Coleman with Jeanette Loft opposite. In cast: Ben Corbett, Albert Hart, Duke R.

Lee, Murlock MacQuarrie, Bill Patton, Walter Shumway, Ernest Butterworth, Tom Forman, Bud Osborne, Edward Jones, Floyd Ames, Orrin Jackson, Victor Pegg, Bill Rhino, Harry Weberly.

Lois Moran's next for Fox will be "Love Hungry." Victor Heerman will direct. Lawrence Gray, Marjorie Beebe, Edith Chapman, John Patrick, James Neill in cast.

Ewart Adamson with U as special writer for William Wyler unit.

Ellnor Glyn's "Mad Hour," Joseph C. Boyle directing for F. N., will have Larry Kent and Donald Reed opposite the two feminine leads, Sally O'Neil and Alice White. L. J. Campbell will do the scenario.

Bert Roach and Frank Currier added to "Riders of the Dark," Tim McCoy's next western for M-G-M. Directed by Nick Grinde.

Al Herman directing "A Social Error," starring Al Cooke for Darnour-F. B. O. comedy unit.

Virginia Lee Corbin, Jane Winton, Forrest Stanley, Johnny Walker and Maude Fulton for "Bare Knees," Gotham. Directed by Erie Kenton from original by Adele Buffington.

Joe Nadel, formerly assistant studio manager for F. N. in New York, now assisting Lynn Shores directing "Skinner's Big Idea" for F. B. O.

Pathe-DeMille changed title of "Menace," now being made on the Colorado River by J. R. Bray, to "The Bride of the Colorado."

Eve Unsell, doing script on "The Glory Girl," Par.

Lois Wilson, in "The Sporting Age," Columbia. George Seltz to direct.

Helene Costello, loaned by Warner Bros. to Burton King for his next production.

Charles Delaney, Alleen Manning, Joan Standing, George Pearce, Ar-

thur Hoyt and Sidney Bracey, in "Home, James," U. Laura La Plante starred. William Beaudine directing.

Ethlyne Clair, Charles K. French, Allan Forrest, Robert Burns, Chet Ryan, Ruth Cherrington and George Summerville in "Riding for Fame," U. Reeves Eason directing.

Lois Moran, Lawrence Gray, Edythe Chapman, Marjorie Beebe and John Patrick in "Love Hungry," Fox. Victor Heerman directing.

Universal has renewed the contract of Earl Snell, scenario writer, for six months. Snell works on feature comedies.

John Ackroyd and Gus Partos added to "The Whip Woman."

Frank Brownlee and Fred Obeck added to "The Chaser," Harry Langdon's for F. N.

J. Farrell McDonald added to "Four Devils," Fox.

Rosa Rosanova is "Sadie" in "Abie's Irish Rose," Par.

Sally Rand and Anna May Wong added to "A Girl in Every Port," Fox.

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"Yesterday's audience at the Capitol shrieked happily. . . . One, Teddy Joyce, newly arrived from the West Coast, sent the spectators into stitches with his comedy dancing."

—Donald Thompson,
N. Y. Evening Telegram.

Teddy Joyce has been signed for six months by Loew's New York, Inc., and will open Loew's State Theatre, St Louis, Mo., officiating as

The Youngest Master of Ceremonies and Guest Conductor in Picture Houses

Teddy Joyce, phenomenal musician and dancing comedian, who made his New York debut at the Capitol Theatre last week, has been singled out as the only performer who played that theatre and had to make a curtain speech at every performance. Also on view at the Capitol Theatre this week are the Six Capitol Steppers whom Teddy Joyce recruited from the Coast and who, incidentally, are making their first New York appearance.

I have signed under the exclusive management of Lou Irwin. Address all communications to

LOU IRWIN, Inc. 1560 BROADWAY SUITE 1110 BRYANT 1626 NEW YORK CITY

WOLF FANGS

(Continued from page 23)

ship of the dog outlaw pack, which preys upon the flocks.

The story is shaped along somewhat the lines of Jack London's "Call of the Wild," with the human interest and the dog actors neatly interwoven so that the absorbing story of the sheep herder's pup turned wilderness renegade, and the interesting romance of the herder's daughter and a forest ranger move forward hand in hand to a gripping climax, splendidly built up.

None of the dog pictures has been better managed. Here a whole group of the animals is used for the pack that ranges the peaks of towering mountain country, making allies upon the grazing flocks of

sheep and outwitting the herders through the strength and cunning of Thunder, their leader. Ingenious escapades of the dog are filmed with convincing detail.

One scene has the renegade pack running wild among the terrified sheep, and another has the epic battle between "Thunder" and "Loto," his rival for leadership, to all intents a desperate battle of fang and claw to the death. This episode is a whole for kick and takes increased force from the dramatic situation that brings it about.

"Thunder" was once a pup cuddled by Ellen, the herder's pretty daughter, until the cruel sheep tender's brutality sent him an outlaw into the woods. When he is grown he takes command of the wolfdog pack, but always with a loyal memory of the girl.

A year later Ellen, back in the pasture land, is driven out of her home by the cruelty of the same herder, her stepfather, and in her flight to the cabin of Neal, the forest ranger, is pursued by the hungry pack and held captive on a rocky cliff, just out of reach of the snapping jaws.

It is here that "Thunder" finds his once loving mistress. He challenges the snarling pack in her defense, and this brings on the battle between "Thunder" and "Loto," his rival for command of the forest, a gripping dog fight and a breathless screen situation.

The picture is full of big screen drama. There is a capital episode when Ellen hides the wounded dog in the garret of the cabin, while her stepfather searches to find and destroy "the sheep killer." The dripping of blood from the ceiling (as in "The Girl of the Golden West") leads to discovery in a neatly made scene. Another high light is the sequence in which the dog speeds through the forest to the girl's aid when she is threatened by her brutal master, a passage strongly built up with alternate shots of the man slashing at the girl with a whip and the canine hero racing through the moonlight toward the rescue. The climax to this passage comes in a battle between man and dog all over the place, with a thrill to the running celluloid foot.

The picture was taken in Mt. Baker National Park in Oregon, high pine country with magnificent

scenic shots, particularly with the dogs posed on craggy heights and with the towering, snow-capped Mt. Baker rising ten thousand feet in the background.

An exceptional program picture of this popular type. *Rush.*

SPEEDY SMITH

Bayart production. State rights release. Story by Grover Jones. Directed by Duke Worne. Billy Sullivan starred. Hazel Deane featured. Running time, 48 mins. At Columbia, New York, on double feature bill, one day, Dec. 7.

Billy Sullivan, serial star and cinema athlete, goes through five reels of conventional movie stuff which enables him to get in some boxing with a pug about twice his size. He disposes of the pug in short order and beautiful style.

It's all about \$500, which sum is required to bring to the small town an eminent eye specialist to save the sight of the heroine's mother. A visiting carnival offers the half-grand to the gent who will step up and sock the champ-yun of eurup for a goal.

Production, direction and acting strictly third class, but for the third class houses the picture's okay.

THE SLAVER

Crescent picture. Milton Schrank production. Story by James Oliver Curwood. Directed by Harry Revier. Cameraman, Del Clauson. "Pat O'Malley" starred, with Carmelita Geraghty featured. Cast includes John Miljan, J. P. McGowan. Running time, 54 minutes. At Stanley, New York, one day, Dec. 7.

An in-betweenener. Not bad, despite being something of a "quickie." Holds enough interest to get by.

Director has allowed some absurdities and conspicuous incongruities to creep in, but an abundance of fast fighting and hairy-cheated sea-going devilry will probably hold the interest where the customers are not too fastidious.

Dynamite angle through a negro tribal chief on the coast of Africa making a deal with a dissolute white sea captain to buy a white girl. Supposed to be "squared" by a negro cabin boy sacrificing his life, saving the girl from the black nabob.

James Oliver Curwood's name in connection with this picture can be played up, although the poorest story that author ever wrote.

BACKSTAIRS

(GERMAN MADE)

American premiere of UFA German-made production. At 56th St. Cinema, New York, running 50 minutes. Leopold Jessner directed; Carl Mayer authored; Paul Leni's settings.

Possibly the stolid German mind can appreciate the drama or suspense of a triangle situation concerning a scullery maid, village postmaster and heavy lover of unidentified occupation, but whoever thought it would please American

film fans evidences reason why he should not operate a picture house.

Intended as a character study, probably with "The Last Laugh" in mind, it is unexciting, uninteresting and uninspiring.

Were it deftly handled or in some wise distinguished as a screen character study a la Jennings' "Laugh, Laugh," there might be some saving grace for it all, but as it is, it just isn't.

Paul Leni, now a Universal director, whose settings in past UFA successes were outstanding, again registered with the limited opportunities for his grotesque scenic ideas, but otherwise, directionally, creatively and histrionically, "Backstairs" is a grand bore that makes the 50 minutes' running time seem twice as long. *Abel.*

One Glorious Scrap

Universal-Blue Streak western. Fred Humes featured. Directed by Edgar Lewis. Francis Ford, Shorty Hamilton, Betty Day in cast. Running time, 50 mins. At Arena, New York, on double feature bill, Nov. 25.

This is pretty poor, even as westerns go. It is one of the cheap releases handled by Universal for the non-fastidious settlements.

There are two sets of characters, the goods and the bads. The bads are out to gouge the goods by controlling the water supply and forcing the ranchers to sell for little or nothing. The goods hire a rainmaker, a sort of travelling charlatan, who could impose on no one above the comparative mental average of a Hollywood cow puncher. The rainmaker is not only a fake but secretly in league with the town banker, a misanthropic old bunny who wants to bankrupt everybody. His son, a fresh guy with fancy clothes, tries to force the girl to marry him. Mr. Humes knocks him for a row and marries the gal himself.

Those who buy film by the foot will not mind this one.

RANCH RIDERS

Universal production (Ranch Riders Series) directed by Wm. Wyler. Starring Ted Wells, supported by Garry O'Dell, Lillian Gilmore and Wilbur Mack. Story by William Lester; photographed by Milton Bridenbecker. At Arena, New York, one day, Nov. 30. Running time, 50 minutes.

A simply dramatized western story, not overburdened with mentality taxation and providing a standard number of thrills. It will be liked in its haunts.

Wells rides into a girl's life and saves her gold mine from a tough gang. Location of the mine was secret until the girl's weak-willed nephew snitched. A fast finish is provided when Wells pursues the gang and knocks them off one by one, all knocking off done on horseback. Suitably directed.

SKYHIGH SAUNDERS

Universal production and release. Directed and written by Bruce Mitchell. Starring Al Wilson, supported by Bud Osborne, Elsie Tarron and Frank Rice. Photographed by Wm. S. Adams. At the Tivoli, New York, one day (Dec. 7) on double feature bill. Running time, 36 minutes.

Aimed 'way too low to satisfy the metropolitan cowboy fans. Only for double feature houses, with good support, and remote stands.

Plainly the trouble is terrible comedy. With most of this cut out,

the picture would improve considerably. Al Wilson, the star, plays a dual role. There are twin brothers, one of whom is supposed to have died in France, but actually is chief assistant to a gangleader who smuggles in the States with airplanes.

The other brother is a member of the U. S. Air Patrol, and comes west to break up the smuggling. In air combat the government bro kills his outlaw bro, then assumes his identity to wipe out the gang. He also marries the girl after telling her he isn't his brother.

The supposed humor is worked by Frank Rice as a mechanic, and a blackface gent. Whoo-ee, what hooley! Three-mugs in the Tivoli balcony ripped loose a section of brass rail in their agony.

The airplane stuff is okay and held attention. Otherwise, blotto.

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"AFTER MIDNIGHT"
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WILL MORRISEY IN FOR 5 DAYS FOR CONTEMPT, AND LIKES IT

**Los Angeles Judge Did It—Morrisey in County Jail
Served by Louis O. Macloon in \$600 Suit—
Annoyed When Interrupted at Bridge, but Talks**

Los Angeles, Dec. 13.
"Morrisey is the name! Yes, sir, Morrisey. Just thought I would drop in for about five days as your guest. You have room haven't you? I said, Morrisey is the name."
"I know," replied Big Bill Traeger, general manager of the hostelry. "Just got your reservation from Judge Burnell. He requested we take good care of you and see that no one holds you in 'contempt.'"
"Listen, he did, that is enough for me," chirped Will Morrisey, master of ceremonies and invited guest on the part of the County of Los Angeles in the new county stir.

"I knew a lot of guys, Sheriff," continued Will, "who have held me in contempt. For instance there is Albee, the Shuberts, Louis 'Belasco' Macloon and 700 or more creditors, but none was as nice as Judge Burnell. They never supplied me with five days free board and lodging."

"Hope the grub is good here, Sheriff. You know I haven't eaten three squares a day since the time my mother looked after my food. Now that I have the time to do that, I hope it is good and plentiful."

"Morrisey is the name."

"You see, Sheriff, I worked for Oleson and Johnson, Harry Carroll and Louis Macloon, so anything you do for me will be like a dream coming true. Just give me regular accommodations. I'm just staying for a few days, so will not need room and bath. I just want to be one of the boys. I know the place is nice and airy and that your guests are real sociable. Democratic, like myself. Yes, Morrisey is the name."

"By the way Sheriff I see you belong to the American Legion. Well, you know I played for the boys 'Over There' right under the noses of the 'Big Bertha' too. So we'll get along okay. Just for old time sake Sheriff introduce me to the manager of your place, as you see I may have a request or two to make of him and figure if I meet him right it'll all be Jake."

"Frank Dewar," you say Sheriff. I know him well, I have been a customer of that guy's for years so he will look out for me."

"So long, Sheriff, I will never forget you. Now I know why they re-elect you every time. Don't forget, Morrisey is the name. Look me up at election or any other time. I can always get away from Midgie when you come around."

Two Hours Later

Will Morrisey feeling at home in the new blue denims that Host Traeger supplied him with. Will had made a host of friends. They all knew him. And Will was real palmy with them too. Told the boys that there were plenty of openings in show business and that he was looking for latent talent and felt there was no better way in discovering it than to be right in the midst of it.

Then entered a big burly, not in the uniform of a guest's flunky. Will walked right up to him and said, "Morrisey is the name," extending his hand at the same time.

The reply was the grasping of the palm and upon unfolding, Morrisey found a legal invitation. It was nothing but a request from his old and tried pal, Louis O. Macloon, to appear in court and show cause why Will should not pay him \$600 or so for moneys advanced to bring him and Midgie to Hollywood to play in a show for Macloon.

"On the level," said Bill, "this guy Macloon is surely one of those 'Abe Atell' type of betters. He won't give a guy a chance to refuse his invitation in the open. He gets John Law to act when a guy is defenseless and cannot walk out. Well, guess I will give that paper to my lawyer, but from now on anyone

(Continued on page 34)

EMMA CARUS LEAVES OVER \$200,000 ESTATE

**Leopold Files Claim as Administrator and Leaves for Coast—
McCann Suit Postponed**

Walter Leopold, songwriter and husband of the late Emma Carus, filed application in the Surrogate's Court, New York, to be appointed administrator of his wife's estate estimated at over \$200,000. After filing application Leopold entrained for Los Angeles to take charge of affairs there and to confer with Leona Thurber, who had previously been appointed guardian for the actress two years ago when Miss Carus was committed to a sanitarium in Venice, Cal. Miss Carus died there Nov. 18.

Leopold claims dower rights in the estate through the claim that although an interlocutory decree of divorce had been signed several years ago final papers were never issued. Friends of the couple were under the impression they had been divorced.

With estate entanglements, the \$42,000 suit for past services stretching over a period of years instituted in New York courts by Libby McCann, former chorister and companion to Miss Carus, has been indefinitely postponed. Leopold had been in New York awaiting trial of this suit when Miss Carus died on the coast.

Miss McCann's original suit was aimed against Leona Thurber as guardian for Miss Carus.

Announcer Sues Woman Swim Champ for \$60

Frederick Conklin, announcer with Mille Gade Carson, channel swimmer, slapped a plaster on the swimmer's salary last week at Derby, Conn., for salary due. The money was later released after the swimmer posted bond to cover the \$60 claim involved.

According to Conklin he was engaged for the act in New York at \$75 a week at a time when Mrs. Carson expected to be set for a route. The latter diverted to independent dates. On the first week out, Conklin claims, the pay envelope held \$40 instead of \$75. Explanation of the matter vexed Mrs. Carson, who explained that he would get but \$40 for the first two weeks, \$60 for the next two and \$75 after that. Conklin agreed to continue but on the third week received only \$20 for a half week's work instead of \$30. He took the matter up with Mrs. Carson again and claims the latter flew into a rage, threatening to beat him up and throw him out of the theatre.

Despite dismissal Conklin followed to the next stand, Commodore Hull, Derby, where the house manager insisted he go on as announcer or he would cancel the act. Conklin played but said he got no salary for that half. Saturday he obtained the attachment, which covers salary due and transportation back to New York.

All-Negro Show Sails

Los Angeles, Dec. 13.

Australia will have its first all-colored entertainment unit early in February when a quartet of acts and a jazz band arrives to play the Williamson Circuit.

The acts sail from San Francisco Dec. 23. They include Sonny Clay and his orchestra; Four Covans, Four Emperors of Song, Ivy Anderson and Dick Saunders.

"Nanette" as Tab

Another musical show in tab form, "No. No. Nanette," has been taken by Ollie Mack and lined up for a western vaude tour.

ALBEE'S TOLERANCE

Below is the complete story appearing in the New York "Herald Tribune" of Dec. 9 last:

Edward F. Albee was host at "tolerance dinner" at the National Vaudeville Artists' Club in West 46th street last night to 200 Protestants, Catholics and Jews, the guests of honor being Bishop William T. Manning, Rabbi Nathan Krass, the Rev. Dr. S. Parkes Cadman and Father Edward F. Leonard. As advisory councillor of the National Conference of Jews and Christians, Mr. Albee explained the purpose of the symposium was to extend the work for "amity, justice and peace among the many groups that comprise America." The dinner, it was announced, was tendered in "the interest of fellowship and good will."

Bishop Manning announced that for the first time in history the Menorah lights would be shown in a Christian cathedral when those lights, "to be displayed as they were in Solomon's temple and in every synagogue today," would be displayed in the Cathedral of St. John the Divine, as a gift from Adolph S. Ochs.

The idea of tolerance won Dr. Cadman's sympathy, but he decried the word as "weak and anemic." He preferred the term "brotherhood," predicting that events were moving toward such fraternity. The Lausanne conference an impossibility fifty years ago, was an indication of such a trend, he asserted.

Rabbi Krass, denying he intended any political speech, exhorted his fellow guests and the WHN radio audience to "elect to the highest office in the bestowal of the American people a Catholic who had proved his loyalty in every public office he had hitherto held. This should be done for religious reasons, so the fellowship that was being professed might be practiced," the preacher declared.

Father Leonard of St. Malachy's Church, Will Hays and Mr. Ochs joined in espousing the cause of mutual understanding, which is based, Father Leonard said, "on common sense and a sense of humor." Messages of support for the work were read by Dr. John W. Herring, toastmaster, from Governor Smith and Dr. W. H. P. Faunce, president of Brown University.

Guests at the dinner included Edgar Allen, Alfred Williams Anthony, Nicholas J. Barrett, William H. Brownings, A. Burnstein, Eddie Cantor, Sydney S. Cohen, Martin Conboy, Ernest K. Coulter, Benjamin M. Day, Joseph P. Day, Lee J. Eastman, Bernard Edelherzt, Edward Filene, Francis D. Gallatin, Louis Gold, Rabbi Israel Goldstein, the Rev. Sidney L. Gulich, Will Hayes, Louis J. Horowitz, Horace F. Howland, the Rev. Edward Lawrence Hunt, Max Hunterburg, the Rev. Leo Jung, Edward G. Kohnstamm, Myles F. Lasker, Joseph Leblang, Samuel Levy, Jack Loeb, George McAneny, the Rev. Charles B. Macfarland, Isaac D. Magnes, Adolph Ochs, William M. Patch, David P. Pickler, Saul E. Rogers, Ely Rosenberg, Thomas H. Boulston, Arthur F. Schermerhorn, William H. Short, Amster Spiro, R. A. C. Smith, Arthur S. Somers, Hugh Grant Strauss, Herbert Bayard Swope, Henry M. Toch and Horace S. Wilkinson.

Musician Commits Suicide Over Jinnette, Dancer

Los Angeles, Dec. 13.
Ronald S. Hurst, 30, musician, formerly employed at the Boulevard theatre, died Dec. 12 in General Hospital as a result of poison taken Dec. 4.

He left a note which indicated he was broken hearted because Jinnette, 18, dancer, with Carlos and Jinnette, was spending her time with another.

It is understood a marriage between the couple last year in San Francisco at the time Miss Jinnette was appearing with a Fanchon and Marco unit was subsequently annulled.

REID BUYS HOYT'S

Los Angeles, Dec. 13.

Roy Reid, who recently resigned as manager of the State, Long Beach (Pantages), has purchased Hoyt's theatre which for 15 years, and until a couple of seasons ago, played Pantages vaude.

Jack Russell's Stock Burlesque troupe wound up a 26 weeks' engagement Dec. 10 with the house immediately passing to Reid. The latter will change the policy back to pictures and vaude.

JACK BARNETT'S CARE USED UP \$1,000 N. V. A. 'INSURANCE,' CLAIMED

Family Can Get Nothing Out of "Actors' Organization"—Had to Turn Over \$165 Bank Balance to Secure Deceased's Jewels

\$100 WKLY. ALIMONY FOR DANCER'S PARTNER

**Emily Nayfack Gets Award—
Husband Names Don Sebastian—Wife Gets Child**

Justice Delehanty was scathing in his opinion awarding Emily Nord Nayfack \$100 a week alimony and \$5,000 counsel fees in the divorce suit brought against her by Jules S. Nayfack, nephew of Nicholas and Joseph M. Schenck. Nayfack names Don Sebastian, Miss Nord's professional partner of four years, as co-respondent. The wife interposed the plea that Nayfack was the one who arranged the theatrical partnership, and was fully cognizant of their four years' touring alliance.

In addition to the monetary allowance, Mrs. Nayfack (Miss Nord) was given custody of their child, Joseph Nicholas Nayfack, named for the Schenck brothers.

The Nayfacks married Sept. 26, 1922, when the wife was a dancing instructress at the Jack Blue studios. After their marriage Nayfack consented to his wife's professional return as dancing tutor with Jack Blue, where she met Sebastian.

Mrs. Nayfack set forth that her husband's relatives objected to her socially and professionally; that a difference of religion figured, etc.

Nayfack pleaded poverty in contesting his wife's alimony claimed, stating he had borrowed heavily from his uncles, the Schencks, and from his brother, Bert Nayfack. But Justice Delehanty opined that regardless he seems capable of retaining expensive counsel (Nathan Burkan).

2 Palace Dropouts

The K-A Palace, New York, had two disappointments this week when Nazimova and the Helen Morgan Night Club Revue were to have opened this week. Nazimova was ill and it was discovered that Arthur Gordon, singer at the Morgan Club, had effected the Palace booking without the knowledge or consent of Nick Blair, cafe manager. The latter couldn't see the idea of hurting his covert catching place by spotting it in a vaude theatre.

With Miss Morgan on tour with "Show Boat," Yvette Rugel is the star of the club and was to have been the feature of the Palace booking. Miss Rugel was at the Palace as a single three weeks ago.

Among the quick return bookings are the Duncan Sisters, booked back next week at the Palace. They stayed a fortnight a month ago at the same house.

Desertion Divorce

Syracuse, Dec. 13.

Margaret Martha Dunfee Albrighter, vaudeville actress, and daughter of Josephine Dunfee, also of vaudeville and concert, is named defendant in a Chicago divorce action brought by John Thomas Albrighter of this city.

Albrighter claims his wife left him within 24 hours after they were married here Dec. 23, 1924, and joined her mother in an act. She never returned to him, the suing husband charges.

Miss Dunfee, it is understood, will not contest the action.

CLARK HANDLING EDERLE

A. J. Clark has taken up the personal management of Gertrude Ederle, channel swimmer, and plans three-night stands through Pennsylvania following present vaude bookings. Miss Ederle has completed her Fox house dates and has gone outside of New York for further time.

Mr. Clark will act as master of ceremonies.

Despite a lapse of six months since the death of Jack Barnett at Saranac Lake, N. Y., none of the latter's surviving relatives have been paid the \$1,000 insurance by the N. V. A.

Barnett had worked in an act of Roscoe Allis' when stricken three years ago. Allis paid his fare to Saranac after he was admitted to the N. V. A. sanitarium there. Allis, and friends, also forwarded various sums of money to him. At the time of death Barnett had \$165 to his credit in the Saranac bank. Reports state his relatives had to sign this amount over to the N. V. A. in order to gain a watch, ring and stickpin held by the vaude organization after death.

Barnett had wired friends in New York that he had been discharged as cured from the N. V. A. sanitarium. Remaining in Saranac, he died there two weeks later. N. V. A. took charge of shipping the remains to New York, Barnett's parents and sister removing to Poughkeepsie for burial and defraying funeral expenses.

The parents had heard about the insurance and after a lapse of months without the \$1,000 remittance, or the \$165 unwittingly signed away for the return of Barnett's effects, communicated with the N. V. A. They learned they were not to receive the insurance money, it being explained the three years' care of Barnett had eaten up the allotment and that the incident was closed.

Barnett had been a member in good standing. His mother, father and sister are still living in Poughkeepsie.

Act Bawls Minn. Critic From Stage to Applause

Minneapolis, Dec. 13.

Feeling rather peevisch over raps administered by two of the three reviewers on local newspapers, Derickson and Brown, at the Hennepin-Orpheum last week, entered the Richard Bennett class by bawling one of the critics from the stage.

Following enthusiastic applause at the conclusion of their offering Tuesday night, the pair stepped to the footlights where Derickson said he was particularly gratified to find that the audience appreciated their efforts, despite the opinion voiced regarding them by a lowbrow newspaper reporter, who scarcely can be dignified by the title of "critic." More applause greeted the speech.

Pierce Keegan Nabbed

Chicago, Dec. 13.

Pierce Keegan, manager of Colosimo's cabaret at 2124 South Wabash avenue, is being held in bonds of \$1,000 to the federal grand jury by United States Commissioner James R. Glass. Prohibition snifters testified to having purchased three pints of liquor at \$4 per from him.

Keegan formerly did a vaude act with Margie O'Rourke.

EDDIE COXES DIVORCING

The Eddie Coxes (Loretta McDermott) are divorcing in Chicago.

Cox is at Benny Davis' 54th St. Club, and Miss McDermott, his professional partner in the past, is in the Windy City.

XXX

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LOS ANGELES LEWIS STATE BUILDING

ORPHEUM-MOSS-KEITH DEAL PRELUDE TO STILL FURTHER AMALGAMATIONS

Stanley Merger Plan Already Reported—Wilmer & Vincent, F. F. Proctor Mentioned as Prospective Consolidations—Darling as Booking Chief—Albee to Head Board and Murdock to Direct Expansion—On Completion Older Men May Give Way to New Generation

Inside vaudeville believes that in the merging of the Keith-Albee and Orpheum circuits as announced, and in the purchase of B. S. Moss' interests in his theatres and the K-A string, there is revealed the beginning of a plan by the Keith people to bring all of the houses on the combined chains into a single ownership, looking toward another and greater merger in the future. Whether this forthcoming merger is to be only with the Stanley Co. of America or even into a larger combination nothing definite is heard. It is understood that the next Keith-Albee partner to be negotiated with for an outright sale of all his interests in present booked and operated K-A houses is F. F. Proctor. Proctor entered the Keith office under somewhat similar circumstances, although considerably before B. S. Moss did. Wilmer & Vincent is another K-A partner and there are others of more or less importance. The status quo is expected to linger for some time, with plenty of latitude, before the proposed grand merger will approach its climax.

Albee to Head Board

In the announcement sent out on the merger of Keith-Albee and Orpheum it was stated that E. F. Albee would be president of the merged concern and Marcus Helman vice-president. Helman is the president of the Orpheum Circuit. Another inside understanding is that when the date of transfer arrives, Jan. 15 next, Albee will prefer to be chairman of the board of directors of the combination with his son-in-law, Edwin G. Lauder, the president, and Helman in a capacity that will permit him to take the trip around the world he has been planning.

From the same reports the main executive force behind the whole combine will be John J. Murdock. Murdock has been most active in the present line-up of the K-A circuit, including its pictures affiliation. Murdock accepted the presidency of the Pathe-DeMille combination while in the throes of negotiations for the Orpheum merger and the other internal executive changes in the K-A projects of late. It is said that Murdock will remain active with K-A in addition to his Pathe work, but only in the steering of such future expansion movements as K-A may indulge in, including any other merger.

For the actor the most important information in connection with the K-A-Orpheum deal is that Eddie Darling will be the general booking manager of the entire combined circuit. Mr. Darling has occupied that position with Keith-Albee for several years. He is one of the few booking executives thoroughly familiar with all show business and is extremely popular with the professional fraternity. Max Gordon, who is general booking manager for the Orpheum Circuit, will probably have a position in the reorganization through having obtained a long term contract with the Orpheum circuit at the time he "sold" himself to Helman as a booker on the assurance he could save the Orpheum Circuit \$1,000,000 a year in salaries.

Prior to that Gordon had been a booking agent and during the time acting as a booking agent selling acts having failed to save the Orpheum anything in that line, felt himself in the position to make the assurance, probably figuring from his own experience selling acts.

Lauder Capable, Liked

Mr. Lauder has proven himself a most capable executive of the Keith-Albee circuit and is highly rated by his associates on the business and social ends. He comes into contact with a large number of people daily from in and outside of the Keith-Albee office and is reported to handle them with extreme diplomacy.

The report is that the Keith-Albee-Orpheum Corp. common stock

to the amount of 1,000,000 shares or more of the 2,000,000 authorized and without par value will open on the market at \$25 a share. It is said that the portion of the \$10,000,000 preferred stock to be placed by the bankers financing the underwriting, Leighman & Co., will be sold to them at \$99 par \$100.

No detailed list of the Keith-Albee theatres included in the Orpheum merger has been issued. Neither are they mentioned in statements issued to the stockholders of the Orpheum Circuit under date of Dec. 5. One of the statements to the Orpheum stockholders says that the Keith-Albee companies control or operate approximately 90 vaudeville and motion picture houses throughout the United States and Canada. Against this is a report that all the Keith-Albee theatres are not included in the deal. This seems to be substantiated by the apparent value of the merger's capitalization, \$60,000,000. That taking in the Orpheum circuit, would normally be considered low for both complete circuits. For stock selling purposes the full Keith-Orpheum Circuit has been estimated at a larger amount by itself.

A large number of Keith and Orpheum houses, however, are under lease, with the theatres themselves promoted by local capital, while the circuits operate.

The general opinion about is that Albee and Murdock have decided, now that the Orpheum merger is completed, that when the other merger in view shall have gone through, if it does, they will take it easy thereafter and allow the younger element in their organization to run the works.

Chicago, Dec. 13.

With the Orpheum-Keith-Albee affiliation finally consummated, it is reported the Orpheum Circuit executive offices will be removed from the State-Lake building, Chicago, to New York.

This includes accounting, book-keeping and press departments. No division of the Orpheum headquarters will remain in Chicago, according to the report.

W. V. M. A. and Junior Orpheum offices, on the 5th floor of the State-Lake building, will continue but with minor activities. It is planned to use them to fill in cancellations and disappointments on the Junior time.

The present K-A Western (Chicago) agency, with Tink Humphries in charge, is not to be disturbed.

Flash Act Doubling

Con Conrad's "Night of Follies" is doubling this and next week from Fox's metropolitan houses into the Casa Lopez (nite club).

Muriel Stryker is leaving the act.

TUMBLER MUST QUIT

Abelam Shareff, Arabian tumbler, has been forced to give up his profession following a long fight with sickness acquired overseas with the A. E. F. He made several efforts to return, but each time suffered relapses. His last appearance was in September of this year with the Bragdon and Morrissey Orpheum unit.

Shareff is in United States Veteran Hospital, No. 84, at Algiers, La., but will be transferred to a hospital near New York.

CORTELYOU JOINS L. & L.

Burt Cortelyou has aligned with the Lyons & Lyons agency in New York. Mr. Cortelyou, for many years associated with the Simon agency, Chicago, will have a special post created for him of talent scout and act guide.

The newly opened Lyons & Lyons west coast office in Los Angeles is in charge of William Rowland.

Service

Acts playing a certain town near the Canadian border have a speakeasy directly across the alley from the stage door. Each week the bartender is provided with a call sheet and rings a bell to remind the acts they are due on stage in a few minutes.

KEITH'S PALACE TAKES WARINGS AT \$4,000

**Playing Orchestra on Run—
Picture House Card—Well
Known at Strand**

Waring's Pennsylvanians open Jan. 30 for a run at Keith's Palace, New York, at \$4,000 a week. Charles Morrison negotiated the booking. Waring will remain from two to six weeks at the K-A house.

The band act has been a picture house standard for many seasons. It has played several engagements at the Strand, New York, 5c. top, across Broadway from the Palace, \$3.30 top.

Linder's 20 So. Houses Playing Units and Bands

The Jack Linder Agency will get 20 additional houses, all in southern territory, beginning Jan. 1.

Acquisition of the southern circuit is the result of two weeks' field work by AJ Sterling and Frank Belmont, the latter a booker in Linder's Agency. Sterling and Belmont will have active charge of these shows in affiliation with Linder.

Units and stage bands will be employed, the shows playing one and two night stands.

Houses listed are: Liberty, Fort Eustis, Va.; Scott's, Hampton, Va.; American, Phoebus, Va.; Carolina, Elizabeth, N. C.; Wilson, Wilson, N. C.; Lexington, Lexington, N. C.; Rivoli, Hickory, N. C.; Playhouse, Statesville, N. C.; Concord, Concord, N. C.; White's, Greenville, N. C.; Colonial, Tarboro, N. C.; Temple, Sanford, N. C.; Opera, Dunn, N. C.; New, Washington, N. C.; Soldiers' Theatre, Ft. Bragg, N. C.; Ansonia, Wadesboro, N. C.; Princess, Shelby, N. C.; Carolina, Pinehurst, N. C.; Carolina, Hawlet, N. C.; Mason Goldsboro, N. C.

Many of the houses have operated with pictures and occasional road show, but most is virgin territory for vaudeville.

Clark and McCullough in M. P. Houses at \$4,000

Clark and McCullough at \$4,000 a week are set for picture houses Jan. 9 for 10 weeks. They play the first four in Chicago for B. & K. as added features with the Paramount Follies unit, which will celebrate the first anniversary of the Publix unit policy in Chicago.

Billy Grady of William Morris agency booked the starring team of "The Ramblers," which closes this week.

While Clark and McCullough in the show didn't draw in Chicago, A. J. Balaban figured they were worth the picture house salary there for the prestige of playing a recent \$4.40 attraction at \$9c.

ARTISTS' REPS' DINNER

Annual dinner of the Keith-Albee Artists Representatives Ass'n was held at the Astor Hotel Dec. 7. Harry Romm, Jack Weiner, Ed Sobel, Ben Edwards and Hermine Shone put on a "school act" with Pete Mack as "teacher."

Officers for the coming year are: Frank Evers, president; N. E. Manwaring, secretary, and Ed Keller, treasurer.

John Quigg in M. P. Houses
John Quigg, for many years the vaude partner of Ed Nickerson, starts picture house bookings as a "single" Dec. 17 in Detroit.

INSIDE STUFF ON VAUDE

Bert Levy, the sketch artist, has no present intention of permanently leaving vaudeville. He has several vaude dates to fill, in conjunction with his Hollywood studio work. Upon fulfilling presently contracted engagements, he will consider the matter of stage retirement.

Lew Leslie intends to take Adelaide Hall to London as the late Florence Mills' successor. Miss Hall has had several conferences with Leslie. It is understood Miss Hall has not signed and that the salary mentioned is unsatisfactory for a long period.

What is aimed as a counterpart of the Tiller, Rasch, Foster girls, etc., is the troupe of Alhambra Girls (colored) now at the Alhambra, New York.

The house now under Mrs. Maria Downs (white) direction, operates a weekly change of program, mainly miniature musical tabs.

The mayor and city council of Middletown, Conn., haven't any use for season passes to the Capitol theatre. Its management, conducting a drive for Sunday matinees, sent passes to the city fathers. The next morning the passes, one and all, were returned to the box office.

One Pantages house manager in New York for a conference with Ed Milne also made sure to take in the six day bike race.

He was Fred Schaffer, Toronto, a former six-day grind hound who raced as a partner of Bobby Walthour some years ago.

With the neighborhood houses of Chicago so numerous, declaring opposition has become the favorite pastime of local theatre men. Practically every show place in town is genuine opposition to another, and the other is invariably just across the street, if not right next door. Balaban & Katz, Lubliner & Trinz, Marks Bros., Cooney Bros., Ascher Bros., Orpheum circuit and others all have standing declarations against each other.

The most comical situation is that of the Cooneys (National Playhouses), who operate three stage band-film theatres on the south side. The trio form a triangle, with sides of about two miles in length. It is the contention of the Cooneys that all three are patronized in many cases by the same people, and if not that, draw away from each other. Therefore the Capitol, Avalon and Stratford theatres, though related, are natural enemies.

This self-created opposition has caused the Cooneys to limit the time of bookings for the three houses to four months. In that wise, acts playing one of the three cannot play either of the remaining two until the passing of 16 weeks, or until the public forgets. So it now takes 32 weeks to play three theatres.

At the recent benefit given by Eddie Cantor in New York for the benefit of the Boys' Camp Eddie is so intensely interested in, the net sum for the evening's performance amounted to the extraordinary sum of \$16,000. The first 10 rows in the orchestra were scaled at \$25 each with other rows at \$15 and the rest including balcony \$10.

So far Ruth Elder has been shy at the box office. The Loew people have come to the conclusion that too much dignity and not enough street and outside ballyhoo have been the rule, and different tactics will be used for next five weeks of her Loew travels.

The ballyhoo went into effect in Newark, where she opened Monday with Ruth in the pulpit of the Holy Redeemer Church, Sunday night.

THEATRES PROPOSED

Catonsville, Md.—\$100,000. Frederick avenue. Owner, Catonsville Theatre Corp. Architect, G. R. Callis, Baltimore. Pictures.

Coffeyville, Kan.—(Also shops) \$100,000. Owner, J. Tackett. Architect, C. A. Henderson. Policy not given.

Jeanette, Pa.—\$200,000. Clay avenue and South 5th street. Owner, Manos Enterprises, Greensburg, Pa. Architect, Leon H. Lempert, Rochester, N. Y. Policy not given.

Milwaukee.—(Alterations on Grand theatre) 1171 Holton street. Architect, Arthur L. Seldenschwartz.

Minneapolis.—\$100,000. 43d street and Upton avenue. Owner, American Realty & Building Co. Pictures.

Minneapolis.—\$350,000. Corner Lake street and Stevens avenue. Owners, Finkelstein & Ruben. Architects, Ellerbe & Co., St. Paul. Policy not given.

Ocean City, N. J.—(Also stores) (2,500 seats) 9th and Boardwalk. Owner, Wm. H. Shriver, Philadelphia. Architect, Hoffman-Henon Co., Philadelphia. Policy not given.

Ridgewood, N. J.—(Also stores) \$650,000. Ridgewood avenue. Owner, G. Spittal, Cranford, N. J. Architect, not given. Policy not given.

Rosemont, Pa.—\$350,000. Lancaster avenue and Rose lane. Owner withheld. Architect, A. C. Bieber, Philadelphia, Pa. Pictures.

Toledo, Ohio.—(Also office building) \$3,000,000. N. E. corner Adams and Huron streets. Owner, Famous Players-Lasky Corp. (Publix), New York City. Architects, C. W. & Geo. Rapp, Chicago. Policy not given.

Watervliet, Mich.—\$25,000. Main street. Owner, Murray A. Monroe, Bangor, Mich. Architect not selected. Pictures.

Tiffin, O.—D. H. Kirwan and A. Ritzler, Lima, Ohio, theatre men, have purchased a downtown site at Tiffin, O., for a 1,500-seat house with Vaudeville-picture policy. Fred Elliott, Columbus, architect, preparing plans for the \$250,000 house.

Baltimore.—\$250,000. N. S. Edmonson avenue, W. of Pulaski street. Owner, Edmonson Amusement Company. Architect, J. J. Zink. Pictures.

Brooklyn, N. Y.—Value not given. Corner Flatbush avenue and Tilden avenue. Owner, Paramount Pictures Corp., New York City. Architects, C. W. & Geo. L. Rapp, New York City. Policy not given.

Chicago.—(Also stores, offices) \$5,000,000. N. W. State and Lake streets. Owner, syndicate, care of Frederick J. Tucker. Architect, S. M. Crown Co. Policy not given.

Columbia, Mo.—(Also stores) \$250,000. 9th and Locust. Owner, J. Dozier Stone. Architects, Boller Bros., Kansas City. Policy not given.

Detroit.—(Also dance hall, bowling alley, offices) \$325,000. Central avenue. Owner withheld. Architect, Peter Rosello. Policy not given.

Ft. Wayne, Ind.—(Also stores, offices) \$50,000. Corner Montgomery and Lafayette. Owner National Theatre Co. Architect, L. E. Burkett. Policy not given.

Long Branch, N. J.—\$150,000. Owner withheld. Architect, Clinton L. Cook, Asbury Park, N. J. Policy not given.

Milwaukee.—(Also stores) Value not given. East side downtown section. Owner, corporation forming, care of Alvin C. Blatz. Architect not selected. Policy not given.

Minneapolis.—(Interior remodeling) \$100,000. 1400 W. Lake street. Owner, Finkelstein & Ruben. Architect, Ellerbe & Co. Policy not given.

MOSS HAS K-A'S \$3,500,000 AND IS FREE TO BUILD OPPOSITION

Showman Gets Own Terms in Deal and Sale Doesn't Bar Him from N. Y. Theatre—Reported in Hook-Up for Inde Film Producing

B. S. Moss is out of the Keith-Albee circuit insofar as any of his direct interests remain there. During last week he received in cash the first installment on the \$3,500,000 paid to him by the Keith-Albee

circuit for his share in the B. S. Moss holdings linked with that chain.

Moss in selling to K-A retained his most valuable theatre solely for himself. It is the Colony at Broadway and 53d street and now under lease to Universal Pictures for five years at \$200,000 a year. Considering the location of the theatre with its capacity and cost it's one of the largest long leases ever issued on a Broadway house.

Moss also has some income from theatre leases on houses passed over by him some years ago to Keith-Albee through a profit in the rental. The Regent at 116th street and 7th avenue is an instance of this. Moss, when turning this house over, is said to have re-leased it to K-A at about a \$10,000 annual profit while the lease runs.

Moss' latest house, Madison, Brooklyn, N. Y., opening last month, is included in the transfer to the Keith people.

Prelude to Merger

It was anticipated upon the consummation of the Moss transfer to Keith-Albee that the K-A-Orpheum merger would immediately follow, which it did. Moss had held up the final outcome through demands for money and conditions. He got both. The conditions were that in selling he should not be restrained by Keith-Albee from any participation in general show business he might wish to engage in. This was a moot point for some time. K-A at first attempted to restrict Moss from the picture and vaudeville field in case of a purchase by them.

While this controversy was at its height, it is said, E. F. Albee stepped in and stated that he wanted no restraint placed upon Moss, in the following words:

"Let Ben do anything he wants to. If he opens a house next to us and we can't lick it, that's our fault."

Moss from accounts is likely to attempt the development of another B. S. Moss circuit within the greater New York area. This likely will be mostly devoted to the presentation policy of the vaudeville theatre with which Moss is mostly familiar. His enterprises may include picture production as well. There is now a reported affiliation about to be made between Moss and one of the leading independent film producers and distributors.

Made \$190,000 a Year

Moss went into the Keith office some years ago. At that time he was a progressive theatre builder working on a limited capital. Seeing financial worries ahead through his several new theatres, Moss accepted a Keith proposal and placed his houses with that circuit. At the time it was reported Moss had transferred to Keiths a share of his circuit with himself the operator of his own houses. The price of \$3,500,000 received by Moss for the transfer last week was the amount he demanded for the share he retained in his properties.

While with Keith and working on a sharing basis on the profits Moss was variously said to have received as much as \$190,000 in one year for his portion of the profits and as low as under \$100,000. During his association with Keiths' Moss had a couple of sick spells and once was reported on the verge of a nervous breakdown. He dates back in his arrival in show business with Marcus Loew and William Fox, Moss having followed both of them. He is said to have been a business competitor of Fox in the commercial line before either thought of the theatre as a pursuit.

Dodging Bike Champs

Even most of the independent bookers turned a deaf ear on the proposed booking of Freddie Spencer and Charley Winter, winners of the six day bike race in Madison Square Garden last week.

Heretofore Fox has always booked the winning team, but that office couldn't see 'em this year.

Several bookings were secured in Brooklyn where the riders appear next week.

Cooper Reinstated

Irving Cooper has been restored to his former status as a Loew agent. He was reinstated this week. Cooper had been among the list of seven Loew agents let out in the shakeup several weeks ago. None of the other let-outs have been taken back.

ST. JOHNS, SARANAC, BURNED

St. Johns-in-the-Wilderness, a church known to actors who summer in this vicinity and to those who come here to play benefit shows, was burned to the ground in an early morning fire, the cause of which is unknown.

K-A. Agents' Gesture

Its annual meeting was held last week at the Hotel Astor by the Keith-Albee Agents' Association. Nothing of importance happened other than a toast to the three women members with the opinion around that the toast was on the level, although dry.

The agents' association of the Keith-Albee office is a benefit society. It takes care of ill or needy agents if any, ever.

New Act, Partner and Husband

Trixie York, formerly Van and York, doing a two act with her new husband, Ralph Lefree, under name of Lee and Lefree.

Kahl's New Faces

Guy Perkins and Al Melnick, Chicago agents, the latter representing the Simons Agency, are in New York under orders from Sam Kahl, of the W. V. M. A., to dig up new faces. Other Chicago agents are again expected to take the hint and come scratching into Manhattan shortly.

ELAINE-WHEELER PART

Grace Elaine and Frank Wheeler are dissolving their vaude partnership Jan 21.

Miss Elaine will team with her sister, Marie, from musical comedy. Wheeler will also do a new act with another femme partner.

Booked Solid
Billy HIBBITT
and
HARTMAN Marie
in "Before and After"



Miss Marie Hartman
World's Champion
Comedienne
Handles a Mean Personality Stick, Record High Laugh Run of 100, no English on her Gags, this Combination can't be beat, every Audience a Set-up for their comedy. The Willis Hope of the Theatre.

BILLY HIBBITT
Racks 'Em Up
HIBBITT and HARTMAN
5th Ave., New York, Now
(Dec. 15-18)

THE PARAMOUNT COMEDIAN
EARL FABER
with **MARGIE MCINTYRE**



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show business for the year

Stephens Booking U Houses Out of Sun Offices

William Stephens, who has been handling eastern booking for Universal houses out of the Gus Sun Vaudeville Agency, has been appointed head of the newly organized Chain Vaudeville Exchange. This vaude agency has been formed by Universal Chain Theatres on account of the inauguration of a vaude policy in a number of Universal houses.

The new exchange has 14 weeks of time, three full weeks and about 18 split week stands. The balance of two weeks are for independent houses.

It is reported Stephens is negotiating for the Schine houses, Universal having an interest in some of these theatres.

COHEN OF NEWBURGH CLAIMS HE'S STUNG

Wants to Turn Back 2 N. J. Houses—In Court for Relief—Misrepresentation Claimed

Newark, N. J., Dec. 13.

Some light on the situation of independent exhibitors in the residuals is shown by the action of George Cohen of Newburgh, N. Y. in asking the Chancery court to rescind the leases he holds on three theatres. He also asks that he be reimbursed for the losses suffered.

Cohen maintains that on Oct. 24 he leased the Lyceum, East Orange, and the Palace and Colonial, Orange, N. J., from Louis Rosenthal and the H. R. Amusement Co. The lease on the Palace and Colonial is to run for 35 years with rents running from \$15,000 to \$32,500 and from \$10,000 to \$20,000 respectively. He arranged to pay for stock in the H. R. Amusement Co., owner of the Lyceum, and lease the house until 1942 at from \$5,800 to \$6,500. He charges that Rosenthal made false representations to him, causing him loss.

He says he was told the theatres were closed for the summer but had made a fine profit until then while actually they had been closed since December; that the profits from the Palace would pay the operating expenses of the other two, while really the operating expenses of the Palace have been \$500, and the gross \$350, and the expenses of the other two \$125 against \$40 gross. He was also told, he says, that the Colonial and Lyceum had earned a net profit of \$20,000 a year for the last five years which is false, he asserts, and that there were no suits pending against the Lyceum, while there is a \$40,000 damage suit against it. Further, that both the theatres and their organs are in bad condition.

The court ordered the defendants to show cause why a receiver should not be appointed and they be restrained to take any action this week.

SAX-O-TETTE WITH F. & M.

Los Angeles, Dec. 13.

Joe Thomas Sax-o-tette opens Jan. 13 for 14 weeks with a Fanchon and Marco unit.

Walter Myers, of the L. A. William Morris office, made the booking.

Minstrels Close

J. C. Lincoln's Minstrels, all-colored aggregation which opened last April, has closed.

The last date was in Little Rock, Ark.

Attache Held Out Jewel Lost by Patron; Jailed

Gregory Ellison, assistant manager of Loew's Orpheum theatre, appeared in Special Sessions as complainant against Thomas Baker, 46, of 116 West 98th street, porter at the theatre, whom Ellison charged with petty larceny. Baker was convicted and the sentence of 30 days in the Workhouse imposed on him was suspended pending his good behavior.

Ellison charged that Baker was given a diamond pin, valued at \$60, by a watchman at the theatre who had found it under a seat. Instead of turning the pin over to the manager so that it could be returned to its rightful owner, Baker pawned the jewelry for \$15. His arrest came about when another employee found the pawn ticket in the theatre. It bore Baker's name, and upon being questioned by Ellison the porter admitted the theft of the pin.

LILLIAN BRADLEY BANKRUPT

Lillian Bradley, agentess, 1895 Broadway, New York, filed a voluntary bankruptcy petition listing \$2,657 in debts and no assets.

Miss Bradley owes sundry bills for furniture and other merchandise, also \$195 to the Strand theatre building for rent, \$500 to Allen S. Spencer, etc.

PAN ROUTE WRINKLES

When the new Pantages theatre, Duluth, opened Dec. 10 the circuit routed shows to go there from Minneapolis, and after Duluth to Butte.

Another Pan addition is the Mosque, Richmond, Va., which will get its shows out of Atlanta on the way to New York.

FANCHON IN EAST

Los Angeles, Dec. 13.

Fanchon, of Fanchon and Marco, stage producers for West Coast theatres circuit, is en route to New York for a three-week stay.

This is her first trip East in two years.

RENEE ADOREE'S SKIT

Ballard McDonald will write the act that marks Renee Adoree's bow to vaudeville.

A Palace, N. Y., opening is now being set for after the holidays.

Dancer in Egypt

Gypsy Rhoema-je, dancer, is in Alexandria, Egypt, to play a series of engagements.

The dancer will remain there indefinitely, returning here early in the spring.

Stranger Disrupts Act

Expectant motherhood has temporarily dissolved the team of Art Frank and Harriette Towns.

Frank will continue with Ann Wood as partner.

80 PUBLIX WEEKS FOR 4 FOSTER GIRL UNITS

A Fifth Would Prefer to Work Picture Houses to "Vanities" Job

Four trained girl groups as separate units have been lately booked by Alan Foster for 20 weeks each on the Publix time. Each is a unit by itself. Three of the turns have 12 girls each and the other 16. Besides which Foster has another troupe of his own trained girls numbering 16 in the Publix unit "Shadowland."

It is said that Foster requested permission of Earl Carroll to withdraw his troupe of girls from the road "Vanities" as he and the girls preferred to be with their picture house unit. Despite the difference of daily performances, four or more a day in picture houses as against eight shows weekly with "Vanities," girls reported more favorable to the more performances on account of playing conditions including shorter time for each performance. At present on a picture house stage the Foster girls seldom do over six minutes at any one show.

CHIC SALE ON AIR

Chic Sale makes his ether debut Dec. 20 on the Eveready Hour booked by Leo Morrison. The monologist is making a special trip into New York from Milwaukee for the radio date.

Cecil Lean and Cleo Mayfield are slated for the Palmolive Hour Dec. 23, also booked by Morrison.

CHANGES BOOKERS AGAIN

The Willis, Bronx, has changed bookers again with the house shifting from Fally Markus to Arthur Fisher. Six acts and films each half.

Within the past three years its change of bookers has only been eclipsed by the number of house managers installed.

Orpheum's Delay

Despite its previously announced extensive program, the Orpheum Circuit Production Department has suspended activity until after Jan. 1. The department, in charge of Max Gordon, has Charles Ray and Eugene O'Brien but has been unable to provide either picture star with suitable material.

IRWIN'S 16 WEEKS

Los Angeles, Dec. 13.

Charles Irwin, now traveling as master of ceremonies with Ned Wayburn on the Orpheum Circuit, has been given a 16 weeks' contract as m. of c. for the Orpheums in Los Angeles, San Francisco and Oakland.

Contract goes into effect Jan. 23. He will appear at each four weeks.

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OLIVE

RANCY

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THIS WEEK (DEC. 12), B. F. KEITH PALACE, NEW YORK

Direction GLADYS F. BROWN

MARRIAGES

Frank Labelle to Ruth Kennedy on stage of Saenger, New Orleans, Dec. 9. Both members of "Orange Blossoms," Publix unit.

Lewis B. Ely, playwright, to Mrs. James T. Drummond in St. Louis, Dec. 10. They will reside in New York city.

Roger Manning (production manager P.F.L.) to Rona Lee, picture actress, in Los Angeles, Dec. 10.

Dale Gillun, picture projectionist, to Ora Egan, non-professional, Dec. 14, in Los Angeles.

'HERB' WILLIAMS

"BIG TIME"

Reminiscences

This Week 14 Years Ago
Hippodrome, Cleveland
(Two a Day)

1. TUSCANO BROTHERS.
2. "HERB" WILLIAMS and WOLFUS
3. THREE KEATONS (with Buster)
4. JIMMY DUFFY and LORENZ
5. "WRONG FROM THE START" (Now called "For Pity's Sake")
6. BERTON CHURCHILL and CO.
7. MILT COLLINS
8. JOHAN JOSEPHSON and CO.

This Week 8 Years Ago
Colonial, New York
(Full Week—Two a Day)

1. CHANG and ROSIE MOEY
2. BRENNAN and RULE
3. GIRLIES CLUB
4. EDIE ROSS
5. ALEXANDER CARR and CO.
6. GEORGE McFARLANE
7. SOPHIE TUCKER
8. "HERB" WILLIAMS and WOLFUS

This Week 6 Years Ago
Majestic, Milwaukee
(Two a Day)

1. THE LITTLEJOHNS
2. VINCENT O'DONNELL
3. WM. GAXTON and CO.
4. BERT GORDON and GENE FORD
5. DAPHNE POLLARD
6. CAMERON SISTERS
7. "HERB" WILLIAMS and WOLFUS
8. SEVEN BRACKS

\$200 FEE KEEPS TABS OFF K-A BOSTON LIST

Ingalls Jumps Booking Cost from 5 to 20%—Al Coleman Bows Out

Boston, Dec. 13.

Tab producers are reported steering clear of the K-A local agency since the installation of Harry Ingalls as tab booker.

Prior to Ingalls taking over the tab routes these troupes played at the usual five per cent commission. Usually booked in for \$1,000, this brought the agency a \$50 fee. Ingalls, former carnival man and close friend of Harry Fraser, in charge, has the agency demanding a flat \$200 weekly fee for booking the tabs, increasing the booking stipend 300 per cent. With the new ruling none of the better class tabs will play the time, figuring the \$200, or 20 per cent fee, exorbitant.

Al. Coleman, who rates as having one of the best tabs now touring, offered to play the route at the five per cent fee, but when asked for the \$200 he bowed out.

With regular organized tabs refusing dates at the higher tariff terms, Ingalls has been assembling makeshifts and sending them out.

ACKERMAN-HARRIS AS FILM HOUSE OPERATORS

Los Angeles, Dec. 13.

Ackerman and Harris intend to branch out by operating five neighborhood houses in San Francisco. They are taking over the Coliseum, Alexandria, New Balboa, Metropolitan and Harding theatres from Sam H. Levin, and George Oppenheimer, San Francisco picture distributor, is connected with A. & H. in the new venture.

Ackerman & Harris expect to go into picture house operation to an extent where they hope to run 25 houses on the Coast by July 1.

House Mgrs. Hours

Manager of a New York combo house declares that house managers should organize a union and insist on uniform hours.

He claims he spends 11 hours daily in his theatre and that it is a tossup whether he will get one or two meals at home a week.

REPORT YOUNG PAN IN CHARGE OF FRISCO FOX

Unconfirmed Here—Might Mean Pan Bills in New Coast Fox House

San Francisco, Dec. 13.

Rumored that Rodney Pantages will manage the new house that William Fox is building here. Also that Emil Youman, Pan press agent, is slated to have charge of publicity for the theatre.

An effort to check this one up failed. Young Pantages, as far as known, is due back in New York next month to stick in the local Pan offices, while Ed Milne takes a vacation.

A friendly feeling exists between Fox and Pantages and such an arrangement is possible but unlikely. It was surmised if such a move were contemplated, the new Frisco Fox would play Pan bills in conjunction with its films, Fox having no vaude agency in San Francisco.

Howard Joins Horwitz

Sam Howard has severed connection with Alf T. Wilton to become associated with the Arthur Horwitz Agency.

Abe Friedman, former Loew agent, has just left this agency.

George Sporn, formerly with the Arthur Fischer Booking Office, has transferred to Al Grossman, Loew agent, as associate.

WHERE CAN FYFFE PLAY 25 K-A. TWO-A-DAYS?

That's What His Contract at \$1,500 Calls For, and Will's Scotch

Will Fyffe, the Scotch comedian, now over here under a Keith-Albee contract for 25 weeks this season, expects to play as per contract. That is 25 weeks in Keith-Albee two-a-day houses.

Fyffe has the contract, but as yet has been unable to locate 25 two-a-day K-A houses. Also having signed to play for K-A at \$1,500 a week and later finding he could receive more money elsewhere over here, besides knowing K-A couldn't dig up at the present moment over two three-a-day houses, and besides being a Scotchman, Mr. Fyffe is said to think he sees an unlooked-for angle.

The rumble is expected when the Scot is assigned to a three-a-day K-A house at the two-a-day salary, without Fyffe even understanding the exact American meaning of pro rata.

ILL AND INJURED

Clifford Holland, M-G-M executive, recovering from illness at Hollywood Hospital, Hollywood, Cal.

Mrs. William Weston (Poppy Weston), wife of the Pantages vaude agent, ill at her Long Island home.

The father of I. R. Samuels, vaude agent, seriously ill in Polyclinic Hospital, New York.

James Mahoney, theatre manager, ill at the Putnam (Conn.) General Hospital.

Hazel White (Teddy and Hazel) recovering from an operation.

Arthur Hopper, general agent of the John Robinson circus, is at Presbyterian Hospital, Chicago, under treatment for bladder trouble.

Leo Schallman, Chicago agent, is confined to his home in that city

after an operation for an infected foot.

Nanette Guilford, Metropolitan Opera Company, recovering from appendicitis operation.

George Sackett, manager of Orpheum, Los Angeles, recovering from nasal operation in California Lutheran Hospital.

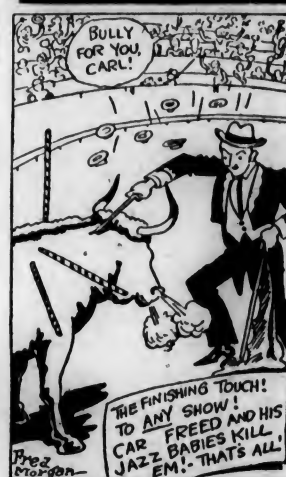
GAUDSMIDTS BACK IN VAUDE

Gaudsmidt Brothers have withdrawn from "Revels" and returned to vaudeville, having resumed their Loew route this week.

The act was dissatisfied with spotting in the revue.

HARRY ROGERS Presents

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AND
HIS ORCHESTRA



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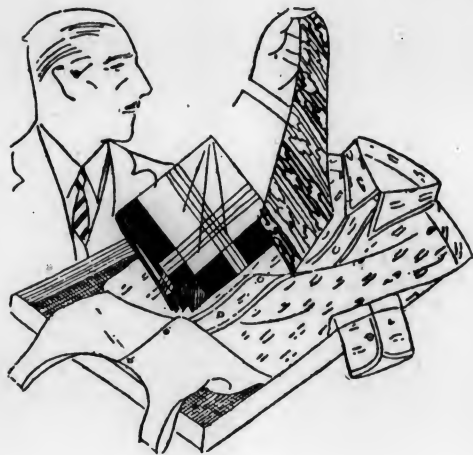
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A custom shop Shirt, cut from fine Madras with hand-tailored, custom-shaped collar attached. A Cravat made of French silk, imported by Mr. Lewis. An S. I. S. Union Suit, cut from a wisely selected colourful Rayon Silk. A delightful and practical assortment which is tempered by correctness and fine quality.

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Six Little Handkerchiefs All In A Row, Hand-Made In Paris—See How They Glow. Paris gloves—cute, cuffed and conscious of their beauty—A Paris purse of Antelope. Enticingly Jewelled and of alluring outline. Oh! so expensive looking—And, Oh!—a pair of McCallum pure silk stockings—All packed in a most lovely fashion in a most lovely Christmas box.

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JUDGMENTS

Steeplechase Amus. Co., Inc.; J. Murphy, by gdn.; \$5,154.12.
 Mayo Wadler; V. Astor; \$649.98.
 Crazy Village Amus. Co., Inc.; H. Cohen; \$750.
 Frederic Santley; J. S. Potts; \$216.
 Universal Amus. Co., Inc., et al.; W. C. Meinch; \$4,673.

FRENCH MIDGETS COMING

Ratoucheffs Lilliputians, a troupe of 18 French midgets appearing in Paris with the Dolly Sisters Revue, sail for the United States Jan. 25 to open a Keith-Albee tour.
 They start Feb. 5 at the Palace. Jenie Jacobs arranged the booking.

MORRISEY JAILED

(Continued from page 27)

who wants to see me here must be announced."

Variety guy arrives at Traeger's hotel and is ushered into the reception room. Proper message is sent to Mr. Morrisey who is in the middle of a rubber of bridge. Will steps right up as he is told who is there and comes out to greet the boy friend.

"Well, kid," started in Bill, as he was comfortably seated smoking a Corner-Corona, which the Variety guy had gotten from a picture producer earlier in the day.

"You certainly are a mugg to come up and see a guy here at this time of the night. You didn't see Louis Macloon standing around in the shadows of the doorway did you? You know that guy just handed me an invitation to pay him some \$600. But I have not seen that amount since the day he promised it to me on paper. He told me that I would get one-third of the profits from the Music Box and that \$600 a night would surely be my share. Well, after the first week I stopped worrying about that.

Giving Season's Passes

"Oh, yes, I like this hotel. I am having an earned rest. You know a fellow who works night after night in one of those cabarets must have it, and this is the best place I know of to get it. The boys are quite sociable. None upstage me and all greet me the same, saying 'Hello, Morrisey, don't forget to give me a pass for your show.'

"Well, I am a regular guy. One fellow who has only three years to do in the big house, I gave a season's pass for any show I am playing in. Then another guy, my partner in bridge, gets out in five days. I had to give him a pass too. That is at the Plantation where I work. They will let him in on it, but he will have to pay his toll after he gets in. He only wanted a pass to get in.

Dictionaries

"Listen kid, tell the boys on Broadway that I have had seven different dictionaries looking up the meaning of the word contempt. Until I met Judge Burnell, I never knew that it meant anything else but that you did not care for a guy. Well, I guess the judge figured the same way. He evidently did not care for me so let me come over here for five days. I wish some of the other guys who hold me in contempt would give me a five-day vacation with all expenses paid.

I have already written two acts and will have seven musical comedies, eight picture scenarios and 36 excuses for Midgie.

"Now I leave it to you kid, where else would a fellow get a chance to get a free rest and be able to accomplish so much."

The Variety guy said he did not know, so Will concluded with saying, "The night I get out I am going to have a big celebration and everyone is invited from Bill Traeger down to the elevator man in his hotel.

"So long Kid, don't forget. Morrisey is the name."

FLORENCE MILLS' SISTER

U. S. Thompson, husband of the late Florence Mills, has returned to vaude.

Instead of his former single he is working with a band and Maude Mills, sister of Florence.

Monkey Starts Suit

Sondra La Mar, dancer, went into Jge K. Inouye's Kingyo Shop to purchase a monkey. The monk became playful and bit Sondra and she has retained Kendler & Goldstein to sue for damages.
 She didn't buy the monk.

NEW ACTS

Leonard Sillman and Frances Gershwins.

"Girls Preferred," revue by Gus Edwards.

Julia Parker, danseuse, heads a new picture house act of four persons, including Bert Angeles, who will do the staging.

Earl Mossman Co. (6).
 Walter Nelson, single.

Patsy Shaw Trio, with Patsy Shaw, Frank Rich and Evelyn Best, Marjorie Sweet and Walter Porter.

"King's Birthday" (8), with Charlotte Dawn.

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Vaudevills Direction: JACK CURTIS

Productions: MAX HART, Inc.

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Dec. 10th sailed on
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Another European Hit Sweeping America!

"I FELL HEAD OVER HEELS"

This Song is the Rage of London and the class dance tune of every smart place in New York.

Introduced to the Dance Floors by Johnny Hamp at the Westchester Biltmore Club.

An entirely different rhythm that's dance compelling!!!

Here's your copy

You can't go wrong with any Feist song

ARTIST'S COPY

I Fell Head Over Heels In Love

Words by DONOVAN PARSONS

Song

Music by PAT THAYER

Moderato

Strange are the won-der-ful ways of Dame For-tune, She sets you a-
When I am lone-some and think-ing of you, dear, it all seems a
-danc-ing to her tune not your tune. 'Twas all through Dame For-tune, my sweet-heart, I
dream, far too good to be true, dear. Yet some-how I know that our meet-ing was
found you, 'Tis her I must thank that my arms are a-round you.
fat-ed, That your love and my love were meant to be mat-ed.

CHORUS
I fell head o-ver heels in love at a glance, I want-ed to sing and I want-ed to dance, Ah,
most men do. I fell head o-ver heels in love and I thought, Ah,
here is a love of a dif-fer-ent sort A dream come true. Fate was kind to me that day,
In your eyes I saw the way to Heaven, I fell head o-ver heels in love and I vow the
world that we live in Was never worth liv-ing, till I met you. you.

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PARAMOUNT

(NEW YORK)

New York, Dec. 12. Mobility in the person of Mae Murray (Princess Mdvani), screen star, entertains the patrons this week with lissome dancing and a little speech in which she remarks, with striking originality, "I owe it all to Broadway and to you, you great, dear, silent audience." They applauded vigorously for more.

Miss Murray does eccentric waltzing, first in a close-fitting gown of black silk and later in a fluffy dress of sheer white. Leg work is neat and delivered with a degree of polish and dexterity which, coupled with her name, puts her across with the fans and should result favorably at the box office above the usual draw.

Born & Lawrence, comedy song and dance artists, raise hearty laughs and storms of applause first as rookies from the Awkward Squad, in misfit, multicolored garments, and later in "Tuxedo Troubles." The shorter of the two wears oversized garments with which he sweeps the floor while the other affects tight clothes. The pantomime business with the vocal numbers clinches the offering.

Lou Kosloff and the stage orchestra open with a blue scenic background lending an impression of marble pillars, golden lamps and rare paintings. Joseph Griffith, tenor, precedes the medley of waltzes with a number and follows in "Mellow Melodies" with the Paramount Quartet, scoring both times, but clinching with "The Song of Songs" for big returns after the "Awkward Squad."

Franz Lehar and Virginia Johnson, soprano, contribute a number entitled "My Little Nest of Heaven-ly Blue."

The Paramount orchestra offers "Sweet Melodies," accompanying two stage offerings by Paul Oskar. The second, while not new, is well presented. The curtain rises on a painting of a group of peasants in the field praying in song. Lights behind the scene cause the picture to fade, revealing the singers in the exact costume and pose of the characters depicted on the canvas. Lights are dimmed for the finish, the painting being shown again. A fine group of songsters and presentation appealing.

Newareel offered five shots by Paramount, two by Fox and one for Kinograms. Hearty applause greeted flashes of Coolidge and Hughes with titles stating they had definitely turned down nominations to run. Lowden, Dawes and Hoover, flashed as possible nominees, were barely acknowledged.

The Jesse Crawfords at the twin organs made themselves welcome, as usual.

Screen feature, "Honeymoon" (Par). Mori.

METROPOLITAN

(LOS ANGELES)

Los Angeles, Dec. 9. Despite cool weather and Donas shopping the Met held a fairly good-sized house at the second show Friday afternoon. Considering conditions last week the downtown house was favored.

Flicker attraction was John Gilbert in "Man, Woman and Sin" (M-G), running 67 minutes. A Hal Roach comedy, with Stan Laurel and Oliver Hardy, "The Battle of the Century," provided mirth, while Paramount newareel held up the short end. On the stage Fanchon and Marco had an effective yet inexpensive idea in "Jazz Bits," featuring a flash tableau of Venetian color. Rube Wolf, intrepid m. c. and baton wielder in this house, had a fast show to work with and took advantage of this. Rube is getting a break on the trailer these days.

The screen picture shows him in high geared motion with the stick preceding the rising curtain. Opening selection by the band was "Prince of Pilsen," handsomely treated by Rube and the boys. Seems as though the latter prefer the classics, and the heavier the better. Attractive velvet drape backdrop in red-white-blue design was appealing and set everything off neatly.

First specialty contribution was Ward and Weaver, couple of shufflin' Mark-town lads and all legs. Two routines, ordinary but not hard to take. Another musical number followed bringing out "Mickey the Newsboy," otherwise locally known as a song publisher's aid. However, that didn't hurt Mickey, and as the boy has a sweet pair of pipes and a personality, no one can resent. This boy is a worker and gets along nicely wherever he goes. The boys finished the number, a pop one, with specialties by several.

Eight "Sunkist" dolls hopped out next, showing lots in looks and leaps. The girls didn't have much to do, but what they did was good and well received. A Chinese gal, sent off by Rube as Little Miss Oong, or something like that, scored enough to walk off with honors. Soubret in type, this Oriental charm knows how to sell a song and make 'em ask for more. As an added incentive she does a couple of choruses in Spanish and Chink which has the marks of being on

the square, though the Chink part would be a hard thing to prove.

The Venetian episode took a turn toward the classic, displaying an atmospheric tab in the background surrounded by gondolas and gondoliers, with reclining femmes trimmings and all. The vocal interlude was done by a tenor soloist working from the band stand in tux. Environmental matters considered, more effect would have been gained by working him in with the picture and in costume. The male contingent of the display came to life and dropped down on the stage, disclosing themselves as the Blue Devils, acrobatic octette, recruits from vaude ranks and a fast curtain closer for any picture house. This troupe do some sensational stuff in the way of tumbling, springs, feats, etc. The kid member of the gang looks no more than 10, drew the spotlight and got to the crowd in front. The windup had the whole bunch occupying the stage and doing everything and anything with it.

Herb Kern, featured organist, conceived a nifty idea for his specialty at the console. Using "Just a Memory" as the refrain, Herb had a scenic scrim effect helping him out with the aid of two fiddles and a girl singing. The idea got over and should be elaborated.

LAWNDALE

(CHICAGO)

Chicago, Dec. 1.

Slowly, very slowly, this house is climbing out from under the red. The asset side probably hasn't shown much of a profit but the house is serving the purpose for which it was originally opened. It was started and left unfinished because of financial and labor troubles, etc. Business men in the neighborhood of the Lawndale then decided that unless they opened and lit up the house it would spoil the locality as a business center.

That the house has made a good move in changing band leaders is a certainty. Though Sam Kaufman, current band leader, is no world beater, he's a 100 percent improvement over "Rags" Rubin, his baton-shaking predecessor. Whereas Rubin was a total flop as a musical master of ceremonies, Kaufman is sure-fire and well liked by the Lawndale patrons. Since last at Schoenstadt's "Piccadilly Circus," where he worked in the same capacity, Kaufman has improved considerably. He is not the overdone, eccentric person he was there. He is now a trifle more polished and a much smoother worker.

Don Cordon, house organist, played his solo immediately after the flicker, "The Web of Fate." Gordon followed a female organist two weeks after the house opened. His playing is up to snuff.

Presentation best here yet. As the appropriation allowed the producer for the shows would keep an usher in cigarette, production just naturally wasn't. Leo Nadel, in collaboration with Kaufman and Walter Meakin, are doing the producing. Taking it all into consideration they're doing their best. Not a really scenic show put on yet. Every new presentation has been simply a rearrangement of the drops and bandstands.

Band was back to original numbers, two men having been cut and three rehired. Band numbers, interpolated here and there, were good. Surrounding talent, though meager, satisfying. Kay Davidson doing the "vodoo" business with accompanying callisthenics, clicked. Billy Claire, supplying the only comedy in the show, over for that reason. His material is a combination of Gus Mulcahy, Jack Benny and the Pled Piper of Hamelin. Hahn and Denigre, classic adagio team, added a neat touch to the proceedings. The pair work with precision and wowed on merits.

Joe Keith's ballet (6) did much to make the occasion festive. Their athletic number, in track suits, stand out. Finale had everyone on the stage for a hurrah finish.

STATE

(MINNEAPOLIS)

Minneapolis, Dec. 11.

Notable particularly for the fine quality of its talent, staging, costuming and ensemble numbers, "In Dutch," second of the State stage band presentations under the new permanent policy, measured up to its predecessor's high plane, and scored a hit. While following routine lines in its arrangement, it held some novel ballet girl bits. In itself was worth more than the 60c. admission. With the other program features thrown in, the show gave the public a fine run for its money and deserved more than it received. When they refuse to buy entertainment like this at such prices, even in the face of exceedingly bad photoplays presented in conjunction, it must be discouraging. Tough customers here. They must have a good feature picture along with their big stage show—or, maybe, without it—for their 60c. And they didn't get such a picture last week or this, with the result that they remained away.

Of course, Holland provided the setting and inspiration for "In Dutch," and everything was very "Hollandaise." The first State stage artist to be held over for a second week, Nat Nazarro, Jr., again di-

rected the stage band, officiated as master of ceremonies and wound up with his contribution of "cello playing and dancing. Once more he proved himself an ideal type for this assignment. Nazarro lacks the striking personality of an Ash. He is not a colorful figure likely to prove an immediate sensation. But he possesses a pleasing manner and good looks, hews to the line of good taste and is a good performer. Here the fair sex took him to their hearts.

"In Dutch" opened with the eight young and sprightly State ballet girls, bedecked as Dutch kiddies with heavy wooden shoes, in a neat dance number on a raised platform in front of a jet black curtain. The curtain's rise revealed a corner in the land of windmills and dykes, with the stage band, attired in Dutch regalia, occupying the center platform. Nazarro stepped out of a huge can of Dutch Cleanser to introduce two good-looking young women, Rose and Carroll, one of whose sister singing teams that did well enough, although nothing remarkably, with "Blue Heaven" and several other popular songs.

Brown and Bailey, two speedy hard-shoe dancers, followed and garnered plenty of applause. A good dancing team, this. An original version of the black bottom proved a show stopper. Next was a novelty orchestra number, "Where Is My Myer?" a really successful orchestra attempt at comedy. A cello selection by Nazarro, "Kiss Me Again," well liked.

A dancing number by the ballet girls here, and, due chiefly to the youngsters' costuming, stood out as one of the best things in the entire show. With one shapely leg bare and the other encased in trousers, the girls, with their red jerkins and hussar hats that set off their good looks effectively, were an optical delight. Whoever has been designing the costumes for these presentations deserves a lot of credit.

The "cute" dance number preceded Burns and Klissen, the big-typed stars. The laughs came thick and fast during the rendition of their comic songs. A hilariously funny version of "In a Little Spanish Town" capped the climax of merriment. A song number, "It All Depends on You," paved the way for the finale, which had the entire troupe on the stage, with the girls marching over a high bridge back-stage and with a myriad of tiny windmills in motion.

The week's feature photoplay, "Man, Woman and Sin," was the poorest State screen offering in many a moon. International News was fairly interesting. Eddie Dundstedter's organ contribution sailed under the designation of "A Memory Test" and had the audience singing the words on the screen slides. "The Dancing Tambourine," played by Eddie as a wind-up, provoked an enthusiastic response. Quite some organist, this.

ROXY

(NEW YORK)

New York, Dec. 10.

Clothes the main stage display this week with Russel's, the 5th Ave. firm with which the theatre tied up to attract the women, supplying about 28 mannequins; a group of girls entrancing two at a time and accidentally overlapping into the numbers spotted for the ballet troupe. A couple of stage waits also impeded, so that the 4 o'clock Saturday performance wasn't any too smooth. Besides, Lord and Lady Willing, Canada's Premier and first lady, were on hand, which meant "God Save the King" and the visitor's party leaving in the middle of the screen feature for tea.

The stage department is getting away easy. A full stage garden set is the background for the sport models, while a mid-stage staircase, again full stage, permits the evening wraps, gowns and the bridal finale to interest the sex mostly concerned with these things. It chased a few of the men but the girls didn't show any inclination to migrate up the aisles.

It lasted 26 minutes, during which the feminine dance corps offered a riding habit routine in "one" and thence in proverbial white ballet costume plus colored fans. Pretty. This spotted Barbara LaMay for high and back kicks and the inevitable back bend of which there can't be more than a 1,000 a day in the vaude houses.

On the news weekly end was the similarity between the magazine and the feature "Ladies Must Dress" (Fox), that both started with a rush and then petered out.

Give the Roxy credit, it gives a news reel special attention. In fact, Roxy won't allow anyone else but himself to handle this phase of the program. Newsreels invariably run 13 minutes here, sometimes longer. Other Broadway houses curtail the current events to seven and eight minutes.

Movietone didn't mean much with a cathedral passage and the opening of Congress, the latter principally due to dim photography, explained by necessarily insufficient lighting. Otherwise Fox hit thrice, Pathe twice and International, Kinograms and M-G-M once.

"Faust" as the overture, was augmented by the male chorus split between the two front side boxes and high staircases where they warbled effectively to a crescendo finale which Rapee helped sell from

the director's stand. This led into a Japanese tapestry, scrim effect, Ruth Williams and Douglas Stanbury singing, followed by fan maneuvers served Gambarelli.

Summed up the show doesn't merit high rewards, the top staging bit a "weaving" effect used to introduce the fashion flash. Various colored materials running out of sight in the files and tied to cross-bars move up and down as a songstress pedals a spinning wheel.

Sid.

BROADWAY

(TACOMA)

Tacoma, Dec. 6.

Chief interest in opening of the four-week engagement of Eddie Peabody as m. c. and guest conductor, after which he will go to Los Angeles.

Entire show corking. Eddie got dandy reception opening mat, but at second mat, crowd small. Two complete mats an experiment in this town, and evidently it doesn't go. Night shows capacity.

Plaudits especially noisy when the "banjo boy" shows he is the "king boy" on the banjo, and in "hot" numbers, taking wizardry rank.

In typical Peabodyesque manner, Eddie bounded out from the wings as stage show began; greeted the Tacomans, and then deftly, speedily, batoned. He was happy; talked happily and happiness radiated. There's a secret. Smiling personality that seems so wholesome and genuine just builds winning audience intimacy. Another success secret.

Blaine Sisters in nifty dance turn; Joan Knox, with three voices, two very sweet, warbles to plaudits; Wayne Bradford, acrobatic dancer, great back and spine strength, shown by clever gyrations; Pinky Day, deep baritone, here for several weeks, went big in "Who Knows," in trio with Peabody and Jimmy Malsell.

That the mob knew Peabody as a banjoist was proven by advance applause when Eddie reached for that instrument. First, "Poet and Peasant." Encore, Eddie called for his capable partner, Jimmie Malsell, "Melody in F." Hit. Eddie passed some of the glory to Jimmie, when flowers were brought to stage. Then "Sundown," to which Eddie sang chorus. Noisy plaudits brought "St. Louis Blues," executed in inimitable manner. Eddie whips the banjo, tears at it, does marvels in speedy movements, talks to it, and makes it talk, sings and leaps, the whole marking this as an outstanding hit in the Peabody way. Show stopped so cold that amid the din the band struck up.

"Peacock" idea makes one wonder how Fanchon and Marco bring out one show after the other, with all such sound entertainment. Lavish, beautiful, artistic is this, headed by Renoff and Renova, speed merchants, in classical dances, with the Nubian Slave dance a real headliner. Miss Renova a demon in speed spins.

Natalie Harrison hit in flower oriental routine. Joan Knox sings as girls come down stage from spectacular picture clustering around gondola. Girls in line do drill, and Renoff and Renova flash in slave dance. Lighting effects play part in final flash. The boys who are along the sidewalks and manipulate the lights deserve their meed of praise.

On screen, "She's a Sheik"; news reel, and a dull "Our Gang" comedy, "What a Wallop."

MIDLAND

(KANSAS CITY)

Kansas City, Dec. 7.

Between welcoming a new master of ceremonies, a guest organist and bidding adieu to a guest director the patrons of this new house were busy with their plaudits this week.

The newcomers are Jack Sidney as master of ceremonies and specialist, and Art Hayes, who has succeeded Hans Fiath at the organ console.

The departure is Dave Rubinoff, conductor, since the theatre opened a few weeks ago and who goes to newer fields, but who, in a pretty little verse on the screen, promised to return at an early date.

For good all-around entertainment, without frills, the bill is the best the house has had. "She's a Sheik" with Bebe Daniels, is hokum with some trick photography, but good for laughs, and got 'em.

"Bits of Hits" is the overture, and the Midland Concert Orchestra, under the masterful direction of Rubinoff, has not been heard to better advantage. The news followed, and then the organ. Hays' selection, "Getting Acquainted," included "What'll You Do," "A Shady Tree" and "Once Again," which gave him the opportunity, and was given a rousing welcome.

"In Araby" stage presentation, fitted nicely with the title of the screen feature, and the setting, also in keeping, very much oriental, with the band in the familiar garb of the desert or Mogul cigaret advertisements.

The languishing strains of "Araby" brought out the Rockets, as nifty a bunch of hours as any theatre can show, and their oriental number was a thing of beauty.

Their entrance on the back elevation, apparently coming from the depths of huge urns, brought them a warm reception.

Babe Fenton was the first to be presented by the new master of ceremonies, and he pleaded with the audience to "Give the little girl a great big hand." This Kansas City bunch of amusement seekers is a queer lot. They are quick to recognize talent and liberal with their applause when pleased, but they don't want any one to tell them when to applaud or how good any act is or is going to be.

Miss Fenton sang "I Ain't that Kind of a Baby," offered a fast whirling dance, and earned her applause.

After playing hits of last year in the pit the band evidently thought it a good thing to keep along the same line, and the next number was hits from current song successes, with Sidney doing a nice job of directing, with a little dancing added for pep.

Dreon and Dagmar followed with "Sugar" and encored with a Southern crooning melody. These girls are fair to see and, wonder of wonders, sing so that every word is understandable.

Another snappy number by the dancing Rockets, and then all things stopped as Rubinoff was introduced. This lovable little Russian fiddler gave a tricky classic for his first number and followed with "Hallelujah," as Straus would have written it, and then as it is given today. He tried to exit, but it was no use, and he played "When Day Is Done" and the applause was continuous, but Van, Tyson and Van were rushed on and were half through their routine before the house quieted down. It was a hard break for the dancers but sweet music to the retiring violinist.

The dancers gave an interesting display of fancy and acrobatic novelty steps, but did not respond to their well-earned applause.

Jack Sidney was next for his single and started with "Grand and Glorious Feeling," which he put over nicely, greatly due to his clear enunciation. His next was "Blue River" and also well done, with a surprise picture finish; the dancing girls prettily grouped on the rear elevation in front of a blue eye, with blue light effects—pretty. Sidney got over easily on both ends, setting himself quickly. The picture followed, the show running just a few minutes over the two hours.

Hughes.

MOSQUE

(NEWARK)

Newark, Dec. 13.

A. Gordon Reid has installed a new M. of C. in the person of Milton Douglas. He is eminently personable, dresses well, and uses a cane to good effect. He is vivacious, dances cleverly, but sings badly. His enunciation is faulty, but it is just as well the house did not always hear what he said. For he uses a succession of pretty spicy allusions in his stories and wisecracks that one would suppose would not be tolerated in the Mosque.

Tastes may differ in regard to a joke, but there can be no question about the series he pulls nor the manner in which he tells them. As the Mosque formerly drew a very high-class patronage it is hardly good business to make them feel a change of policy. Moreover the dirty stuff didn't click. Douglas is rather tiresome in walking off the stage after every announcement and then returning applauding all by himself. However, when he learns good taste he ought to be an asset to the house.

There is much good entertainment in the offering which is called "The Boat Show." The set shows a levee draped in green foliage with the band seated behind piles of bags at left. They wear brown jumpers and bandannas. The nose of the boat steals in, right from which enters Douglas as the proprietor of a show boat, whose talent he exhibits. Eddie Elkins goes into a band number.

The Elkins jazzists are, as before, a high light throughout the show. One number is a bit ragged but that is more than atoned for by the masterly work elsewhere. The Mosque show will always be worth visiting while it has Eddie Elkins.

Ethel Alderson dances, ending with good spins. Allan Walker follows with a choice rendition of a ballad which is marked by singing by the band and finely executed shifts from straight to jazz rhythm and back again. Mills and Walker click with union taps making way for a band number during which Walker helps with a brief solo. A smart picture are the Dooley Twins, young girls dressed in ostrich feather skirts. They carry huge ostrich fans. Whoever designed these costumes should never lack work. They do union dancing and posing—which does not injure the eyes and they win. Frankie Meadows is on for two songs. Her voice is a little frayed but when she puts over "My Yiddisher Mamma" with a violin obbligato by Elkins she has them spellbound and is deservedly a smash.

Walker sings again, this time with Bubbles Shelby. They make an appealing couple, and Walker again distinguishes himself by his

singing and business. The song and dance by Douglas succeeds. In eccentric dress Sharpe and Kirke offer some crack comedy acrobatics. Their routine, however, includes one vulgar bit that has no place on any American stage. In the finale Douglas uses the hat-off-for-applause gag to effect and the curtains close on Allan Walker, executing some remarkable dancing. Whole specialty show runs 58 minutes.

The feature, "She's a Sheik," wins much applause. Seven minutes of news with the orchestra in helpful accompaniment shows two Kinos, two Pathe, three Paras, two M-G-M's, and one Fox. Most are interesting with a Para of the new Sultan of Morocco, a Pathe of steamers in the Great Lakes ice, and a Fox of a log jam especially notable. A comedy, "Dizzy Sights," and the house orchestra under Robert B. Griesenbeck playing "Morning, Noon and Night" (cut at this show) complete the bill.

CAPITOL (CHICAGO)

Chicago, Dec. 6.
The Capitol is slipping, owing to a sudden undermining economy complex that has swept its stage department, also the edge attained by the Avalon, the newer Cooney house eastward on the same car line.

The current Capitol show is a red and white hued affair, with its only out in a flash scenic finale, and pretty terrible. And no finale, however strong, can cover up preceding weakness, however slight the weakness. Viewing it and recalling others, it becomes evident that the show is belittled, the producer is handicapped and the audience none too pleased.

Among the turns this week are Forsythe and Kelly, two-man combination now in picture houses after a vaude past of moderate attainment. On this stage and before this band they seem so entirely and favorably different that old man vaude would find them quite difficult to identify. Harmony singing has replaced talk as the body of the act, though some opening talk is retained, most likely on the theory that film house audiences eat up harmony. They do.

Other outside acts are the Haines Sisters, nice looking youngsters with smart, but slow, musical turn that could and should be immediately hastened by the elimination of one of the two steel guitar numbers, and Lockett and Page, man and woman dancers who have not improved since quitting vaude, which seems peculiar. Anent the Haines girls, they might jump into the uke bit without waiting for the thunderous applause that won't arrive.

Spotted here and there were orchestra numbers by the stage band, xylophone solo by a bandsman and chorus numbers, one led by an awkward young member of the house ballet and very amateurish. The last two are obviously money saving and time stalling devices that prove sure-fire show-slowers.

The Capitol's new stage band conductor, replacing the likeable Del Delbridge, is Husk O'Hare, musician of ballroom vintage and minus most stage requirements. The most highly developed trick in O'Hare's bag is changing costumes, without lightning. He switched three times in this show and it didn't help, let alone mean a thing. If O'Hare would see himself as others, especially the laughers, see him, he'd do himself a huge favor and return to the realm of ballrooms whence he sprang, and where his musical ability alone will support him, for he has that ability.

In an effort to overcome the Avalon's stage superiority, the Cooneys are devoting the weighty part of their film supply to the Capitol's screen. "Cat and Canary" is a draw and a pleaser. Also "Realization," three-peopled skit with a kick, on the Vitaphone.

WARFIELD (SAN FRANCISCO)

San Francisco, Dec. 5.
Will King, Hebe comic, has returned to San Francisco, where many of his earlier triumphs of the stage were attained. After an absence of more than two and a half years, it was surprising at the thousands of picture house fans who remember him and his musical comedy company with which for many moons he provided local fun.

King is here at the head of a specially framed Fanchon and Marco "revue-comedy," which is about the fastest entertainment of its type glimpsed locally in many a moon. And the way the pay mob is responding at the box office is music to the ears of West Coast theatres executives. If he doesn't break the gross record at the Warfield this week King will come mighty close to it, judging by the steady lines the first three days of his visit here.

Fanchon and Marco have built a great show around King. The comedian is supported by a couple of his old standbys—Low Dunbar and Bessie Hall—and in addition there is a wealth of stage material, including 16 line girls who play an important part in the happenings. King's drollery is infectious and

Monday afternoon—at the second or late show—he had the capacity house rolling. The Warfielders ate it up in gorgeous chunks.

Al Lyons and the orchestra play their opening overture, "Poet and Peasant," in the pit and do not come on stage during the early proceedings. Before a drape in "one," the 16 girls do an introductory song and dance, in which they lay claim to being the backbone of the show, revealing plenty of backbone. Alfred Brower, dancing, does a "skating" dance that registered, and then Lyons, still in pit, introduces King, who reciprocates by introducing the popular leader. King received an ovation on his appearance, and drew a lot of laughs with his quips, especially the one about the way Marco laughed when he told him his salary, and how he "laughed" when Marco told him what he'd pay.

Miss Hall and Dunbar, though not introduced, were known. After a little byplay King and Dunbar are shushed off stage by Lyons who announces the "Old Homestead quartet." This four, comprising King, Dunbar, Miss Hall and Fred Pearce (straight man, though doing a lot of nance stuff) gradually slithered down to a trio, a duo, and a single (King), with King working comedy by pretended shooting, off stage, of the other members of the quartet. It scored. Pearce soloed with Rubie Wolf's late ballad, "Rose of the Lane," to bring on the girls, six of whom did some clever toe dancing. A solo toe dance, by a girl not programmed, went over especially well. Her rope jumping while on toes was liked. Will and Lew back for more cross-fire stuff with a motorboat as their topic. Then leading up to a blackout with Lew recommending that Will surprise his wife by taking her flowers and candy and giving her a long kiss. Idea worked, with wife remarking, "leave some cream and butter." Lot of laughs.

June Clyde, fetching soubrette type, sang "He Didn't Wanta Do It," with cornet echo and clarinet specialty helping put the number over. Another comedy scene, showing an automaton 50 years hence, drew plenty of laughs. Margie Packard, dancer, soloed. King and Dunbar followed with their version of the 7th round at the Dempsey-Tunney fight.

Band now back on stage, wearing clown costumes. Miss Clyde with the girls gave a novelty dance and then Brower for some of the speedy Russian stepping that has won him marked attention on the coast. Grand finale with everybody on stage working hard and keeping up the punch to final curtain.

"The Forbidden Woman," screen feature.

FOX (WASHINGTON)

Washington, Dec. 11.
If the current condensed presentation of Victor Herbert's "Fortune Teller," with the magnificent flash of color, motion, scenic investiture and real music, vocally and instrumentally, does not get 'business, then the claims set up by Washington as a center for the good things in art are appesauce.

William Fox has spent plenty to do it right. He has four men on the producing end—John Wenger, Charles Sinclair, Edward Lebegott and Alexander Oumansky. He has three outstanding voices in the company—Harold Hansen, tenor; Paul Kléman, baritone, and Bonnie Imbrie, soprano. Also a ballet, a male chorus, plus a general ensemble of some 30 to 40 other voices. If that isn't enough, there is also a stringed orchestra on the stage.

Accompanying this is a 50-piece symphony with a real musician at its head—Adolphe Kornspan.

This at from 30 cents to 75 cents. In condensing the Herbert classic, the ensemble numbers only are used. Lines are entirely omitted, plus no play whatsoever for comedy. The comedy might have added somewhat.

The familiar numbers such as "Gypsy Love Song" were excellently done. The settings and lighting are beautifully handled—the entire undertaking was class throughout.

Preceding the Herbert offering was an opening with the symphony utilizing "Visions of Faust." This is backgrounded with excerpts of the opera staged and sung in a miniature set platformed well upstage. This received a burst of applause, but leaves open the only loophole for criticism, or, rather, suggestion. In view of the "Fortune Teller" music to follow, too much of the higher stuff was given for a picture audience. A more modern overture, even tending toward syncopation, would have relieved this, and should be given consideration if the Herbert order of operettas is to be the permanent idea.

Between the overture and main offering was only the newscast, two short straight and several from the Mexicote, the latter including the opening of Congress. This was greeted with much applause.

The entire undertaking is an ambitious one, excellently accomplished, with no apparent budget hampering those responsible for the producing. Experience will establish a happy intermediate to appeal to all phases of cash customers.

"Two Girls Wanted" (F. O. C. M.)

CAPITOL (NEW YORK)

New York, Dec. 11.
Teddy Joyce, eccentric comedy hooper, who created a sensation last week, has been held over and is featured in the billing this week. Joyce was welcomed by the mob on appearance. Evidently, they remember him. The routine this week is bad. Joyce can deliver only when he's working. They have him leading six hoopers on to the stage and then fading into the background. The sextet is a time-killer, registering for negligible returns. No sense in holding Joyce over to be minimized through spotting.

Madame Elsa Stralla, Australian dramatic soprano, stars in the opening stage presentation. A tuneful vocalist reaching every corner of the house and scoring to the extent of several returns. Mme. Stralla is the type of songstress best suited for picture houses. Inclined toward classical selections and endowed with the ability to put them across, she is sure-fire.

Carlos and Valerie, featured with the ballet corps, are but indifferent adagio experts, but display sufficient showmanship to cover the defects and sell themselves unmistakably on two climaxes, the first where the girl takes a flying jump at the understander, landing with her foot around his neck; the second where she jumps from the top of a throne to the stage, to be caught in her partner's arms.

Walter Roesner, according to the program, is still with the people of New York, this week plugging a new song and introducing one of the boys in his orchestra as a singer. For the good of Roesner, the boy and the audience it would have been much better if he had remained unheard of.

The "Silvertown Quartet," four male vocalists with radio recognition, make their first appearance on the stage. Were liked in this house. Carl Shaw, another musician, was introduced by Roesner as a hooper and made good.

The Capitol orchestra's overture consisted of selections from "Madama Butterfly." Eugene Ormandy, associate conductor, wielded the baton Sunday afternoon.

Lon Chaney, in "London After Midnight," feature film, should get business.

UPTOWN (TORONTO)

Toronto, Dec. 9.
Many a youngster now getting a chance along Broadway owes his start to Jack Arthur at this house or the regent. This week the F. P. musical head for Canada launches a flock of new hopefuls who run through the whole vaude catalog. Only things lacking were a one-act tragedy and a master of ceremonies. An unnamed kid of three stopped the show with "School Days" and a burlesque on the tough guy Apache dance swept the place.

A dozen youngsters ranging from 3 to 15 represent a younger crew than the two sets of "Juvenile Canucks" which preceded them.

"Strong on ensemble hoofing, the kids lacked volume in song, but made it up in gamely trying to reach the back of those 3,000 seats.

The small-one fell in a black out and cried without restraint. The house thought it was part of the show and called for more.

Short film was dispensed with and news cut down to five minutes of Fox. Orchestra did a neat job on "The Desert Song" under the boss' own eye.

They yawned through six reels of the feature, "When a Man Loves" (Warner), but opening day's business strong. At \$3,600, partly on the Barrymore name.

Weather good and schedule was shifted to finish a run at midnight rather than 11.

Stage band policy returns here in fortnight. Sinclair.

STRAND (NEW YORK)

New York, Dec. 12.
The Strand is cheating a little this week. Its "divertissement" really is a short interlude of three specialties, taking up 15 minutes and involving no ambitious effects. As a matter of fact for a rather bored reviewer the presentation was rather more interesting than the heavy entertainment so much in vogue, but the fans probably won't find it so, demanding as they do as much as possible for their money.

The stage show was all simple, clean-cut specialty, beginning with the dance novelty of Lafayette and La Verne, man and woman adagio pair working before a spotlight projected from the foots which throws their shadow in enormously magnified form upon a half-luminous background of dim gray-blue. The girl is a remarkable contortionist and with her bends and twists reflected in prodigious size, the effect was striking. The adagio bits with the man were not so good, because much of the figures were carried beyond the range of the shadow-screen, and it wasn't especially good adagio performance anyway. This number—used up more than six minutes, much too long for the idea.

Kitty McLaughlin's two solos,

Tosti's "Good Bye" and "C'est Vous" took some interest from a fine scenic idea. A capital idea for an autumn effect was carried out in a shallow stage. A bold line of tree trunks seemed to be set pieces, while the autumn foliage was in the form of a half drop across the top, done in ruffled material of silken sheen, printed in brilliant browns, oranges and reds. Miss McLaughlin before a half audience Sunday afternoon did her second number almost without invitation.

The Six English Tivoli Girls, apparently another English group, put a brisk period to the presentation interlude. The half dozen in smart men's evening dress, with top hats and walking sticks (each one a perfectly groomed "Vesta Tilley") did a flawless bit of soft shoe dancing in unison. The whole turn is done in a casual spirit, the dance being done with that remarkable precision the British girls have made into an art. Setting for this was a back drop of material like oilcloth, with a mammoth silk hat in the center from which the girls make their appearance at the opening.

Screen feature is Robert Kane-Allan Dwan comedy - drama, "French Dressing," first rate light, easy story, helping vastly to raise the average. Another item in the film program is a novelty. Pathe offers a neat comedy with the sons and daughters of the Hollywood stars, billed as the work of Madeleine Brandels. This bit (discussed elsewhere) runs for 20 minutes, filling out a program that with a shorter comedy would be brief. Nothing of outstanding interest in the news symposium, Pathe, International and Fox about evenly divided.

Overture has a good idea. "Thais," "Cavalleria," "Jewels of the Madonna" and others are worked into a sort of medley of famous intermezzi, the group of familiar falling most agreeably on the ear, and getting away from the strictly formal musical feature. Rush.

PALACE (WASHINGTON, D. C.)

Washington, Dec. 10.
Current week (Saturday opening) is second of the "new and greater entertainment" policy of this Loew house. Involves quantity with considerable quality for the 50 cent top.

Some 31 persons participating in the stage festivities billed as "Frolique." It is not a new arrangement for the house other than the transference of the pit boys to the stage. It also includes the installation of a permanent m. of c. and the booking of several acts, one of which appears to get real money.

For the pit orchestra Paul Specht has accomplished much in their development. A trifle nervous on his debut handicapped Wesley Eddy, the permanent m. of c. Plus the usual razing bunch of balcony college boys, always in on a Saturday, made the going a little tough for Eddy. He stuck to his guns, though, and before the finish had them, cinching it with his fiddle and Russian dance.

Outstanding feature was DePace and his mandolin. He sewed everything up. Lyndon and Farman in a comedy Apache also clicked. Bert Darrell's tap was liked. Eight Palace Rockets, trained by Foster and imported after the abandonment of the original plan to use local girls, were in need of rehearsals.

Vocalists, Coster and Huette, have pleasing voices, but a general loosening up would warm the customers to them considerably.

Colby Harriman, staging the presentation both here and in Baltimore, routined the show well and lighted it brilliantly.

Preceding the presentation was an overture, "Jewels of Harmony," enhanced with a pictorial color background, also of Harriman, that aided the new director, Harry Borjes, to get results. M-G-M news had as its highlight a series of shots of Presidential timber. A Ufa short, "A Jungle Round-Up," clicked.

Richard Dix in "The Gay Defender" (Par) feature. Meakin.

DIVERSEY (CHICAGO)

Chicago, Dec. 7.
Presentation at the Diversey under the leadership of Joe Kayser as master of ceremonies is a snappy, well rounded and well picked bill. Kayser has, in the few weeks, created a kind of hero worshipping following among his neighborhood clientele. His appearance is neat, showmanship right and his speech clear and easily heard. The band of 14 pieces turned out some good notes. A saxophone and cornet talked pretty loud and didn't listen badly at all.

The five acts were good. Bud Harris and Son, with Sammy Venderhurst, talking, singing and dancing, scored perfect. The son got in solid with a pop song and the other two likewise with chatter and tapping. Genevieve Irwin, acrobatic dancer, nicely, not too long.

Smith and Cantor, two-man song and piano team, followed. A couple of pop song numbers got over better than expected. Dorothy Busch

clicked, using a steady flow of baby talk, including gags, and made things look easy for about 12 minutes. Her idea on how to do this work is Al, even to her infant costume. The girl following went by the name of Sugar, and not unjustly. She's a good looker, and though her voice isn't so forte, winds up with a warm reception.

A finale of all the acts and a band number closed the show.

Francis Kramer, at the organ, can tickle the keys, but his congregational singing results are nil. Song selections of slides flashed seem to be the wet blanket. Only one number hit, and that one was illustration enough to point out that the audience wants the stuff, but wants it right.

Feature film, "Spring Fever" (M-G-M) was good.

Business but fair. Audience exhibits a satisfactory feeling for the new policy, now in its fifth week. If the same class presentations are continued with the 50c. prevalent top biz will improve.

LITTLE THEATRE (BALTIMORE)

Baltimore, Dec. 11.
An innovation for picture patrons in this town. Cinema caviar, served for the intelligentsia and well served. No stage acts and no stage; no orchestra pit and only a four-piece stringed orchestra playing from a small minstrel's gallery in the rear.

Program opens with Chaplin's "A Dog's Life," demonstrating, as the program waggishly put it, "his early elan." News reel, especially abridged and edited, follows, with title inserts in a facetious vein that nicely sets the mood for the entertainment. A Ufa marine natural history subject followed. Excellent.

A gelatine strip admirably suited for the program, followed. Entitled "An Autopsy on the Cinema," it reveals flashes of Shaw, Barrie and other celebrities gathered about a long table in a London hotel. General Manager Millican, in an extraordinary address, declared that the reel was never intended for exhibition, being stolen in London. At any rate, this is a good story, and the snoring of G. B. S. for the show gave just the desired touch to the program. A brief and satirical strip in which Leonard Hall, late of Washington, lampoons the Hollywood Reinhardt, follows.

After this an intermission which takes on the air of a performance at the London Kingsway and houses of that type. Coffee, cigarettes and whatever you have on your hip in the lounge.

"Tartuffe," the Ufa feature, followed.

MARK STRAND (BROOKLYN)

Brooklyn, N. Y., Dec. 11.
The ever sure-fire Jazz Carnival idea is employed for the current Brooklyn Strand presentation feature. It utilizes an assortment of specialty people which are neatly dovetailed into a fast playing stage unit.

Another number in itself features Carlo and Norma, the dancers, for many months around the Times square night clubs (particularly the Silver Slipper). Carlo and Norma are presented in the atmospheric prolog to "The Gorilla," Carlo doing his familiar chimp costume number.

The Jazz Carnival opens with the clever Mme. Sonia Serova ensemble of 12 in some corking unison routines. Kimm and Ross, new hereabouts, do a "Prisoner's Song" dance in striped battle suits, with arms and ankles manacled, to complicate the concerted double dance routine. They clicked sweetly.

Restivo, the accordionist-whistler, was a card in himself, and Charles Jolley, tenor, got over "One Little Dream of Love" in excellent delivery. An unidentified girl was a particularly bright spot with a toe jazz number that included some difficult wings that would credit a danseuse sans the elevation complications.

Willy Stahl's arrangement for three violins of Drdla's "Souvenir" was a musical highlight, with the lighting effects picking out the string virtuosi in interesting presentation. The instrumentalists were recruits from the pit orchestra, including Sascha Kinder, the concertmeister.

"William Tell" was overture to heavy returns by Stahl's musical aggregation. Followed the news reel, "The Gorilla" was a panic for thrills, the Brooklyn females responding to the excitement of the screen thriller. Abel.

BIRTHS

Mr. and Mrs. Sam Taylor, at the Good Samaritan Hospital, Los Angeles, Dec. 8, daughter. Father is picture director with United Artists.

Mr. and Mrs. George W. Whiting, in Park West Sanitarium, New York, Dec. 12, daughter. Mother is Sadye Burt (Whiting and Burt).

ELINOR GLYN
 10 Mins.; One
 Loew's State (V-P)

Those who expected something of the freak variety when the famous name of the "It" inventor went up had a surprise coming.

Though she has always been attached to notorious sex writing, and her very name has been a gag that circumnavigated the globe, there is nothing about the fair lady that would indicate her anything but a woman of fine perception, perfect diction and undoubted refinement.

Tall, stately, youngish looking, with flaming red hair, she might have been the heroine of her own "It." And it was that about which she spoke, almost exclusively.

Miss Glyn added little to the literature of the ages on that eternal and infernal topic. But what comment she made on it was of high tone and a million miles from the suggestive, even though she talked "cold turkey" about sex.

Apparently a great box office name, she is as well a vaudeville act. With a slight British accent, rather enhancing than harming, her voice is as clear as a bell and easily penetrated this large theatre. Her reception was strong, the several attempts she made for laughs clicked spontaneously, and at the end she was given applause far beyond the common mine-run in this house.

The best in vaudeville is none too good for Miss Glyn. She can play as long as she can stand up. Booking her was an inspired bit of showmanship.

Loit.

GEORGE WONG and CO. (6)
 Gymnastic
 12 Mins.; Three (Special Set)
 Palace (St. Vaude)

Family Chinese act embracing gymnastics of acrobatic, contortion and juggling calibre. The high lights are the three youngsters, particularly the two lads who look extremely immature. It's the kids' physical elasticity that sustains the act.

They tie themselves into knots and pull some bends and twists not seen in every turn of this nature.

Showmanly presented and flashily mounted, the Wongs took a brace of bends and accomplished the unusual of a mild stopping of the show for an extra bow before the olio.

Abel.

MILLER BROS. and CELESTE
 Musical
 17 Mins.; Full
 American (V-P)

Two boys and a girl, all young. Boys in tux, girl in party frock. Open with all three playing trombones for ponderous but agreeable effect.

Girl is off as boys go to banjo duet, singing popular number in nice voices; voices so good they don't have to cover up with heavy harmonizing.

Girl back in scant dress for acrobatic dance as solo, one of those contortion things that must be taught by mail, for no school could turn out so many corkscrew step-pers as there have been this season. Girl does the steps skilfully and is much more graceful than the majority in this style of work. But the dance was the least interesting of the act, because it's being overdone.

Boys are back with their banjos and pleasant voices again, long enough for girl to change to futuristic dress for toe dance. Then all go into a finale with two trombones and a cornet for another stirring march tune, more agreeable to the ear than these brass ensembles usually re. Excellent curtain on forte passage of march for sure-fire applause. Straight act that makes good on the personable appearance of three charming-looking kids. Merits better spot than opener.

Rush.

FRANK JONES
 Songs, Gags and Music
 10 Mins.; One
 American Roof (V-P)

He is billed as Frank Peg Jones as he is a one-legged entertainer. While not the first of the one-legged specie to be traipsing successfully through vaudeville he shows more versatility than some of the others.

He dresses as an old Grand Army vet, plays a harmonica, reels off a few gags and then plays the uke and the harp at the same time. He also warbles a little, his voice being along the "whispering" kind that is much in vogue on the mechanicals and the air these days.

Jones grew in favor as he progressed but his biggest and best score came with his acrobatic tap dancing finish.

Mark.

ETHEL and DOROTHEA PONCE
 Songs at Piano
 12 Mins.; One
 Palace (St. Vaude)

The Ponce Sisters won their rep on the air from WJZ and WEAF and on the phonograph records before taking to stage work. Their vocal harmonies through microphone transmission were so impressive, the picture houses and now vaudeville became interested and unusually enough the personalities matched the charm of their vocal accomplishments.

The kids, that's all they are, are a refreshing duo on a stage. Whether so-called showmanship acquisition will spoil it or not, their present manner of simple parlor entertainment style of song delivery is their greatest "showmanship." The youngsters really look like they are fresh out of convent school, which is the case, their music publisher-songwriter dad, Phil Ponce, the music man, only recently regaining his "family."

It was natural that the natural harmony gifts of the youngsters would receive the benefit of their father's experience with the recording companies, and from this began the Ethel and Dorothea Ponce's professional career.

Their father's wise counsel on the unusual vocal arrangements, and other little niceties of tin pan alley, are abundantly evidenced. This, coupled with the youngsters' personalities and natural talents, made them an important entry in the deuce.

The girl up front is a natural born comedienne. In spots she evidences Zehna O'Neal mannerisms and if permitted to "let off steam" in the futuristic vocal jazzique, she will be a pleasant surprise.

On their Palace debut and their metropolitan bow-in in any theatre, the Ponces ring the bell.

Abel.

NORRIS' MOVIE MONKEYS
 Novelty Animal Act
 10 Mins.; Full (Special)
 State (V-P)

Norris has an interesting opening or closing act here, suitable to any vaudeville.

Scenery depicts a row of small buildings, with the monkeys making entrances and exits through some. Norris is supposed to be shooting a motion picture and has the monkeys go through various sequences. In one they are fighting a fire, with considerable natural comedy. In another a pair get married and later get as far as in bed together before the curtain is lowered.

The monkeys are well trained and are funny without trying to be. Amusing act.

GREEN, PAGE and GREEN
 Acrobatics
 6 Mins.; Three
 Audubon (V-P)

Two men and a woman. Judging from style of act men have apparently worked together before or with similar acrobatic combos using present style.

Work of males predominate. Opening slow and almost trick for trick of that of yesteryear turns of this type. Closing minutes give some flash and lifts the turn through some neat acrobatics.

Finisher is one man doing a back flip-flop seated on a chair from a three-table high stand.

Just an acrobatic turn.

Mark.

TINY TOWN FOLLIES (6)
 Midget Revue
 18 Mins.; Full (Special)
 Academy (V-P)

Midget act, not as pretentious as some turns of its type, but has considerable entertainment value. Best as a closer.

Buster Shaver appears throughout the act, working at a piano and providing contrast to the five midgets, three men and two women. The five present a typical song and dance revue, including such items as a sister team, pop solos, dance specialties, comedy songs and ensemble routines. It's not brilliant but it's cute. Audiences will go for it.

HEARST BROTHERS (2)
 Songs and Comedy
 12 Mins.; One
 Keith's (St. V.) Washington, D. C.

Two youngsters, sponsored by Gus Edwards, that possess a rather unusual gift for putting over a song, with the smaller of the two a natural comic.

As a newsboy and a shoeshine the kids do plenty of by-play productive of laughter, with the older of the two sticking to the straight end like a veteran.

Excellent now for the deuce spot.

Meakin.

LEW WELCH CO., (5)
 Comedy Sketch
 20 Mins.; Full (Special)
 Riverside (St. V.)

Welch has written a consistently humorous sketch, somewhat obvious in plot content but nevertheless satisfactory for vaudeville.

Welch and Barney Ward are featured, playing Hebe partners in the real estate racket, with business shot. A man enters their office and the boys think he is a customer. They smother him with courtesy only to find he's an insurance salesman. Later when the real prospective customer arrives they treat him rudely and miff the deal. Ward is about to shoot himself for being a failure, but Welch struggles and the gun discharges to apparently hit the insurance salesman. The cast indulges in a burlesque opera bit concerning the shooting, with the insurance guy afterward rising and saying he played dead to show how easy it is for people to pass from this life without a policy. The lines furnish Ward with most of the punch talk.

Cast includes Helen Anderson, Alden McClaskey and Tom Tempest. The act has quality enough for the better vaude theatres.

SCOTT SANDERS
 Character Comedian
 18 Mins.; One (Special)
 Riverside (St. V)

Sanders says he has been in this country just a few weeks. He is a character comedian of considerable ability and is capable of catching on in any type of vaudeville theatre.

He has two numbers, the first being an impression of an old ham actor. Sanders burlesques this, speaking of past accomplishments in a razzing way. The bit is started and finished with a song concerning the ham's success 20 years ago.

The other, and more important number, is a characterization of an old Scotch knife grinder. In this the grinder speaks cynically of his married life and the decidedly thrifty tendencies of brother Scots. It is a pathetically humorous bit, well handled by Sanders. The character is sure to click with any type of audience.

Sanders has a voice that can carry to the last row in the largest theatres. He should do well on this side.

GRACE NILE and DICK MANSFIELD
 "The Man Said" (Comedy Skit)
 12 Mins.; One and Two (Special)
 Riverside (St. Vaude)

"The Man Said," authored by Clark Davis, refers to the harum-scarum wife's alibi for buying so many luxuries on installment. Her explanation that "the man said" she can pay so much down and the rest until unconscious is the keynote of the sketch.

A two-people act, with the man and wife characters sustaining the action plentifully, there is also an important human interest element that can't miss. The mortal desire for luxury or its manifestations is probably no strange problem with the average marital two-act and the Riversiders seemed to react to it to the utmost.

The prattling wife who buys a car, a piano, jewelry and whatnot on time, with hubby faced with economic limitations, is a lovable character as played by Miss Nile. Mansfield is an excellent co-star.

The curtain speech is in the nature of a suggestion that the character alliance applies off-stage, with a comedy exit punch.

A corking sketch for the best and the worst of vaudeville, which means its appeal is universal. Joe Bennett merits a bow for his staging, employing a suburban bungalow exterior of grotesque design.

Abel.

"SILVER TOES"
 Dances
 17 Mins.; Full
 American Roof (V-P)

An out and out dancing act in which the chorus does some nifty work. Few acts can boast of as hard-working and harmonious a group of steppers.

Six girls and two boys, the latter apparently a vaude team added for the occasion. There is ensemble and solo work, one girl going in for a fast toe solo. Nothing sensational, yet pleasing.

Costuming is unquestionably new, the girls wearing some attractive abbreviated outfits. One of the best bits is the dancing finish, the boys and girls doing some rhythmic stepping that approaches production results.

The "flash" of the American bill Monday night.

Mark.

FRANCIS X. BUSHMAN and Co. (5)
 "Code of the Sea" (Dramatic)
 17 Mins.; Full (Special)
 Orpheum, Los Angeles (St. V.)

Francis X. Bushman exits from the silent drama to the out loud stage with a piece more suited for flicker emoting than vaude.

It may be that Bushman, personally, may attract for awhile, counting on his long-standing rep in pictures. The means he has chosen to do it with will not.

"Code of the Sea" is a seafaring meller of the most "mellow" kind, thinly woven in plot, with Bushman given small chance to do anything other than looking on, grim and immobile. He is captain of a merchantman. A pleasure cruising yacht has been wrecked and Bushman picks up the survivors; one of which, a woman, dies aboard his ship. The young chappie who owned the yacht and his girl friend are summoned to tell what they know.

The girl tips off that the dead woman was lured away by her boy friend and to escape him had flung herself from the ship. Bushman plugs the guy, after telling him the woman was his wife. The curtain descends as he is dragging the corpse on deck to provide the sharks with a meal.

A rather futile effort, credited to Helene Ellise Lucas. Directed by Henry Kolker. Ada Gleason and Olaf Hytten are the derelicts and occupy most of their time yelling at one another.

Seems too bad. Bushman is capable of better things.

ROBEY and MITCHELL
 Songs and talk
 16 Mins.; One
 American Roof (V-P)

This duo starts off with plenty of nerve. It takes nerve of the hydraulic pressure turned on by Robey and Mitchell as their style runs to the two-straight male combo yet striving for comedy on the cross-firing. The pair looks youthful and dresses collegiate following some of the outing styles flashed in the clothing windows.

One of the few two-man teams in vaude today carrying a nice looking gal to step on for a few minutes to carry on a comedy bit or two and who steps on for the finish when the smaller chap (Robey) sings "Brokenhearted" in a falsetto-tenor voice that scored big on the Roof. They fall hard up there anyway for the ballad stuff.

The men pull some old tweezers with some new wheezes and do a little harmony vocally.

Act carries a prop auto, looks like a beaver board contraption with a running board that is used for a bench by the men when the girl (Miss Reynolds) travesties with some high notes.

Act looks fresh and new as paint; apt to get best results in the neighborhoods where they are not so exacting and the competition isn't so keen.

Though not certain this may be the same Robey that appeared for a time with a male partner, Gould, the combination at that time also being a two-straight doing comedy.

Guess the songs shot in by Robey and Mitchell bear out the jakelubin tradition that any act with a song always gets a booking break at the American.

Mark.

WORTH SISTERS and COLY (3)
 Singing and Dancing
 10 Mins.; One
 Riverside (St. V)

Two girls and a man, with the opposite characteristics of the girls producing pleasantly varied entertainment. For early spotting it will hold up well.

One of the girls is a pep sister. She appears in a solo jig for moderate results, and gets across big in a comedy dance with the boy. The other girl is a sweet type and has a specialty spot doing a kick routine while she plays a fiddle. The boy is a fast hoover, keeping the act moving swiftly.

Clicked in the deuce.

GRAHAM and COURTNEY
 Songs and Dances
 10 Mins.; One
 Academy (V-P)

Two girls with an original line of songs and dances. Seen best suited to intermediate houses.

They open in crinolines for an old-fashioned waltz and song. One of the girls follows with a dual personality number, dressed on one side as a Bowery tough and on the other as a lace collar Percy. A good number.

Following a pop routine, they finish in bathing suits, singing a comedy number about physical culturists.

Nice act for early appearance.

MASTERS and GRAYCE REV. (6)
 Comedy Sketch with Music
 24 Mins.; Full (Special)
 Academy (V-P)

Elaborately staged in five scenes, this revue is so pretentious and inherently unusual its noticeable weakness in comedy will not be a serious deterrent. Suited to all divisions of vaudeville.

At the start a white-haired gent is behind a scrim talking about his younger days. His story works into a full stage flashback, where he is seen as a young fellow entering a beaery. After some bantering, he and the waitress decide to go into show business together.

The next full stage scene has the team (Masters and Grayce) in a vaude agent's office, where they do their stuff to get bookings. Every time they go into their dance the agent's attention is distracted, and he asks them to go over it again. A "one hour later" sign is flashed, and the team is seen in the last stages of fatigue, still dancing but with the agent gone. This is the funniest bit in the sketch and is well handled.

The white-haired fellow continues the story, telling how the team sank lower and lower in show business, finally being kicked out of a medicine show. Another full-stage set then shows the pair in a dilapidated room, broke, and figuring whether they'll mash or fry their potato today. A friend rushes in to tell them they've got a chance to work at Tony Pastor's.

This scene is worked before a drop of that famous place, where the pair make a hit. A basso is also brought on to sing "On the Road to Mandalay," and get sizeable results at the Academy. Final scene shows the team, now white-haired, in their home and winding up with a ballad.

Miss Grayce is an efficient comedienne, getting most of her returns with burlesqued dramatic gestures. Her lines don't yield much because they lack a punch. Masters is a capable partner but does no distinctive work.

WILLIE CREAGER & ORCH. (11)
 20 Mins.; (Full)
 Academy (V-P)

Creager has been in Loew picture houses as a guest conductor. He has organized a band for vaudeville and looks good for all houses.

Topping the act is Creager's comedy in direction and flash work with the drums. Several of the musicians also go for laughs with burlesque versions of a pop song, doing fairly.

Creager is a professional arranger of orchestrations, and the numbers he plays are exp tly handled by versatile musicians. Almost all the men double extensively, making this small outfit capable of producing a wide variety of effects. Creager directs without a wand, using his hand manipulation for laughs. His work at the drums is of such flourishing magnificence it automatically becomes highly comical, and should be concentrated on even more.

Will be liked anywhere.

GLENN and JENKINS Co. (1)
 Singing, Dancing and Comedy
 17 Mins.; One (Special)
 5th Ave. (V-P)

Glenn and Jenkins were last reviewed under New Acts in 1919. They have been standard, big time, show-stopping comics ever since. Presently, besides plenty of bright new material, they are carrying another colored lad, a musical shoe shiner. This is a great novelty and showmanship.

The shine-em-up boy burns up a pair of sandals with a synopacted polishing rag and brushes. Looks as if Glenn and Jenkins lifted him right out of one of the jazz shoe parlors found here and there in various cities. In these unique establishments, sufficiently rare to be a novelty to the majority of vaudeville-goers, the boys sing and dance while shining.

Glenn and Jenkins are a great comedy act that can lift any show. They are perennials for vaudeville, and if ever electing to listen to the siren song of bigger dough in the picture house field they ought to be candidates for the major marquees.

BASH LEWIS Co. (2)
 Dance Revue
 10 Mins.; One and Full (Special)
 5th Ave. (V-P)

Two girls and a man, the latter billed solo, in an ordinary, unimportant dance cycle which has the showmanly advantage of a whirlwind end. And that speed finish about summarizes the act's value.

Drops and costuming okay but usual.

PALACE

(St. Vaude)

As far as the Palace is concerned it's Xmas week according to the trade. Half a house Monday night; beaucoup off at the mat, and the answer is in the show.

With a couple of "names" in Nalimova and the Ches Helen Morgan (night club) Revue penciled in, it let out Gus Edwards as a hold-over, a now regular occurrence at the Palace. The sudden cancellation of both—Mme. No-Mazuma was not "ready" and the cafe-management cared naught for the theatre booking—left the Palace in a lurch, and some quick act juggling was the order of the week end.

What resulted is reflected at the box office. Rae Samuels was pressed into service as the most established variety "name" on the bill. A K-A office act (John Shultz's production), Naro Lockford and Co., was given Palace opportunity; Arnold Johnson's orchestra made an early return; a neighborhood colored team, Hamtree Harrington with Cora Green, attained the prestige of the Palace after playing repeats and repeats at the K-A Hipp and the neighboring Loew's State. And the rest was apoplexy.

So, no matter how it was sliced, it's still knacker.

George Wong and Co. and the charming Ponce Sisters (Ethel and Dorothy) were two New Acts in sequence, going strong. Wong's is a chop suey potpourri of gymnastics, contortion, exhibition and juggling. The Ponce kids are vocal harmonists of ultra quality, with a recording and radio rep to fortify them.

Arnold Johnson and his orchestra again got the most on their corksing radio number. Harry Arlock (or so announced) is an important member of the troupe. He should be given fuller opportunities. Ingraham and Burns, who are featured, are wisely faked as band instrumentalists, although Bobby Burns' exaggerated mannerisms with his guitar fools nobody. He can stand coaching on plausible "faking"; also on the grotesque waving of his head, which is out of tune with the general ensemble.

Johnson has been picture-housing and going well around the country. He has an excellent stage aggregation, and with some more attention to detail he'll be among the "names" in short order.

Hamtree Harrington with Cora Green are Palace debuting. The colored team has been abroad, returning recently, but not importing anything

GUY VOYER and Co. (6)

Comedy skit
22 Mins.; One, Three, Full (Special)
81st St.

"So This Is Marriage," playing in the Midwest for some time, underlines Norma Pallat and is credited to W. M. Hough with music, two numbers, by K. B. Pallat. It's aimed for comedy using couples. At the honeymoon, five and 10-year stages. Featured pair are the veteran marital battlers. The act is a fair investment on production but in its present shape is just an act.

A special drop with bedroom inserts for the trio of twosomes starts off and is the turn's top idea. Dialog frames the difference between the newlyweds and their well seasoned neighbors.

In "three" some sort of a bet takes place about which husband would show the most anxiety if his wife were to disappear. This takes the action into a sitting room where the males troupe in as their wives hide behind a screen. It eventually becomes a hoax on the originator to prove he still cares for his spouse despite the 10 service stripes.

Two songs dot the running, one "In the Spring" out of "Battling Butler" of a few years back. Even the same dance routine is retained as then done by Bill Kent and Marie Saxon. Cast does well enough by the playlet but the script needs brightening if it's to class as a real act.

For present day vaudeville it can play anywhere. *Sid.*

DEWEY and GOLD REVUE (11)

Flash Act
22 Mins.; One and Full
81st St.

Conventional flash of eight girls headed by two boys and another miss. Nothing special anywhere in the running other than a routine by the octet which either the Roxy or the act copied. It's identical with a doll dance the big picture house held over for two weeks recently.

A couple of blackout ideas creep in but all are familiar so the edge is off. Principals display nothing beyond the usual and at this house the act was letting 'em trickle out to smoke prior to the solid celluloid second half. Girls work well together but that accomplishment has ceased to be a novelty.

Nothing to get excited about and nobody will. *Sid.*

new. Naro Lockford and Co. followed with his "Dance Voyage." It's a corking aesthetic flash act, novelly conceived and artistically presented. Everything from the futuristic settings to the super-artistry of the company is effective. Naro Lockford is a remainder of the Lockfords, brother-sister dance team. He has with him Ellen Bunting and Jackie Withrow as alternate partners and Cynthia and Claire as intermediary specialists. All of the gals are comely and shapely, with their charms an open secret in the current stage styles of abbreviated, curtailed and form-fitting attire.

Duc de Kerekjarto, violin virtuoso, who might be Elinor Glyn's conception of "it," is an asset always. The violinist was recalled twice and pulled a charming speechlet. He is personable, sartorially smart and generally effective, as a personality and as an instrumentalist, a sure-fire combination for any individual. And great for the picture houses.

Abe Reynolds and Florence Clark, the charming brunet now getting equal billing, were a comedy feature with their "3 a. m." sketch. The curse is taken off the John (or Jake) stuff through the dialect chaser being taught a moral by the make-believe vamp, who is really a private detective, etc. In between there are plenty of laughs and two solo opportunities for Miss Clark.

Rae Samuels next with her fast songs, although essaying one "heavy" number that didn't par the rest of her stuff. Mildred Land at the Ivories is as effective as ever. Blum Trio closed. *Abel.*

RIVERSIDE

(St. Vaude)

It's high time some fearless leader took two steps forward and organized the Society of Those Who Were Told They Were Getting Aisle Seats. But—

This society might meet whenever a member was added to the bulging roster, and in carnal glee inflict special brutalities upon box-office men. Pastboard miniatures of certain treasurers might be boiled.

Incidentally, the condition of straight vaudeville does not warrant the practice of deceit upon its thinning ranks of patrons. Probably the Riverside boys felt glorified Monday night because Fannie Brice was doing something for business that 1,000 letters, stamps included, couldn't do. She was drawing business, and she drew it within three rows of capacity.

All talk concerned Fannie, and sometimes Nick, too. How would she look with her new nose? Wasn't it a shame about Nicky? Would she sing "My Man"?

She would. She sang it as her first encore, and it gripped the house. She sang it so completely her eyes glistened, and whether the emotion was phoney or on the level, its effect on the audience was something to see.

There was substantial entertainment surrounding Miss Brice. Felovis, a juggler, set himself for immortality by stopping the show directly following intermission. He is a master in his profession, impressing most strikingly in his juggling of a rubber ball with a stick clamped in his mouth. The ball rolled up and down the stick, rested on top, and even rolled around it when laws of gravity stated it should have fallen. All of Felovis' tricks are worked deftly and make up one of the most interesting dumb acts in vaudeville.

More should be known about what arrangement, if any, George Le Maire and Rex Van have made with Moran and Mack before judgment is passed. Le Maire and Van are Victor record artists, with Van delivering in exactly the tone and manner of Moran. On stage his make-up is also a replica, namely, the sad-eye effect. With material similar to that of the better known team, this new turn mopped up at the Riverside. If it's with the consent of Moran and Mack, the new team is recommended as a good laugh-getter for any house. Otherwise, rank case of infringement.

Countess Sonia, featured in "Revue Satiricon," made a distinctly favorable impression. Her revue is a novel affair, containing unusual song and dance numbers. Opening bit has her four supporting men outfitted in square boxes as wooden soldiers, getting across well in a song and parade routine. Another outstanding part is a burlesque opera piece, handled with a nice sense of humor in costuming and lyrics. Sonia has a French accent, which either makes a distinct hit or falls flat. They went for it here.

Scott Sanders, evidently new to the States, was a hit with his character impressions, fourth on the bill (New Acts). Homer Romaine, acrobat, started the show with daring ring work that brought continual exclamations from customers. Romaine does his stuff in a kidding way and gets as much out of it as he would if using do-or-die gestures. This turn should open bills always, as its exceptional worth would be lost in closing position.

A sketch by and featuring Lew Welch drew a satisfying number of laughs in third spot (New Acts). Worth Sisters and Coly (New Acts) on second with dancing.

BROADWAY

(Vaude-Pets)

Elinor Glyn opened at Loew's State Monday and packed.

The State must have packed again Monday night. The crowd had to be somewhere, and it certainly wasn't at the Broadway.

No candy butcher in the lobby yet, but it won't be long now.

Plenty of outside ballyhoo, which should at least make the sign painter safe from dismissal even if his art work cannot lasso them in.

The actors peering across the foots must have mistaken the far side assemblage for onlookers at a Monday morning rehearsal or perhaps a jury for one of those Monday morning auditions at the Palace.

The show, although better than usual for this K-A intermediate, played through to mild returns for the most part, with the auditors shopping carefully on applause and no occasion for palm blistering.

Eddie Foy, veteran, in his backstage skit, "The Fallen Star," spotted No. 3, kicked up more dust than the others and registered solid, both on reminiscing and Foy's bit of dancing. Foy hit spontaneously. No palm whacking when the card went up, but more than plenty at the finish.

Preceding were Jerome and Evelyn, mixed team, in a snappy combination of dancing and acrobatics likeable for this spotting.

Low Brice followed Foy with his usual dancing and travesty, still retaining sister Fanny's Spring Song burlesque as the comedy wallop. Got over, but no sensation.

Wright Dancers next, comprising nine girls and male singer, offered a colorful dancing flash routine in scenes and built up into ensembles. The girl contributing the Indian number was standout among the solo dancers.

Besser and Balfour, mixed team, furnished some corking, and much-needed comedy to the bill with a line of chatter and songs that hit the mark. Good act of its kind, but not heavy enough for next to shut. An illustration of such spotting seems a confession that K-A is in a bad way for next-to-closing comedy teams when it takes an early spot of this type for the niche. Still, Besser and Balfour went over big.

Gaynor and Byron, male skaters, opened with sensational roller work on a raised platform. It registered. Diaz and Powers, mixed duo, closed with their familiar wire walking. "Good Time Charley" (W-B) screen feature. *Edba.*

ACADEMY

(Vaude-Pets)

Fifty cents on the main floor. Eight acts of vaudeville, a feature picture, short subjects, and a pit orchestra of 25 men. For first halves Movie-tone as an added attraction. That's a bargain, especially when the vaude is good. And it was good the last half of last week. Also, the advance bookings don't indicate there's going to be a relapse.

George Price headlined. George was recognized when he came on, despite an apparently new suit. He did his songs, his dancing, and walked off while they still wanted him.

The bill opened with an act that has been closing intermissions elsewhere—the Five Harmoniacs. These boys dress as fur-panted cowboys and dray music from jugs and kazoes and even a washboard. They're so good they record the stuff. And they're fine to pep up a bill. An 11 piece orchestra on the bill later. Willie Creagor and his boys (New Acts), playing a sweet brand of music. Creagor also records, and he's a professional arranger of music. He's a great drummer, besides.

More quality with Masters and Grayce Revue (New Acts). This is in five scenes and uses six people. It follows the career of a ham vaude team. It could be funnier, and it probably will be. Then Herbert Ashley and partner. Ashley is a refined Hebe comedian who's been playing for so many years he could sleep through his act. He rated with the leaders in applause here.

Buster Shaver and His Tiny Town Polles (New Acts) closed and held attention. Shaver has five mid-gets, doing a regulation vaudeville revue routine.

Graham and Courtney (New Acts) are better than the run of girl teams. Marcus Sisters and Carlton Brothers, on second, had a nice array of dancing. On a weaker bill they wouldn't get such early shooting.

Feature picture, "Pajamas" (Fox). The house was full.

5TH AVE.

(Vaude-Pets)

A reduction in prices and acts making the third policy change in about as many months seems a rather bluntly worded advertisement that business hasn't been so forte at Mr. Proctor's concert hall. It's now 50 cents all over and six acts. Sats, sabbaths and holidays. 75 cents. Monday night a full house attested the wisdom of the four-bit gate.

Authentic old time class made the first half bill something of a book-

ing masterpiece. It was a cracker-jack.

Grace Edler and Co. kicked off. Miss Edler is not new but probably her present support of four dancing girls is, as there appeared to be a trace of nervousness in their work, otherwise smooth. The act is extremely pleasing, neat, dainty and classy. Numerous costume changes and a general spic-and-span atmosphere definitely places the turn away and above the regulation run of small revues. It is an act of wide serviceability for booking purposes, not particularly expensive. Miss Edler is a dancer and a looker and endures to effect with a tap black bottom.

Jeanne LaCrosse gave the customers three songs and no more despite a legitimate demand. The 5th Avenue was naively interested and impressed by the bouquet of roses that passed up over the footlights.

Deloris Griffin is the euphonious label of a cute black-haired mamma new to the turn of Billy Kelly and Warren Jackson. Kelly and Jackson gave the neighbors a flock of laughs and set the works for the rest of the show which preceded to crayon up a series of ten-strikes.

Th Arnaut Brothers, now billed Rene and John, enjoyed their time-honored walkaway. On the journalistic principle that everyday occurrences do not constitute news the Arnauts are poor copy.

Hap Farnell and Florence climaxed the comedy array with ease and distinction. There's a wealth of experience and sureness in Farnell's unhurried and unerring style of work. He does one of the best alcoholic bits in vaude.

The callope position was assigned to Alexander and Santos Revue. They acquired more distinction from the bill than they contributed to it. Two reformed acrobats took up the saxophone and joined a ballroom adagio dancing team. All was going well until the producer ran out of ideas and remembered that the saxophone players were acrobats. It provided an exit for the producer's dilemma and the act's pretensions. But with these qualifications Alexander and Santos is not a bad dumb act.

"The Crystal Cup" (F. N.) on the screen.

AMERICAN

(Vaude-Pets)

The change in weather seemed to help his instead of hurting it on the Foot Monday night. The show didn't warrant any box-office stampede, being just one of those bills that comes like a headache now and then. A sameness trotted out several eccentric dancers. The second half brought comedy that proved a life-saver.

Jordan and Grace opened. An odd mixture of a juggler and gun spinner working with a woman whose principal asset was an inning with an accordion. Jordan reminds of Clifford Jordan, who was around six years ago. For the finish Jordan announces he will support an 85-pound wheel atop his head and jump a rope. An awkward-looking stunt, but Jordan spins the wheel and even has it illuminated for the rope jumping.

Rose and Jerman have improved since first showing around here. They depend mainly upon hoofing, their talk being nil. Lavine and Pillard have some material that needs fixing. A ballad struck 12 for this sympathetic bunch. "Silver Toes" (New Acts) closed the first part.

After intermission Eubie Blake and Broadway Jones, colored duo, cleaned. This one has Blake, Noble Sissle's old partner, and Jones, who spends most of his winters in Florida, together, and they make a good team; Jones stands out with his songs and Blake can do things to a planner. The pair is set for results in pictures or on the air.

Plenty of laughs for Coogan and Casey. Got better returns than any sketch here for a long while. Lane and Byron stepped right along and also wrapped up a laugh score.

Evans and Perez closed. They have changed their act considerably. One of the new features is the three ball juggling by the bigger man a la Jap barrel spinning. The duo still use the high perches, throwing the top worker far up into the wings and losing its full effectiveness to the rear part of the house.

On the screen, "Two Arabian Knights" (U. A.). *Mark.*

Houses Opening

Middlesex (Conn.) theatre, vaudefilm, is due to open Christmas day under the management of S. Z. Poll's nephews, Adelmo Vanni and P. Alonzo. The house itself is owned by a local theatre corporation.

Robert H. Russell appointed resident manager of Junior West Coast theatres in Redlands, Cal. Russell follows Richard Sims, transferred to one of circuit's Los Angeles houses.

State theatre, new Fleischman-Kroetz neighborhood house at Collingwood and Delaware streets, Toledo, O., opened Nov. 23. The 2,000-seater has a vaudefilm policy, with program changes three times weekly. \$500,000 cost.

ED. RESENTS ROLE

(Continued from page 1)

shown at the State theatre for the week beginning today, Jeanne Engels' first cinema effort, "Man, Woman and Sin," which is an insult to the newspaper profession, the week's offerings on the silver sheet are of high caliber." Miss Taaffe started her column.

Later along, commenting further on "Man, Woman and Sin," Miss Taaffe wrote: "Just why Monta Bell, former newspaper man, should have written and directed such a picture is difficult to understand, unless newspaper life in Washington is vastly different from what it is in the northwest. . . . From the story standpoint the picture gives a decidedly false impression to the public of what newspapers and newspaper people are like."

"The story presents the society editor, played by Miss Engels, as the mistress of the publisher and John Gilbert plays the young reporter who is infatuated with the woman. The life of a society editor, one would be led to believe from the picture, is a round of pleasure with the publisher paying for a lavishly-furnished apartment and providing the strings of pearls to be worn at the social functions."

"Well, in actual fact, the life is far from such! It is rather 10 to 14 hours of good hard grind, albeit interesting grind, especially when the society editor is also the club editor, the drama and movie editor and the church editor (these are the assignments Miss Taaffe herself handles). It means 'covering' the most outstanding social events to be sure and the most interesting events of the day in other fields, but it also means long hours of telephoning for news, of writing on the typewriter, of editing and writing heads and of making up pages so they will be pleasing to the eye of the readers."

"But the society editor provides her own pearls if she wears any and her salary has to stretch over living expenses and what not."

EQUITY ON COAST

(Continued from page 1)

to the organization and ruled it out of existence.

Hereafter Equity's coast branch will be controlled by the designated deputy, under orders from headquarters at all times.

The difference between the coast picture players and Equity dates to last June when picture producers called for a cut in salaries. Equity meetings were held and a standard form of contract aiming to Equity shop was agreed upon. Then leading players changed their views, saying they were friends of the producers. That sentiment developed about the time the picture makers rescinded the salary cut proposition.

Nagel Figured

Last month the executive committee decided on a contract in which Equity would not figure but the Academy of Motion Picture Arts and Sciences will. Equity has viewed the latter organization with disfavor from its inception, believing it to be promoted by the producers. That Conrad Nagel is chairman of both the executive committee of the Academy and of Equity's coast branch committee figured in the decision to dissolve the latter. The Council figured that Nagel and his supporters could not be loyal to both organizations.

The resolution passed by the Council Dec. 6 read:

"Whereas, the Council recognizes the exceptional caliber of the personnel of the Los Angeles executive committee, and pays, herewith, tribute to its hard work and sincerity, and

"Whereas, the recent policies of the Los Angeles executive committee are contrary to the policies which the association has adopted, and

"Whereas, the Council, under the constitution and by-laws of the association, is and must be responsible to the membership as a whole, therefore

"Be it resolved, That the official status and powers conferred upon the Los Angeles executive committee by the Council are hereby rescinded, and the committee is herewith dissolved."

In light of recent events Equity has little chance of holding sway on the coast and last week's resolution virtually means a let down in its coast activities.

PRESENTATIONS—BILLS

THIS WEEK (December 12)
NEXT WEEK (December 19)

Shows carrying numerals such as (11) or (12) indicate opening this week on Sunday or Monday, as date may be. For next week (13) or (19) 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
Admiral Casino
Arthur Tawer
Hilda March
Stella & Morell
Near & Delar
Dance Flashes
Lydia Wieser

Alt Bayern
L. & V. Gelsell
Charlie Casati
Hermia Bora
Carl Ewers
Ruth Marcus
Karl Eiser
Rolf Herbig
Hans Reimann
Hildegard Bodas
Maria Ney
Liselotte Hantsche
Kate Kuhl
Wilhelm Bandow

Columbia
Richard Golds
Margita Zonca
4 Comedians
Geochwister Dewits
3 Caligari
Diany & Pedro

Metropol Variete
F. Hildegarde
Willi Frager
Becke Sakal
3 Caligari
3 Briz
Lotte Marlene
Frits Lang
4 Blumenfeld Sis
Jose & Bradna

Rich Schwarz
Hilda Orlovski
Scala
Hilawathas
Bert Errol Co
Ray Hartley
Reg Howard
2 Fratellini
Martha Western Tr
Baronoff Tr
4 Urbanis
Mme Low-Skaya
Tracey & Hay
Tante Clark

Wien-Berlin
Lamberts-Paulsen
Peggy Permon
Paul O'Montis
Yukiko
Lillian Helten
Leo Valbers
Eise Garden
Baby Benders
Eise Salder

Wintergarten
Dayelma Ballet
Walldorf & Peukert
Piletto
Carr & Farr
Hunter & Bobette
Morris & Ford
Mangan Tr
Luxor
Blum & Blum
Scarlett Monkeys

COLOGNE
Stimpflesheim
Paige & Jewett

Senate (12)
Al Belasco Bd
Howard & Lind
Bernie Green
Bernice & Emily
Lee Barton Evans
Pork Chop Evans
"Cat & Canary"

Tivoli (12)
F. Masters Bd
Soblie Tucker
"Arabian Knights"

Uptown (12)
Ban Kruger Bd
"Arabian Knights"

ATLANTA, GA.
Howard (10)
Publix Unit
Orange Blossoms
Eugene Cibelli

Kendall Kapps
Lang & Voelk
Hilda Ramson
Holly Hall
Mooney & Ch'chill
Sorel Girls
Jack Powell

DENVER, COLO.
Denver (10)
Publix Unit
Jazz Ala Carte
Doris Morand
Peggy English

DES MOINES, IA.
Capitol (10)
Publix Unit
Bernard & Henry
Ernis & Fisher
Foster Girls
Flyin High

JOHNNY COLLINS
Booked
ROYAL GASCOYNES
30 Weeks
LOEW CIRCUIT
Opening Dec. 19
STAN STANLEY
Opening Fox Circuit
December 12
ACADEMY OF MUSIC, N. Y.
ALF T. WILTON
INCORPORATED
1560 Broadway Bryant 2027-8

PARIS

Week of December 12

Apollon
Chauvin
Miss Dora
Jacqueline Myrell
Frehel
Holla Bros
Mousorjaky 4
Tamara & Roberts
Charles & Manetti
Tre-Ki
Duncan's Dogs

Cirque D'Hiver
Strasburger's Lions
Feteron
Rosillon 2
J. de Jonghe
Artone 5
Nico & Alex
Fernandes 2
Maximum & Min
R. & W. Roland
Webb Bros
Miss Cody Co
Tom Titi 4
Iles-Joe & W
Giachi

Cirque de Paris
Nela Tr
Antoniet & Baby
Rancy's Horses
Mylos & Coco
Ryan & Burke

Empire
3 Elliotts
Paulette Fanny
Cholot
Miss Loulette
Si Canto 3
Banvarts
Berny
Pierre Bayle
Grook Co

Mayol
Mile Polaire

Irvin Soeurs
Nora Romoff
Alexis
Florians
Georgius
Paul Amiot
Dolly Gray
Prid's Girls
Maria Axarina

Moslin Boure
Dollie & Billie
Jane Aubert
Johnny Hudgins
Harry Piller
Rasch Girls
Jackson Girls
Sparky Bal
Manuel Pizarro Bd
Mauricet
Dandy-Gayto
Martha Berthy
Simonne Mirat
Rice-Charles
Sancie Duncan
Serge-Varese
Fortier Jems
Candy-Rouhier
Lucie Laur
Fred Mele Bd

Olympia
Marinelli Co
Daiton
Lee O'Cap
Line Maras
Mynason
Rolia
4 Millions
Maurice Rogot
Joanny
Micheline Grandier
L'Atlantis
Venera
Ernesto Co
Sathel
Brier
Zircos 3

Dasso Retter
Toots Novella
Dorothy Nevills
Earl & Ball

BALTIMORE, MD.
Century (12)
Sam Robbins
Fred Martin
Bell & Collins
Bernie & Brown
"Century Rockets"
"The 12th Hour"

Bivoli (12)
Evans Bros & B
"No Place to Go"

Stanley (12)
Henri Margo
Helene Beth
Carolina Diamond
"Rose of the West"

BOSTON, MASS.
Metropolitan (10)
Rudy Wiesdoff
Gladys St. John
Victor Toss
Lomas Tr
Laughmakers
Walter Craig
Lila Mann
Peerless Ent
Lillian Roth
"Gerende"

State (12)
Oscar Stang Bd
Jack Waller
Jerry Drake
"The 13th Hour"

Yain Collegians
Bert Darrell
Lyndon & Farman
"Old Kentucky"

BUFFALO, N. Y.
Buffalo (10)
Steppin' High
Immortal Melodies
"Arabian Knights"

Great Lakes (11)
Frank Farnum
Tillman Bros
Susan Jane
Ed Gallagher's Or
Dance Mardi Gras
"Th Heaven"

Lafayette (11)
Brown & McGraw
Juggling McBanns
A's Here
Charlie Gregory
Steve Weniger
Joe Bennett
Jean Starr
Phil Spitalny Bd
"Shield of Honor"

CHAMPAIGN, ILL.
Vigilante
2d half (15-17)
A & O Blum
Donna Damerell

CLEVELAND, O.
Allen (10)
Rubinoff Co
"Get Your Man"

Norshore (11)
Al Kvale Bd
Bob LaSalle
Edith Griffith
Tumbling Clowns
Gould Dancers
"Dress Parade"

Orlando (12)
Paul Ash Bd
Mark Fisher
Heller & Riley
Hutchins & H'lowy
Billy Rolis
Sophie Tilden
"City Gone Wild"

"The Gauche"
Egyptian (9)
Lynn Cowan Orch
P. & M. Idea
"London Midnight"

Leew's State (9)
Harry Vernon
Lamp Shape Idea
The Caninos
Lewis & Kellogg
Spanish Dancers
3 Free Hands
Sunkist Beauties
"Garden of Allah"

Metropolitan (8)
Rubs Wolf Orch
Eight Blue Devils
Evans & Weaver
Max Blackwell
Joe LaRocca
Sunkist Beauties
"Man Woman Sin"

Million Dollar (8)
Leo Forbstein Orch
"Helen of Troy"

MINNEAPOLIS
State (10)
Moss & Frye
Accent & Genesco

NEWARK, N. J.
Brantford (10)
Charlie Melson
Marty Beck Co
Bert Mathews
Hal Murray
Clio Kennedy
Pete Woolery
Verselle Sis
Edith Murray
"Women's Wares"

Mosque (10)
Eddie Elkins Bd
Walker & Shelby
Mills & Walker
Millon Douglas
Dooke C Avery
Sharpe & Kirke
Frankie Meadows
Ethel Anderson
"She's a Sheik"

NEW ORLEANS
Sanger (10)
Publix Unit
Victor Artists
Irving Talbot
Peerless 4

OMAHA, NEB.
Biviera (10)
Publix Unit
Making Movies

PHILADELPHIA
Fay's (11)
The Littlejohns
Alexander & E
V. C. Avery
Harry Linton Co
Marie Di Coma Co
"Publicity Madness"

Fox's (11)
Dorothy Githens
William Tucker
"Th Heaven"

Stanley (11)
Penn Glee Club
Ada Kaufman Co
"Fair Co-Pd"

PITTSBURGH, PA.
Grand (11)
Walter Kelly Co
"Underworld"

Fenn (12)
Paul Whiteman Bd
"Tea for 2"

PROVIDENCE, R.I.
Fay's (12)
Johnny Barry Co

Carnival of Venice
Mme Donatella
Myers & Hanford
Seymour & Cunards
Reynolds & De Co
"Tumbling River"

ROCK ISL'D, ILL.
1st half (19-21)
Lottie Atherton
Mardo & Wynn
Thornton & Carlton
5 Maxellos
(One to fill)

SAN ANTONIO
Texas (10)
Publix Unit
Gypsyland

SAN FRANCISCO
California (9)
Gino Severi Bd
"Sorrell & Son"

Granada (10)
Frank Jenks Bd
Coscia & Bertie
Edna Covey
Helen Wright
"London Midnight"

St. Francis (10)
M. Brambila Bd
"Lovelorn"

Warfield (10)
Al Lyons Bd
Jack North
Loretta Duvall
Judith & Love
Jean Muth
Perry Oliver
"The Love Mart"

ST. LOUIS, MO.
Ambassador (11)
Ed Lowry Co
Myrtle Gordon
16 Foster Girls
"The Love Mart"

Miscouri (11)
Brooks Johns Co
Milton Slosser
"The 13th Juror"

State (10)
Ted Weems Bd
Jimmy Hagney
Dooly Kisaner
Van Tyson & Van
12 Munny Rockets
"My Best Girl"

Loomis Tr
Andy Rice
Lewis & Dody
"Old Kentucky"

ST. PAUL, MINN.
Capitol (10)
Geo Boyce
G. D. Washington

WASHINGTON, D.C.
Fox (11)
Fortune Teller Co
Meyer Davis Sym
Movietone
"2 Girls Wanted"

Palace (10)
Wesley Eddy
Lydon & Farman
Palace Rockets
De Face
Cooler Huileto
Palace Stage Orch
"The Gay Defender"

Friedland's Rev
Roy Harris Pres
"Women on Trial"

Rialto (10)
Fulmer & Wayne
Rox Rommel
"13th Juror"

Jim Reynolds
Marvel Co
ATLANTA, GA.
Grand (19)
Paul Nolan
Stanley & Kerns
Powers & Wallace
Rodero & Maley
London Pal Girls

RAY RIDGE, N. Y.
Leew's
1st half (19-21)
Violat Ray & N
Norton & Brower
Moran Sis Rev
(Two to fill)

3d half (22-25)
Santiago 3
Hayden Mang & H
Van & Vernon
Henry Rogers Rev
(One to fill)

BIRMINGHAM, ALA.
Temple (19)
Tom Christian Bd
DuFor Bros
Peggy English
Bert Lewis
L. & M. Wilson

BOSTON, MASS.
Orpheum (10)
Clown Rev
Boardman & Row'd
Ulls & Clark
Low Kelly Co
Walter Fehl Co

BUFFALO, N. Y.
State (19)
Cath Sinclair Co
Babcock & Dolly

Bob Nelson
Rosita

Bob Brandlee Orch
PROVIDENCE, R.I.
Carlton (19)
The Andrusens
C. & L. Gerard
Edna W. Hopper
Moran & Warner
Geo Shelton Co

TORONTO, CAN.
Leew's (19)
4 Karryos
Joe Roberts
Renard & West
Margaret Young
Leonora's Jewels

WOODHAVEN, ILL.
Willard
1st half (19-21)
Eddie Selwyn
M. Livingston Co
Hayden Mang & H
Santiago 3
(One to fill)

2d half (22-25)
Violat Ray & N
Cook & Oatman
Robert & Mitchell
Lieut Gitz Rice Co
(One to fill)

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Loew Western

CHICAGO, ILL.
Avalon (12)
Buddy Fisher Bd
6 Amer Belifords
Irwin Sis
Robbins & Jewett
Brody & Massart
Bill Utah
Vitaphone

Capitol (12)
Husk O'Hare Bd
Dean Bro
Tom Brown Bros
Padget & Lubin
Fenton McAvoy
Vitaphone

Granada (12)
Benny Meroff Bd
Little Billy
N. & C. Selby
Madelyn Killen
3 Browns
Hurt Roy & G
Vitaphone

Marbro (12)
Marbro Bd
Volby & Murphy
Thelma Edwards
Lavarra Bros & P
Pisano & Landau
Carl Byle
Vitaphone

Rialto (19)
Geo Watts
Frisco Harmonists

Jerry Gould
Royal Venetian 5
Barron & Bennett
Resista Jr Co

JANESVILLE, WIS.
Apollo
(17-18)
L. Verdanye & Boys

K'L'M'ZOO, MICH.
Fuller
1st half (18-21)
Will Morris
Andres & Cotter
Stratford Com 4
2d half (22-24)
Thos Potter Dunne
Villa & Strigo
Les Klicks

Miller (19)
Harry Rappi
Healy & Gannella
Maxine Hamilton
Geo Morton
Shorr Sis

Oriental (18)
2 Boys
The Lovetts
Parsons Vine Co
Rice & Cady
(One to fill)

Wisconsin (17)
Sylvia & Clemence

THANKS TO
J. H. LUBIN, MARVIN SCHENCK
AND BENNY THOR
Eddie Stanley and Ginger
Open Road Trip Norfolk
Jan. 2, 1928
Direction MARK J. LEDDY
226 West 47th St. Suite 901

Ward & Wilson
Rialto St Co
Stratford
2d half (14-17)
Roy Dietrich Bd
Ted Leary
H. Fiddler
Stuart & Davina
N. & M. Mann

DETROIT, MICH.
Cinderella
2d half (22-24)
Gus Lind
Hayes & Tate
3 Harmonics
LaPan & Bastedo
Zastro & White Co

ROOSEVELT
1st half (19-21)
Gus Lind
Hayes & Tate
2 Harmonics
LaPan & Bastedo
Zastro & White Co

EVANSVILLE, IND.
Victory
2d half (22-24)
Stanley & Morton

NEWARK, N. J.
Pantages (19)
Florette Girls
Daner
Eulof & Elton
Winehill & Brisco
DeSylvia's Nite C'z

BUFFALO, N. Y.
Pantages (19)
6 Pashas
Gilroy & Stanton
Record Boys
Georgie Howard
Gene Starr

ROCHESTER, N. Y.
Pantages (19)
Juggling McBans

Palmer & Wayne
Distove & Natalie
Francis White
Helen Lewis

NIAGARA FALLS
Pantages (19)
Petit & Leont Rev
Tiny Town Rev
Rogers & Donnelly
Marie MacQuarrie

TORONTO, CAN.
Pantages (19)
2 Leland
Moran Kelo & W
Fridkin & Rhoda
Burke & Durkin
Diamond Set Rev

Picture Theatres

NEW YORK CITY
Capitol (10)
Mme Eliza Stralla
Cap Bal Corps
Carlos & Valerie
The Capitollins
Walt Roemer
Silvertown 4
Teddy Joyce
Carl Shaw
Ernest Charles
6 Cap Steppers
"London Midnight"

Harding (12)
Sammy Kaha Bd
Bayes & Speck
Baby Johnson
Janton Sis
Gould Dancers
"Cat & Canary"

Norshore (11)
Al Kvale Bd
Bob LaSalle
Edith Griffith
Tumbling Clowns
Gould Dancers
"Dress Parade"

Orlando (12)
Paul Ash Bd
Mark Fisher
Heller & Riley
Hutchins & H'lowy
Billy Rolis
Sophie Tilden
"City Gone Wild"

Paramount (10)
Mae Murray
Joseph Griffin
Paramount 4
Felicia Sorel Girls
Lou Kestel Orch
Born & Lawrence
Frans Lehar
Virginia Johnson
"Honeycomb Hate"

16 Foster Girls
Lucie & Webb
Clifton & DeRex
Massey & Dietrich
Douglas Burley
Helen McFarland
"Serenade"

Rialto (10)
Paul Ehrenfels
Paul Farder
4 Aristocrats
"We're in the Air"

Rivoli (10)
Paramount 2
"Sorrell & Son"

Rowland & Joyce
Eddie Selwyn
Brooklyn Nace
W. J. Kennedy Co
(Three to fill)

Boulevard
1st half (19-21)
P. Brachard Tr
Foster & Peggy
John Kelety
Hert Gordon Co
Vera Kingston
2d half (22-25)
Chas McGoods Co
Frank Peg Jones
Fein & Tennyson
Morris & Shaw
Perry Mansfield Co

Commodore
1st half (19-21)
G. Lambert Co
Edith Bohman
Worth & Willing
Vic. Lauria Nace
Cherniavsky's Orch
(One to fill)

2d half (22-25)
Aerial Stewarts

John Olms Co
Rialto 2
Walley & Quinette
Zelaya
P. Brachard Tr
(One to fill)

1st half (19-21)
Maximo
Fein & Tennyson
Donovan & Lee
Sam Wooding's Or
(One to fill)

2d half (22-25)
2 Raddingtons
Mardo & Wynn
Lionel Ames Co
Collins & Peterson
Shaw & Carroll Rv

Greeley Sq.
1st half (19-21)
Larimer & Hudson
Walter Kelly Co
Brooks & Nace
Jimmy Pinto Co
Jap Edwards Co
(One to fill)

BEN ROCKE
1632 B'way, at 50th St., N. Y. City

JACK L. LIPSHUTZ
TAILOR
908 Walnut St.
MONDAY: FINISH
SATURDAY

Adelle Cutler
Sunkist Beauties
"Sunk Stockings"

Carthay Circle
(Indef)
Carl Elmer Orch
Laughlin's Lights
The Glorias
The Californians
John Frederick & M
Neta Lorrains
Bert Prival
Marion Gabney
David Durant
Aber & Clark
Don Thrallkill
Leonard St Leo
Kosloff's Bal
"Sunrise"

Chinese
(Indef)
Argentine Nights
Minevitch Orch
Gauche Marimba Bd
Samuel Tedraza
White & Manning
Mariano Del Gado
Triana & Antion'te

Frank Whitman
Mehan & Shannon
Walter Walters Co
Perry Mansfield Co
2d half (22-25)
All Girls Show

Palace
1st half (19-21)
Royal Sidneys
Clark Morrell Co
Mahoney & Cecil
Anthony & Rogers
Marone & LaC Rev
2d half (22-25)
Oscar Stang Orch
(Others to fill)

Premier
1st half (19-21)
Australian Waltos
Cook & Oatman
Marks & Ethel
LaPolle Co
(One to fill)

2d half (22-25)
Evans & Perez
Mohr & Watkins
Toney Gray Co

Pantages

HAMILTON, ONT.

Pantages (19)
Amaranth Sis
Furdy & Payne
Rev Unique
Garks & Villani
Agos's Horace

DETROIT, MICH.

Pantages (19)
Herbinae
Borlin
Raymond Bond
Stanley & Birns
Mapping Along

TOLEDO, O.

Pantages (19)
Atkinson & L'clinda
Marion & Dada
Maxwell Carew
Watson & Cohen
(One to fill)

INDIANAPOLIS

Pantages (19)
Hack & Mack
Grouch & Moore
Billie Goldie
Sully & Mack
(One to fill)

MINNEAPOLIS

Pantages (19)
Jack Hughes Co
Douglas & Claire
Goranus & Barker
Bisano & Landauer
Marcelle

BUTTE, MONT.

Pantages (19)
The Worths
Taylor & Marckley
Jack Marcus
Romaine & Castle
Brandell's Brev

SPokane, WASH.

Pantages (19)
The Rickards
Rubin & Malone
O'Hanlin & Zem
E's'll & Armstrong
Thaler's Clir

SEATTLE, WASH.

Pantages (19)
The Wheelers
Antli & Fontaine
Ray Huling's Seals
4 Volunteers
Gauschli & Phelps

VANCOUVER, B.C.

Pantages (19)
Aussie & Czek
Lern & Spencer
Transfield Sis
Alice Lloyd
Hungarian Tr

TACOMA, WASH.

Pantages (19)
Louise & Mitchell
Marcel Ballet
Fred Morton
Snapshots Rev
Hickman Bros
Romas Tr

PORTLAND, ORE.

Pantages (19)
The Texans
Lailie Leur
Va Dance
Balbanow 5
Leon & Dawn
Rucker & Bard

SAN FRANCISCO

Pantages (19)
Merle's Cockatoos
Fargo & Richards
Dave Rafael Co
Baird & Hewitt
Veda Negri Co

LOS ANGELES

Pantages (19)
Aerial Patts
Stanley Chapman
Raymond Gilbert
Lorraine & Minto
Al Field
Fulton Parker Rev

SAN DIEGO, CAL.

Pantages (19)
Emory Manley Co
Muriel Dax
Loggitt Kinney Co
Al Abbott
Gene Dennis

L/G BEACH, CAL.

Pantages (19)
Youth
Dolores Lopes
Corner Drug Store
Fid Gordon
Ford & C'ningham
Parisian Whirl

SALT LAKE CITY

Pantages (19)
Canary Opera
Hurley & Putnam
Kajiyama
Henry Pink
Tampa

ODGEN, UTAH

Pantages (19)
California 2
Knox & Stetson
Jack Strouse
Lee & Cranston
Rigoletto Bros
Klitting's Animals

OMAHA, NEB.

Pantages (19)
K & E Gress
Eddie Foyer
Brown Bowers Rv
Empire Comedy 4
Gibson's Navigators

KANSAS CITY

Pantages (19)
2 Orontes
Baker & Gray
Nicholas Rev
Tom Kelly
Sophie Tucker

MEMPHIS, TENN.

Pantages (19)
Rubini Sis
Stratford 4
Frank Dobson
Wich & Norton
4 Dauntion Shaws

BIEM'GH'M, ALA.

Pantages (19)
Nagroy's
Dorothea Summers
Sylvia Bowhan
Christie & Drenn
(One to fill)

ATLANTA, GA.

Pantages (19)
Klitting's Animals
Allen & Norman
Alfred Latell
Navigators
(One to fill)

Mildred LaSalle

(Two to fill)
2d half (22-25)
Walter Lillian
Silks & Satins
R & D Dean
Prince Lillian Co
(One to fill)

MILWAUKEE

Majestic (19)
Ohio State Bd
Nixon & Sana
Manning & Glass
Clayton & Clayton
Jay Herbie
Archer & Belford
Sparkling & Rose

MINNEAPOLIS

7th St. (19)
Ferry
Under the Palms
Parish & Peru
(Three to fill)

ROCKFORD, ILL.

Palace
1st half (19-21)
Walter Lillian
Silks & Satins
R & D Dean
Prince Lillian Co
(One to fill)

ST. LOUIS, MO.

Grand (19)
Nite in Dixie
Osaka Boys
Jack Kennedy Co
(Three to fill)

ST. PAUL, MINN.

Palace
1st half (19-21)
Schichtl's Wonders
Peg Wynne

Interstate

AMARILLO, TEX.

Fair
1st half (18-20)
(Same bill plays)
Wichita Falls
2d half

HOUSTON, TEX.

Mertini (18)
Slim Moore & Pal
Joe Darcy
Count Bernivici
Talent & Merit
Nathane & Sully

ATLANTA, GA.

Ritz (18)
Black & Gold
Roy Smek
Remond & Wells
Patricia
Fountain o' Dance

AUSTIN, TEX.

Hancock O. H.
1st half (18-20)
(Same bill plays)
Galveston 2d half
Gertrude Co
Nawahi
Haunted
Hickey Bros
Muriel Kaye Co

B'TN' RUGER, LA.

Columbia (18)
(Same bill plays)
Alexandria, 19;
Monroe, 20;
Shreveport, 21;
Texarkana, 22

BIRMINGHAM

Majestic (18)
Zella Sis
Alice Lawlor
Faber & Wells
Sid Morehouse
Rhea's Nite Hawks

DALLAS, TEX.

Majestic (18)
Gully & Jeanny
Philson & Duncan
Taskman's Mine
Primrose Semon
(One to fill)

FT. SMITH, ARK.

John (18)
Howard Nichols
Hickey Massart & B
Elliott Dexter Co
Amaros & Janet
(One to fill)

EVANSVILLE, IND.

Grand
1st half (19-21)
Willie West & McG
Geo McLennan
Dennis & Rochella
Hayes & Cody
Thelma DeOnzo Co
2d half (22-25)
Schichtl's Wonders
Pette Rev
Carl McCullough
Local Orch
(One to fill)

DES MOINES, IA.

Capitol
1st half (19-21)
Willie West & McG
Geo McLennan
Dennis & Rochella
Hayes & Cody
Thelma DeOnzo Co
2d half (22-25)
Schichtl's Wonders
Pette Rev
Carl McCullough
Local Orch
(One to fill)

KAN. CITY, KAN.

Main St. (19)
Will Aubrey
Wilson Crawley
Willie Rolle
Louisville Loons
McCarthy Sis
Bruno Weiss Co
(One to fill)

MADISON, WIS.

Orpheum
1st half (19-21)
Bud Harris Co
Stan Kavanagh

M. Sabbott Co

Alexander Carr
(One to fill)
2d half (22-25)
Frank Richardson
Chas Withers Co
Barry & Whitledge
Hal Hart
(One to fill)

SIOUX CITY, IA.

Orpheum
1st half (19-21)
Frank Richardson
Chas Withers Co
Barry & Whitledge
Hal Hart Co
(One to fill)

OMAHA, NEB.

Barry & Whitledge
John Steel
Fred Ardath

SO. BEND, IND.

Palace
1st half (19-21)
B & J Rooney
Gillon & Scott
Al Burt
Tilyou & Rogers
(One to fill)

SPRINGFIELD, IND.

Orpheum
1st half (19-21)
Harlequins
E & M Beck
Left & Demarest
Senator Murphy
Weist & Stanton
2d half (22-25)
Fortunello & C
Gifford & Greenham
Arthur Ashley Co
A & M Havel
(One to fill)

ST. LOUIS, MO.

Orpheum (12)
Carl Emmys Co
A & M Havel
Ray & Dot Dean
Cole & Snyder
Ella Earl & Ayer
(One to fill)

ST. LOUIS, MO.

Orpheum (12)
Carl Emmys Co
A & M Havel
Ray & Dot Dean
Cole & Snyder
Ella Earl & Ayer
(One to fill)

FT. WORTH, TEX.

Majestic (18)
B & B Donna
Sargent & Lewis
Kelso & Demonde
4 Camerons
Woodland Rev

HOUSTON, TEX.

Mertini (18)
Slim Moore & Pal
Joe Darcy
Count Bernivici
Talent & Merit
Nathane & Sully

ATLANTA, GA.

Ritz (18)
Black & Gold
Roy Smek
Remond & Wells
Patricia
Fountain o' Dance

AUSTIN, TEX.

Hancock O. H.
1st half (18-20)
(Same bill plays)
Galveston 2d half
Gertrude Co
Nawahi
Haunted
Hickey Bros
Muriel Kaye Co

B'TN' RUGER, LA.

Columbia (18)
(Same bill plays)
Alexandria, 19;
Monroe, 20;
Shreveport, 21;
Texarkana, 22

BIRMINGHAM

Majestic (18)
Zella Sis
Alice Lawlor
Faber & Wells
Sid Morehouse
Rhea's Nite Hawks

DALLAS, TEX.

Majestic (18)
Gully & Jeanny
Philson & Duncan
Taskman's Mine
Primrose Semon
(One to fill)

FT. SMITH, ARK.

John (18)
Howard Nichols
Hickey Massart & B
Elliott Dexter Co
Amaros & Janet
(One to fill)

EVANSVILLE, IND.

Grand
1st half (19-21)
Willie West & McG
Geo McLennan
Dennis & Rochella
Hayes & Cody
Thelma DeOnzo Co
2d half (22-25)
Schichtl's Wonders
Pette Rev
Carl McCullough
Local Orch
(One to fill)

DES MOINES, IA.

Capitol
1st half (19-21)
Willie West & McG
Geo McLennan
Dennis & Rochella
Hayes & Cody
Thelma DeOnzo Co
2d half (22-25)
Schichtl's Wonders
Pette Rev
Carl McCullough
Local Orch
(One to fill)

KAN. CITY, KAN.

Main St. (19)
Will Aubrey
Wilson Crawley
Willie Rolle
Louisville Loons
McCarthy Sis
Bruno Weiss Co
(One to fill)

MADISON, WIS.

Orpheum
1st half (19-21)
Bud Harris Co
Stan Kavanagh

MINNEAPOLIS

Hennepin (12)
Geo McLennan
Wayburn's Buds
Alex Carr
Colleone
Carl Freed Orch
Crw'd & B'drick

OAKLAND, CAL.

Orpheum (12)
B & J Creighton
Priscilla Dean Co
Aurora 3
Isa Kramer
(Two to fill)

OMAHA, NEB.

Barry & Whitledge
John Steel
Fred Ardath

SO. BEND, IND.

Palace
1st half (19-21)
B & J Rooney
Gillon & Scott
Al Burt
Tilyou & Rogers
(One to fill)

SPRINGFIELD, IND.

Orpheum
1st half (19-21)
Harlequins
E & M Beck
Left & Demarest
Senator Murphy
Weist & Stanton
2d half (22-25)
Fortunello & C
Gifford & Greenham
Arthur Ashley Co
A & M Havel
(One to fill)

ST. LOUIS, MO.

Orpheum (12)
Carl Emmys Co
A & M Havel
Ray & Dot Dean
Cole & Snyder
Ella Earl & Ayer
(One to fill)

ST. LOUIS, MO.

Orpheum (12)
Carl Emmys Co
A & M Havel
Ray & Dot Dean
Cole & Snyder
Ella Earl & Ayer
(One to fill)

FT. WORTH, TEX.

Majestic (18)
B & B Donna
Sargent & Lewis
Kelso & Demonde
4 Camerons
Woodland Rev

HOUSTON, TEX.

Mertini (18)
Slim Moore & Pal
Joe Darcy
Count Bernivici
Talent & Merit
Nathane & Sully

ATLANTA, GA.

Ritz (18)
Black & Gold
Roy Smek
Remond & Wells
Patricia
Fountain o' Dance

AUSTIN, TEX.

Hancock O. H.
1st half (18-20)
(Same bill plays)
Galveston 2d half
Gertrude Co
Nawahi
Haunted
Hickey Bros
Muriel Kaye Co

B'TN' RUGER, LA.

Columbia (18)
(Same bill plays)
Alexandria, 19;
Monroe, 20;
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BIRMINGHAM

Majestic (18)
Zella Sis
Alice Lawlor
Faber & Wells
Sid Morehouse
Rhea's Nite Hawks

DALLAS, TEX.

Majestic (18)
Gully & Jeanny
Philson & Duncan
Taskman's Mine
Primrose Semon
(One to fill)

FT. SMITH, ARK.

John (18)
Howard Nichols
Hickey Massart & B
Elliott Dexter Co
Amaros & Janet
(One to fill)

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Grand
1st half (19-21)
Willie West & McG
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Dennis & Rochella
Hayes & Cody
Thelma DeOnzo Co
2d half (22-25)
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Pette Rev
Carl McCullough
Local Orch
(One to fill)

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1st half (19-21)
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Geo McLennan
Dennis & Rochella
Hayes & Cody
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2d half (22-25)
Schichtl's Wonders
Pette Rev
Carl McCullough
Local Orch
(One to fill)

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Main St. (19)
Will Aubrey
Wilson Crawley
Willie Rolle
Louisville Loons
McCarthy Sis
Bruno Weiss Co
(One to fill)

MADISON, WIS.

Orpheum
1st half (19-21)
Bud Harris Co
Stan Kavanagh

Sawyer & Eddy

Will Aubrey
(One to fill)
2d half (22-25)
Frank Richardson
Chas Withers Co
Barry & Whitledge
Hal Hart
(One to fill)

SAN FRANCISCO

Golden Gate (12)
Harry Conley Co
Odall Careno
Toto
Pasquall Bros
Pat Henning Co
(One to fill)

OAKLAND, CAL.

Orpheum (12)
B & J Creighton
Priscilla Dean Co
Aurora 3
Isa Kramer
(Two to fill)

OMAHA, NEB.

Barry & Whitledge
John Steel
Fred Ardath

SO. BEND, IND.

Palace
1st half (19-21)
B & J Rooney
Gillon & Scott
Al Burt
Tilyou & Rogers
(One to fill)

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Orpheum
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2d half (22-25)
Fortunello & C
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Orpheum (12)
Carl Emmys Co
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Ray & Dot Dean
Cole & Snyder
Ella Earl & Ayer
(One to fill)

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A & M Havel
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Patricia
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AUSTIN, TEX.

Hancock O. H.
1st half (18-20)
(Same bill plays)
Galveston 2d half
Gertrude Co
Nawahi
Haunted

L. A. STAGE MAMAS GOT TOO HOT BUT ONLY HOT PAPAS IN JAIL

Burlesque House Gives Dirt Show—Jury Finds Manager and Three Actors Guilty of Obscene Performance—Girls Released

Los Angeles, Dec. 13.

Four "Hot Papas" will have 150 days to cool off in the County Jail for being so bold as to present a bunch of "Hot Mamas" on the stage of the Folies, burlesque house, in what a jury found to be an indecent performance. This is the first time in the history of Los Angeles that a theatre manager and the actors were convicted of committing, or causing to commit, obscene acts on a theatre stage.

Little more than a year ago the members of the cast of "Desire Under the Elm" were arrested for giving an obscene entertainment, but they were found okay by a jury.

Tom Dalton, owner Folies' theatre, Bobbie Whalen, Harry Graves and Harold Dameron, actors, were all sentenced to pay a fine of \$500 and serve 150 days in jail by Municipal Court Judge Frederickson. The first two named defendants were in court to receive their sentence, but the last two failed to appear. Their bonds were forfeited and bench warrants issued for their arrest.

Application for appeal to Superior Court was made by the defense attorneys and Dalton and Whalen were released in \$1,000 bail pending decision on the appeal.

The jury which convicted the quartet acquitted the chorus girls who, while the obscene stuff was going on, did some rather rough dancing in scanty clothes. The girls appeared in court during the two-week trial and did their stuff before the jury.

The acquitted members of the cast include 24 show girls and eight principals and employees of the theatre.

House is operating again with modified shows.

Midnight Shows in Chi Becoming Profitable

Chicago, Dec. 13.

Midnight performances, \$2.20 top, on Saturdays at the Star and Garter, which rotates stock burlesque companies with the Rialto, are proving a highly profitable innovation. Next best seats are \$1.65, and just as good. Day time scale at the same theatre and for practically the same show is four bits.

The two rotative outfits are combined for the late hour party but though the combination is not radically different than the regular day stuff the mugs fall for the high scale and not billing.

It's a sell-out every Saturday for about \$2,700.

Sidney Anschell operates the Star and Garter, also the concession.

BURLESQUE CHANGES

Billy ("Bumps") Mack replaced Frank "Rags" Murphy, principal comic, "Gaieties of 1927" (Columbia).

Betty Van supplanted Peggy Carlson, soubrette, "Frivolities of 1927" (Mutual).

CHORISTER SUES DALEY

Washington, Dec. 13.

An alleged old claim against Ed Daley, when he was operating his "Brevities" on the Columbia Wheel, bobbed up here last week with the filing of a suit by Pearl Roderick for a week's back pay, totaling \$30.

Inquiry at the Gayety disclosed that papers were not served on Daley and that he left town without action being taken. Girl is said to be residing here waiting to pick up a show.

HILL'S "PEEK"

Gus Hill no longer will have to pay royalty for a show title on the Columbia wheel as he withdrew his "Bringing Up Father" Saturday night in Buffalo. This had been obtained from George MacManus, the cartoonist.

In its place Hill substituted "Peek-a-Boo," retained the former personnel, but put on a new show staged by Frank Finney. It opened in Utica, N. Y., Monday.

Mutual Drops 2 Weeks Of 1-Night Penn. Stands

Mutual Wheel will drop two weeks of one-nighters Dec. 27. The deletions have been known as Routes 1 and 2, and are spotted in Pennsylvania territory.

Mutual will counterbalance by adding two new houses or switch two Mutuals to the Columbia Circuit.

"SLIDING" WATSON

Comedian....."Sliding Billy" Watson
Second Comedian.....Frank L. Norton
Straight.....Jack Ryan
Juvenile.....Geo. Monfred
Utility man.....Frank Mallahan
Prima Donna.....Louise Brydon
Soubrette.....Ethel Lang
Ingenuette.....Alfreda Symonds

"Sliding Billy" Watson is playing absentee landlord with this outfit and it suffers severely in the comedy department. Watson is an experienced wheel comic and he knows his following, but he works in the show about eight minutes in the first part and then leaves the comedy to Frank L. Norton, who makes much noise, works prodigiously and accomplishes less for the energy expended than any other principal in the game.

The fault is wooden material and absence of any support—especially the material. None of the Columbia attractions that have visited this sector so far this season has been so poorly equipped with spontaneous fun. Almost at the end of the show when something hilarious was desperately needed, Norton and his helpers spent probably five minutes working up one of those "invisible opponent" bits that had not a single giggle in it.

On top of weak comedy, the show has no outstanding women principals of the peppy dancing style. In short, it is probably the most uninspiring entertainment viewed so far in the season.

All that remains to hold the troupe together and the audience in its place are a bright production and uncommonly nice-looking chorus girls.

So important are the choristers that one does two numbers, better than the principal women do. The single girl's identity is not disclosed. But the Ryan sisters, two other girls from the line, are programmed for a number together. For appearance, youthful good looks, and dancing ability, the three choristers lay over the principal women a mile.

Alfreda Symonds is one of those talking ingenues. She has more dialog than Lady Macbeth, but as a dancing number leader she does not figure in the money. All three principal women are strong on discreet dressing, and after what the customers have become accustomed to these last few seasons, a leading woman who is stingy with her shape doesn't get any tumultuous applause on her numbers. In this whole show there was not a single ensemble number that got a legitimate repeat, with the exception of the "Dew-Dew-Dew Day," done by the Ryan girls from the chorus.

It was another matter with Louise Brydon's singing of "blues." Her two sessions of solo coon shouting were the liveliest moments of the two acts. Miss Brydon's singing and the numbers by George Monfred, a baritone of fine quality, were the support of the show, aside from the chorus. Any burlesque troupe that rests upon a coon shouter, a straight baritone and its choristers, is in a bad way. That's the situation with the Watson outfit, and the sooner something is done about it the better for the gate.

Thursday night at the Columbia trade was off more than would be accounted for by the pre-holiday lull in business. It looked more as though word had spread that this was an off week. When that happens to a comedian as experienced and as well liked as Watson in the game, it is obvious that something is the matter somewhere. Rush.

Moran and Wiser Stay

Moran and Wiser recalled their notice with "Gaieties of 1927" and will stick for the season. The team planned to return to vaudeville.

Harry Myers and Helen Davis left last week to return to vaudeville.

Burlesque Club's Fourth Ball

The Burlesque Club's fourth annual ball will be held in the new Palm Garden (W. 52d street), New York, Feb. 12.

BURLESQUE ROUTES

COLUMBIA

Week of Dec. 12 and 19
A Perfect 36—Gayety, Buffalo; 19, Gayety, Rochester.
Bare Facts—Gayety, Rochester; 19-21, Colonial, Utica; 22-24, Capitol, Albany.
Be Happy—Gayety, Boston; 19, Casino, Brooklyn.
Cock-A-Boo—Doo — Olympic, Cincinnati; 19, Gayety, Toronto.
Dancing Around—Casino, Philadelphia; 19, Palace, Baltimore.
Flying Dutchman—Empire, Brooklyn; 19, Empire, Newark.
Foolin' Around—Palace, Baltimore; 19, Gayety, Washington.
Gaieties of 1927—Gayety, Washington; 19, Gayety, Pittsburgh.
Here We Are—Gayety, Rochester; 19, Olympic, Cincinnati.
High Hat Revue—Gayety, Toronto; 19, Gayety, Buffalo.
Let's Go—Empire, Providence; 19, Casino, Boston.
Merry Whirl—Empire, Newark; 19, Miner's Bronx, New York.
Nothing But Girls—12-14, Colonial, Utica; 15-17, Capitol, Albany; 19, Gayety, Boston.
Peek-A-Boo—Casino, Boston; 19, Columbia, New York.
Snyder, Boss—Casino, Brooklyn; 19, Casino, Philadelphia.
Tip Top Revue—Columbia, New York; 19, Empire, Brooklyn.
Wine, Woman and Song—Miner's Bronx, New York; 19, Empire, Providence.

MUTUAL

Week of Dec. 19 and 26
Band Box Revue—Corinthian, Rochester; 26-27, Geneva; 28-29, Oswego; 30-31, Schenectady.
Banner Burlesquers—Gayety, Brooklyn; 26, Lyric, Newark.
Bathing Beauties—Harlem Music Hall, New York; 26, Gayety, Brooklyn.
Big Revue—Plaza, Worcester; 26, State, Springfield.
Bowery Burlesquers—Star, Brooklyn; 26, Trocadero, Philadelphia.
Finnell, Carrie—Hudson, Union City; 26, Orpheum, Paterson.
Folies of Pleasure—Gayety, Omaha; 26, Garrick, Des Moines.
French Models—Orpheum, Paterson; 26, Gayety, Scranton.
Frivolities of 1923—19, Allentown, Pa.; 20, Lebanon, 21, Williamsport; 22, Mahanoy City; 23-24, Reading, Pa.; 26, Star, Brooklyn.
Ginger Girls—L. O.; 26, Empire, Cleveland.
Girls from Happyland—Trocadero, Philadelphia; 26, Strand, Washington.
Girls from the Folies—19, York, Pa.; 20, L. O.; 21, Altoona; 22, Cumberland, Md.; 23, Uniontown, Pa.; 24, Beaver Falls, Pa.; 26, Academy, Pittsburgh.
Girls of the U. S. A.—Lyric, Dayton; 26, Empress, Cincinnati.
Happy Hours—Empire, Cleveland; 26, Grand, Akron.
Hello, Paree—Grand, Akron; 26, Garden, Buffalo.
High Flyers—Mutual, Indianapolis; 26, Garrick, St. Louis.
High Life—Cadillac, Detroit; 26, L. O.
Hollywood Scandals—Academy, Pittsburgh; 26, Lyric, Dayton.
Kandy Kids—Gayety, Scranton; 26, Gayety, Wilkes-Barre.
Jazztime Revue—Garden, Buffalo; 26, Corinthian, Rochester.
Laffin' Thru—Gayety, Wilkes-Barre; 26, York, Pa.; 27, L. O.; 28, Altoona; 29, Cumberland, Md.; 30, Uniontown, Pa.; 31, Beaver Falls, Pa.
Moonlight Maids—Garrick, St. Louis; 26, Gayety, Kansas City.
Naughty Nifties—Gayety, Kansas City; 26, Gayety, Omaha.
Nite Hawks—Gayety, Milwaukee; 26, Empress, Chicago.
Nite Life in Paris—Gayety, Montreal; 26, Howard, Boston.
Parisian Flappers—Gayety, Louisville; 26, Mutual, Indianapolis.
Pretty Babies—Lyric, Newark; 26, Hudson, Union City.
Record Breakers—Strand, Washington; 26, Gayety, Baltimore.
Social Maids—Empress, Chicago; 26, Cadillac, Detroit.
Speed Girls—State, Springfield; 26, Harlem Music Hall, New York.
Step Lively Girls—Garrick, Des Moines; 26, Gayety, Milwaukee.
Stolen Sweets—Gayety, Baltimore; 26, York, Pa.; 27, L. O.; 28, Altoona; 29, Cumberland, Md.; 30, Uniontown, Pa.; 31, Beaver Falls, Pa.
Sugar Babies—Empress, Cincinnati; 26, Gayety, Louisville.
Tempters—Howard, Boston; 26, Plaza, Worcester.

GAYETY'S MUTUALS AGAIN

Milwaukee, Dec. 13.
Fox & Kraus have announced that the Gayety will revert to the Mutual wheel after trying stock. The first Mutual goes in Dec. 13.

A new show, headed by Chubby Drisdale, is now being rehearsed for F. & K., giving that firm three shows on the wheel.

The additional house gives Fox & Kraus another Mutual franchise with a show known as "Red Hots." The latter opens at the Gayety, Milwaukee, Dec. 13. This allows F. & K. three on the Mutual wheel, the others being "Carrie Fennell's Show," and "Sugar Babies."

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

Church and Drama Association is asking its members to secure 50,000 new members and a resultant \$350,000 in membership fees with which to continue its existence. Fees range from \$1,000 to \$10. This association is working for recognition of the theatre by the church, and intends lending its influence to the support of clean shows.

At the opening of "Biddy," by the English dramatist, Lawrence Cowen, in Limerick, Ireland, the curtain was rung down after the audience protested the play for 20 minutes. The audience interpreted portions as ridiculing the Catholic clergy.

Theatre Managers' Tax Committee has sent an appeal to Washington asking assistance and recalling the part the theatre played for the government during the World War.

Charles H. Sabin, Jr., the new dancing partner of Eleanor Ambrose Maurice, widow of Maurice, is not the son of Chas. H. Sabin, chairman of the Guaranty Trust Company of New York. Sabin, the banker, has a son of the same name, but he is not the dancer.

Orchestra seats for "The Racket" at the Ambassador have been advanced from \$3.30 to \$3.85.

Desmond Kelly returns to the stage, after 10 years' absence, in "Cock Robin."

Twelve chorines from "Hit the Deck" are to aid the Salvation Army's Christmas funds by singing "Hallelujah" (from the show) at various street corners.

The Film building, 322 West 45th street, will be ready for occupancy Feb. 1. It is 10 stories high and is intended exclusively for the film trade.

Motion Picture Basketball League opens its season Dec. 15 at the Savage School of Physical Training. Fox, Paramount, Pathe, Metro-Goldwyn and Consolidated Films are represented.

The Alliance Theatre will present "Within the Law" next month. It is being staged by Myron E. Sattler.

Owen Davis has signed a new 18 months' contract to write screen material for Paramount. Davis has been with that firm a year.

"The Dove," Norma Talmadge's first United Artists picture, goes into the Rialto theatre Christmas Eve.

Reynold Werrenrath, singer, is reported to have refused an offer of \$2,500 weekly to tour the Keith-Albee houses. This is \$500 more than he was offered previously by the same circuit.

During a matinee at the Paramount theatre, Thomas Rowland, a steam-shovel operator, shouted that someone was trying to shoot him, and ran from the theatre after driving his fist through a glass panel. Outside he smashed his fist through an automobile glass before cops

Burlesque Ratings

A check on business done by some of the shows on the Mutual Circuit reveals that Peaches and her "Laffin' Thru" show again tops the list. This S. W. Mannheim show was considered last season's biggest money-getter.

Others that are also well up as coin grabbers on the season are Jack Reid's "Record Breakers," Ed Ryan's "Girls from the Folies," Joe Perry's "French Models," Henry P. Dixon's "Big Revue," Eddie Sullivan's "Dimpled Darlings," and Otto Kleeves' "Ginger Girls." Emmett Callahan and Mike Joyce are away from New York on a censoring trip for Columbia. Rube Bernstein is doing a similar job for the Mutual.

YORKVILLE DROPS STOCK

Dramatic stock closed at Hurlig & Seamon's Yorkville, New York, last week (Dec. 10). It ended an eight weeks' try to re-establish the policy at the uptown house.

House may revert to stock burlesque after the holidays.

grabbed him. He was taken to Bellevue for survey.

The Sheriff in Hammond, Ind., seized 20,000 copies of Nan Britton's book, "The President's Daughter," on a writ of attachment secured by Charles H. Wilson, New York attorney, who says Miss Britton's Guild owes him \$10,450 in lawyer's fees. The book is published in Hammond.

Eugene Kelter, Polo Grounds watchman, was held in \$500 bail for trial, charged with selling three tickets for the Army-Navy game for \$5 each. These tickets were 1925 press tickets with the stubs removed.

John W. Taylor, husband of the late Clissie Taylor, is suing Dr. Louis Lahn for \$50,000 damages, charging the doctor was negligent in administering anesthetic and thus caused Mrs. Taylor's death in 1925. She was in vaudeville as one of the "Four Madcaps."

Charles Ray, film actor, is expected on Broadway early next year in a play called "Phoenix," written by himself.

Annual requiem for deceased members of the Episcopal Actors' Guild was held Sunday at the Little Church Around the Corner.

The Blue Hour cafe, 157 W. 49th street, was raided by police, who seized alleged liquor valued at \$600.

Mr. and Mrs. Martin Johnson, who have filmed several travels, will accompany George Eastman's party which is to leave New York today (Wednesday), for an African hunt.

LOS ANGELES

Bebe Daniels made denials to a report coming from the east that she will hook up with Charlie Paddock, champ runner, for a vaude tour. The actress and Paddock were once engaged, but this was broken off.

Jean Jarvis, picture actress and former New York showgirl, was named co-respondent in a divorce action brought by Mrs. Citta Nigh against William Nigh, picture director. Complaint filed in Superior Court Nov. 23 preceded Nigh's arrest for asserted assault upon Edward Usher, Jr., former football star, during alleged row over Miss Jarvis' affections. Nigh's real name was given as Emil W. Kruschke, with the complaint setting forth the couple were married in Ogden, Utah, Dec. 1908, and separated April, 1923. There are no children.

Mary Rogers, 13, daughter of Will Rogers, cowboy humorist, broke her left wrist when she fell from a horse while doing trick riding stunts before a news reel camera at the Rogers' Beverly Hills home. Horse suddenly shied throwing the girl.

A roaming elephant from "Honest Bill's" circus, playing in Redlands, Cal., was killed by a posse there after the pachyderm rampaged through a farm neighborhood, destroying property. The elephant was loosed when a heavy gale hit the big tent.

Peggy Prevost, stage dancer and sister of Marie Prevost, screen actress, is forsaking her career for a developed interest in interior decorating. Miss Prevost is employed in the modes and manners department of Barker Bros., Hollywood store. When interviewed by reporters the former dancer refused to comment on her reported separation from Edwin J. Halliday, whom she married about a year ago.

Fred Walton, claiming to be an assistant picture director, was acquitted of a liquor possession charge by a jury in Municipal Judge Turney's court after testifying he was beaten by two members of the police vice squad into confessing the charge. The officers denied the attack, stating Walton fainted after his arrest. Samuel Allen and Henry Murdock, actors, testified for Walton.

Trial is going on all week in federal court here of the \$500,000 damage suit brought by members of the cast of "Old Ironsides" against Paramount involving the death of C. G. Davis and injury to three others in the explosion of a charge of dynamite used in the filming of the picture. James Cruze, director of the film, testified that the explosion was necessary in the making of the picture, also describing the scene that

(Continued on page 44)

GREENWICH VILLAGE AS IS

By LEW NEY

(Self-Designated Mayor of G. V.)

A fortnight before Xmas and all over the Village, not a giver is stirring save for cats and distillage. The shops are as full of unusual toys as streets are of taxis and subways of noise.

Removals

There are so many changes in the air that one wants to believe there is no truth in the tale that Tammany Hall, too, is moving uptown. I shall not be sorry to see Boss Tweed's gruesome monument go down but it will probably stand long after its warriors have found a happier hunting ground.

Wild Clare

The Village Hysterical Society, if any, continues to meet irregularly at cosmopolitan Hubert's on Sheridan square. The latest member to come and go is Clare who blew in a mere month ago from some private institution to which the keepers have returned her.

Wickedly wild was Clare during her few weeks of self-direction. She would never take no for an answer, and her passion for mere men was as strong as straws are weak. Some friend supplied her with money now and then, and she spent it liberally over the glass counter covering stewed prunes, liverwurst and herring, coveted by starving poets and uncommercial painters.

Real Village Nuts

Our real Village nuts are not like that. Perfect cases of mania, delirium, paresis, exhaustion and dementia drift into our quarters now and again, looking for understanding. Too often they are institutional cases, but they do not get picked up until they have exhibited themselves to Village visitors who conclude we are all like that.

Mostly we stay out of institutions. Mostly we mind our own business, if any. Mostly we are sane, and the world that thinks otherwise is mad. And, really, mostly we are moral.

Dancin' Kids Absent

Charlestoning and black bottoming youths who infested the side-streets for months in the theatre belt are now conspicuous by absence.

Cold weather couldn't stop the kids, but agents of the Gerry Society did. The society agents figured the dancing for throw money was providing a liberal education toward mendicancy for the youngsters.

Several youngsters were grabbed and warned to keep out of the district. And strange enough, the kids have kept their promise.

ROUND THE SQUARE

Rather Sling Dishes

Loretta Camillo was for two years waitress in Muller's Coffee Shop, theatrical rendezvous in Los Angeles operated by two former performers. She is a Spanish girl. Along came a youth by the name of Louis Donetti, a dancer. He spied Loretta and asked her if she would like to do a dance act with him. She said yes, and they teamed up with Loretta giving up the chance to make her mark behind a counter. The youngsters were very successful, working in a number of San Francisco cafes.

The male partner met another girl. They got married. The latter was not of the profession.

Of course, Loretta was not jealous but informed her partner that she was through dancing with him, that a Spanish dancer could not give his full attention to his art and a wife at the same time.

She is again back at Muller's Coffee Shop behind the same counter, saying she is more content to sling dishes.

Girls Who Are Annoyed by Gents

Wise guys look with some misgiving on the increasing number of girls who claim to have been annoyed by gents in subways, theatres, and other crowded public places. Dailies are surprisingly susceptible to such cases, devoting nice space and sometimes even photographs. Usually the girl makes her loud howl, grabs the guy, and screeches for the cop. If the case goes to court it's most time dismissed for lack of evidence.

A femme rather cold-blooded in opinions concerning her sisters in sex says this annoyance thing is a nifty way for a girl to indicate she still exercises lure over the male. Also this femme says it does a gal's heart good to be inevitably called pretty by the tabloids, even if her face would stop a fairly large train. And there's the publicity for those who want or use it.

Possibly all the girls protesting really have been annoyed. Still, it looks like a fertile field for press agents.

Paramount's Clock on Strike

Since the Paramount building clock was turned on it has not been running true to form. Nobody seems to know just what happened but the clock last week failed to light up.

Cafeteria's Lucky Strike Tie-Up

Silver's cafeteria, subways under the Astor theatre, has effected a tie-up with Lucky Strike. The eatery distributes cards along the main stem enticing customers a package of cigarettes with every meal. Lucky Strike has a demonstration display above the cafeteria.

COP GOT PHONE CALL

Alleged Poolroom in Hotel Cumberland—8 Men Dismissed

Detective Harry Singer and several detectives from the 18th Division swooped down on an alleged "pony" game in the Cumberland hotel, and bagged eight men and some racing charts. The raid occurred in the early evening.

One of the prisoners gave his name as Samuel Harris, 32, salesman, of 410 West 115th street. The other names, the detectives believe to be fictitious. The prisoners were removed to the West 47th street station where they were bailed out by a surety representative.

Arraigned the following morning before Magistrate John V. Flood, they were discharged because of lack of evidence.

Singer stated that when the phone rang he answered it, and a voice said to him, "Be careful, the cops are near." Where the call came from, he said, he didn't know. Neither did the voice know that it was talking to Mr. Cop.

"Cold Blooded and Cruel" "Stranger Than Fiction"

Characterizing them as "cold-blooded and cruel," Magistrate Brodsky in West Side Court held Agnes Winters, 22, cabaret entertainer, and her husband John, bellhop, 322 West 55th street, for the Grand Jury.

The couple were accused of having beaten their four-year-old daughter, Dorothy, with a belt until her little body was a mass of bruises. The tot also sustained a fractured skull and is confined to City hospital.

Mrs. Winters, on the witness stand and without emotion, admitted she had beaten the child. She gave as her reason that the child had irritated her. She testified that her husband also had beaten the baby and had given her ice cold baths as punishment.

The husband denied he had beaten the child. He said that he had slapped her with his hand, only. While the case was going on Mrs. Winters suddenly sprang at her husband's attorney, David M. Schwartz, 225 Broadway, and clawed his face until the blood streamed from it.

"This case is stranger than fiction and is almost unbelievable," declared the magistrate, in holding the couple for trial.

XMAS LIQUOR PRICES

Liquor dealers say that there is the usual large quantity of liquor coming into New York for the holiday's increased demand, but that the booze quotations remain hardly without change.

Better scotch is claimed of late having landed in volume around New York, of a mild variety. It is considered reasonable at \$65. There is still scotch at \$48 a case to be had but consumers (dealers) appear to believe that the price is not right and therefore the liquor can't be.

Good champagne is vouched for at \$85 a case, but champagne as usual runs to any price with the top about \$120, according to the seller and buyer.

Good rye is as elusive as ever. It starts at \$75 without guarantee. Rye drinkers make every effort to secure Canadian rye whiskey, at any price.

SLIP HANDLERS CAUGHT IN FAMILY HOTEL

S. P. C. Supt. Causes Arrest of 7 Men—Liquor Also Found in Sidney Hotel Apartment

Howard C. Barber, superintendent of the Society of Prevention of Crime, who, with several of his aides, raided a luxuriously furnished apartment on the second floor of the residential hotel, Sidney, 59 West 65th street, and arrested seven men, stated that he believed he has broken up one of the largest chance slip rings in the city. The defendants will have a hearing tomorrow (Thursday) in West Side court before Magistrate Gottlieb.

The men gave their names as Harry Krikstein, 43, salesman, 2704 University avenue; Nathan Engel, 39, salesman, 128 West 120th street; David Bergman, 28, salesman, 2728 Webb avenue, Bronx; Juan Audinet, 48, actor, 301 St. Nicholas avenue; his brother, Joseph Audinet, actor, 342 East 100th street; Harry Simon, 23, salesman, 133 West 146th street, and Benjamin Dworetz, 24, said to be proprietor of the Sidney.

Dworetz had an additional charge of violation of the Volstead law lodged against him. Others were charged with possessing slips. Two patrol wagons were called to cart away the paraphernalia and the prisoners.

Rich Customers

In West Side court the prisoners were represented by Assemblyman Vincent Auletta, 187 East 116th street. He pleaded not guilty for them and each was held in \$500 bail, which they secured.

Barber stated to reporters that the raid was the largest in a long time. He said that he believed the outfit catered to a rich clientele. San Juan Hill or "The Jungle," colored belt nearby, plays the game strongly.

Chief Barber said he had had the outfit under surveillance for some time. With his men and reinforcements of bluecoats under Captain Edward Meade they descended upon the place. The defendants in their shirt sleeves, busy at adding machines, sought to make the windows but were frustrated by Barber and his men.

Hundreds of pencils, several adding machines, thousands of alleged slips and a quantity of liquor were seized.

MIRAMAR FIRE

A fire of unknown origin started in the Club Miramar, 136 West 50th street, and was extinguished before it did much damage. The blaze was discovered when cleaners entered the place and found smoke.

An investigation revealed a fire in a corner and not wanting to take any chances an alarm was turned in. It is believed a lighted cigarette may have been thrown carelessly against the draperies and started it smoldering.

John Coutts has added two additional houses to his books. Playhouse, Dover, N. J., four acts on a split, and Washington, Washington, N. J., four acts last half.

Abel Friedman is no longer with Arthur Horowitz, having joined Eddie Reskin and booking all his acts from that office.

STREET SCRAPPERS FINED

Asst. Stage Mgr. and Dancer Picked Prominent Corner

Daniel Keough, 21, 56 West 55th street, assistant stage manager, of Werba's theatre, Brooklyn, and William Austin, 24, dancer, Hotel Manger, were arraigned before Magistrate Flood in West Side Court on disorderly conduct charges.

Keough was fined \$10 and Austin \$5. Policemen Pensa and Monahan, West 47th street station, said the two men engaged in a fight at 48th street and 7th avenue, and refused to move on when ordered. Keough had fought with a negro taxicab chauffeur and Austin insisted on watching the fight. Both paid the fines.

Grand Spender Says Tex's Li'l Girl Took Him Good

Marvis King, 20, 44 West 50th street, a pretty red-headed flower girl in Texas Guinan's Century Club, will appear before Magistrate Goodman in West Side Court on Friday to answer the charge of grand larceny presented by Henry W. Nelson, wealthy engineer, St. Albans, L. I.

The flower girl tearfully protested her innocence, but in spite of this Nelson insisted she had robbed him of \$600 and wanted her held. The case was adjourned at his request until Friday. About 11 p. m., Friday night, Nelson, accompanied by three friends, entered Tex's club and immediately waiters, hostesses and flower girls began to shower the party with attention. Nelson distributed \$100 bills to waiters, orchestra leader and bills of smaller denomination to other employees.

It was about 4 a. m. when the party left. About an hour and a half later Nelson returned to the club alone. Miss King said he had several bottles of liquor and made merry with everybody. From the flower girl he purchased two \$10 dolls and made her a present of \$10.

The girl said he accompanied her home in a cab. On the way she said he told her he was sailing for Europe on Dec. 17, and suggested that they have a farewell breakfast in Reuben's, at 59th street and Park avenue.

After they left the restaurant and were en route to her home, she said, Nelson "got fresh." She said she repulsed him and in doing so her fur coat was torn. It was then, she said, he accused her of robbing him and drove to West 68th Street Station. The girl was searched. The \$600 Nelson said he lost was not found in her possession. Nelson said he felt her hand in his pocket. He denied he had attempted to attack the girl.

Nelson is president of the Henry W. Nelson Co., 393 Seventh avenue.

Starts Suit for Burns In '24 Apartment Blaze

In Queens County Court, Marguerite Lee has started suit for \$100,000 damages because of injuries received three years ago when an apartment house, on 57th street, was destroyed by fire. The action is against the Lathers Realty Co., a Pittsburgh corporation. Miss Lee was in "The Gold Diggers."

There were several fatalities in the conflagration, the actress being trapped on the seventh floor, and she and her sister burned. Her injuries were such that Miss Lee has been unable to appear in evening clothes.

She avers there were insufficient fire escapes, as the basis for the suit. Thomas R. Sheridan is attorney for Miss Lee.

Dies at Play

Stricken while he was attending the performance of "The Ivory Door" at the Hopkins theatre, Frank H. Jones, 68, 850 Park avenue, wealthy retired corporation director, died before a doctor arrived. Jones, his wife, Clara, and his brother-in-law, Allen Wardell, 127 East 89th street, an attorney, had attended the show together. Shortly before 4 o'clock Mrs. Jones noticed her husband slump in his seat and she tried to arouse him and found him in a coma.

She called two attendants and the aged man was carried to an ante room and placed in a chair. Policeman McDonnell called a Bellevue ambulance. Dr. Wessell pronounced the man dead.

LOUGHRAN GETS WIN OVER JIMMY SLATTERY

Light-Heavy Title Clearly Tommy's, but Crowd Boos—Real Boxing

By JACK PULASKI

Tommy Loughran of Philadelphia was three to one favorite in the betting for the light heavyweight bout with Jimmy Slattery of Buffalo, in the Garden Monday night, but plenty in the crowd favored the up-stater. When the decision was announced the booing lasted for some time.

Slattery entered the ring in excellent condition, proving that he has been training faithfully for the past year. Loughran was in the pink too, as always. He was confident and expected to score a knockout. It was a corking boxing exhibition. Both are cream puff hitters but sparred at long range, every round of the 15 being worth while.

Loughran figured on weakening Slatts with body blows during the early rounds and then putting over the finisher after the 10th.

Slattery had never gone the full distance before. However, Jimmy was the same fleet stepper in the final round.

Loughran changed his plan after the first round. He was given something to think about by the way Slatts jabbed with the left and gave him the up and down with the right. And for the first four sessions the point score was against Loughran. In the fifth Tommy, very much annoyed, started shooting his right with all he had and easily copped. The sixth was Slattery's but the next one again went to the titleholder. It was a see-saw affair thereafter.

Slattery Doesn't Wilt

Slattery was expected to wilt during the last five rounds, but did nothing of the kind. True, he did not score as cleverly as before, but he was in a position to win. He failed to throw his right as did Loughran, with plenty of misses, yet plenty of contacts. That's about what lost for the Buffalonian. But he is a game boy and can take it when in condition.

The arena bubbled with excitement throughout the match because of the excellent milling. Neither man seemed hurt. The latter won the light heavyweight title by out-pointing Mike McTigue not long ago. The New York boxing commission had handed the title to Mike after Jack Delaney retired from the division to battle heavier men. The other states questioned that stunt and the national body declared Slattery the winner.

(Continued on page 45)

Five Fight Bills

Washington, Dec. 13.

At this writing five bills for the repeal of the law prohibiting the transportation of fight films in interstate commerce have been introduced in the House.

No action as yet has been taken in the Senate.

Boxing Ban Agitated

A report has it that Canon Chase, prominent New York cleric, has interested William Randolph Hearst in a campaign designed to revoke the bill legalizing boxing in the state. Boxing is permitted under the Walker law, enacted when Mayor Jimmy Walker was a state senator. The Chase-Hearst combination may have another angle, as opposed to the Will Hays organization.

1,695,749 FIGHT FANS

San Francisco, Dec. 13.

California fight fans totaled 1,695,749 for the year ending Dec. 1. Paid admissions were \$2,500,000, the annual report of the secretary of the state athletic commission shows.

During the year 1,135 boxing shows were held, the commission collecting \$135,338.36 as the state's share.

JAI ALAI ON STAGE

Chicago, Dec. 13.

Jai Alai, the Spanish court game, will have its introduction here at the Chicago theatre (E. & K.) during a midnight performance Dec. 13.

About 35 players have been imported, with the game to take up its permanent stand at Rialto Gardens, large cafe, Dec. 20.

GOLD MEDAL COLUMN

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SAN FRANCISCO

Howard L. Jenkins, local meat
market proprietor, turned down an
inheritance of a small circus, willing
to him by Percy Beckwith, his step-
father, and turned the wild animals
over to his mother in Los Angeles.
He said his mother knew all about
circus life, while he was content
with tame animals.

Arthur Perry, musician, also
known as Harry Farley, given two
and a half years' sentence when
pleading guilty to violation of the
narcotic act.

Marriages in California have taken
a decided flop since the three-day
marriage license notice law became
operative. During the three months
period ended Nov. 1 a total of 11,160
licenses to wed were issued in the
state, as against 15,373 issued in
the same period last year.

NEWS OF THE DAILIES

(Continued from page 42)

preceded the blast. A model of the
U. S. S. Constitution is one of the
exhibits being used in explaining
what happened. Federal Judge
Jeremiah Neterer is hearing the
case.

Mrs. Charles Emmett Mack,
widow of the picture actor killed
last March in an automobile crash
while on location at Riverside, is
awaiting the decision of the industrial
accident commission in granting
her \$5,000 death benefit award.
Her suit against the insurance com-
pany protecting the Warner Bros.
studio, for which Mack worked, is
now pending. Meantime Mrs. Mack
is doing some work in pictures.

Dorothy Cumming, who played the
Madonna in "The King of Kings,"
was granted a divorce by Superior

Judge Joseph P. Sproul from Frank
Elliott Dakin, English actor. Dakin
is known in Hollywood club circles.
Miss Cumming charged cruelty and
neglect.

Some time ago De Mille filed an
injunction against the actress in an
effort to prohibit her from engaging
in divorce proceedings, among other
things. De Mille based his complaint
on the sensitive nature of the char-
acter Miss Cumming plays in "The
King of Kings." The suit, however,
was not pressed.

Zane Grey sold his yacht, the
"Fisherman," to Charles Jones,
sportsman, for \$40,000.

Princess Der Ling of the royal
Manchu family of China, is here,
accompanied by her American hus-
band, T. C. White, former member
of the American Consulate Corps in
Peking.

Carter DeHaven filed a demurrer

In the divorce action brought against
him by Flora Parker De Haven, for-
merly his vaudeville partner, indi-
cating he intends to fight the suit.
Mrs. De Haven's complaint named
Betty Byrd, musical comedy girl.

Trial of divorce action of Mrs.
Lillian Fraser against Earl I. Fraser,
wealthy Ocean Park amusement
man, continued until Dec. 19 in Su-
perior Judge C. C. Montgomery's
court. Continuation is to allow time
for briefs to substantiate evidence.

CHICAGO

Harry K. Thaw arrived in Chi-
cago accompanied by two girls and
the mother of one on his way to the
west coast, where he expects to go
into movie production. Secretaries
and managers of the new organiza-
tion preceded the party to Holly-
wood.

Kathryn Witwer, daughter of a
Gary (Ind.) locomotive groom,
makes her debut this coming Friday
evening at the Chicago Opera in the
principal soprano role of "Carmen."
She also has been selected for the
role of Micaela in the Bizet opera,
where she will sing opposite Mary
Garden.

Oakdale, hotel and gambling joint
near Aurora, was raided by five
bandits. The men, failing to get the
proceeds from the gambling "kitty,"
fulfilled their expectations of a large
haul by taking purses and jewelry
to the amount of \$4,000.

Two bandits entered the home of
Paul Feasel, 2700 S. Homan avenue,
and waited for him to return with
the day's receipts of the California
and Missen theatres. Feasel manages
the former theatre. The pair took
\$300.

GRAY MATTER

By MOLLIE GRAY
(TOMMY GRAY'S SISTER)

Many Go But Few Return

The Palace audience which didn't come back after the Monday intermission, leaving the house even more empty, missed practically the whole matinee. Except for Hamtree Harrington and Cora Green the first half was a rest period, in spite of Arnold Johnson's male chorus orchestra.

Ethel and Dorothea Ponce seemed a bit lost except for the personality of the non-piano playing sister. Their frocks of light green georgette finely pleated from round the neck to hem and gathered at the natural waistline with a wide girdle of soft material. Narrow black velvet ribbon forming bow and long ends at the centre front was the only decoration. Cora Green's gown was of silver spangles, the full skirt falling from a bead pattern about the hips.

Naro Lockford & Co. took a "Dance Voyage" mostly wearing sport clothes. Cynthia and Claire wore white crepe de chine dresses with bands of color on the bishop sleeves, collars and hips. Later, for a golf number, striped sweaters and felt hats were worn with the same pleated skirts. Their beach capes were of satin, one blue, one green, lined with silk of a contrasting color and the suits matched the capes. Ellen Bunting also wore a bathing suit after visibly removing a lovely organdy frock of blue with side panels embroidered in color.

Florence Clark made a smart appearance in a white crepe frock, the bodice beaded and trimmed with black velvet leaves narrow at the shoulder and widened as they continued to the hip where a few white leaves joined them. Her wrap was of black velvet with collar and cuffs of white fox.

Rae Samuels had to fight her way through the fog which Reynolds and Clark had done something to lift. Her gown was also a combination of black and white. Black for the jet spangles on net used in the skirt, and white crepe beaded and silver spangled for the bodice. The black net also showed in the deep hem.

Duci de Kerekjarto was so pleased and perhaps surprised at the rapt attention his violin received that he had to mention it in his speech of thanks.

Mae Murray's Waltz

It is remarkable the audible thrill the Paramount audience is getting out of the personal appearance of Mae Murray. Her name on the screen got a surprising amount of applause and her appearance was almost an ovation. Miss Murray wore her famous black velvet and paradise head dress and fan, costume for the "Merry Widow" waltz, and later a lovely white net ruffled frock with a blue velvet shoulder bow and red slippers. Naturally the stage orchestra and singers all wore uniforms and so did the Felecia Sorel Girls for one number. Their other costumes were very full ruffles of black net edged with gold and hung long on one side, they turned to disclose that the other side had been cheated but the effect was good. The set was a garden.

Mrs. Jesse Crawford wore a black frock with three rows of black braid on the white yoke. During the overture a framed picture of "The Angelus" faded to reveal the same posed group, one of the girls singing "Agnus Dei" very well with the chorus helping.

Florence Vidor's Dressing

Florence Vidor is dressed as smartly as in all her unfortunate screen marriages but she seemed a bit mature for a girlish heroine. "Honey-moon Hate" tries to be a modern version of the "Taming of the Shrew." One of Miss Vidor's lovely negligees was of white crepe beaded and beaded. Another was of metallic cloth, the same as the pajamas she wore with it. Still another was of black velvet and ermine, truly regal.

She wore a short black velvet coat with a skirt of dotted silk which was matched by the scarf. A small round hat was of the velvet trimmed only with grosgrain ribbon. A three quarter length coat was of a tweed mixture with collar of crossed fox.

Rewarding the Indians

"\$24 Island" at the Roxy had some unusual views of New York, after a tableau of the original realtors concluding the deal. Of course the Indian got more than \$24; he got his face put on the cent.

A rose ballet by 24 girls in costumes of stiff net skirt and taffeta bodices properly colored was very lovely. Each wore a small gold hat with something pink on it. Gamby as a "Midnette" changed her mood with her hat and then changed her frock too, behind a screen. Her ballet costumes are always different from the average dancer, which is as it should be since she is not an average dancer. The American Rockets in black velvet and pink feathers on hips and hats knew their lesson as perfectly as usual.

When Caleb Gare Disappears

Anyone with a long hard hate can see "Wild Geese" and take it all out on Caleb Gare, played by Russell Simpson, and have the satisfaction of seeing him disappear forever in the swamp. Belle Bennet, though she did change her waist between the time her husband knocked her unconscious and when she was found, everyone was so glad he didn't come back that it didn't matter. Eve Southern's hair is beautiful, may it never grow less. Anita Stewart wore simple frocks becoming a school teacher. Anita recalls the days of the nickel movie when she was one of the few Queens of the Cinema.

Old Combo With New Couple

"Man, Woman and Sin," not a new combination, of course, but made interesting here because of the good work of John Gilbert and Jeanne Eagels. Miss Eagels' wardrobe also interesting. With a very full skirted taffeta frock which had three bias folds of the silk around the neck, she wore a short cape of crepe with narrow lace edge and soft collar of the silk. A jeweled brooch with a light colored suit was mounted on black velvet, and the felt hat had several roses on the right side. The short chiffon cape with a net evening gown had a wide band of roses applied for a collar. Her negligee was also chiffon with bands of metallic lace set in to form an odd pattern. Trick ceilings were used in many sets.

The large photo of John Gilbert in the Capitol program is probably going to be the cause of many girls seeing less of themselves, in their own mirrors, unless they frame him.

Bebe's Chic Sheik

Bebe Daniels as "She's a Sheik" and what a chic sheik! Who could wear those striped turbans and capes to say nothing of white peacock headresses and Arabian plus fours with more dignity than Miss Daniels? It takes grit to kidnap a French officer and a desert girl would naturally have plenty of that.

Bebe is out-flying Fairbanks and delighting the audience at the same time. Josephine Dunn lost the Captain because she didn't have a cage to put him in until he surrendered. That was the only reason, for she was attractive in a beaded gown over which a chiffon wrap was worn.

Acting Shy

Doris Kenyon must be a fine actress when she can act as shy and amateurish as she did with Milton Sills in "The Valley of the Giants." Of her frocks a light crepe was the most novel. It had the bodice flared in front but cut loose just above the waistline in back. Two coats were fur-trimmed, one with a wide band all around it from collar to hem and the other with simple shawl collar and deep cuffs. Her cloth frock had small buttons from wrist to elbow on the tight sleeves.

Luckily it isn't a talking picture or Milton's ties would have drowned the noise.

CHORUS GIRLS LEARN

San Francisco, Dec. 14.
Two chorus girls in their dressing room.
"I'll never ask anybody about their wives anymore. They change them too fast."

ROSE BURDICK SAYS "TOO MUCH HICKS"

Portland, Me., Dec. 12.
Rose Burdick, leading lady with the Jefferson Theatre Players, will quit this Saturday.

Miss Burdick declared there are some things she can't stand and in Portland all of them are Russell Hicks, leading man. She asserts the local stock company is suffering from too much "star" and too little good feeling.

Wilmer Walter, second man with the company, quit a couple of weeks ago when asked to accept a salary cut, after Hicks had demanded and received \$50 more weekly.

STUNT COST JOB

Jessie York Alleges Contract Breach
by Met. O. H.

After spending virtually a whole day in the 3d District Municipal Court in the West Side Court building, Jessie York, ballet dancer, of 316 West 20th street, was informed because of the jam of the calendar her case against the Metropolitan opera house would not be heard until the latter part of this month.

Miss York, accompanied by her attorney, Kevin Frankel, 1476 Broadway, arrived in court early in the morning. Soon both were besieged by camera men from the tabloids to have their photos taken.

The ballet dancer is bringing suit against the Met for \$320. She charged unjust dismissal in February, 1926. She was "fired" she avers because she performed at a fabulously costly dinner at the home of Paul Forester, at the Park lane, Thanksgiving eve, 1926.

Her "stunt" at the dinner was "An Hour of Romance." In February, 1927, she received notice that "her services were no longer required." Thus she claims her contract was broken by the Met.

In a talk to newspapermen, she stated that her dismissal was "just a subterfuge." "There were others from the Metropolitan. And they weren't 'fired,'" she declared.

"I have brought a \$20,000 slander suit against an insurance firm for linking my name with the disappearance of a block of tickets of the Metropolitan Opera House," declared Miss York to the scribes.

The trial was to be heard by Justice Thomas Noonan. Milton Winn, attorney, appeared for the Metropolitan.

LOUGHRAN WINS

(Continued from page 42)

champ after he beat Maxie Rosenbloom.

It was the first meeting between Loughran and Slattery. The matter of the title can hardly be questioned although a return match is likely. However, if Delaney elects to return to the light heavyweight class he will doubtless retrieve the championship. Monday's event was a battle between the Irish which may have explained why the arena sections held plenty of empty rows. The scale at \$15.50 top was another factor in holding down attendance though the lower floor was surprisingly good.

Prelims

The semi-final 10-rounder provided another questioned decision. When the match was awarded to Clyde Hull of Dakota, over Farmer Joe Cooper of Terre Haute, the razzing continued until the men were introduced for the title bout. Hull was much the slighter in build, but he weathered Cooper's lustier socks and forced the fighting. The farmer boy's inclination to hit and run lost him the match. He though he won by a mile and couldn't understand how the judges voted against him.

The first 10 was a hitting affair between Arturo Sheekles, a Belgian, and Billy Leonard of Syracuse. There again the tougher looking man was defeated, the decision going to the foreigner. Sheekles forced the fighting all the way. He took everything Leonard flung at him and came on for more. Game guy this Arturo. His forcing of the pace and leading won for him.

ALONG THE LINE

By BLAND

Tip On Burlesque's Dressing

The Columbia, Broadway's only burlesque house, ought to be a great spot for the feminists and Lucy Stoners. They really owe it something. It's one theatre which doesn't segregate its women smokers. The Columbia has a nice cordial sign in the lobby, saying, in effect, "Smoke, girls. Do anything the other boys do. Women are people."

Women like Sliding Billy Watson but they expect an awful lot for a dollar. Women are bargain fiends. For 50c they can see a picture house presentation and feel they're looking at an investment. The production seems to have cost money. The dresses seem real.

It may be the lighting but sateen is sateen in burlesque. Even small time vaude gets over a better cost impression. The burlesque house is almost as light as the stage. It has to be, so you don't spill your ice cream. But that's death to illusion.

Occasionally a burlesque production comes along which makes a powerful hit with women. When one does, it has hot dancing or an unusual comic. Either feature can mitigate the tasteless costuming. It isn't the fly-lines or the prat-falls that keep women from eating up burlesque. Women enjoy both as frankly as men do. Burlesque is men's entertainment because men aren't offended by tackiness. There isn't any class in America so poor that the woman of it haven't dress education.

Rip the lamp shade trimmings off the chorus girls' costumes. Comb the cotton flowers out of their hair. Scrap those uniforms with the V coming up to the collar bone, enough to make Dorothy Knapp look like Roscoe Arbuckle.

Give those hard working little burlesque gals a chance. Or string along without the woman customer's dollar. She's been spoiled by the films.

"Trigger" For Cries

"Trigger" is one of those plays that the girls like to see from the balcony and have a good old-fashioned cry. A first night audience spoils the fun. You can't really be carried away by such good theatre in the Carolina mountains when you have to wonder what Robert Benchley said to make somebody laugh out or whether Lillian Gish and George Jean Nathan look in love. Women have a chance to feel terribly sorry for Claiborne Foster, who does magnificent work in a real Mary Pickford role.

Trigger is Nature's child, a cross between Kiki and John Roach Straton. She cracks wise and works faith cures, gets the natives steamed up for a third act tar and feathers and the hero steamed up for anything but the tar. What a hero for the women! Minor Watson plays the role for everything. But when the stock company leading men get this one, Heaven help the post office!

Explaining the Riverside

What's happened to the Riverside? Only seven rows sparsely filled on a cold, cold day. Even those upper Broadway winds couldn't drive them in.

The bill wasn't any too strong but what do the girls expect for 50 cents? As it is, the Riverside ushers have soft jobs. It's a good thing they aren't paid per customer seated. One of them had time to have a caramel with me. I asked another why the girls weren't coming to the Riverside anymore. She said she didn't know, but more came at night, "because some of them finish the dishes too late to get downtown."

Lovs Stories and Tenors

A pair of lady-Leblangers, in the Waldorf retiring room the other night, were squawking because there isn't enough love story in "Take the Air." There's plenty. What the women probably meant was that there wasn't enough love story for a good looking tenor.

York and King, Will Mahoney and Dorothy Dilley have their romances. But Greek Evans, who wears the only puttees, hasn't any torrid love song. Women have to be given legs in musical comedy just as much as men. One pair is enough, however. But they must support the chest from which exudes the love song.

Donald Brian used to have the women ga-ga. George Cohan is smart enough to give the girls Charlie King and a "cottage for two" number. Harry Welchman had women gathering to whisper, "Have you seen Harry Welchman?" as though they'd done something too nice to be on the level. When women lower their voices about the leading man, a musical comedy is set.

The Girls and the Hipp

The girls got four hours of entertainment for 35 cents at the Hippodrome, and maybe they don't buy. Especially when their own Tommy Meighan is the picture attraction. The girls love Tommy Meighan. Not the same way they love John Gilbert, of course. Tommy plays the types they'd like their daughters to marry. He's wholesome, and the boy-friends don't get jealous of him. That makes him ideal for the Hippodrome, playing, as it does, for the wife and kiddies and so's your old man.

Tommy's "The City Gone Wild" is pretty fair program melodrama. He's a brilliant criminal attorney who turns d. a. in order to avenge his friend's death and win the soulful society girl. Pretty familiar crook-play stuff, this. But it entertains the girls even without surprises.

The vaudeville feature was the old Orpheum Les Folies Rouges. No relation to the Folies Bergere. But the Hippodrome girls aren't the crowd to hold that against it. Max Gordon, the Frenchman responsible for Les Folies Rouges, has given them a nice act, which looks as though it cost more than it probably did. They've lost the little girl who did the great black bottom and they haven't replaced her. But even without that one piece of talent, the act pleased.

Frank X. Silk filled the comedy spot. He squared the women. They didn't have to talk themselves out of having promised the children a funny man.

Home Made Refills

Chorines who acquire jewelers' vanity cases have evolved a new stunt. They're making their own refills. They've been forced to, because the face powder manufacturers, to discourage permanent jewelry shop vanities, don't make refills to fit them. The gals take their own loose powder and mix it with toilet water or grain alcohol. When the stuff dries, it's a compact. Gin won't work. It's too sticky.

A Shiver Picture

Audience reaction: a pair of girls at the Capitol said: "I think this picture's silly." Nevertheless, Lon Chaney's "London After Midnight" (why London? Why not Doc Town?) brought plenty of nervous giggles from the local maidens. It's a shiver picture and the girls like to shiver and then make their husbands keep the lights on all night when they get home. The shivers are pretty crude. More mysterious things happen than in a coffee pot kitchen. Some spots are so hee-hee-jeebe the girls laugh right out loud. But the laughs were Capitol laughs and they won't come in the small houses.

Chaney plays a hypnotist-Scotland Yard man. His scare make-up duplicates that of Dr. Caspary, just as the whole picture tries to duplicate "The Cabinet." It also gets the jump on Liveright's "Dracula" by featuring those blood-sucking living dead, the vampires. "Dracula" gets screams. The girls didn't scream at "London After Midnight." The horrors are thrown in with a shovel. It's just a fairly entertaining chill-party, without the subsequent bad dreams. The girls might be disappointed in that. They won't have anything to talk about at breakfast. But they might go for it, even if it doesn't give them the thrill limit, because of Lon Chaney. Hasn't that pretty rascal the heaviest smash-mail in Hollywood?

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15 YEARS AGO

(From "Variety" and "Clipper")

For the first time Broadway managers generally advanced their prices for New Year's Eve from the regular \$2 scale to \$3. Instead of the customary \$2.50. Woods, Frazee & Lederer tried the \$3 racket at the New Amsterdam ("Madame Sherry") the year before and played to \$3,900 in one performance.

The transfer by Jan. 1 of the U. B. O. from the Putnam building (now Paramount) to the new Palace depended upon getting a tenant for the Putnam building sixth floor. It came out in this connection that the Palace had been designed with a special elevator and what amounted to a secret entrance and exit for managers.

Isadora Duncan, pioneer classical dancer, was engaged for an American tour. She had established herself strongly on the Continent, and a Paris theatre was to be built for her.

As a result of a canvass by Chicago newspapers, it was revealed that theatres under construction or planned for that city totaled 114, more than half of them designed for pictures.

A new electric hoisting machine to handle drapes and hanging equipment backstage was used for the first time at the Lyric for the Trentini show, "The Firefly."

Talking of his ambitious plans for pictures, Adolph Zukor said: "We have 14 (stage) stars signed for pictures now, and we will have as many as we can handle when it becomes apparent to them that pictures will not interfere with their drawing capacity on the stage." He added that there were already 11,000 film houses in the U. S.

40 YEARS AGO

(From "Clipper")

John L. Sullivan, making a triumphant tour of England, gave an exhibition before the Prince of Wales, later King Edward VII, at the Fencing Club, near Marlborough House, London, going five rounds against his American partner. The heir to the British throne presented the fighter with a gold trinket.

Prize fights were badly managed from a business point of view. Jack Dempsey met Johnny Reagan for the middleweight title of America at a place "within 100 miles of New York." They went 20 rounds for \$1,000 a side before an audience of less than 60 persons. The first ring was pitched on the beach and after eight rounds the incoming tide forced them to move to a second battle ground. The fight went the limit, decision going to Dempsey.

Charles Hoyt and his wife decided to leave town to spend Christmas at Hoyt's summer home in Charleston, New Hampshire. It was here some years later, that Hoyt was confined during the gradual collapse that ended in his death.

Master Julius Witmark, having grown up so that he no longer was a boy soprano, planned to join one of the travelling minstrel organizations.

Garrison, the jockey who made sensational finish drives famous, signed for the following season with J. B. Haggan at a salary of \$12,000. Second choice on his services brought \$3,000 more, and in addition the rider drew \$25 for each winning mount.

During the national convention of the American Baseball Association, in Cincinnati, the Baseball Reporters' Association was formed with about 15 members. George Munson, of St. Louis, was the first president.

PAT DIDN'T COME OVER!

Hello, chump. You must have been somewhere because you didn't come over.

Just a chump. Casey-Pat Casey, the chump.

So there you are, dear, breaking your poor head wondering where the pictures are coming from.

Oh, Pat, umphay, why didn't you go with them instead?

Listen, kid, the way you sidestep advice lets the mob believe you are buffaloed.

But you're not, dear, are you? Because Buffalo means Mike, Patsy, and Mike busted away. He went over, dear, and see what he got; piece of a new theatre and peace of mind.

Better come over, Patsy—there still may be time.

Hey chump, you're not being kidded are you? Don't forget, darling, you are with some of the best kidders, also bullers, Patsy, in the business.

What 'nell are you going to get, Pat, sitting up there looking at the roof office hideaway?

Want to know, dear, what you may get? Air. Possible, Patsy.

Better slide over, Patsy. Go with the going and get off of those round heels.

A nice boy like you with your mick pan letting anyone stall you. Umphay, double, darling.

And Pat, just think, B. S. is blowing too! See, kid, he's going over even if it is pretty late. And just think, dear, you steered him in. Who steered him out? And are you in? Yes you are!

Get hep, hop off and over, Patsy.

Pat, how are the promises? More than usual, kid?

Did you read what Pan said last week, Pat? Of course Pan's name wasn't in it, but you knew, dear, didn't you? And Pan knows too, doesn't he, umphay?

Nobody bulled that Greek, did they, Patsy? By wire, verbally or letter. Oh, those letters, Pat! Don't they kill you? It's too bad to ease them out by kidding, isn't it? They were so funny. Nice actors. Don't get cross.

Well, Pat, what's the use? A chump is a chump. You're both.

And Pat, if you don't come over, what are you going to do? Your appetite is pretty hefty, Patsy. Don't depend upon that \$1,000, dear, if you are in good standing, for if you are in good standing, where? And you've got to die first to get the thousand! Oh, baby—or Patsy!

Have you had a big time lately, Pat? Is there any big time to be had? Listen, chump, when they play horse acts four times daily, where are you going to get off? Pat-chump? Not off the horse, Patsy, but probably off your nut.

You know, dear, how they all finish if they stick? Umphay, go into high and show some speed. They aren't slowing you up, are they, Patsy, by yessing?

Just think, the pictures caught up, didn't they, Pat? And without outside help. Isn't that peculiar, chump? Who'd believed it? Who didn't believe it? Come on over.

And, Pat, no one looked out of the window when the parade passed. And now the parade is past, dear. Isn't it terrible, Patsy? Those who can but won't see?

Pat, dear, don't let them get you riding a bicycle, too.

Well, so so, you soandso. It's quite a while since we've had a little conference like this, but it won't do you any good, umphay. You're hooked, aren't you, Pat?

Sorry, dear. Because you have had the works thrown in. Too bad, isn't it, chump?

Why, Patsy, the rest of 'em count up every night. How or what do you count? But, Pat, inside stuff, the count is getting dents.

With all of this merging, dear, why don't you merge yourself into something that looks instead of sounds like coin? Patsy, if you don't go out soon and get some dough for yourself, you'll really be the chump we say you are. And don't forget, chump, there's still time.

Pat, you'd better come over.

INSIDE STUFF ON PICTURES

(Continued from page 14)

Bloomer who has been using luminous golf balls of his invention on the Van Cortlandt links and who claims that night golf will be common within the next five years.

After taking screen tests of all available actors on the coast for the male lead in "The Godless Girl," Cecil DeMille has brought a stage juvenile from New York to also make a test for the part. The DeMille organization stands the cost of the trip both ways if he is not selected. The actor's name is being kept secret in case his screen test does not measure up, with DeMille not wanting to hurt him by premature publicity. The producer sent for him after seeing still pictures sent on from New York executives of the company.

An independent producer who recently released a picture starring a former cabaret and production dancer ran up tremendous directorial cost. Some time prior to the making of the picture, this producer had bragged to a very high priced director that he was going to use a \$200 a week director, that the latter would be nothing but an automaton and that the direction would be done from his own office.

A young director, said to have had considerable ability, was put on the picture and worked for a long time. Then another director was called in. He worked in association with the first director. The producer later got hold of a director who gets \$75,000 a picture from another producer. This director looked at the film and told the producer about 95 per cent of the story would have to be re-made, and that if he were to make it he would expect \$75,000 for his services.

The producer finally acquiesced and the director worked 20 hours a day for 10 consecutive days to complete the feature. This finished product, which was started by a so-called \$200 a week director, is said to have cost around \$90,000 for just megaphone handling before it was completely cut.

There is a girl in pictures who came to it from the musical comedy

NELLIE REVELL IN NEW YORK

By NELLIE REVELL

Those stickers for the happy ending, with the lovers in each other's arms, have a shock coming to them when they see "The Trial of Mary Dugan." Lots of sex appeal but no love interest at all, outside of brother-and-sister affection. The happy ending consists only of the girl's acquittal and, melodramatically speaking, the "catchin' of the real culprit." Incidentally, one of last year's big successes—"Chicago"—had no love interest either. Love stories nowadays have migrated to musical comedy.

However, one does wonder why there was no change of costume between the first and second acts when a day is supposed to elapse. It doesn't seem plausible that the woman prisoner and both of the girl court stenographers would have worn the same dresses two days in succession. Purposes of economy have nothing to do with it since there is a large and high-salaried cast. Certainly a change in costumes would have relieved the drabness of the single courtroom setting.

Santa Claus had better start tuning up his trans-Atlantic plane if he expects to do right by O. O. McIntyre this year. For Odd McIntyre, sole owner and proprietor of American's most widely syndicated and most quoted newspaper column, is dashing over to Paris for the holiday season. Which news will probably be a whole bundleful of Christmas cheer for the American colony over there.

Young Griffo died last week. It was the same Young Griffo who two decades ago was the idol of the pugilistic world, the Griffo who was touted to be the cleverest fighter that ever put up his mauls. Yet, it was a different man, too. The Young Griffo who took the Last Long Count listened to the Great Referee in the squalor of a basement room. He was alone. He was broke.

The papers saw a good human interest story in his passing. They played it up and hundreds attended his funeral. His cortege wound its way to the cemetery, a long line of shiny, solemn, expensive, black automobiles. His grave was banked as high with flowers as the Madison Square Garden galleries used to be with his admirers.

That was fine. But it would have meant more if he had received just one of those flowers before he died. A good time to send a man roses is while he can still smell them and give him his applause while he can still hear it. Acoustics in a cemetery are very bad.

If you are worried about the morals of the younger generation, if you "view with alarm" the modern tendency to publicize and advertise S-x A-pe-l, if fear of the world going to the dogs keeps you awake at night, then please go to see that new picture, "The Private Life of Helen of Troy." It is excellent evidence that the Helens of today are no worse than the Helens of yesteryear. It proves conclusively that love was a vocation and vamping was an art at least 3,500 years ago.

In exposing the boudoir secrets of the Trojan flapper, Homer was the original tabloid newspaper. He went out and got the story and then Professor Erskine and First National supplied the composite pictures. It is one of those "Love Nest Jazz Bride" stories that the modern city editor would fall upon with a greedy linotype in each hand.

At that one could hardly blame Mrs. Menelaus (nee Helen) for being coy with those princes and throwing over her hard-boiled husband, who according to the title writer, did nothing but king around all day and snore all night.

Speaking of the titles, it seemed that here was another picture saved by that life-guard of the movies, the title expert. And apropos of that last crack, if ever I'm invited to go into pictures, I'm going to marry a director and have him director of all my stories. Then I'll know the pictures will all be 50 per cent close-ups of me.

Sidney Olcott, one of Hollywood's directors, is about to trade the California sunshine for the fogs of dear ol' Lunnon. He sails for England tonight to take the post of director-general of the British Lion Film Corporation.

Nellie Beaumont, of the Beaumont Sisters, both of whom retired from the stage three years ago, has been in New York with honorable designs on the shops, the shows and the social whirl among her old friends. They now rusticate in a lovely home up at Georges Mills, New Hampshire.

The TPROA bulletin chronicles the illness of several of its members: "President Emeritus Hawks is improving rapidly. "Bill" Hales is at the South Side hospital, 20th and Mercy streets, Pittsburgh, Pa. J. Maxwell Joice is laid up with his right leg broken in two places. "Bob" Hunter is progressing favorably at the Elks Club Hotel, Louisville, Ky. Richard E. Riddick is convalescing from an operation at the Naval hospital in Brooklyn." All need cheering up by letters or visits from friends.

The high-class apartment building is not such a recent addition to Times Square as some interpreters of Manhattan assert. Up on the corner of 57th and Seventh, diagonally across from the Hall of Carnegie, is the Osborne. This dignified, upstanding and well garnished apartment building is just now observing its 42d birthday, having been built in 1885 when Washington Square was considered away up down and away up stage.

It hasn't a single wrinkle in its walls and never has had to have its ceiling lifted. The only difference between it and its newer sisters is that the Osborne bedrooms and living rooms can never be mistaken for spare closets.

It is the example of a building which has known how to grow old gracefully. It has kept its old friends, too, there being one tenant in the building who signed his lease in 1885 and who has renewed it annually ever since.

stage, likely to get herself into a series of messes similar to one she enjoyed as a result of a fracas she had with a stage comedian with whom she was in love and deserted his home for her.

This young woman when brought to Hollywood, changed her name for screen purposes and vowed that she would walk the straight and narrow. Some time ago her contract was transferred from one company to another. On the lot of the latter company she met a male star who also believes in the rough-house stuff as did her former boy friend on the stage. It is reported around the studios that the two have a mad crush on each other with a little slugging by the boy friend now and then to show the girl that the male of the specie is the more muscular.

A picture director on the coast was expecting the arrival of the stork. He wanted a son, as by a previous marriage he had a daughter. He went to a fortune teller, or crystal gazer, in Santa Monica who has been exacting heavy toll from the film people. The director gave this man \$5,000, the latter telling him a son would arrive. When the baby arrived it was a daughter.

Whether the director will get his five "grand" back will probably need a little crystal gazing too.

"Uncle Tom's Cabin," Universal special current at the Central, New York, at \$2 top may not be released generally in the southern states. It is probable that the picture will first be shown in border cities such as Louisville, to gauge sentiment.

In numerous centers throughout the south northerners are still regarded as "furriners" and commonly referred to as "Yankee" by a majority of the population.

ALEXANDERS LOSE TICKET TAX APPEAL; WEIGH NEXT MOVE

Review by U. S. Supreme to Follow—Tuttle May Move to Sentence Other Agencies on Guilty Pleas—Broken Pledges May Lead to Jail

Broadway's ticket agencies received another slap Monday when the U. S. Circuit Court of Appeals affirmed the conviction of the Alexander brothers, found guilty last summer of failure to make proper returns and payment to the government of one-half of premiums on tickets sold for more than 50 cents over the box-office price.

While it was generally expected the matter would be presented to the Supreme Court if the Alexander decision was upheld, there is no certainty that it will reach the highest tribunal, for the reason that the three judges—Martin T. Manton, Thomas D. Swan and Augustus N. Hand—were in accord. Only a writ of certiorari can make way for the appeal to the Supreme Court, and the Circuit Court would act on granting such a writ. The standing of defense counsel favors the grant.

Other Cases Up

If the writ is denied, the ticket cases are ended and all contentions of the defense that the tax on excess premiums is unconstitutional go by the board. In the case of the New York state law which limits the reselling of theatre tickets to 50 cents over the box-office price, the Circuit Court was divided, though upholding the law. On appeal to the Supreme Court the law was declared unconstitutional by a five to four vote.

U. S. Attorney Charles Tuttle, who prosecuted the ticket cases, is expected to move for sentence of 23 brokers in the event the test case of the Alexanders is denied review by the Supreme Court, and the Alexander brothers would be required to start serving six months in the Eastview jail, also to pay a fine of \$5,000 each in addition to a \$10,000 fine against their agency.

Whether the other brokers would be incarcerated appears to be a matter for the prosecutor to decide. When they signed an agreement not to sell at more than 50 cents premium pending the final disposition of the Alexander case, the term of the court was extended so that sentences were temporarily suspended. Because of their pleas of guilty, Tuttle promised not to ask for jail sentences. But that was provided the agreement was not violated.

If Tuttle has evidence that some brokers did violate the agreement, he may ask for the severer form of punishment or he may place the brokers under probation.

The clause in the agreement reads:

The Pact

"If the defendants faithfully observe the foregoing stipulations, the United States attorney will take such observance into favorable consideration, in the event the conviction in the Alexander case is affirmed and thereupon the defendants move for a suspension of such prison sentence in the present cases as the court may then impose, or move to be placed upon probation under prison sentence. In such case also the United States attorney will request the court also to give favorable consideration to such observance."

The position of the brokers involved continues to be most unfavorable. Under the law they may charge excess premiums provided they give half to the government. Under the Tuttle agreement they may not so operate, yet all other brokers, including a number of new agencies, can go along selling at whatever prices they can get.

The Circuit Court decision caused some surprise because in the ruling handed down by Judge Manton he upheld Tuttle's contention that the excess ticket profit tax is an excise and not a direct tax as argued by Louis Marshall, chief counsel for the defense. He disregarded the defense contention that such a law attempted to control business and usurped police power not conferred upon Congress. He upheld the lower court in ruling that the box office price is the established price, deciding that a broker is not compelled to buy at more than that price.

The Decision

The decision stated, among other things:

"The right to sell a ticket of ad-

mission at places other than the ticket office of a theatre," said Judge Manton, "does not exhaust the entire right of property, either in the ticket or in the privilege which the ticket represents. The tax seems to be upon the act of selling the ticket away from the box office, which is a transaction distinct enough upon which to levy an excise tax."

"Congress could and did regulate the amount of the tax and its graduation upon considerations of public policy. . . . Such action is not subject to judicial review or inquiry."

Judge Manton held that this phase of the tax was a matter in respect to which the legislative determination is final.

"Excises are defined as taxes laid upon the manufacture, sale or consumption of commodities within the country, and all excises upon any use of property affect some inherent incidents of the right of property. The most ample authority (recognized in levying excise taxes) has been recognized from the beginning to select some and omit another, to tax one class of property and forbear to tax another. The tax seems to be upon the act of selling the ticket away from the box office, which is a transaction distinct enough upon which to levy an excise tax."

Not Confiscatory, Court Says

"To be able to find fault with the law is not to adjudge its invalidity," the opinion states later. "It may be unjust and oppressive and yet be free from judicial interference. Mere errors of government are not subject to judicial review. The act is not confiscatory, for it does not affect the ticket brokerage business as a whole. It is not an unauthorized exercise by Congress of police power."

"The act differs from that considered in Tyson Brothers et al. vs. Banton, which involved a New York state statute which prohibited the sale of theatre tickets at a greater advance than 50 cents over the price stamped on the ticket at the office. The Supreme Court held that the state could not put this absolute limitation upon the inherent right of property. There is no such limitation involved here. The owner is free to fix the price at which he will sell the tickets, and the purchaser is free to fix the price at which he will buy."

"The act does not compel a ticket broker to buy tickets above the ticket office or established price, and does not prevent reselling tickets at any price he may obtain. The owner is free to fix the price at which he will sell the tickets and the purchaser is free to fix the price at which he will buy. The established price is the box office price. This, under the terms of the statute, was a question of law for the court, and indeed it is apparent the defendants clearly understood the meaning of the term."

Dorothy Bicknell, 3 Mos. Bride, Killed in Auto

Syracuse, N. Y., Dec. 13.

Mrs. Dorothy Bradley, who left the stage in October to marry C. Goodwin Bradley, wealthy local clubman, was instantly killed Sunday when a New York Central train hit the automobile in which she was riding with her husband at a city crossing. Bradley is in a serious condition at Crouse-Ingalls Hospital, but is expected to live.

Under the name of Dorothy Bicknell the young woman had appeared in stock in Albany and Syracuse. She and Bradley had also appeared in a propaganda movie in which safety first driving was emphasized. Young Bradley has not been told of his wife's death.

"COMPANIONATE" PLAY

Los Angeles, Dec. 13.

Houston Branch, scenario writer, has written a play, titled "Jail Bait." It deals with "companionate" marriage.

Jake Wilk is negotiating for a New York production of the piece.

Strong 'Variety' Plug

Pierre deRoan, dramatic editor of the "Morning Post" and "Evening Courier," Camden, N. J., and who also carries a "Back-Stage Gossip" department in the Philadelphia legit theatre programs, had this in his column the other day, also transferring it to the programs:

This lets the cat out of the bag. Now you know how I fill this column each week. Just between you and me and the garage door, I am no writer at all, but merely a translator. Nor am I lonesome. If "Variety" ceased publication tomorrow, theatrical columns from Bangor to Key West would suffer sudden strokes of angina pectoris. Fear of such a catastrophe has sold many an I. C. S. course in plumbing to men now warming aisle seats as dramatic critics.

BERT WHEELER APPEAL UPHELD IN HART CASE

New Trial Ordered—Means 10% of 5 Years' Income If Agent Gets Verdict

Bert Wheeler was successful in appealing from an original verdict in Max Hart's favor which ruled that a theatrical team (Bert and Betty Wheeler), although maritally or professionally split—in the Wheelers' case it was both—was responsible individually for joint managerial contract.

Hart represents the Wheelers as a team but with their professional parting and ultimate divorce, the agent sued Bert Wheeler individually to collect 10 per cent. on the comedian's \$1,000 a week in "Rio Rita." Hart was originally sustained but Goldie and Gumm's appeal on behalf of Wheeler reversed that decision.

The Appellate Term held that the managerial contract applied to them as a team and not individually.

If Hart is sustained on a new trial, which has been ordered, it will mean a five years' income on Wheeler's services, that being the length of time yet to run.

SING SING'S ANNUAL

Prison Board Rejects "Broadway" In Favor of Musical By Inmates

To help Sing Sing prepare its annual show, Phil Dunning first sent the script of "Broadway," but the prison powers turned thumbs down on the play. A musical was substituted.

According to Dunning, the cast runs from bigamy to stick-up men with a bigamist (husband of five girls) cast for the feminine lead. Any inmate under five years sentence is there on "sleeping time," although most of the men selected for parts are there for 15 to 25 years. The show is a five-night event, the opening strictly being a prison affair with the new and old cell men sitting in. The affair is sponsored by the Mutual Welfare League of Sing Sing, returns going to the Welfare Fund.

Mary Duncan Assigned

Los Angeles, Dec. 13.

After being groomed for four months in minor parts on the Fox lot, Mary Duncan will play a featured part in F. W. Murnau's "The 4 Devils" for Fox. Miss Duncan was signed by Winfield Sheehan while appearing on the stage in "The Shanghai Gesture" and brought to the coast for pictures.

Charles Morton and J. Farrell MacDonald also assigned to cast of "The 4 Devils."

Ruffcorn Divorce

Des Moines, Ia., Dec. 13.

Alleging cruel and inhuman treatment, Mrs. Max Ruffcorn is suing her husband, an attorney, for divorce.

Mrs. Ruffcorn is the daughter of the late W. A. Foster, owner of the old Foster Opera House here.

COURT SAYS PAPERS CALLING ACTOR 'MURDERER' MUST PAY

Chamberlain Brown Tipped Off Robert Brister How to Get Fortune—Sued for \$200,000; Got \$1,750 From Variety and "Graphic"

It's taking a chance for a newspaper to call an actor a murderer, according to Justice McCook in the New York Supreme Court.

For that reason the court awarded Robert Brister, actor, \$1,000 from Variety and \$750 from the New York "Evening Graphic." Both papers had printed that Russell Scott, another actor, convicted of murder in Chicago, had appeared with Olga Petrova in "The Hurricane" as Robert Brister.

Chamberlain Brown, who knows more about criminal than he does about civic law, undertook to steer his friend, Brister. Brown is a theatrical agent and represented Brister theatrically. The testimony brought out that Brown had wired Brister, suggesting a libel action against Variety and "The Graphic" on the strength of the stories the papers printed, confusing him with Scott.

Net Goes 3 Ways

It resulted in agreements between Brown, Brister and a lawyer to split the gross or net recovered three ways, each getting one-third.

In handing down the verdict from the bench at the conclusion of the three-day trial, Justice McCook stated that the question of damage to Brister's reputation or professional standing would not be considered, but, the court added, papers should not err in calling an actor a murderer, and for that reason he would levy compensatory and punitive damages against each sheet. He accordingly assessed Variety \$1,000 and "The Graphic" \$750.

How It Figures

At the 50-50 split the court indicated Brister will receive from "The Graphic" \$375 for any injury his feelings sustained by the error, and the other \$375 as punishment for the paper making the mistake. Variety has instructed its attorney to appeal, so Brister will wait awhile before securing the other \$1,000 if he is finally adjudged entitled to it.

According to the original agreement between the three parties to the damage action, each will receive \$250 from "The Graphic," if there are no deductible disbursements or other costs.

In 1925, as Scott was about to be hung at the Cook county jail, Illinois, Variety printed, on Scott's own statement, that he had appeared in "The Hurricane" at the Olympic, Chicago, under the name of Robert Brister. Variety printed the story without comment. "The Graphic" lifted the story from Variety and greatly elaborated upon it. Scott was relieved. He recently hung himself in prison.

The testimony brought out that Brister had not requested a retraction nor had he furnished Variety or "The Graphic" with notice of the error in his name being linked with Scott's until both papers were served in the separate damage actions. Brister when with Petrova received a salary of \$75 a week.

Mme. Petrova Testifies

Following Chamberlain wires and the understanding reached to sue the two papers, a letter signed Brister stated that he expected to have a great time in Europe. Brister denied that he contemplated the European trip with the money he expected to recover in his damage actions for \$100,000 each.

Mme. Petrova testified, subpoenaed by the newspapers. She stated that Scott had appeared in "The Hurricane" for over a week in the Brister role without the Olympic program having been changed, nor did either Brister or Scott ask that the change of name be made.

The Court appeared interested in Mme. Petrova's testimony. She made what is known as a good witness. When the attorney asked Mme. Petrova if she also was the author of "The Hurricane" as she had been of "The White Peacock," the Mme. replied:

"I think so but I won't be able to tell until I'm sued."

Tells Plot in 60 Words

One of the attorneys asking Mme. Petrova to outline a synopsis of the plot of "The Hurricane," Justice McCook added to make it brief.

Mme. Petrova gave the plot inside of 75 words. It made such a hit in court that when she was requested to do the same with the plot of "The White Peacock," Mme. did it in 60 words.

Brister testified to the great injury he had suffered in the loss of prestige, friends and jobs. With the latter he mentioned Sam Forrest, the producer, whom, he said, he had read a role for but never heard from Forrest and Forrest didn't engage him because of the story in Variety.

Mr. Forrest, subpoenaed by Variety, testified he had never known Brister, personally, had no recollection of him and didn't recall ever having heard him read a role. Asked what friends had passed him up, after some thought Brister could think of but one, "Albert Phillips of the Lambs Club." He failed to call Phillips as a witness.

Brown's Career

The newspapers were associated in the trial through there being no jury. According to the lobby accounts the plaintiff had muffed on the jury fees required. While associated in the trial, the defendants were distinct in the court's decisions. They agreed to associate through the absence of a jury.

Brown did not testify, although subpoenaed.

Both Variety and the "Graphic" are said to have some interesting data on Chamberlain Brown's career as a theatrical agent.

Frederick E. Goldsmith and Harold Goldblatt of Goldsmith, Goldblatt and Hanower, acted as counsel for Variety, with Mr. Goldsmith the trial lawyer; Joseph Schultz represented the "Graphic." He is the attorney for Bernard Macfadden. For Brister, Adolph H. Rosenfeld was counsel.

COPS GRAB SOMERSET 3 HRS. AFTER WEDDING

Former Husband of Edith Day Weds Texas Girl—Gendarmes Invade Bungalow

Los Angeles, Dec. 13.

Pat Somerset, English actor and former husband of Edith Day, got himself arrested three hours after he was married while celebrating the event in a Hollywood bungalow. Both Somerset and his bride, Shelby Worrall, 23, a Mardi Gras queen in Galveston, were taken into custody and planted in jail. Somerset was sentenced to \$20 fine or 10 days while his wife pleaded not guilty to a charge of being drunk and comes up for trial before Judge Bullock tomorrow.

Hollywood's first inkling of the Somerset wedding was when the police packed his wife and Henry C. Aaron, Michael Somer and Thomas out of the bungalow. The three men, besides Somerset, were also fined \$20.

Somer has been doing bits in pictures, his bride being divorced some time ago from Harry Curtis, Galveston business man. She claims she only knew Somerset a short time before they married.

Earl Carroll's Next Show

What will be Earl Carroll's next show has not been decided by that producer. It may be a spring renewal of another musical revue under Carroll's standard title "Vanities."

Carroll's road "Vanities" is the foremost money getter thus far of any attraction out for a regular road tour. Last week's \$35,000 at the National, Washington, is comparable to grosses obtained by it in other cities, notably Philadelphia. "Vanities" is playing the Erlanger time this season.

James Carroll, Earl's brother and general manager, left last week for Europe. He is due back about Jan. 15.

DOYLE CHARGES LEBLANG UNFAIR IN \$1,000,000 CUT-RATE SUIT

Doyle's 2 for 1 Plan With Retail Merchants Brings Ultimatum From Leblang—10c Coupons Were to Be Good at Box Office

Joe Leblang, Hugh Leblang, Tillie Leblang and Matthew Zimmerman, of the Public Service Ticket Offices, Inc., were all served through William Kaufman, their attorney, who accepted the summons, in a damage suit by Charles Doyle, doing business as the National Theatre Ticket Service. Doyle alleges unfair competition in the cut-rate ticket business and has instructed Julian T. Abeles, 1457 Broadway, his attorney, to serve a complaint for \$1,000,000. Abeles may modify the amount of the claim by the time the full complaint is served, in 20 days.

Doyle's 2-for-1 ticket plan is alleged to have been damaged by Leblang's ultimatum to the theatres that he (Leblang) would not handle their tickets if continuing to do business with Doyle's National Theatre Ticket Service. Among the clients Doyle was doing business with were Gustav Blum, lessee of the Bayes; Myron C. Fagan and Chris Seale (Carroll theatre), all of whom have abrogated business dealings with the 2-for-1 agency because of Leblang's alleged influence.

Leblang stated he made no effort to interfere with the National's two for one scheme. He declared tickets for the attractions subscribing to it were sold by his cut rate agencies Monday night of last week. On that day, the first the new scheme became operative, the attractions concerned advised the National they were no longer interested. It was stated too that on Tuesday considerably more tickets were sold by Leblang for those attractions.

Counsel for Leblang advised Abeles that he would accept all summonses and told him whom they should name. The fact that theatre tickets are not really tickets but licenses, revocable by the theatre, may enter in the suit. Also the legal principle that a man does not have to sell articles to any one he does not care to trade with.

Doyle had a system of marketing his bargain ticket coupons worked out. Retail merchants were to sell them at 10 cents each to their customers or give them away gratis.

The attractions operating on the 2-for-1 plan also had a system of cuing their daily paper advertisements with two symbol rules whereby those in the know of the 2-for-1 scheme are apprised the house operates on that schedule. This was intended to encourage purchase of the rebate coupons.

The retail merchants were compensated by the 10-cent pieces they sold the tickets for, in exchange for which their windows carried ads recommending "these first class shows" (generally three or four attractions).

Doyle and Joseph Garrity had worked out the scheme of making them go to the box office direct for the tickets, thus capitalizing the psychology that they were getting two tickets at the full box scale for the price of one, and thus obviate the cut-rate agency idea.

C. A. Whelan, of the United Cigar Stores Co., is alleged to have been sold on the idea, along with Wanamaker's and other department and chain stores, of giving away these coupons with every sale as a gesture of friendliness, thus making possible their patrons' purchase of two theatre tickets for the price of one.

"White Eagle" at Casino;
"Take It Easy" Due Off

"White Eagle," musical version of "The Squaw Man," is due at the Casino at Christmas succeeding "Just Fancy" which will go to Chicago. "White Eagle" is being produced by Russell Janney who scored at the Casino with "The Vagabond King."

Reported that "Take It Easy," Shubert show, was scheduled for the Casino, is slated to close for revision at the end of the week. This show was first called "Ain't Love Grand" with Edna Leedom featured.

No Agents—Funerals

A comedian once well known in legit and vaudeville, spent nearly a year seeking an engagement without success. Not long ago he attended the burial of a professional and there ran into a prominent Broadway producer. The latter gave him a job, and, as the actor tells it now:

"No more agents for me—funerals."

SCREEN ACTRESS FELL DOWN AS STOCK LEAD

Seattle, Dec. 13.

Another example of picture players not always fitting into the "picture" on the speaking stage is furnished by Helen Ferguson, leading lady for a few weeks here with the Henry Duffy Players. She is nice to look at and had done well in the movies, but lacked experience and her work was rather flat, with the local stock company. Her speaking voice did not get by and she should not be rushed into a lead so quickly.

Norman Field, lead man at the Duffy opening, opposite Miss Ferguson, likewise fits in much better as a character actor.

With the Duffy Players now having Leona Powers and Howard Miller here as leads, Duffy is complimented for real showmanship. They are cast right. Miller is ideal; young, good looking and versatile. Miss Powers is pretty, has personality and her naturalness is so genuine.

Bill McCurdy, manager of the President, where Duffy Players cavort, has been doing good business. Forest Cummings' directing is a big factor in the finished shows presented.

Daily Pans Censors For Passing "Barker"

Toronto, Dec. 13.

The "Toronto Globe," straight-laced reform daily that frequently bans advertising of plays without seeing the shows, carried a lengthy editorial condemning the censors for permitting "The Barker" here.

Suggestion that Hon. Vincent Massey, Canadian minister to Washington, act as censor of all American shows before reaching Canada was made by Mrs. R. G. Smythe, president of the Ontario Council of Women, before the government here. The plan was laughed at.

Massey is an amateur actor of some ability himself, and his father has indirectly given over \$1,000,000 to amateur theatricals.

Legit "Radio Murder" Follows Vaude Version

"The Radio Murder," by Dana Rush and John Milton Hagen, will reach production next month via Charles E. Blaney. Cecil Spooner (Mrs. Blaney) will be starred.

Blaney had intended doing the piece immediately, but set it back to ascertain the future of the condensed version of the mystery play which has played a few vaudeville dates. Blaney had the script months before the vaude act had been assembled but had not paid the advance royalty. Meanwhile the vaude version rights were disposed of and later Blaney sewed up the full length show.

Blaney may buy in the vaude rights before setting the legit version which aims for a Broadway run.

2-WKLY FOR STOCK

The Al Smith Players dramatic stock are doing two bills a week at the DeKaib, Brooklyn.

The company is in on a 20-week lease from Small-Strausberg, owners of the house, and have seven more weeks to go before the lease matures.

AUSTRALIAN SEES 113 PLAYS, BUYS BUT FOUR

Rolls of Fuller Circuit Casting All Shows with Americans

Ernest Rolls, booking manager for the Fuller Circuit, Australia, has viewed 113 plays since Aug. 4 in the following widely separated cities: San Francisco, Los Angeles, Chicago, Boston, Philadelphia, New York, Berlin, Vienna, London and Paris. Of the 113 plays viewed thus far, he has closed for Australia only four, "Rio Rita," "Good News," "Merry Malones" and "The Baby Cyclone."

Mr. Rolls is now in New York to cast all four productions. With the exception of a few parts that will be assigned English and Australian players, the casts will be all-American. Mr. Rolls will return to Australia in February.

John Fuller, brother of Sir Benjamin Fuller, is wintering with his family on the Riviera and will probably return with Mr. Rolls.

Fred March's Divorce Involves Mexican Angle

Frederic March, on tour with the Theatre Guild Repertory Co., is being sued for divorce by Miss Ellis Baker (March), last with "The Arabian." March is not defending the suit, his attorney introducing a stipulation agreeing to compensate her one-fourth of his annual earnings in lieu of alimony but not to exceed \$7,500 a year.

Hon. William P. Burr, official referee, who is hearing the evidence, has reserved decision, with indications of a decree in the wife's favor, in view of the case not being defended.

Asked if Miss Baker had even been apprised of a previous divorce action, she stated that unofficially she heard March had secured a Mexican divorce decree against her, but that she was never served. On the strength of the Mexican divorce, March remarried, making Florence E. Rumsey the second Mrs. March.

Miss Rumsey is not named in the divorce but Samuel J. Cress and Arthur Freedlander, an artist at 1 W. 67th street, New York, both testified that March had been a house guest at the Cress home in Westport, N. Y., with another woman, spending the night together.

Miss Baker's address is 59 W 44th street. March resides at 348 W. 82d street.

"SUNSHOWERS" SALARIES

Equity Withdraws As Actors Continue With Individual Suits

Despite Lew Cantor having settled salary claims on "Sunshowers," dating several seasons back, before launching "Brass Buttons," several actor claimants of the former show were left in the cold after settlement.

Equity explains the status of those unpaid in that impatient over Equity's ability to collect, the actors withdrew their cases and placed them in the hands of outside attorneys. Equity claims that under these circumstances such cases are dropped from organization consideration. Amounts due those retaining outside legal talent are wiped off the slate, thereby reducing the original amount. This happened in "Sunshowers" and the unpaid actors must now adhere to their former individual suits to collect from Cantor.

Equity states it has been a rule of the organization since inception, that once a claim is taken out of its legal department for collection it cannot be reinstated.

Another Free Lance P. A., Field Developing

Alex Yokel, handling publicity for Sam H. Harris attractions for two years, still represents that office and Albert Lewis, but is free lancing with Nanette Kuttner.

The growth of the latter has been marked in the last year or two in the theatrical field. There are half a dozen such offices operated by press agents formerly identified with one producer or attraction.

Dragging the "Drag"

They're going to try and play the "Vagabond Drag," from "Good News," into a ballroom rage. The holiday exodus of undergraduates for their homes is deemed the best period in which to try it.

George Murphy and Julie Johnson, Club Richman, first introduced it on a ballroom floor and now Schwab and Mandel, producers of "Good News," are sending out choristers to give lessons gratis in the ballrooms and cafes all over town.

It's Schwab's idea.

FUTURE PLAYS

"Cock Robin," by Philip Barry and Elmer Rice, has gone into rehearsal for the Actors' Theatre with Guthrie McClintock directing. It bows in at the Hollis, Boston, December 26. Cast includes Edward Ellis, Beatrice Herford, Buelah Bondi, Harry Southard and others.

"The New Moon," by Swab & Mandel's new musical, will get under way in Philadelphia Dec. 22 and follow into New York two weeks later. Cast includes Robert Halliday, Ruth Thomas, William Wayne, William O'Neal, Marie Callahan, Esther Howard, Margaret Irving, Lyle Evans, Edward Basso, Ferris Hartman, Allyn Joslyn, Lee Beggs and Albert Downing.

"Bachelor Love" is being given a stock trial by the Fulton Players at the Fulton, Brooklyn, this week. The show is to be reproduced for legit by Clarke Silvernail in association with the Shuberts. Clarke Silvernail, Marie Carroll and Helen Holmes, a trio slated for the legit production, are appearing for the tryout with the remainder of the cast from the stock.

"Mongolia," which George H. Brennan is sponsoring, went into rehearsal this week under direction of Edwin R. Wolfe. Lynn Pratt, Ethel Strickland and Charles Waters are among the cast. The piece is scheduled to open in three weeks at the Greenwich Village, New York.

"Cock Robins," by Philip Barry and Elmer Rice. Slated for immediate production by Guthrie McClintock (independent).

"Diversion," John Van Bruten's play, now in rehearsal. Opens Dec. 23 out of town.

"Low Lown," a new comedy by Frederick Reyher, has been obtained by Crosby Paige for future production.

"The Spot on the Sun," comedy by John Hastings Turner, produced by Edwin H. Knopf, had its initial stage presentation Dec. 19 at the Auditorium, Baltimore. Constance Collier as lead.

"Power," by Myron Fagan, will be his next production in association with H. F. Whitbeck. It is now being cast and due for rehearsal within a fortnight.

"Roulette," described as a musical drama, will be Leon DeCosta's next. DeCosta authored and also composed the songs. Piece goes into rehearsal in two weeks.

Meeting to Keep Open Wilmington Playhouse

Wilmington, Del., Dec. 13. Through the efforts of the Chamber of Commerce and public-spirited citizens, the threatened closing of the Shubert Playhouse has been temporarily avoided. An agreement by citizens has been made to try and raise a subscription list of 450 tickets for first-night performances. A meeting, attended by 200, brought about the subscription to 100 tickets. These are for first-night performances between Dec. 16 and Feb. 16.

Robert W. Priest, Playhouse manager, said that during the nine-week period of the subscription plan 15 first nights might be expected.

Abbott's Fourth

George Abbott has been called in to revise "The Small Timer," written by John B. Hymer, produced by A. H. Woods and Richard Herndon. The show closed at the Majestic, Brooklyn, last Saturday (Dec. 10).

Besides revising the script, Abbott may also redirect the show. Upon reopening next month, "The Small Timer" will give Abbott four attractions on Broadway. The others are "Broadway," "Four Walls" and "Coquette."

Hymer sailed Dec. 7 on the Leviathan for his first trip abroad.

ZIEGGY DODGING LYRIC FOR HIS 'SHOW BOAT'?

Due Dec. 27—Report Figuring on Ziegfeld—Erlanger House for "Rosalie"

Broadway was curious this week when a brief item from Flo Ziegfeld's office stated his "Show Boat" would not open at the Lyric as billed Dec. 27. It is understood that the producer intends walking out on his contract for the Lyric and into a legal battle if the show can be spotted elsewhere.

Reports have it that with "Show Boat" looking like a smash out of town, Ziegfeld is now figuring on placing it in the Ziegfeld and probably putting "Rosalie," aimed for the latter house, into an Erlanger theatre, one of those named having a current hit. The reason for changing the "Show Boat" booking, if it is set, is said to figure the larger capacity of the Ziegfeld, where the producer would have both ends. That the New Amsterdam is concerned in the mixup is also possible, although the "Follies" is regarded strong enough to go through the winter. Reputed contention from Ziegfeld was that the Lyric stage is not large enough for "Show Boat."

The Oppenheims, who operate the Lyric, stated Monday they knew nothing about a cancellation, other than what was carried in the dailies. It was stated the "Show Boat" booking carries the regular standard Erlanger four X standard contract. It is no different from other contracts from that office, save that the necessary number of stage hands and musicians required is set forth, instead of a stipulated limited number. Lyric management also denied having received any offer from Ziegfeld to cancel the booking.

One report was that the producer offered \$25,000, another made the figure four times that much. Workmen were hard at the remodeling of the Lyric lobby Monday. Changes to be made will entail considerable expense. Besides that, other expenditures have been entered into by the Oppenheims who state further that there is no cancellation clause in the "Show Boat" contract, which stipulates that notice may be given by the house or show only if the gross falls under \$25,000 weekly for two consecutive weeks.

Tellers' Golden Wedding

Mr. and Mrs. Leo C. Teller will celebrate their golden wedding anniversary at the Hotel Ambassador, New York, tomorrow, Dec. 15. Mr. Teller owns and manages the Teller-Shubert, Brooklyn, N. Y. He is a veteran showman, having been Weber & Fields' first manager.

The Tellers make their home in Woodmere, L. I. There are two children and four grandchildren.

"CHICAGO" SALARY CLAIM FOR REHEARSAL DISALLOWED

An arbitration claim by "Chicago" players for an extra week's salary, brought up a point when the matter was decided in favor of the managers, Sam H. Harris and Albert Lewis. Equity ruled last season for only three weeks of rehearsal for attractions readying for the road after a New York season, provided 50 per cent or more of the original cast is retained. It was found that counting the extras (considered as part of the cast when carried on tour) the "Chicago" cast sent out was more than 50 per cent and the claims were filed.

It was decided that when the show was produced the managers had certain vested road rights, and since the three-week rehearsal ruling followed some time after the show was originally started, the claims were disallowed.

CORSE PAYTON MOVING

Corse Payton and his non-Equity stock move next Monday from the Myrtle Avenue theatre, Brooklyn, to the DeKaib.

Payton's leading woman is Mabelle Estelle, who was with Corse in his earlier stock days in Brooklyn.

Woolsey in "Happy"

Robert Woolsey replaced Percy Helton in "Happy" at the Earl Carroll Monday. The show opened on Broadway last week.

Woolsey was in "Rio Rita," withdrawing after a salary dispute.

SOL BLOOM READY FOR FIGHT ON THEATRE TAX REVISION

Will Offer Three Proposals to House—Entire Repeal, No Impost up to \$3 Tickets and Change From 10 to 5 Percent—Argues Last Plan

Washington, Dec. 13. Sol Bloom (D.), N. Y., has three proposals he will offer as amendments when the House sitting as a committee of the whole reaches the portion of the tax bill affecting admissions to the theatres.

Mr. Bloom will first propose the tax be entirely repealed. If this fails, he will next offer an amendment freeing admissions up to and including \$3, and if this is voted down he will then propose that the theatres be treated as have automobile and club dues—cut the amount of the tax in half, from 10 to five per cent.

On the last phase his argument will be that the ways and means committee estimates a drop in collections totaling \$8,000,000 by accepting the committee repeal from 75 cents to \$1. As the Treasury estimates the total collection, with no revision, will bring the government \$16,000,000 during the fiscal year, Mr. Bloom will attempt to convince the House that by cutting the tax in half the committee's \$8,000,000 allowance will stand and all phases of the theatre will be helped.

William A. Brady is here, co-operating with the Congressmen, with it understood that the Demosolvoiced by the "Theatre's Congress-backed by the "Theatre's Congress-man."

PLAGIARISM AWARD GIVEN BY ARBITERS

For the first time on record, it is believed, a plagiarism case was settled by arbitration last week instead of through the courts. Hugh Stange, playwright, represented by Abner J. Rublen, charged that "White Lights," produced by James Le Penna, was based on "Ritz," a play he had previously written for the same producer and which closed out of town several months ago.

The arbitration committee, consisting of Marc Connelly, William Fellows Morgan, Jr., and Elias Raff, awarded Stange full royalties at the original rate, the latter also to become vested with his original share in the stock and picture rights.

Hugh Stange, originally under contract to Le Penna to write a play, created "Ritz." Several months later Le Penna produced "White Lights," presumably written by Paul Gerard Smith. Stange claimed "White Lights" was based on the same story as "Ritz," while Le Penna argued that while the story might be similar the dialog and development of story were entirely different.

Rublen brought the matter to arbitration instead of the courts because Stange and Le Penna had a Dramatist's Guild contract.

So. "Broadway" Quits

Despite laudatory criticisms all along the line the southern company of "Broadway" folded up in Atlanta, Ga., last week (Dec. 10).

Inability of this show to click at the box office has scared other road shows out of the territory. A few stocks are about the only attractions getting any money in the south, aside from pictures.

The company will start out again at Tulsa, Okla., Jan. 1. It will take over the unplayed time of the mid-western company which closed two weeks ago.

Mt. Vernon on Subway

The Westchester theatre, Mt. Vernon, N. Y., recently a stock house, has been taken over by Harry Ruderman. He expects to make it a subway circuit stand, booked by the Shuberts, after remodeling.

STAR'S DAUGHTER STEPS IN

Los Angeles, Dec. 13. Janette Elsie Clark, 15, daughter of Eddie Clark, who is author and star of "Relatives" at the Vine Street, saved the show one night last week when Mabel Forest, feminine lead, was taken ill.

Miss Clark worked for two nights, playing until Miss Forest returned.

MACLOON'S 'DESERT SONG'

Takes Over Edell Club Theatre—Opening Jan. 1

Los Angeles, Dec. 13. A lease has been obtained by the Macloons on the Edell Club theatre, recently built by the Women's Club in Wilshire boulevard, residential district.

Owing to the Equity ruling against Macloon, he has been unable to obtain a lease on any of the regular legit houses. He has announced "The Desert Song," to open Jan. 1.

PTSBGH. HOUSES CUT OFF DAILIES' PASSES

Limit Former Freedom of Editors Signing—Press Dept. Will Distribute Oakleys

Pittsburgh, Dec. 12. A halt has been called upon newspapers here which have for the past 15 years been running the theatre pass gag ragged. Stanley-Clark-Davis interests operating 13 theatres of all kinds in Pittsburgh, have declared off the custom of the various local sheets of issuing printed passes in the form of orders on the various box offices.

Business managers and editors no longer may sign such boxoffice orders for ducats. Henceforth the publicity office of the theatre chain will send out passes only to an accredited list.

The Loew theatres (Penn and Aldine) work the pass angle differently by sending each editor 48 singles weekly.

It has been estimated that each paper under the old system wrote about 50 passes a week to each theatre.

Dan Kussel Blocked on Doing Musical From Farce

Daniel Kussel was placed in an unfortunate predicament when his backer, reputed to be Sam Grisman, walked out on the proposed musical "Very Well," said to be a likely piece of property. Not only was Kussel placed in the position of owing two weeks' salary because of four weeks' rehearsals, but he may lose the musical comedy rights to the book which he adapted from "Sick Abed," a former successful farce. And a well assembled cast has scattered.

Edith Watts Mumford, who wrote "Sick Abed," has demanded the return of the book and relinquishment of the rights by Kussel. His agreement with her was to produce the show within six months of signing. With the stopping of rehearsals that time has expired.

Kussel has countered with a claim which may go to arbitration. The agreement is in written form, but provides that the provisions of the Minimum Basic Agreement of the Dramatists' Guild shall apply. The latter form of contract excludes the three summer months, which do not count in the time permitted to lapse from the date of accepting a script by a producer and the final date when he must produce the play or relinquish the rights.

If Kussel's contention is upheld he will have until February to produce "Very Well."

NO AMENDMENT

Leon Friedman, now a free-lance publicist, need not amend his complaint in a \$6,780.39 lawsuit against the Chanin Theatre Corp., owners, and Irwin S. Chanin.

Friedman sues on the allegation of having rendered services in bringing Rufus LeMaire, the Blackstone Productions, Inc., and the Chanins together for the booking of LeMaire's "Affairs" in Chanin's Majestic.

9 SHOWS OUT

Nine attractions are on Broadway's outgoing list. Included are the special attractions "Chauve Souris" and the Argentine Players, the latter being in for only two weeks at the Manhattan, and the former having played 10 weeks at the Cosmopolitan, where it was booked originally for four weeks. "Weather Clear, Track Fast," which moved from the Hudson to Wallack's several weeks ago, left for the subway circuit last Saturday.

"Her First Affaire," presented by Gustav Blum, will close at the Bayes after a 17 weeks engagement. The show drew moderate money throughout averaging between \$5,000 to \$6,000, until lately, but is claimed to have made money.

HER FIRST AFFAIRE

Opened Aug. 22. Critical fraternity were afraid of cut-rate possibilities. Mantle ("News") said: "No telling how long it might play." Dale ("American") decided it was "mildly amusing." Variety (Ibex) thought: "an in-between show for moderate money."

"The Spider," presented by Albert Lewis and Sam H. Harris, will leave the Music Box, after a run of 39 weeks. It was a sensation last season and held over through the summer. Takings, when the show was at Chanin's 44th Street, were as high as \$30,000. Recently grosses dropped to \$10,000, but an excellent average was maintained.

THE SPIDER

Opened March 22. All hailed it as a success. Atkinson ("Times") said: "original conceptions of showmanship." Mantle ("News") said: "the best of the trick plays." Variety (Ibex) wrote: "looks like a cinch."

"Women Go On Forever," presented by William A. Brady, Jr. and Dwight D. Wiman, leaves the Forrest with a fair run of 14 weeks. While never a big money getter, the attraction showed a profit consistently.

WOMEN GO ON FOREVER

Opened Sept. 7. Anderson ("Post") said: "steadily amusing." Hammond ("Herald Tribune") rated "too drab to give much pleasure." Variety (Ibex) predicted: "a moderate winner."

"Just Fancy," presented by Joseph Santley, tours from the Casino, having played 10 weeks to moderate grosses, probably no better than an even break. Weekly takings estimated between \$16,000 and \$17,000.

JUST FANCY

Opened Oct. 11. Faint praise for this one from the major reviewers with the exception of Osborn ("Eve World") who called it "a successful evening." Variety (Ibex) said: "perhaps 10 weeks to an even break."

"Immoral Isabella," independently offered at the Ritz, where it moved from the Bijou, leaves this week, after playing eight weeks to light trade. Takings were estimated under \$5,000 most of the way, but were claimed to have bettered \$6,000 lately.

IMMORAL ISABELLA

Opened Oct. 27. Verdict against it. Woolcott ("World") branded it "a dull and dirty play." Winchell ("Graphic") panned: "A Columbian." Gabriel ("Sun") found it "continually painful."

"Brass Buttons," offered independently at the Bijou last week, went off last Saturday, playing but five days.

BRASS BUTTONS

Opened Dec. 5. Second stringers adopted mild tact in reviews.

Crosby Bros. Stay

Los Angeles, Dec. 13. Crosby Bros., who were to leave "Sunny" at the Mayan, are remaining with the company.

Nita Martan, prima donna, handed in her notice, and is leaving Dec. 24 to accept a contract with First National (pictures).

\$9,000 Against Cort On "Collette's" Salaries

In Municipal Court a judgment for approximately \$9,000 was awarded against John Cort on behalf of Equity, representing salaries of players in "Collette," produced out of town last season and abruptly closed in Philadelphia. Cort guaranteed salaries in a letter to Equity when the show first opened under the title of "The Darling Duchess."

There were really 10 actions in the matter, covering a week's salaries and transportation from the closing point, also an additional eighth of a week's salary due through the company's performance for radio broadcasting purposes. Only a technical defence was entered.

Equity looked to Cort for the claims because of his guarantee. At several conferences the manager stated to Equity that it was the first time he ever knew of a show making money that did not pay off, and did not feel he should be held responsible.

EQUITY'S 'UNFAIR' LIST ON AGENTS ABOUT DUE

Equity's promised list of "unfair casting agents," which it has been compiling for a year or more, will be issued shortly.

The main purpose of the list is to ferret out the unscrupulous of the agency field exacting 10 per cent. or more commission on placement instead of the five per cent. as prescribed by the agency law.

The main salient of Equity's proposed assault will be aimed at the unlicensed agents working as "artists' representatives" and "managers." Licensed agents, working within the law, are compensated five per cent. of the performers' weekly salary for 10 weeks, leaving them free of additional commission obligations on this particular engagement regardless of length of run.

The objectionable agents whom Equity will hit at in their "unfair list" are those exacting five and 10 per cent. from performers for the life of the engagement. Equity has repeatedly bulletined its membership against falling into hands of shark agents, but with the employment situation none too good most are willing to pay any premium for a job.

Arrests for Employing 7-Month Babe on Stage

Harry Taylor, 27, stage manager of the Little Theatre, 238 West 44th street, and Mrs. Blanche Rivera, 22, of 105 East 114th street, were arraigned in West Side Court before Magistrate John V. Flood on the charge of permitting Mrs. Rivera's seven-month infant, Edith, to appear in the play, "Trigger," without a permit.

The infant was brought to court in the arms of the mother. Taylor and Mrs. Rivera pleaded not guilty, waived examination and were held for trial in Special Sessions. The court fixed Taylor's bail \$100 in cash or \$500 in real estate. Miss Rivera was held in \$25 cash bail.

The court directed Mrs. Rivera to turn her baby over to her husband, Thomas, while she was led to West Side jail with Taylor. Mr. Rivera told the court that he had 40 cents.

Taylor and Mrs. Rivera were summoned to court by agent Theodore Raderick of the Children's Society. He had witnessed the show on the opening night. In the first act, he said, the leading lady, Clairborne Foster, used a life sized doll. In the second act, Mrs. Rivera's baby was employed in the place of the doll.

Raderick stated that he had received complaints about the infant. Two other children, boy and a girl, 9 and 10, are also in the show. Permits by the society were issued for them to appear.

The agent stated that a permit was sought for the infant but Raderick stated he had warned the theatre officials not to use the baby. Raderick said that the mother received \$35 a week as the infant's salary.

Taylor told reporters he didn't think it was a violation to employ the baby.

Musicalizing "Blonde Sinner"

"The Blonde Sinner," produced in New York some time ago, is slated to become a musical.

After revision it goes into Chicago.

DAVIS TAKES MOROSCO THEATRE FOR \$30,000

Court Authorized Private Bids on L.A. House—Makes Davis Top Producer on Coast

Los Angeles, Dec. 13.

Gerald O. Davis becomes the biggest local legit producer when he takes over the Morosco, Jan. 1, which he will operate as a first class dramatic house. He now operates the Mayan and is also interested in the Belasco with Fred Butler and Ed Belasco.

U. S. District Court Judge James approved action of the Morosco Holding Co., in the hands of John M. Riehle, receiver, in selling the lease, which has six years to go, to Davis. Henry Schroeder, western representative for Riehle, and manager of the Morosco, was authorized by the court to accept bids for the house as it has been losing money during the past two years. Bids were made privately with five bidders concerned, Davis paying \$30,000.

The private bidding is said to have left out several producers who wanted to submit offers, but Judge James held more could be obtained from a private sale than through public bidding.

The house has one of the best locations on Broadway, between Seventh and Eighth streets, and seats 1,400 on three floors. When the present Morosco company concludes its engagement the house will be closed for a month for alterations.

The present \$1.25 top will be substituted by a \$2 scale.

"EASY'S" CHANGES

Guy Robertson Replacing Donald Brian—Musical Quiet in Newark

"Take It Easy" was closed for cast changes by the Shuberts in Newark last Sunday. The show starred Edna Leedom with Donald Brian featured. The latter will be replaced by Guy Robertson, featured with "The Circus Princess," which show was called in Saturday by the same firm.

When the "Circus Princess" played Boston, Robertson spent two weeks rehearsing for Ziegfeld's "Rosalie" and tendered notice to the Shuberts. Having a run of the play contract, the Shuberts refused to accept his withdrawal and were upheld by Equity.

NO SALARY CUT

The report of a salary cut for "Just Fancy" players was in error. The cast of "name" principals goes to the road intact from the Casino at the end of the week. There were some changes which Joseph Santley regarded as "economical eliminations."

Marguerite and Gill withdrew, as did Peggy O'Neil, Thelma Edwards and the Sevilla Four. Bobby Tremaine replaced Mlle. Marguerite, while Val Lester and Gertrude Lemmon go into the other parts.

Peggy Vera in N. Y.

Peggy Vera, a good looking English girl, has arrived in New York, after having appeared in Paris shows and exclusive clubs. While in Paris she was the singing and dancing partner of Maurice Chevalier, the French juvenile high light. Chevalier married and is now appearing with his wife.

Miss Vera has been in New York about three weeks.

"Restless Women" Grace

Receiving permission from Equity for a two-week layoff before Christmas, Anna Held, Jr., withdrew her new play, "Restless Women," by Sidney Stone, last Saturday.

The show will start out again Dec. 26. It had played a couple of weeks to very light business before taking off.

"CELEBRITY" AT LYCEUM

"The Celebrity," by William Keefe, comes into the Lyceum Dec. 26. It is the initial production of Shumlin and Strager who, before invading the producing ranks, were general manager and casting director for Jed Harris.

"Celebrity," tried out in Washington last week, and is at the Apollo, Atlantic City, this week.

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 (7th week) (M-882-\$5.50). Business in natural reaction has eased off along Broadway; this musical getting real trade and looks set for season; over \$20,000.

"And So To Bed," Harris (6th week) (C-1,051-\$3.30). Doing better than anticipated; last week claimed not far from \$10,000; profitable for show of its kind; slated for tour in January.

"Artists and Models," Winter Garden (5th week) (R-1,493-\$5.50). Various reported, but doing good business, with average weekly takings around \$35,000.

"Broadway," Broadhurst (65th week) (CD-1,148-\$3.85). Engagement indefinite and may stick through winter; takings last week again \$12,000.

"Behold This Dreamer," Cort (7th week) (CD-1,043-\$3.30). Will be followed by "Behold the Bridegroom." Christmas Monday night; "Dreamer," after attracting much attention on try-out, failed to climb; \$10,000, then dived.

"Brass Buttons," Bijou (CD-605-\$3.30). Taken off Saturday night after playing five days to \$1,200; house dark; reopens Christmas Monday with "Restless Women," although mentioned for another house.

"Burlesque," Plymouth (16th week) (CD-1,042-\$1.40). Most favored of season's new comedies; has been at top of the non-musical list since opening; last week beat \$24,000 again.

"Coquette," Maxine Elliot (6th week) (D-924-\$3.85). Agency demand enormous; limited number of lower floor seats makes tickets harder to secure; selling out all performances; \$18,500.

"Dracula," Fulton (11th week) (D-913-\$3.30). Sure money-maker; last week around \$11,000; lowest mark to date; should go well into spring period.

"Escape," Booth (8th week) (C-708-\$3.30). On form to date ought to last through season; excellent business from the start; recent pace \$14,000.

"Fallen Angels," 49th St. (3rd week) (D-708-\$3.30). After premiere not much attention drawn to drama; despite its "name" leads trade has been light; rated \$6,000 to \$7,000.

"Five O'Clock Girl," 44th St. (10th week) (M-1,490-\$5.50). With the musical leaders; little difference between grosses of this select group; little under normal, \$39,000.

"Follies," New Amsterdam (18th week) (R-1,702-\$6.60). Never up against stronger musical competition, but is holding its own; somewhat under earlier weeks, but still big at \$38,000.

"Four Walls," John Golden (13th week) (CD-900-\$3.85). Accredited one of the best played dramas of fall; moderate money draw, however; around \$9,000, but average claimed above that mark.

"Funny Face," Alvin (4th week) (M-1,400-\$5.50). One of the new musical contenders; has sent new theatre off to flying start; smash trade with gross \$33,000.

"Good News," Channing's 46th St. (15th week) (M-1,413-\$5.50). No musical in higher demand; smash, with absolute capacity right along; \$39,000 and over.

"Happy," Earl Carroll (2nd week) (M-997-\$3.85). Questionable to land; a musical comedy that opened mildly; first week \$11,500.

"Her First Affaire," Bayes (17th week) (C-860-\$3.30). Final week; has made respectable stay to modest money; takings rated between \$5,000 and \$6,000, with less lately; next week, "Spring Song."

"Hit the Deck," Belasco (34th week) (M-1,000-\$5.50). Still supported by agency sales and little affected by heavy musical competition; \$24,000.

"Immortal Isabella," Ritz (8th week) (C-945-\$3.30). Final week; a light gross attraction; recently around \$6,000; "Playing the Game" due next week, but "Excess Baggage" listed as one of score of shows coming Dec. 26, to follow here.

"Interference," Empire (9th week) (C-1,099-\$4.40). Figures to go through the winter; while not exceptional as to grosses, is substantial; last week slightly better than previous week; \$18,000 or more.

"Jimmie's Women," Frolie (12th week) (C-602-\$3.30). Not getting much money, but management appears to be satisfied; has been around \$5,000, though less last week.

"Just Fancy," Casino (10th week) (M-1,477-\$5.50). Final week; goes on tour with name cast intact; about breaking even at \$16,000 to

\$17,000 and ought to do better out of town; "White Eagle," musical, "The Squaw Man," next attraction, due Dec. 26.

"Manhattan Mary," Apollo (12th week) (M-1,168-\$5.50). One of the musical money-getters; recent pace estimated around \$38,000; figures to last through season.

"Mikado," Royale (14th week) (C-1,117-\$3.30). Listed for long tour, starting in three weeks (Jan. 7); "Iolanthe" and "Pirates of Penzance" on the bill for two nights weekly; around \$12,000 now.

"My Maryland," Jolson's (14th week) (C-1,777-\$5.50). Much more was expected of operetta which made so long a stay in Philie (six months); may be scaled too high; estimated around \$20,000.

"Nightstick," Selwyn (8th week) (C-1,067-\$3.50). Appears to be best liked of the newer police and crook plays; business fairly good at \$12,000.

"Out of the Sea," Eltinge (2d week) (D-892-\$3.30). Little chance for heavy piece and doubtful of moving elsewhere; house will get new attraction Dec. 26, "It Is to Laugh."

"Porgy," Republic (10th week) (C-801-\$3.30). Long-run possibilities not certain, but to date has drawn excellent trade; around \$15,000, which is money in this house.

"Revels," Shubert (3d week) (R-1,395-\$5.50). Accredited good entertainment and may make showing, although business comparatively moderate to date; last week, \$16,000, estimated.

"Rio Rita," Ziegfeld (46th week) (M-1,750-\$5.50). "Rosalia" expected to land here Jan. 7; "Rio" has been running to big money for almost a solid year; still making money; over \$30,000.

"Road to Rome," Playhouse (46th week) (C-D-1,530-\$3.30). Another long-run show figured to leave for road next month; recent trade around \$11,000 mark.

"Sidewalks of New York," Knickerbocker (11th week) (M-1,412-\$3.85). With the others, somewhat under normal of earlier weeks, but doing very well at \$20,000.

"Storm Center," Klaw (3d week) (C-831-\$3.30). Guaranteed theatre \$4,000, with last week's gross estimated \$1,000 less than that figure; "Sisters" listed to open here Christmas week.

"Take the Air," Waldorf (4th week) (M-1,111-\$4.40). Looks set for a run; agency call strong and performance excellent; last week \$21,000 or more.

"The Baby Cyclone," Henry Miller (14th week) (F-946-\$3.30). Business of last week figured between \$7,000 to \$8,000; will last through holiday period.

"The Banisher," Daly's 63rd St. (2nd week) (D-1,173-\$3.30). Opened quietly, with little attention there-after; show seemed okay, but box office figured at less than \$4,000.

"The Command to Love," Longacre (13th week) (D-1,019-\$4.40). One of the best agency tickets; smart draw, with capacity the rule, except the top gallery; \$20,000.

"The Desert Song," Imperial (55th week) (O-1,446-\$4.40). Another two or three weeks; sure to be among the Christmas to New Year's attractions; \$15,000 now, but will get share of holiday trade.

"The Doctor's Dilemma," Guild (4th week) (C-914-\$3.30). Guild has again successfully revived Shaw; comedy drawing close to capacity, with takings \$16,000 weekly.

"The Golden Dawn," Hammerstein's (3rd week) (M-1,265-\$6.60). Pre-Christmas period hardly the time for expected development of business for ambitious operetta; second week claimed over \$30,000, which is important money; capacity \$44,000.

"The Ladder," Belmont (61st week) (D-499-\$3.30). Moved from Lyric under rental arrangement similar to other houses; and tickets are still being given away to all comers; not too many here because house is smaller than Lyric; latter due to get "Show Boat" Dec. 27.

"The Letter," Morosco (12th week) (D-893-\$3.85). One more week, then to the road; started to capacity business, tapering off after first month or so; down around \$10,000.

"The Love Call," Majestic (8th week) (O-1,800-\$3.85). Question if engagement will last through winter; business moderate for musical of its type in big theatre; estimated at \$17,000.

"The Marquise," Biltmore (5th week) (CD-951-\$3.30). Good lower floor draw; using some cut rates in balcony; gross, around \$12,000, considered moderate.

"The Merry Malones," Erlanger's

Shows in Rehearsal

"Caste" (Joseph Weber).
"Cock Robin" (Actors' Theatre).

"The Prisoner" (Provincetown Playhouse).
"The New Moon" (Schwab & Mandel).

"June and the Paycock" (Irish Players).
"Merchant of Venice" (Winthrop Ames).

"Spring Song" (Gustav Blum).
"Mongolia" (George H. Brennan).

"The Silent House" (Shuberts).
"A Free Soul" (William A. Brady).

"Venus" (Carl Reed).
"The Booster" (Garrity & White).

"It Is to Laugh" (Conrad Barbour & Bryant).
"Rain or Shine" (Jones & Green).

"Restless Women" (Anna Held Productions).
"She's My Baby" (C. B. Dillingham).

(12th week) (M-1,500-\$4.40). Agency demand places Cohan's musical among best; business slightly off, natural at this time; looks set for season; \$27,000.

"The 19th Hole," Cohan (10th week) (C-1,111-\$3.30). Doubtful of going much longer; liked, but principally lower floor trade; recent pace rated around \$8,000.

"The Racket," Ambassador (4th week) (D-1,200-\$3.30). Well produced melodrama, but business moderate to date; last week estimated between \$9,000 and \$10,000.

"The Shannons of Broadway," Martin Beck (12th week) (C-1,198-\$3.30). Has been making some money for producer and house and may stay through winter; last week off from previous pace; \$10,500.

"The Spider," Music Box (39th week) (D-1,000-\$3.85). Final week; novelty mystery play leaves for road with excellent run to its credit; recent pace \$10,000; house dark next week; gets "The Wedding," renamed "Paris Bound," Dec. 26.

"The Trial of Mary Dugan," National (13th week) (D-1,164-\$3.85). Actual dramatic leader; pre-Christmas slump not felt here; business \$24,500; a clinch for season.

"Trigger," Little (2d week) (D-530-\$3.30). Excellent comedy drama; critical opinions, however, were divided; deserves to make the grade; opening pace \$5,500 in seven performances.

"Weather Clear, Track Fast," Wallack's (C-760-\$3.30). Went to subway circuit last Saturday after playing eight weeks; house dark this week.

"Women Go On Forever," Forrest (14th week) (CD-1,015-\$3.30). Final week; made fair run of it; recent pace about \$8,000; house will get "Bless You, Sister," also known as "The Ark," Dec. 26.

Outside Times Sq.—Little-Special "Chauve Souris," Cosmopolitan (10th week). Leaving for coast Saturday night; originally booked for four weeks; engagement twice extended; Russian novelty troupe should fare well.

"Max Reinhardt's season in German, Century (5th week). "Jedermann" ("Everyman") listed for five performances last week held over for this week; excellent business of imported attraction a surprise; company may move downtown after holidays.

Irish Players, Hudson (3d week). "The Plough and Stars." Has not drawn much money, but fine performance; moves to Gallo next week in "June and the Paycock"; "Los Angeles" comes to the Hudson.

"An Enemy of the People," Walter Hampden's (11th week).
"Taming of the Shrew," Garrick (8th week). Modern dress Shakespeare.

"Civic Repertory, 14th Street; "The Good Hope," "Master Builder," "Twelfth Night" and "2 + 2 = 5."

Argentine Players, Manhattan O. H. (2d week). Leaves at the end of this week.

"The Ivory Door," Charles Hopkins, making good showing; "The Centuries," New Playwrights; "Hamlet," Davenport; "Bare Facts," Triangle; "At the Gate of the Kingdom," American Laboratory.

Friars Social Note

The first of the season's Friars' Club social affairs within the Monastery will take place Saturday evening in the grill. The affair is under the direction of William Collier and young Bill Morris, the new dean of the Friars. It will be the starter of a series of Saturday night

\$100,000 FOR 'ROSALIE' IN 2½ WKS. IN BOSTON

First 4 Shows, \$22,000—
"Peggy Ann" Holds Own at \$16,000—Others Going

Boston, Dec. 13.

Nothing to it in this town last week but "Rosalie." In four performances at a \$5.50 top it did \$22,000. This means all the standees the fire laws will allow. At this pace the show will not have the slightest difficulty doing \$50,000 here in its two weeks and a half.

Outside of that, the city seemed to be experiencing the regulation pre-Christmas slump. Business was off all over, couple of bad weather breaks adding to the slipping tendency. Wherever possible, houses will be dark next week. This is the final week of "Oh, Kay," "Broadway," at the Plymouth, is also on the last week here. It is also the final week of "Rang Tang," colored show at the Tremont. This house next week will have "Wings," the picture.

Estimates for Last Week

"Rosalie" (Colonial; 2d week). Did \$22,000 the first four performances; S. R. O.

"Rang Tang" (Tremont, 4th week). Sank another thousand to \$12,000.

"Oh, Kay" (Majestic, last week). Up a little to about \$16,000.

"Peggy Ann" (Wilbur; 3d week). Off a mite to about \$16,000; still strong.

"Broadway" (Plymouth, last week). Remains in \$10,000 class after successful run.

"My Maryland" (Shubert, 3d week). Did about \$16,000.

"Tenth Avenue" (Hollis; last week). Remained at \$9,000 for second week.

11 in Orchestra as

Minn. Hits 22 Below

Minneapolis, Dec. 13.

Legit grosses last week wilted away before raging blizzards and 22 below zero weather. "On the night of the big blizzard the Metropolitan, by actual count, had 11 people on the lower floor; the Shubert, 140.

Here for the third time "Able's Irish Rose" did less than \$3,500 at the Metropolitan.

"Spread Eagle" received only moderate praise from the reviewers, although the performance given by the Bainbridge Players (dramatic stock) won high approval. The Shubert's gross on the week was around \$3,800. The weather killed trade completely, but general business conditions are none too good.

McCall-Bridge Players (musical comedy tab) offered "Nobody Much" at the Palace to returns that ran close to \$4,000. The Gayety (stock burlesque), aided by a professional wrestling match, hit about \$2,500.

"SUNNY," \$17,000

L. A. Business Off—"Clown" \$10,500—
—2d Year" Out to \$4,000

Los Angeles, Dec. 13.

"Sunny" ranked the town last week at the Mayan with \$17,000. Business was considerably off all over last week, indicating the holiday slump has arrived.

Other estimates were:
"Broadway," in its 10th week at the Mason, around \$10,000. "Laugh, Clown, Laugh," with Lionel Barrymore starred, grossed \$10,500 at the Belasco.

The Biltmore reopened to capacity attendance with the Marx Bros. in "Cocoanuts."

Among the lesser priced attractions the estimated grosses were: "Pigs," 5th week, El Capitan, \$5,800; "Gertie," opening week, Morosco, \$5,100; "Relations," 5th week, Vine Street, \$4,800.

"The Second Year" concluded an indifferent engagement at the Hollywood Playhouse with around \$4,000 and is dark pending the Oliver Morosco entry, "The Morning After."

SKEETS GALLAGHER AS 'ALEX'

Los Angeles, Dec. 13.

"Skeets" Gallagher, musical comedy actor, breaks into pictures in Hollywood by playing the title part of "Alex the Great" for FBO. H. C. Witwer wrote the story.

Gallagher, before coming to the coast, played in two pictures made at Paramount Long Island studios.

ARGENTINE TROUP ABROAD

The Argentine Players, at the Metropolitan Opera House last week, are scheduled to tour Spain and France next season with the same repertoire they played in New York.

'LULU' LEAVING CHI; SLUMP IS ON

"Spain" High, \$31,500—
"Rome," \$15,500—Blinn, \$18,300

Chicago, Dec. 13.

The big backward arc was flipped by "Lulu Belle" last week. Another to slip considerably was "Road to Rome," though this was not unexpected, as the high trade of the two previous weeks was the result of an unnatural influx.

"Night in Spain," second week, and "Hit the Deck," fifth, suffered slight deterioration, but managed to remain close to capacity. With "Desert Song" grabbing third place, the musical department had the edge. Another score for the tune shows is that the three above, in the order named, are getting the major premium play.

"Murray Hill" will probably leave shortly. No notice up yet, but due, unless piece can cover nut and profit with \$5,000, which is doubtful. Shaw's "Heartbreak House" completed four weeks, three of them unnecessary, as the opening bill of Mrs. Insull's repertory at the Princess. "Mr. Pim Passes By," revived, succeeded yesterday (Monday) with a partially changed company, and also for four weeks of a project that seems to have the odds against it.

"The Play's the Thing," Harris, led "Broadway," Selwyn, in their door-to-door match. The latter has had an excellent stay in Chicago and can fold up now without losing its stamp as the most prolonged legit success of the season. On the other hand, last week did more to further "Countess Maritza" status as the musical flop of the year.

Estimates for Last Week

"Broadway" (Selwyn, 13th week). Dropped off \$2,500 to \$16,000, but no cause for anxiety; can stick at last week's takings.

"Countess Maritza" (Olympic, 6th week). Forced operetta not proving worthy of efforts; last week's \$17,000 shows advantageous location failing to help.

"Desert Song" (G. N., 15th week). No decline in demand, notwithstanding slight loss last week; around \$27,500.

"Heartbreak House" (Studebaker, 4th week). Final week for Mrs. Insull's first rep bill no better than previous three; \$7,500; "Mr. Pim" succeeds.

"Hit the Deck" (Woods, 6th week). Musical a genuine hit; bit below capacity last week, but high at \$29,500.

"Lulu Belle" (Illinois, 9th week). Will haul in a week, but not without a b. r.; fell suddenly, as predicted, and down to \$22,000 last week.

"Murray Hill" (Princess, 3d week). Everything, including title, against it; can hardly continue at \$5,000 pace.

"Night in Spain" (Four Cohans, 3d week). Practically capacity and currently leading the village; \$31,500.

"Rain" (Central, 13th week). Notice posted; "Good Bad Woman," by same company, to follow; last \$5,500 compares favorably with average during run.

"Road to Rome" (Adelphi, 9th week). Accomplished one of the few real comebacks of the year, but now back to normal after two-week picnic; one more week to try; \$15,500.

"The Play's the Thing" (Harris, 5th week). Blinn show doing profitably; getting break on publicity; \$18,300 and not kicking.

"Tommy" (Cort, 16th week). Seems shows that would die elsewhere develop unusual tenacity; "Tommy" not excepted; very fortunate with \$3,000.

'VANITIES' BOWLS OVER CAPITAL FOR \$35,000

Washington, Dec. 13.

National got the surprise of its 70-odd years' existence last week when Earl Carroll's "Vanities" broke the money record for the eight-performance week of the house.

Previously "Vanities" (formerly at Poll's) have been outright "turkeys." Scribes told the truth, lost the house advertising and business was terrible. This time it was different. Playing at \$4.40 top, the eight shows brought standing room with exception of Sunday night, ringing the cash register to about \$35,000.

"Celebrity," at the Belasco for its first showing, got good notices and \$1,800.

Poll's had the Washington Opera Co., to good pickings at a \$5 scale.

LEADERS ALL BELOW \$40,000; 16 PREMIERES FOR WK. DEC. 26

Holiday Flood of Plays Begins Next Week With 6 New Ones—Five Musicals Grouped Around \$38,000—"Mary Dugan" High Drama at \$24,500

Broadway is in the midst of pre-Christmas lull which is as seasonal as the seasons. For the first time since summer not a single premiere was on the week's schedule. Business of course is away off.

For instance, there were four or five attractions approximating \$40,000 or more weekly. Last week not one reached that mark. The dramas held up better than the musicals, which is natural. For next week there are half a dozen new shows listed, several being moved up from the original holiday week schedule, which will offer a flood of fresh productions. To date 16 are definitely slotted and more are expected to be added.

New Comedies Vary

Last week's new shows provided nothing to be rated for real money. "Trigger" in seven performances bettered \$5,000 at the Little and is deserving of trade; "Happy," musical comedy, got about \$11,500 at the Earl Carroll, just fair; "Out of the Sea" was regarded too heavy and will be succeeded by a new show at the Eltinge Dec. 26; "Brass Buttons" was taken off at the Bijou after playing five days; "The Banishment" was rated under \$4,000 at Daly's; "Fallen Angels" first full week over \$6,000 at the 49th Street; "Jederman" in German at the Century did quite well and was held over this week; the Argentine players at the Manhattan end a two weeks date Saturday.

"The Trial of Mary Dugan" topped the non-musicals, getting \$24,500, with "Burlesque" a close second at over \$24,000; "The Command to Love," \$20,000; "Coquette," capacity all performances, \$18,500; "The Doctor's Dilemma," \$16,000; "Porgy," \$14,000; same for "Escape"; "Interference," \$13,000; "Broadway" and "Nightstick," \$12,000; "Dracula" and "The Marquise," \$11,000; "And So to Bed," "The Spider," "Shannons of Broadway" and "The Racket," \$10,000; "Four Walls," \$9,000; "The Baby Cyclone" and "Nineteenth Hole," \$8,000; "Behold This Dreamer," \$7,000; "Immoral Isabella," \$5,000.

"The Follies," "Manhattan Mary," "Good News," "Five O'Clock Girl" and "Funny Face" are rated around \$38,000; "Artists and Models," \$35,000; "Rio Rita" and "The Golden Dawn" fairly strong at \$30,000; "The Merry Malones," \$27,000; "Hit the Deck," \$24,000; "Take the Air," \$21,000; "Connecticut Yankee," over \$20,000; "My Maryland" and "Side-walks of New York," about the same; "Revels," \$16,000; "The Love Call," \$16,000; "Desert Song," \$15,000.

Many Departures
Going out and coming in: "Weather Clear, Track Fast" left Wallack's dark last Saturday; "Brass Buttons" same thing for the Bijou; "Her First Affair" closes at the Bayes which gets "Spring Song" next week; "The Spider" leaves the Music Box; "Women Go on Forever" departs from the Forrest; "Just Fancy" tours from the Casino so does "Immoral Isabella" from the Ritz which gets "Playing the Game" next week, although another attraction is listed for the house at Christmas; "Caste" comes to the Mansfield; the Irish Players with "Juno and the Paycock" move to the Gallo from the Hudson which gets "Los Angeles" ("Hollywood Party"); "The Love Nest" lights the Comedy for the first time this season.

Most of the houses left dark by closings this week will relight Dec. 26 the bookings being: "Behold This Dreamer," Cort; "Venus," Masque; "Bless You Sister," Forrest; "It Is to Laugh," Eltinge; "Celebrity," Lyceum; "Excess Baggage," Ritz; "White Eagle," Casino; "Paris Bound," Music Box; "Mongolia," Greenwich Village; "The Prisoner," Provincetown; also "The Royal Family," "Red Dust" and "The Brass Ring." There are other mixed bookings. "Show Boat" is listed for the Lyric Dec. 27, although Ziegfeld says it will not open there, while both "Sisters" and

"Restless Women" are mentioned for the Klaw.

Agency Buys Reduced

The number of attractions handled on a buy basis in the premium agencies has been reduced to 21, although there is one less in half the offices, some not making a buy on "The Golden Dawn." This week's list: "Funny Face" (Alvin); "Manhattan Mary" (Apollo); "Hit the Deck" (Belasco); "The Marquise" (Biltmore); "Escape" (Booth); "Good News" (Chanin's 46th St.); "Interference" (Empire); "The Merry Malones" (Erlanger); "The Five O'Clock Girl" (44th St.); "Golden Dawn" (Hammerstein's); "Side-walks of New York" (Knickerbocker); "The Command to Love" (Longacre); "Coquette" (Maxine Elliott); "The Trial of Mary Dugan" (National); "Ziegfeld Follies" (New Amsterdam); "Burlesque" (Plymouth); "And So to Bed" (Sam H. Harris); "Nightstick" (Selwyn); "A Connecticut Yankee" (Vanderbilt); "Take the Air" (Waldorf); "Artists and Models" (Winter Garden); "Rio Rita" (Ziegfeld).

30 Shows in Cut Rates

In the bargain agencies there were 30 attractions listed up to Tuesday, the largest number in some time. Among the offerings is that of professional hockey at Madison Square Garden, although tickets for those events are more than half price. The list: "The Desert Song" (Imperial); "Just Fancy" (Casino); "The Love Call" (Majestic); "Gilbert & Sullivan's Repertory" (Royale); "My Maryland" (Jolson); "Harry Delmar's Revels" (Shubert); "Jappy" (Carroll); "Her First Affair" (Bayes); "Baby Cyclone" (Henry Miller); "Jimmie's Women" (Frollo); "The Shannons of Broadway" (Martin Beck); "The Ivory Door" (Hopkins); "The 19th Hole" (Geo. M. Cohan); "Immoral Isabella" (Ritz); "Storm Centre" (Klaw); "The Banishment" (Daly's); "And So to Bed" (Harris); "The Marquise" (Biltmore); "Fallen Angels" (49th St.); "Taming of the Shrew" (Garrick); "Four Walls" (Golden); "Women Go on Forever" (Forrest); "The Spider" (Music Box); "Behold This Dreamer" (Cort); "Night Stick" (Selwyn); "Hamlet" (Davenport); "The Racket" (Ambassador); "Trigger" (Little); "Out of the Sea" (Eltinge); (Madison Sq. Garden—Pro. Hockey.)

O'Neill's Long Distancer Started by Guild

The Theatre Guild last week began rehearsing its unique production of the season, Eugene O'Neill's "Strange Interlude." It's in nine acts and will run from 6 p. m. until after 11 o'clock, but the customers will be given a long intermission for dinner.

Lynn Fontanne has the feminine lead with the rest of the cast holding Tom Powers, Glenn Anderson, Earl Larimore and others. Philip Moeller, the Guild ace director, has been assigned the directorial job, rated the most difficult of the season because of the great mass of material.

The Guild also has another O'Neill play in rehearsal, "Marco Millions." It was held for a time by Gilbert Miller and Belasco, both of whom decided not to take the chance. Miller wanted George M. Cohan for the lead but George said nopa.

The Guild has Alfred Lunt.

Thomashefsky Case Ends

An indictment charging Boris Thomashefsky, noted Jewish theatrical producer, with violation of the State Compensation law, was dismissed in General Sessions on the recommendation of District Attorney Banton.

The indictment filed in May, 1925, was based on the complaint of Albert Hughes, former stage hand, who had been injured while in Thomashefsky's employ. The District Attorney said that Hughes had died recently and it would be impossible to prosecute the case.

MONEY LOST BACK STAGE

Opening night of "The Golden Dawn" at Arthur Hammerstein's new playhouse was hectic in more ways than one, backstage.

Robert Chisholm had \$600 taken from his dressing room during the performance. Olin Howard was minus a watch by the time the show was over, and numerous small sums were reported among the missing. No recovery to date.

DUFFY'S "SUPER-STOCK"

New 1,500-Seater in Oakland—20-Year Lease

Oakland, Cal., Dec. 13.

Henry Duffy has closed a 20-year lease proposition for a new 1,500 "super-stock" seater, to be built at 17th street and Telegraph avenue by Frank Proctor, owner of the property. Project involves about \$800,000, with the site adjacent to the new Orpheum and West Coast houses, now under construction.

Duffy will have a total of nine houses on the Coast with the addition of Oakland.

ENGAGEMENTS

The American Theatrical Agency made the following placements: Phoebe Fulton, Day Keene, Arthur Hayes, Grace Edwards, Florence De Dobeller, Lee Eyrse, Charles Phipps, John Stokus, Robertson-Smith Players at Buffalo, New York; Dollie Day, Joseph D. Reed, Billings Sistrup Stock Company, Chicago, Ill.; Martha MacDonald, Wright Stock, Dayton, Ohio; Louis Lytton, Shelton Amos Stock, Winston-Salem, N. C.; Jack Doty, Clyde Gordonier Stock, Aberdeen, S. D.; Alden Berg, Robertson Gifford Players, Decatur, Illinois.

Robert Halliday, Ruth Thomas, William Wayne, William O'Neal, Margaret Irving, Esther Howard, Marie Callahan, Lyle Evans, Ferris Hartman, Joseph Weber and Alan Joslyn for "The New Moon."

Marienne Francks for "Spring Song."

Irene Homer, Martin Burton, Joan Blair, Louise Mackintosh, Donna Paseloup, Virginia Morgan, Caroline Newcomb, Mary Charles, Byron Hatfield, James G. Morton, Florence Hartley, Aubrey Beattie, A. J. Herbert, Harry Neville, Edward McHugh for "Playing the Game" (Pendennis).

Dorothy Burgess, Max Hoffman, Jr., Jack Haley, Ralph Slippy, Dorothy McNulty, Katherine Morris, Barry Walsh, Edwin Michaels, Ralph Sanford, Dorothea James, Robert Smith, Peggy Bernier and Abe Lyman's band, "Good News" (Chicago).

Madge Titheradge for "The Patriot" (Miller).

Tom Howard, Joe Lyons for "Rain or Shine."

Shirley Warde, Leonard Mudie for "Red Dust."

Reginald Mason, Winifred Kingston, Albert Bruning, Horace Brahm, Lucile Nikolas, T. Wigney Percival, Halliwell Hobbes for "Caste."

Alan Brooks, Frances Dale, Allison Skipworth, Jane Oaker, Nell Pratt and Louis Sorn for "Los Angeles."

Edward H. Robins for "Paradise."

Sir Guy Standing, Richard Bird, Edna Hibbard and Cathleen Nesbit for "Diversion."

Milton Schuster, Chicago booker: Lawrence Hagar, Butte, Mont.; Lynton Brent, Jack Matthews, Star, Rockford, Ill.; Knott and Bennett, Texas, San Antonio, Tex.; Arthur Baumann, Capitol, Kansas City; Mary Swan, Dorothy Laken, Bob Wolf, Rex, Casper, Wyo.; Ellery Ellen, Palace, Minneapolis; Day Keene, Walnut, Louisville; Lew Gordon, Plaza, Fort Dodge, Ia.; Buddy Lavore, Gayety, Minneapolis; Zosha, Garrick, St. Louis; Kenney Brenna, Star and Garter, Chicago, Ill.

O. H. Johnstone, Chicago booker: Ted Regan, Frederica Moore, Racine, Wis.; Rollo Dix, Apollo, Chicago; C. J. Davis, J. K. Davis, Hamilton, O.; James Dougherty, Tom Noren, Fon du Lac, Wis.; Lotta Fletcher, Sheboygan, Wis.; Alice Munson, Cort, Chicago; R. C. Langworthy, Earle Forde, Hope Wallace, Indianapolis; Jack Fleming, Paul Norris, Madison, Wis.; Doty and Campbell, Lynchburg, Va.; Lem Parker, Adelphi, Chicago.

NEW PRODUCING UNIT

Luther Yantis, writer and actor; Hampton Durand, composer, and Ned Nestor, actor and director, have formed a legit producing combination to be associated with the J. A. Robbins office.

Their first effort is "Souvenir Sadie," musical, which will be given an out-of-town fling.

"SHOW BOAT'S" \$44,000 WEEK IN PHILLY MARKS PRECEDENT

Third Week Ordered, Making It Good for the Erlanger—"Cardboard Lover" Dramatic Leader at \$17,000—"B'way's" \$10,000 a Disappointment

Philadelphia, Dec. 13.

Only two of the eight legit attractions in town crashed through with any really big business.

The big noise was Ziegfeld's "Show Boat" at the Erlanger. A couple more attractions like this and the house won't have to worry about its location. Monday night had a few rows out; Tuesday about two rows and after that there were standees at every performance. This week was virtually sold out solid by Friday, and when the Sunday papers announced a third week, there was a rush to the box office. Oldtimers don't remember anything like this for a show without a Broadway rep. "Show Boat" has a \$4.40 top, and last week's gross was reported at between \$43,000 and \$44,000, with every indication that the \$45,000 mark will be passed both this and next week.

The dramatic leader was "Her Cardboard Lover," which reported around \$17,000 or a little better in its second week at the Adelphi. This comedy with Jeanne Eagels has only this week to run. Has little opposition in its class.

"The Silver Cord" dropped under \$8,000 in its fourth week at the Walnut, and will end its engagement this Saturday. It looked like a pretty stiff order to force this run more than three weeks, but, at least, with a moderately-gauged production Mr. Brady will take out a very neat profit on his five weeks here.

"Broadway" nose-dived again at the Lyric, and dropped to around \$10,000. It was the melodrama's eighth week, and there is no denying that its local engagement has been a little disappointing. It will wind up its stay Saturday night, and the house will be dark for a week.

"The Wooden Kimono" held up surprisingly well considering it came into the Broad on soft shoes. Last week claimed at almost \$9,000. Howard Thurston opened over at the Garrick and with his traditional \$1.50 top did an excellent week's business. He has two weeks to go.

The only other musical offerings in town couldn't offer much in the way of opposition to "Show Boat," both of them being return engagements. "The Student Prince" at the Shubert fared the better of the two, although the management of "Rose Marie" at the Chestnut claimed a slight gain. Both grosses fell considerably under the \$15,000 mark.

This week has only one opening, "The Barker," at the Broad. It is in for four weeks. Next Monday William Hodge's new play, "Straight Thru the Door," will begin a month's engagement at the Adelphi. On Thursday, the 22d, the new Schwab & Mandel operetta with Romberg music, "The New Moon," will open at the Chestnut. The Lyric, Shubert and Walnut will all be dark next week, according to present plans, although there is a possibility of a single week's booking at one of these houses.

On Dec. 26 there will be five openings, including "The Silent Hour," a melodramatic farce, at the Lyric; "Women Go on Forever," at the Walnut; "Allez-Oop," at the Garrick; "Honeymoon Lane," at the Erlanger, and "Scandals," at the Shubert.

There will be nothing new at all Jan. 2, but on the 9th there will be tough competition. Winthrop Ames will offer Gilbert and Sullivan repertoire at the Walnut for a month. Cohan's revival of "The Tavern" will open at the Garrick; Katharine Cornell in "The Letter" comes to the Lyric, and "The Desert Song" is the Chestnut's attraction.

Estimates of the Week

"The Barker" (Broad, 1st week). Richard Bennett's company opened Monday night. "Wooden Kimono" got almost \$9,000 in fourth and last week.

"The Student Prince" (Shubert, 3d week). This fifth return for Romberg's operetta hasn't been as big as some of the others. Gross under \$15,000. House dark next week, then "Scandals."

"Show Boat" (Erlanger, 2d week). The sensation of the town, with standees every performance after Tuesday. Grossed better than \$43,000. Stays this and next week.

Thurston (Garrick, 2d week). Famous musician got his usual clientele at \$1.50 top and appears set for three profitable weeks.

"Rose-Marie" (Chestnut, 3d week). Return of this operetta suffering here because of cheap company. House dark next week until Thursday, when "New Moon" opens.

"Broadway" (Lyric, 9th week). Dropped another notch, and ends

Frisco Legits Stand Up; 'Deck's' \$20,000 Tops

San Francisco, Dec. 13.

What business there was in town last week for the legit was garnered by "Hit the Deck" at the Lurie. This musical, on its third week, held up remarkably strong, and indications new are it will be good until the holidays. On the other hand, "Blossom Time," here on its fourth visit, did not establish any new records, though the intake was considered satisfactory. The Shubert musical remains here another week (two in all), with the Curran going dark the week before Christmas and reopening Dec. 26 with "Chauve Souris."

Duffy attractions held up well, "Why Men Leave Home" winding up five weeks at the President, with "The Mystery Ship" in at the Alcazar for one more week. Nat Holt's Wigwam stock passed out Saturday night. A new policy of pictures, presentations and stage bands now in effect.

Green Street held up remarkably well on eighth week of "The Married Virgin." Probably the best money maker in town, due to small overhead.

Estimates for Last Week

Lurie—"Hit the Deck." Had a profitable third week. Close to \$20,000.

Curran—"Blossom Time." Back on its fourth visit and managed to do nicely. At better than \$12,000 everybody satisfied.

Alcazar—"The Mystery Ship." Duffy venture ended fourth big week and has one more to go before "New Brooma." Last week \$4,700, especially strong.

President—"Why Men Leave Home." Exceptional strength throughout five weeks. Closing week \$4,100, profit.

Green Street—"The Married Virgin." Producer Goldtree has a mint. After eight weeks still strong though business slightly off. Last week \$3,500, good.

Wigwam—"Cheating Husbanda." Final week of dramatic stock around \$3,000.

Scranton Stock Jumps From 8 to 24 Shows Wkly.

Scranton, Dec. 13.

In an effort to keep the house from going dark before Christmas the Evison-Napier management, putting on musical stock at the Academy for the past month at \$1 top, inaugurated a grand policy this week. Instead of eight performances the troupe will do 24, with 40 cent matinees and 50 cent nights. Lou Powers and Evelyn Napier remain as leads.

The Academy dropped out of the road show list this season, eliminating Scranton from the legitimate list for the first time in more than 25 years.

Corthell Loses Claim

A claim for two weeks' salary made by Herbert Corthell against Jules Brulator was decided in the latter's favor by arbitration.

Brulator signed the contracts for "My Princess" recently at the Shubert. Corthell started rehearsals but told the manager he would have the play the part his own way, being unable to act as directed. Thereupon Donald Meek, originally selected for the role, went back into the cast.

Corthell claimed the usual two weeks' pay due him. It was shown that in addition to his failure to take direction, he advised the manager to "get another boy."

The arbitrators were Joseph P. Bickerton, Jr., Berton Churchill and William Morris.

this Saturday. Around \$10,000 claimed. House dark next week.

"The Silver Cord" (Walnut, 5th week). Stayed too long, but at that should go out with a profit. Under \$8,000 last week. House dark next week.

"Her Cardboard Lover" (Adelphi, 3d week). Dramatic leader of the town, with better than \$17,000 reported last week. New Hodge play opens Monday.

PLAYS ON BROADWAY

JEDERMAN
(EVERYMAN)

Gilbert Miller presents Max Reinhardt's production, rewritten from the old English morality play by Hugo von Hofmannsthal, music by Einar Nilson; Century theatre, Dec. 7.

The mighty Moissi, who in the estimation of many, fell far short of justifying the tremendous reputation which preceded him in "Midsummer Night's Dream," came through in this aged allegory like the king of actors he is.

A hard boiled veteran trade paper reporter is not good material for potential actor-worship. But this one must confess that in all his long theatre-going he has never before been "hit" so hard by any single player as he was by the magnificent Moissi in this musty vehicle. Announced for one week only, it is being held over a second, and not because "Jederman" is much of a play—but because Moissi is a sensational revelation. He is to the stage all that Jannings ever was to the screen and more.

The theory of this centuries' old piece is that the best things in this life are free. This disinterested King Tut of morality, illuminated with the gold leaf of Moissi's genius, is a genuine antique. But its philosophies would make copy for Brisbane in his "Today" column today.

Wise and bizarre showmanship saved much from the dry dust of its sermon. Scenically it was done beautifully and poetically; the music was moving and the ballets were exquisite.

Beneath the plot can be discerned propaganda of the Christian church. The tale is of the rich man, stalked by Death, finally abandoned by Love, Friendship, everything—but Faith, which goes with him to the grave.

Played in German, it was still entirely understandable because Moissi talks any language with his hands and voice inflections. He is not of the reserved school of dramatics. He plays with all he has and he has all there could be. "Everyman" is a worth-while revival for Moissi's sake. *Lat.*

TRIGGER

Comedy-drama by Lulu Vollmer, presented at the Little, Dec. 6, by Richard Herndon. Chalmers Foster featured; staged by George Cukor.

John Stafford.....Walter Connolly
George Fleetwood.....Minor Watson
Bill Grayson.....Louis Mason
Wendy Fry.....Milton McGovern
Trigger Hicks.....Chalmers Foster
Eleanor Stafford.....Natalie Schaffer
Etta Dawson.....Sara Haden
Rae Hawkins.....John Taylor
Rae Cleaver.....Rupert Brue
Sam.....Ronny Collins
Granny Raines.....Elinor Retsof
Mother.....Catherine Gray
Zedrach.....Zeddie

Whether "Trigger" pans out well financially, it is one of the best production efforts by Richard Herndon. The author, Lulu Vollmer, has written a finer play than her "Sun-Up," which lifted her out of the Garrick theatre box office a couple of seasons back. Certainly it is more appealing.

"Trigger" is a pastoral of the Carolina mountains. It is a idyl of that isolated district which Miss Vollmer seems to know so well. Its people are the uncouth, unmannerly illiterates, but they are made to be understandable human beings. There is a corking first act, with the second nearly as good but with the third in need of cutting. The direction by George Cukor, whose stock presentations upstate have attracted attention, is excellent. Yet he might have prevailed upon the author to clip about 10 minutes out of the dialog. That would have helped.

Into the authentic atmosphere there is a woman, young, eager, vibrant, a hell-cat when she starts but alluringly and completely feminine. She is called "Trigger" Hicks, tattered daughter of the mountains, whose self-reliance and spirit makes her the dominant personality of the village. She is beloved in a way by her neighbors but feared, and they seek to cast her out as a witch.

In her torn little gingham dress, Chalmers Foster reaffirms her right on the list of those of the theatre's purple. She rattled her cracker dialect as though she was the real Trigger of the Carolinas. Her characterization impressed as one of the finest of the season. At times she dominated the audience nearly as much as her kin-folk of the play. Miss Foster has been generally on view in more polite roles and of the lighter comedy plays. In "Trigger" she is both comedienne and dramatic artist.

Two foreigners are down there in the hills building a dam, when Trigger comes into their lives. She is as wild as the woods, but there is something in the girl that attracts both men. One, married, is for making love to her, while the other, seeing in the girl that something he had been looking for, dreams of eventual marriage. And John Stafford though he does caress the girl, almost against his will, re-

spects the George Fleetwood's growing admiration for Trigger. She takes to the road, courageous and fearless. Because she promised the people to hit the trail, there is a promise of her return.

There is an element of the religious in "Trigger," whose little prayer cards which she stole as she would any little article, are somehow appealing. Perhaps there is too much of the prayer thing, but yet it is effective. Whether it might offend certain classes of playgoers is not to be overlooked.

Very good supporting cast. Minor Watson gives a pleasing performance as the kindly Fleetwood, while Walter Connolly is anything but a cad as Stafford. Louis Mason as one of the mountaineers put across a neatly conceived type. Sara Haden did very well as a mountain girl who "ain't bright." Milton McGovern did well in a small part. The Zedrach programed is a cat.

"Trigger" is effectively set, probably requiring more stage hands than the average drama. If it contained as much change of pace in a comedy way in the last as the first act the show would be a cinch success. As it is "Trigger" should draw moderately well. *Ibec.*

THE BANSHEE

Melodramatic mystery farce in three acts by W. D. Hepenstall and Ralph Cullinan. Produced by Banshee, Inc. Presented at Daly's 63d Street, New York, Monday evening, Dec. 5.

Blanche Lamb.....Marion Kerby
Peter Adair.....Joseph Brennan
Hazel Orphen.....Dana Desboro
Mrs. Grimes.....Kitty Collins
Dr. Morrison.....Conway Wingfield
Tom Scott.....Harry Macollum
Yura.....Edmund George
Richard Whorf.....Lillian Walker
Tiberius Lamb.....Dan Kelly
Dr. Neville Lacey.....Herbert Ranson
Clem Durward.....Edward Fawcett
Sheriff Abner Heckenstall.....Edward Fawcett
Walter Payne.....Frank Peters
Jim Sprague.....Michael Rice

"The Banshee" is a cut and dried mystery melodramatic farce patterned along conventional formula with a myth of Irish fairy lore suspected in a succession of murders.

Piece is entertaining in spots, grips in others that counterbalances it near a tedious second act. This is lifted by some good comedy of the usual spooky nature but handled well.

While having nothing better than the trickery of "The Bat" or "Cat and the Canary" this new one should enjoy a moderate run with aid of cut-raters. The house and show are hooked in. That can keep it alive at \$5,000 or \$6,000 a week.

The production is made by Banshee, Inc., and additional programed "A Production Syndicate Corporation Unit." This and several others in preparation are said to be bankrolled through stock selling.

Despite the Celtic monicker "The Banshee" is laid in American locale, with the traditional Irish superstition that when the banshee wails, it's a harbinger of disaster. The idea is planted by Peter Adair, elderly man of means, and his housekeeper. Adair is murdered under strange circumstances, with the crime laid at the door of the banshee.

After another fatality, much chasing after a missing will and all the sure-fire conspiracies of a mystery farce interlocking the culprit when unmasked proves to be an Indian boy servant.

Although played generally in strict melo tempo it diverts now and then into meaty satire. It is in latter moments that the fun begins. The pay-off howl is in the second act when the cook's colored husband is yanked in on suspicion of being the banshee.

Marion Kerby as a superstitious lady of color all but cops with a perfect delineation. Dan Kelly as the spouse also makes most of a minor role. Barry Macollum is capital as a half-wit suspect. Conway Wingfield, Lillian Walker, Kitty Collins, Herbert Ranson and Edmund George were others that acquitted themselves favorably.

Doubtful if title will draw from the Irish. But with present hook-up should linger a couple of months with Leblang aid. *Edda.*

BLESS YOU, MY CHILD
(BENDITA SEAS)

Comedy drama in three acts. Presented at the Manhattan Opera House, Dec. 7 under the direction of Hector G. Quiroga. Written by Alberto Novion. Starring Camilla Quiroga.

Donna Maria.....Camilla Quiroga
Julia.....Carmen Olivet
Don Pedro.....Jose Olarra
Enrique.....Florindo Ferrario
Javier.....Gerardo Blanco
Don Aniceto.....Pablo Plaza
Martino.....Oscar Soldati

Argentina's best are the world's worst. This group of acts from the Argentine Theatre, making their first appearance in America, play in Spanish, but a bad dramatic production registers unfavorably in any language.

The production is indescribably cheap. The cast is crude. As entertainment it flops even with the local Spanish element. As a draw

in relation to general patronage there was never a chance and to judge from the appearance of the house Wednesday night no one knew they were in town.

It's light, frothy fare, just the kind of a show to bring the kids to. Everything is balled up plenty but after the threads are disentangled the story is about a guy named Don Pancho who owned an estate in Argentina.

His son is about to return from Europe where he had been studying. It seems that in the reckless days of his youth the mighty Don had grabbed himself a gal called Maria without the marriage formality. The son returning from Europe doesn't know his mother, who is, at the time the curtain rises on four bare walls and a rickety kitchen table, the wife of Pedro, manager of the Pancho estate.

Maria wants to flee from the land, loving the boy, Enrique, and not wanting him to discover that he was born out of wedlock. Incidentally Maria has quite a flock of her own and Pedro's, her lawful husband, and feels that her reputation wouldn't be enhanced any if the story of her seduction leaked. Pedro, her husband, knew but had long since ceased to care.

But, according to the tale, everyone knew about Maria. Even the doughty cowboy, who slinks around the kitchen in every scene trying to beg, borrow or steal a drink, knew. When Enrique returned he fell at Maria's feet and called her "Maw" in a loud voice. The M. O. H. is quite a house and he wanted everyone to hear him.

In the second act the principals again emoted rather raucously when they fell upon each other's necks with delightful abandon and smeared each other's mugs with loud, juicy kisses, bawling in an extraordinary discomfiting manner while so engaged.

For no reason at all the Don, who started all the trouble 25 years before, is shot. Nobody cares much because the Don doesn't appear on the stage and nobody knows who or what he is.

Beneath the tumultuous breasts of these Argentines there may be, perhaps, high artistic hopes and aspirations but none of it shows in their acting. They're going to Europe later on in the season. They'll need more than luck if they expect to succeed. Intelligent production and direction might help. *Mori.*

STORM CENTER

Farce-comedy in three acts written by Jesse Hein Ernst and Max Simon, presented by the Personality Players, Inc. At the Klaw, Nov. 26.

Lena.....Maude Eburne
Grace Todd.....Betty Lawrence
Theodore Todd.....Russell Mack
Shultz.....Dorothy Tierney
The Sheik.....Hans Hansen
Ivory.....Arthur Lee
Freeman.....Marshall Hale
Peter Mitchell.....William Howard
Henry Johnson.....John Daly Murphy
Henry Johnson.....Stuart Fox
A Painter.....Cliff Heckinger
A Varnisher.....Fred Bradbury
The Doctor.....John A. Hogan
Hodge.....Franklin Walte

Farce is a rare thing on Broadway these times. The only chance that type of comedy has is to be played with snap and speed, factors that "Storm Center" hasn't got. During the making the play was called "Let's Move," but one title is as good as another for a show of this kind.

Jesse Hein Ernst, who collaborated with Max Simon, is recalled as identified with some sort of a dramatic production with society following. Opening performance, Wednesday, presented that aspect at the Klaw, well-dressed and polite, even to appreciating a distinctly mediocre play.

Errors in direction, approaching sloppiness, are not pinned on any individual. No name credit appeared on the program, and it was reported several persons poked in their noses at rehearsals.

If the happenings mean anything, they occurred one Saturday when the Theodore Todds were packed and ready to move from the city to Storm Center, L. I., some eight miles from Freeport. Teddy had bought the place with its 200 acres, including a swamp from an aviscous uncle. After the hokus pokus confusion of getting started, with the aid of some fresh moving men, the scene shifts to the interior of the old place in the country. The plaster has fallen off, the wall paper men and painters have walked off, water turned off, etc. Seem like everybody is selling their homes and moving away from the place. The Todds appear to be in for it, their dream of a home in the country a nightmare. Teddy's wife is jealous of a gold digging secretary and everything is all bawled up. But in the last act it's different. A development company is after the place, the swamp to be drained and a canal to be made leading to the bay. And the Todds sell their lemon for \$90,000. It had only cost \$10,000.

Russell Mack as Todd is supposed to be a young lawyer. The authors might have made his profession anything else. The things he permits to transpire could not be charged against any member of the bar. Mack seemed to be a most undecided person the opening night,

PLAYS OUT OF TOWN

CELEBRITY

Washington, Dec. 9.

Herman Shumlin and Paul Sifton comedy by Willard Keefe. Staged by Edward Goodman. At Belasco (Shubert) week Dec. 5.

Glenn.....Claude Cooper
Lonny O'Neill.....Hale Norcross
Vera O'Neill.....Irene Hubbard
Josie Shaw.....Constance McKay
Bobby Regan.....Gavin Gordon
"Circus" Snyder.....Crane Wilbur
Solly Gold.....Maurice Freeman
Dorothy Childs.....Nancy Sheridan
Mrs. Hemingway.....Mabel Montgomery
Sebastian.....C. J. Emmerich
Miss Vincent.....Rose Kasse
Mr. Collings.....Philip Wood
Miss Christgau.....Margaret Armstrong

Second one to be tried here within a month wherein the idea is to cash in on publicity given an individual. In the first instance it was Sister Almee McPherson; here it is the literary Gene Tunney.

The one on Sister Almee looks to have the better chance of the two. The Tunney inspiration is interesting but not exciting. It will improve (plenty of chances for that) with developing prior to the Manhattan showing. Substituting of action for descriptive lines, as was said in the plan, will clean up many tedious passages. This will help the two terribly slow openings of the first and second act. It will need more than that to give it a real chance.

A thin plot takes a mug prize-fighter whose chief occupation was looking for postponed meals and then, under the guiding hand of a managerial genius, gets the idea sold that this punk is a highbrow with a fondness for the classics and the other "higher things," making it a cinch that pretty soon that fighter is going to believe it himself, with the consequent blow-off.

Naturally under such conditions the customers out front are always ahead, leaving as the only selling point the manner in which Mr. Keefe has told his story.

That Keefe has made it interesting in spite of such a handicap is something that throws the balance in its favor, and therein comes the chance for development.

The fight angle has Tex Rickard, here Solly Gold, suggesting the bout go the limit to a decision, so as to get two gates instead of one. The highbrow stuff having gotten home to the pug causes him to kill this scheme and to attempt a break with his manager after almost killing his opponent, and thus leaving no room for a second bout.

Some excellent performances in the very good cast. Crane Wilbur does decidedly well with the manager. Claude Cooper carries the comedy well. Hale Norcross and Irene Hubbard get much out of Lonny and his wife, particularly in the last stanza, while Constance McKay as the cast-off Josie could

but maybe it was errors in direction.

Maude Eburne, now rotund, appeared in her familiar guise as house maid, tried her best to be funny and succeeding at times. There are several comedians in addition to Mack, all perhaps mildly amusing. Betty Lawrence, as the wife, and Dorothy Tierney, as the secretary, performed well enough.

Thunder storms and almost complete darkness outside came more than once during the afternoon, but the exterior lighting meant little.

"Storm Center" is guaranteeing the house for four weeks, which time should be sufficient to see it tucked up in the storehouse. *Ibec.*

THE CENTURIES

Second of New Playwrights' Theatre's productions at their Commerce street playhouse, style a "portrait of a tenement house," in three acts, by Em Jo Basshe. Staged by the author. Settings by John Fox. Opened Nov. 29.

Chave.....Cecile Lifter
Gittel.....Sylvia Fenington
Yankel.....Franchot Tone
Rabbi.....Lawrence Bolton
Anron.....Irwin Seward
Zwi.....Edward Franz
Chono.....Samuel Schneider
The Shames.....Herman Bander
Ida Chiam.....Edw. Clare
Berel.....Max Leavitt
Moke.....Felix Jacques
David.....Albert Gilman
Dinklav.....Lionel Perrend
Florence.....Jane Barry
Yoske.....Herbert Bergman
Louis.....Murray Franklin
Elke.....Ellen Bartlett
The Chones Man.....Nelson Frank
Reuben.....Peter Berne
Young Man.....Edwin Clare
Young Woman.....Miriam Gumble
The Boss.....Irwin Seward
The Mother.....Mona Lewis
The Daughter.....Sheba Strunz
Girl Striker.....Marion Johnson
Police Captain.....Felix Jacques

As in the clanging, machine-made "The Belt," the first of the Insurgent New Playwrights' Theatre productions, "The Centuries" defies criticism as to its lack of action. Rapidity of the shifting moods of the author and the scene of action not only obviates a fear of dullness, but goes to the opposite extreme of creating a confusion because of an overabundance of action.

The author, Em Jo Basshe, who had his "Adam Solitaire" and "Earth" previously produced, has taken for his theme the American

not possibly be improved upon. Nancy Sheridan does well as the hired sweetie. Gavin Gordon as the pug measured up okay.

The piece has possibilities. Little chance of its being worked into a smash, but as Keefe has done so well to this point, this would indicate he can bring about enough of a big-town stay to make them all some little money. *Meakin.*

ROSALIE

Boston, Dec. 9.

Musical comedy in two acts and 10 scenes. Music by Sigmund Romberg and George Gershwin. Book by William Anthony Maguire and Guy Bolton. Lyrics by P. G. Wodehouse and Ira Gershwin. Scenes by Josef Urban. Ensembles and dances by Seymour Felix. Dialogue staged by William Anthony Maguire. Costumes designed by John W. Markridge. Musical director, Oscar Braddy. Presented Dec. 8 at the Colonial theatre.

Marinka.....Antonina Lahr
Capt. Rabasco.....Halford Young
James O'Brien.....Clarence Oliver
Mary O'Brien.....Jack Deane
Prince Rabasco.....A. P. Kaye
King Cyril.....Frank Morgan
Queen.....Margaret Dale
Rosita.....Charles Gaid
Marcia.....Gladys Glad
Alia.....Jeanne Audree
Zenita.....Hazel Forbes
Sister Angeline.....Katherine Burke
Bill Delroy.....Jack Deane
Capt. Richard Fay.....Oliver McLennan
Princess Rosalie.....Marilyn Miller
Ship Steward.....Edward Graham
Head Steward.....Charles Goodhold
Capt. Banner.....Clay Clement
Ex-King of Bulgaria.....Joe Davis
Ex-King of Prussia.....Harry Donaghy
Ex-King of Greece.....Clarence de Silva
Ex-King of Bavaria.....Edgar Welch
Ex-King of Turkey.....Henri Jackin

Chalk up another big one for Ziegfeld!

It's nothing but a glorified, dignified and almost sanctified musical comedy, but it socked Boston right on the button opening night, and the whole town is at present running around in goofy circles, offering premium prices for seats. At the present writing orchestra seats are a par with grade-A Scotch, and that means close to \$10 at Tremont and Stuart streets, which in the past six months has become the Broadway and 42d street of this intellectual village.

Ziegfeld is still an outstanding showman and has done a masterful job on "Rosalie," with its background of "Rio Rita" and "Show Boat." It will be remembered that "Rio Rita" and the present edition of the "Follies" both opened cold in Boston, with an announcement by Ziegfeld that he planned to open all future productions here, thus taking a page from the book of George M. Cohan, Augustus Thomas and a few others who found the town an easy tip-over. As a result the press and

(Continued on page 53)

transition of Russian immigrants with attendant problems resulting from their Americanization in the great melting pot.

Much of Mr. Basshe's stuff is not particularly new, the more marked because of the group's dedication to the avoidance of the familiar. Endeavoring to treat his subject in futuristic stage style rather than in the moderately impressionistic manner accented by progressive if not completely revolutionary patrons, the author finds himself hopelessly muddled at times. The incoherence of the last stanzas is astonishing.

Further complications are the cast, an impressive majority in numbers and a stark minority in talent.

"The Centuries" does not compare to "The Belt," the Paul Sifton sociological cross-section of the existence of a sliver king's Detroit cohorts.

Since the group operates on subscription schedule, the Basshe play will stay for the allotted few weeks, although it will probably accelerate the schedule if the gate receipts are a criterion. *Abel.*

Zelda Sears' Play On
Aimee; Wiswell Producing

Los Angeles, Dec. 13.

"Undertow" is a play Zelda Sears has written and which is to be produced at the Egan theatre by her husband, Lou Wiswell.

The story is based on the life of Aimee Semple McPherson and her mother, Mrs. Kennedy.

Henry Kolker is to stage it with Elise Bartlett the feminine lead.

Equity Extends Rehearsal
Limit on O'Neill Show

Equity is allowing an additional week's grace on rehearsals for Eugene O'Neill's "Marco Millions," which the Theatre Guild is producing. The extra week was sanctioned by Equity because of the intricate nature of production.

Equity's general ruling calls for a four week maximum rehearsal period on dramatics without salary, and five weeks allowed musicals.

PLAYS OUT OF TOWN

(Continued from page 52)

the public are balm over him, a sort of a Zieggy complex. Ziegfeld proved his showmanship by announcing at the premiere that the show was at least an hour too long, but that he had refused to cut. The first-night mob (and it was a wild mob) was not only admirably oiled but generously greased by this smooth statement, and actually thought that the show would be pruned for New York's premiere on a basis of their applause, criticism and amateurish advice.

The spacious Colonial was scaled at \$5.50 for the entire orchestra for the two and a half weeks' engagement, the highest solid scaling for a musical in Boston's history. "Rosalie" should roll 'way past \$100,000 in its 15 playing days here, which is certainly sweet sugar for a production still in the process of being pruned and tuned.

Marilyn Miller and Jack Donahue are carrying the show, with Bobbe Arnet, Frank Morgan and Oliver McLennan doing neat second-honor jobs. Marilyn has apparently added an R. C. A. power tube and is singing with astonishing clarity and technique, along with volume that gives the boys in the back seats a break. Her return to the Ziegfeld fold was given a royal welcome.

Donahue has always been a natural both in new and in sick-unto-death productions. Opening night found him rolling the show along over the lean and laughless intervals. He gagged, ad-libbed and hoofed to one steady howl.

Bobbe Arnet clicked from the start in a role that will probably be built as far as possible without conflicting with Miss Miller's seniority. Morgan is a phillandering king with a dominant queen, and lifts this time-honored role out of the conventionality of the score of similar comedy interpretations that have gone before—even before Gilbert and Sullivan. Oliver McLennan is a masculine, blonde, singing-hero, a bit stage conscious and tracing back to Australia. He will do.

Maguire and Bolton apparently read the daily press chatter of Queen Marie of Rumania, the Princess Ileana, her supposed love for a West Point cadet, and the Lindbergh flight. The story of "Rosalie" has a West Point cadet flying across the Atlantic to the kingdom of Rumania in search of the girl he loves. He finds her to be a princess, and returns to America at the finale of the two-hour first act. The king and queen and princess visit West Point, and all ends happily when the king is deposed, thus making him eligible for membership for the Kings' Club in Paris, where all the deposed kings are showing having a glorious crap game with solid gold dice. Donahue is the cadet who didn't dare make the flight but went by boat.

There are several riotous scenes, including a seaisick vaude sketch with Morgan and a well-handled scene where Miss Miller, in cadet's clothes, is forced to share a room in the academy dormitory with Donahue.

Outstanding, apart from the usual splash of a huge and gorgeous dancing and showgirl chorus, are the

Urban settings. Every one got applause and three of them are masterful examples of studio work and lighting. They are not the costliest splash Ziegfeld has ever made, but they are as artistic as anything Urban has done for Ziegfeld.

Seymour Felix has done a great job with the chorus. No nudity, and, of course, not even a bare leg the entire evening, this being in strict adherence with the Boston stage code. The girls are beautiful and Ziegfeld has definitely committed himself to the return of "shape" in the silhouette of the glorified American girl. The hip and bust lines are back once more; or, rather, the former is back once more and the latter is coming to the front again. The possibilities of the West Point uniform and drill routine has been done to perfection by Felix.

The score is sweet and has some pop number possibilities. Romberg and Gershwin making an admirable combination. "Show Me the Town," "Beautiful Gypsy," "Everybody Knows" and "The Yankee Doodle Rhythm" are the clickers. The lyrics, although tricky in spots, add no mean part to the success of these numbers, which have already made a good showing in lobby sales.

"Rosalie" is fundamentally clean and safely conventional. Our old friend love-interest has utterly replaced the overdone sex-appeal thing. It's a glorified natural.

Libbey.

RED DUST

Boston, Dec. 13.
Hugo A. Romberg's production of Wilson Collinson's drama. At the Arlington Boston, Dec. 12. In the cast: Joseph Smiley, Douglas Dumbrell, Shirley Warde, Jerome Colmore, Gordon, Leonard Mudie, Sydney Shields.

There is an old gag about the author who made a producer promise the play he had written would actually go on the stage. The story goes that the producer chopped the manuscript into tiny pieces and used it in a snowstorm effect, so the play actually went on the stage.

The metropolitan premiere of "Red Dust" tonight at the Arlington saw Hugo A. Romberg's production of the newest drama by Wilson Collinson actually go on the stage.

Clarence Jacobson was not personally present to see the latest aspirant for a place on his subway circuit, but Matthew C. O'Brien, his Boston press representative, worked nobly to handle this "Red Dust" that blew in from two dress rehearsals in Stamford, Conn., over the week end.

O'Brien flooded the town with one sheets in screaming red display, calling the drama "an inferno of love, heat, passion and hell, a real inferno of burning drama." He induced a radio firm to give six half pages of paid publicity in every daily to the fact that Miss Shields had ordered a certain radio set for her apartment, and actually got over some publicity in the Boston papers, which are notoriously tough for press stuff unless given an o. k. by the business office on a reading matter-dramatic-page advertising ratio.

The play, however, is destined for the storehouse when played in any territory where they have seen "Rain," "White Cargo" and "Congo." The story deals with a lady of easy virtue and husband and wife from Paris, who are stranded in the manager's bungalow on a French Indo-China rubber plantation. The scarlet lady had a portable phonograph, which she retains to the final curtain, although the French lady loses her husband in the first act from jungle fever.

Both the ladies then fight for the love of the manager. The assistant manager, who brought the light-of-love to the plantation, falls in love with the widow, who repulses him because she falls for the manager. After a torrid night the manager sends the widow away to Paris and the discard, and allows the loose lady to remain to dispel the jungle loneliness. That's all there is.

It was originally written with all the expletives and cuss words necessary to a disagreement between the plots of two harbor tugs, but, due to the promised presence of the city censor of Boston, the cuss words were all removed, and what was left was offered opening night, to the great disappointment of a well-filled house in search of the programed promise of "love, heat, passion and hell shown in a real inferno of burning drama."

It will never go on any subway circuit where the inhabitants have a subway.

Packard's "Abie"

Jay Packard has bought "Abie's Little Rose" and has had offers for pictures.

The show played the sticks for some time, where it is said to have made money.

BEN HOLMES

Featured in "Gay Paree"

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A Comedy by George Manker

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48 St. E. of B'way. Eves. 8:30. Mats. Wed. & Sat. 2:30

"RANG TANG" WITHDRAWALS

Since "Rang Tang" (Miller & Lyles' show) left New York for the road a number of the original cast have quit.

The troupe is due on the Coast after four weeks in Philadelphia.

The show is now in Boston and then goes to Springfield, Mass., and Portland, Me. The following have severed connections with the show:

Lillian Westmoreland, Thelma McLaughlin, James Strain, Zaidee Jackson, Crawford Johnson, Mary Saunders, Snippy Mason, Miss Meyers, Miss Gomez, Miss Cortez, Thelma Rounton and Pauline Jackson.

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Quoting One of America's Foremost Humorists, Mr. Robert Benchley, from the
Christmas "BOOKMAN"

WHERE ARE MY SKATES?

By ROBERT BENCHLEY

It was with no little apprehension that I fell down the stairs into the Parody Club to see Jimmie Durante and his mates for the first time this season. So many things might have happened since May.

In the first place, Jimmie might have been spoiled. By "spoiled" I mean improved. He might have been rationalized, assembled, and made into a fine figure of a Broadway entertainer. That would have been too horrible.

In the second place, he might have grown self-conscious. A great deal has been made of Jimmie Durante in the past two years, much to his surprise (if I may be so bold as to use the phrase), and he couldn't be blamed for pondering on the reason why. It would be only good showmanship for him, in working up new numbers for the coming season, to try deliberately to think up some more of the stuff which has made him famous. And the minute Jimmie Durante begins deliberately thinking up stuff along a definite pattern, Love will fly out the window.

So I sat at the table and waited to see what a summer at Saratoga and Atlantic City had done to the little band of madmen. I might not be able to bear it.

The preliminaries looked bad. Whereas in their old Dover Club, the sex appeal of the entertainment had been entrusted to "that great international star, Mlle. Fifi" (a few stirring bars of "Madelon," boys, here comes Fifi!), we now are confronted by a rhythmic phalanx of ponies who threaten to stamp into your chow-mein at every turn. And whereas in the old nights the singing of sentimental ballads and blues was confined to a throaty tenor and the stupendous Julia Geraghty, we now have a succession of young ladies who might well be in any good show between Forty-sixth street and Central Park. It gave every indication of being a performance that has been what is known as "worked on," and my fork dropped from listless fingers into my Chinese viands.

And then the lights went low (a whole article could be written on the lighting of Jimmie Durante's acts, because it is unbelievably complicated and means absolutely nothing) and Mr. Clayton announced to the expectant orchestra that he had just received a wireless from Jimmie saying that he was coming home. A cheer went up from the little group (a whole article could be written about the orchestra, too) and, almost as if by magic, a spotlight on the door at the far end of the room picked up the approaching figure of the long-lost Jimmie, saxophone case in hand and silk hat held aloft. With a beaming face the returning traveler pushed his way through the tables and rushed up to greet Lou and Eddie, missing them by only the fraction of a yard and passing directly on into the anteroom on the other side of the floor on his own momentum. The band cheered to reassure him after this miserable fiasco, and Eddie and Lou turned to welcome him again in case he should decide to come back, but Jimmie had disappeared. When he returned it was

with another, and worse, hat on, the return from Europe forgotten and his mind full of a song about Daniel in the lion's den. Everything was all right. There was to be no more sense that evening. God was good.

I do not take the responsibility of recommending Jimmie Durante to you. A great many people are at first mystified and then irritated by his annihilation of the unities. As a matter of fact, I would say, offhand, that if you have read this article as far as this, thereby displaying a more or less conventional adherence to the theory that anything in print is worth reading, you will not like the show at the Parody Club. People who like that show don't read articles in magazines. They know before they start that the article is going to be just like other articles. And if you like things that are just like other things in their class, you won't like Durante, because there never was, and probably never will be, another entertainer like him. He is quite mad, not in the literary sense of the word, but rough-hewn out of the madness of childhood. The fact that there is a fine satire running through his madness should not be seized upon to elevate him to the rostrum among the cognoscenti. The satire is there because anything which distorts our modern orderly arrangement of clinches becomes satire automatically. We think so badly nowadays that merely to shuffle our thoughts around in a different order is to show them up as ridiculous.

I can be even more definite and predict that if you like any one of the following features of modern entertainment you had better stay away from the Parody Club: Fred Stone, Ted Lewis, James Branch Cabell, "The Command to Love," Belloc Authors' League affairs, or Viennese operettas. This does not imply that to like any of these is a sign of anything more important than a probable dislike of Jimmie Durante. It does not even indicate an aversion on my part to all of them. And certainly I do not mean to claim that a liking for Jimmie Durante is an indication of qualities more noble or desirable than any possessed by those to whom he would be anathema. In fact, I have known some pretty terrible people who raved about Jimmie Durante, and the more they raved the more terrible they became. Once or twice I have even wavered in my own allegiance under a barrage of super-appreciation from determined Durante enthusiasts.

All that I am trying to do is indicate what you are likely to find at the Parody Club when you go. It is a madhouse which includes not only Durante, Clayton and Jackson, but the entire orchestra as well. And if, when you go, you find that there is too much sanity in the proceedings and a Broadway quality which does creep in now and then to placate the unbelievers, just draw Jimmie aside and ask him to do "I'm Sorry, Dear," "The Prisoner's Song," "Annie Bohm," "Daniel in the Lion's Den," "The Shipwreck" or the "Little Revue." Tell him I told you to ask for them, and, if you don't like them, you know exactly what you can do.

GREAT SEND-OFF FOR WALLACE IN TACOMA

Regular Event Made of
Departure of M. C. After
30 Weeks at Broadway

Tacoma, Dec. 13.

The other night Oliver (Ollie) Wallace ended a record of 30 weeks as m. c. at the Broadway. West Coast transferred him to Portland, Ore.

No nicer tribute has ever been paid a showman in these parts.

On the closing night, in the middle of the Fanchon and Marco show, Manager Jeffress took the rostrum, halted the acts and announced that 20 minutes would be dedicated to a farewell to Wallace. Mayor Tennant praised Wallace as a showman, musician and good fellow, and handed Ollie a scroll signed by 60 leading Tacomans, including Major General Alexander.

The sentiment expressed in the testimonial scroll follows: "To Ollie Wallace, master musician of nimble body and wit, clown on the surface, scholar beneath, in loving tribute to his drolleries and clean fun, his leadership behind the footlights and his sterling manhood through all his hours, this testimonial from his friends and admirers is presented on the occasion of his departure as master of ceremonies."

Wallace was stumped but did manage to express appreciation for this "magnificent friendship" and then flitted to the console organ, improvising some melodies and ending with "Aloha Oe."

Out from the tips of his fingers he expressed his inner self, giving the main reason why such a deep feeling of appreciation is manifested at his departure: his ability to sway with his organ melodies.



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PETRILLO RE-ELECTED

No Opposition Ticket in Chicago
Federation Annual Poll

Chicago, Dec. 13.

All major officers of the Chicago Federation of Musicians were voted retained at the organization's annual election last week. President James C. Petrillo's victory was automatic, as no one ran against him.

The officers to serve for another year are Carl Baumann, vice-president; Edward Benkert, secretary; Charles Ruge, financial secretary; Henry Kaiser, treasurer, and Petrillo.

On the new board of governors are Fred Travers, David Katz, Sylvester Kloss, William B. Kowalski and Edward B. Straight. Kloss and Kowalski were re-elected.

Lopez in Bed During

Car Crash; \$1,038 Up

Vincent Lopez is making a motion to set aside a \$1,038.75 judgment against him in favor of James B. White, Saratoga Springs automobile dealer. Lopez sets forth White furnished him with a car and chauffeur to advertise the White business and that the accident, the basis of the damage claim, was not committed by him but by Danny Yates, formerly Lopez's first violinist.

Lopez states he was in bed at the time Yates was driving the car, and on this ground Kendler & Goldstein are moving to vacate the judgment. Yates is now orchestra leader at the Hotel Windsor, Montreal, heading a Harold Leonard band unit.

Harold Leonard Takes

Club Mimic; To Operate

Harold Leonard with his orchestra opens Dec. 27 at the old Club Mimic, nee the Chante, when it becomes known as Leonard's. The former Waldorf-Astoria maestro, who is playing the local K-A houses, will double into his own nite club.

Leonard is operating the room 50-50 with Frank Nolan, the owner. Leonard is receiving 50 per cent of the gross intake on food couverts and waters, with Nolan paying for everything, including the supporting show, but not for Leonard's orchestra.

Everything is subject to Leonard's approval as to entertainment, catering staff, service corps, etc.

Thirst in Dry U. S.

Ruins Singer's Art

A probable explanation of the lack of sensational success by the Florentine Choir, which recently visited these parts, is had in a letter from the members to Frank W. Healy, their local impresario. The Italian singers write: "America is a most wonderful country. But we must have our wine, as we have suffered long, and what little we have had has been decidedly inferior."

Several of the San Francisco newspapers have commented on the situation editorially.

Sam Fox Scoring Par's

Features for 2 Years

Paramount has signed a two-year contract with the Sam Fox Pub. Co. whereby the music firm will score all Paramount pictures for two years.

J. S. Zamecnik is now scoring Von Stroheim's "Wedding March" and "Able's Irish Rose."

Union Frowns on Women

Utica, N. Y., Dec. 13.

Establishment of a ladies' orchestra of 10 pieces is announced by J. J. Raymond, manager, at Goldstein Bros.' State, pictures.

Mrs. C. S. Cresswell is director of this all-Utica outfit. The State has been having trouble with the musicians' union and, though the solution by Manager Raymond makes it o. k. with the audience, the union is howling.

Manager Raymond has also concluded arrangements with the local broadcaster, WIBX, to give Sunday concerts.

Victor Artists Complain

There is some criticism by the Victor recording artists of Victor's attempt or desire to boost their pet, Nathaniel Shilkret's stock, by backing Shilkret recordings with "name" artists. While Shilkret is an individual card for Victor, some of his dance records, backed up by a real national name, are mutually handicapping.

It has reached a state where the disk artists are going to insist on their own couplets being backed up so that they will rise or fall on their own, without a contributing factor either way through a contemporary leader.

PALM BEACH SEASON MAY START LATE

Several Nite Club Attractions
Now Engaged—Miami in
Throes of Clean-up Panic

Palm Beach, Dec. 13.

The Florida season seems to be in for a late start due entirely to the mild weather conditions prevalent in the North.

In spite of the efforts of many of the Florida east coast resorts to start the season earlier, it is unlikely that the annual Florida migration will get underway much before the first week in January. Weather conditions alone determine the start of the winter season, not Chambers of Commerce.

Hotel owners, railroad and steamship lines are predicting a good season, claiming that reservations are in advance of those at this time last year. A late winter in the North will hold the tourist crop below the Suwanee River until April 15, and that is the break the hotels are figuring on.

Most of the Palm Beach hotels and night clubs will open Jan. 15, and booking arrangements for bands and entertainment are being rushed to completion. John and Christa, the Long Island roadhouse operators, have taken over the Venetian Gardens of the Royal Danell Hotel, and Ralph Wonders, until recently at the Park Central, will again be installed as master of ceremonies. Grace Kay White, dancer, and Murrays Smith's Orchestra will also be there.

Harry Rosenthal and his orchestra will again be the only entertainment feature at the exclusive Bath and Tennis Club, opening Jan. 15. Rosenthal, a society favorite, will inaugurate his 10th season in the resort this season.

Ambassador chain has taken over the Alba Hotel, the theatrical headquarters last season. Carl M. Snyder will again be managing director. Dave Bernie and his orchestra, booked by Herman Bernie, will officiate starting Jan. 21.

Meyer Davis' bands have been booked for the Whitehall opening Dec. 29, and the Breakers opening Dec. 14. Howard Lanin and his orchestra of Philadelphia will play at the Royal Poinciana and Coconut Grove, opening Jan. 16. Lido Venice will again hold a Paul Specht unit.

Le Touquet, operated by Heyward and Garlasco, of the Club Lido last year, was destroyed by fire in September and will not be rebuilt this season. It is doubtful whether the same interests will reopen the Club Lido, Miami, the room being a big loser last year.

No name bands or attractions have been booked for any of the Miami hotels or night clubs to date. It is unlikely that any will be. Over 600 union musicians are out of work in the district and many are in destitute circumstances. Outside bands brought into the city might meet with considerable opposition.

Various interests in Miami have been tearing and clawing at one another's throats all summer, the race tracks, dog tracks and gambling places being the contention. Quibbling and bickering between newspapers and law enforcement officials continue, and this lack of harmony and attempt to reform Miami all of a sudden is apt to keep many real spenders away.

Ruth Etting of the "Follies" was on the air last week, for the first time, over WMCA, singing her own song, "When You're With Somebody Else."

'SHAKE' ARREST DISMISSED

Restaurant Owner Testifies for
Youth He Had Arrested

Joseph Galascione, 17, clerk, 174 West Houston street, was exonerated of a charge of extortion when he was arraigned before Magistrate Flood in West Side court.

Galascione was arrested by Detective Love, West 47th street station, on complaint of Joseph Hennessy, 305 West 48th street, owner of a restaurant. About a week ago Galascione, accompanied by two friends, entered the restaurant and ordered drinks.

While the two men were being served Galascione entered the kitchen and the two men are alleged to have represented themselves as detectives of Inspector Bolan's staff and demanded \$200. Hennessy said all he had was \$90, which he gave them.

A short time later the two men left. When Galascione started to leave a policeman was called and he was arrested. Galascione said he knew nothing of the demand for money, that he had acted as a promoter and was to receive a commission on what the people he brought to the place spent.

Hennessy admitted this and also that Galascione had been in the kitchen all of the time. When the magistrate heard this he dismissed the proceedings.

Nite Club Racket Shot; Mike and Bill Go Dairy

Los Angeles, Dec. 13.

Mike Lyman and his brother Bill Simon, known as the "kings of cabaret and night clubs," have given up that racket. The boys who at one time operated 12 night clubs and cabarets in San Francisco and Los Angeles, claim the racket is shot and have deserted it for the dairy lunch room line.

They opened a place on Hollywood Boulevard this week known as "Simons," operated in cafeteria style. Their brother, Abe Lyman, is interested in the establishment which is a forerunner of a chain of these places in California.

Jail and Fines in Milwaukee

Milwaukee, Dec. 13.

Liquor dealing for the holiday trade or any other time was handed a stiff jolt here this week when Federal Judge F. A. Geiger sent about 100 over the road for selling booze and set trial dates for as many more who pleaded not guilty and will tell their stories before a jury next month.

One of the snappiest bits of by-play on the dry law was thrown open when four young bellhops from the Hotel Wisconsin were arraigned for peddling gin to patrons. The Wisconsin, a commercial and theatrical rendezvous and one of the most widely known hotels in the Northwest, has been the center of attack by the dries for years.

Among the cafe owners to get raps for liquor law violations were Peter Hammes, operator of the Hammes Cafe, 8 months and \$500; Frank Scaler, six months; Frank Prestifillipo, Miami Gardens, six months and \$250; George Vitucci, serves six months.

All waiters of the places who were nabbed pay \$100 fines.

Nutime, Inc., Added as Defendant in Salary Claim

In Billy Mann's suit against the Club Lido, Inc., for \$13,000 for breach of contract, the Nutime Theatrical Enterprises, Inc., has been named co-defendant by court order. Julian T. Abeles, counsel for Mann and his Yacht Club Boys, found that the Club Lido, Inc., was a membership corporation which makes them irresponsible for any liabilities, that form of corporation being only for fraternal purposes. Abeles found that the Nutime Corp. was the business operator of the Club Lido, of which Frank Garlasco is executive head.

The Yacht Club Boys were at the Lido and when switched to the Jungle Room, a joint enterprise of the Lido management's, they opened and closed within a week. A definite time contract accounts for the \$13,000 estimated salary claim.

Mann sails Jan. 6 on the Aquitania for the Kit-Cat Club, London, while his Yacht Club Boys continue on the Orpheum time, with Teddy King as the fourth member, replacing Mann.

NITE CLUB-'SHOW BOAT' DOUBLING IN QUESTION

When Ziegfeld's "Show Boat" reaches New York a question may arise as to whether Helen Morgan and Aunt Jemima, both in that show, can double into nite clubs. Miss Morgan left a current nite club named after her to appear in the Ziegfeld production and probably with the understanding she could return to her club when the show reached New York. At present it seems a question if Ziegfeld delays "Show Boat's" arrival on Broadway too long whether Miss Morgan won't prefer her club to the show.

Bids have already been placed by nite clubs for Aunt Jemima, who is a standard entertainer on the stage or on the floor.

Ziegfeld's opposition to nite clubs has already gone on record this season so far in the case of Bert Wheeler, who doubled from "Rio Rita" into the Club Deauville.

Wants Norins' Arrest

Frances Shelley, who has started suit for the recovery of \$125 a week salary against William Norins, erstwhile night club manager, who operated the flop 300 Club with Ethel Waters and Raymond Hitchcock as the stars, is proceeding in an action calling for a body arrest of Norins for non-satisfaction of the judgment should it be awarded. The law gives the night club entertainer that privilege in a claim for wages.

Miss Shelley played five nights for Norins at the Club Hitchy, that being the extent of Hitchcock's career in a night club.

Pinching the Okayer

A liquor violation pinch or so along the road adjacent to New York settl upon the head waiter who had okayed the booze order given to a waiter. Federal agents in the place at the time made no search for the owner or manager, presumably content with the okayer.

Road houses have believed themselves immune from scrutiny during the cold weather, when they starve for trade.

Green Mill Closed

Chicago, Dec. 13.

Danny Cohen's Green Mill had closed. Business terrible.

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LONG DISTANCE REVIEW

(FROM CHICAGO TO PACIFIC COAST)

By W. B. McCLARAN

(Variety's Correspondent at Grand Rapids, Mich.)

Grand Rapids, Mich., Dec. 5. The Federal Radio Commission has certainly put itself in solid with the middle western folks with its clearing of channels. Dec. 1 found me listening to the first real radio, so far as interference is concerned, that I have heard for six months. With clear paths the stations so affected were crashing through with plenty of volume. Some New York stations now reach the middle west in good shape. WOR (Newark) with its clear track comes tumbling in, and, of course, WJZ, WEA and WABC are heard nightly now and are among the leading aspirants for honors here. Station WCGU (New York) is coming through nightly with lots of punch. This a new one for us.

A Bouquet for Quinn Ryan

Now that the football season is over we name Quinn Ryan of WGN the most able of all football announcers. His work in the Notre Dame-California struggle climaxed a great season for him. His great advantage over the other football announcers is his unusual knowledge of the game itself.

The Coast Comes Through

The west coast stations are coming through these nights in pretty fine shape, although full moon is bringing up some rather violent

static along toward midnight. Out at KFI, the Philco Hour and the Eveready Hour offer two fine programs. There is probably no better late program in all the country than the "Midnight Frolics" from this station, which start at 11 o'clock on the coast and continue until midnight time here in Grand Rapids. This program brings out a whiz master of ceremonies in Paul Roberts. Then the other night they offered Helen Geste and Gladys Palmer, two purveyors of hot blues. The Packard dance band helps things along. A movie star occasionally appears for a boost.

KFSD at San Diego offers plenty hot dance music nightly. Karr Brothers' orchestra is whooping things up at the U. S. Grant hotel over same station now and then. KEX at Portland, Ore., a nightly visitor is not showing much volume. KMTR filters through but not loud enough to be appreciated.

Bill Bailey Busy Air Owl

WHO has a new feature in the Four Kings of Harmony, who know how to sing. Up at Vermillion, S. D., heard KUSD with a red hot college program, yells and everything. Down in Texas at KRLD (Dallas) Bill Bailey and his "uke" rendered torrid ditties. That lad can certainly make music. Heard

him on the Night Owls program, an after midnight affair, and Bill was elected Head Owl. A great late program, one of the best on the air.

A Great Drawl Via KWKH

We know lots of people in this section who listen in on KWKH at Shreveport, La., just to hear the announcer's southern drawl. His drawl is just what it should be, and the station is getting a play from all over the country. Its late Saturday night programs are hitting the west coast in fine shape and it bangs into the middle west like a local.

The Nighthawks Still Pioneering

WDAF at Kansas City with its Nighthawk program, the pioneer late program, and just as interesting as when Coon-Sanders helped originate it five winters ago. Two bands going. Ray Shannon in the studio and down in the Plantation Grill at the Muebach Hotel Jack Crawford and his boys. WNAJ at Yankton, S. D., offered mixed pops and religious numbers.

39 Stations Coming Through

WCOC at Columbus, Miss., coming through faintly, a new station for this writer and a new state, giving me 39 states and D. C. in this country. The station had an orchestra with a terrible jazz whistle and ended its program by playing that long tormented "Prisoner's Song." At Wichita, Kan., Howard Fordham and gang play nightly from the Hotel Larsen over KFH. At Topeka, Kan., WIBW was depending solely on a piano for entertainment from its studio in the Hotel Jayhawk. WMBD at Peoria Heights, Ill., offered a couple of punk soloists.

(ATLANTIC COAST TO CHICAGO)

By F. E. KENNY

(Variety's Correspondent at Mt. Vernon)

Outstanding feature on this receiver came from WSM, Nashville, a harmonica recital by De Ford Bailey. Among other selections he played "The Evening Prayer Blues." Bailey can toot his harmonica.

The Stromberg Carlson Serenaders listened mightily good in a broadcast from WHAM, Rochester, the home station and in with plenty of pep.

Down at WPG, Atlantic City, caught Norman Brokenshire cutting (Continued on page 57)

WEST COAST-KYA TIEUP EXPLOITATION COUP

San Francisco, Dec. 13. West Coast Theatres, Inc., Northern California division, is in an important tieup involving the theatre chain, the San Francisco "Examiner" and station KYA. Through this hookup, West Coast Theatres benefits by exploitation among millions of "listeners in."

Though station KYA is not new to the radio world, having long occupied a commanding position on the coast, its new broadcasting quarters in the Warfield theatre building afford additional possibilities. The new West Coast Theatres studios were formally opened with a 29-hour continuous program, starting at 7 p. m., Dec. 5.

West Coast Theatres, Inc., took charge of the program for about an hour and a half during the opening evening and provided a galaxy of entertainment unlike anything heretofore given in this territory. Credit is due A. M. Bowles, northern division manager of the theatre circuit, for the success of the radio tieup.

Will King, comedian, holding forth at the Warfield last week, was master of ceremonies, and took the "mike" immediately following the inaugural address by Bowles.

Making his debut "over the air" King proved himself a master, and his witticisms, in which he was aided by his stage side-kick, Lew Dunbar, scored an instantaneous hit. Among the West Coast theatre artists who participated were Gino Severi, musical director at the California, with a violin solo; Lew Dunbar, the Peggy O'Neill Kiddies in harmony numbers; Bessie Hill and June Clyde of the Will King company at the Warfield; Al Lyons, m. of c at the Warfield, who soloed at the piano and then participated with "The Four Horsemen" in a musical medley; Almee Way, soprano; Treen and Barnett, comedy singers and dancers (with Peggy McDonald at the piano); Frank Jenks, m. of c at the Granada, in dialect story and song; Ray Mayer and Edyth Evans in piano and song efforts, and George Stoll, musical director of the T and D, Oakland.

The San Francisco tieup is believed to be the forerunner of a similar hookup by West Coast Theatres in the Los Angeles territory, and possibly another one in the Northwest.

DODGE BROS. PAYING \$35,000 FOR AIR SHOW LASTING HOUR

MIDDLEMAN TO BUY AND SELL AIR HOURS

For the first time in radio history an agency is buying time on the air in bulk to resell at a profit in retail lots.

Morris Littman, president of Littman's Self-Service Store, and William Norins, night club operator who once had the 300 Club, have contracted for 8 1/2 hours daily, six days a week, with station WMCA.

Littman and Norins are paying WMCA at the rate of \$200 per hour and reselling the time in half hour periods at \$150. This brings in a commission of \$100 hourly for the agents. Littman, however, is using one half hour each day for the exploitation of his store.

The 8 1/2 hours daily continuous broadcasting through WMCA when all time is sold, will be the longest on record. In addition this station operates from 8 P. M. to 1:30 A. M. as sponsored by the Hotel McAlpin.

WMCA has been ordered off the air from 6 to 8 P. M. nightly by the Federal Radio Commission, to afford station WLWL opportunity for evening broadcasting on the same wave length.

This new radio agency already has sold several of its broadcasting periods to various firms, including a ladies' wear establishment and a furniture store.

A. L. Lefcourt, the real estate man, has an interest in the Littman store.

It is argued this day broadcasting on a commercial basis will tend to improve the quality of programs now offered during what have been considered lean radio hours.

William J. Smallwood is the organist at the Palace theatre, Torrington, Conn., succeeding George Schilling. Latter in a Springfield, Mass., house.

An all-star radio program Jan. 4 on the National Broadcasting Co.'s network will represent the record high cost of \$35,000 to the Dodge Bros. for the advertising value derived from this method of other exploitation. Al Jolson at \$7,500 for 10 minutes, Will Rogers, Paul Whiteman and his orchestra, Fred Stone and his daughter, Dorothy, at \$5,000 each, are a \$22,000 item alone for talent alone.

It does not include the \$7,500 cost for the broadcasting facilities, plus additional land wire tolls to pick up Jolson, Rogers and the Stones at distant points from which remote control they will be re-broadcast through the New York broadcast central. Whiteman may be in the vicinity of New York to permit his personal appearance in the WEAF studios.

George Harrison Phelps, Inc., the Detroit advertising agency which handles the Dodge Bros. account, also controls its own radio station, WGHP, derived from the corporate initials. It was formerly a link of the Columbia network before Dodge aligned with the NBC chain.

Phelps, Inc., engaged George Engles, concert management, to officiate in New York as the talent engager. Engles, in turn, has had resource to call on John T. Adams, William Morris and F. C. Coppicus for his talent.

The stars on the Dodge hour will be further fortified by a permanent staff orchestra, vocalists, etc.

To Broadcast Funnies

San Francisco, Dec. 13.

A departure in radio program entertainment is being worked out for broadcasting over West Coast Theatres-S. F. Examiner-KYA station. Plan is to have a Sunday morning broadcast of the comic strips in the Sunday papers, with members of the Peggy O'Neill Kiddie Revues impersonating the various characters.

The plan will likely be tried out soon after the first of the year.

CABARET BILLS

NEW YORK

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Club Florence Florence Snooze & Palmer Florence's Or	Club Richmond Geo Olsen Or Mort Downey Juliette Johnson Geo Murphy Everglades Bunny Weldon Rev Calvert Shayne & M Rhona Lloyd Club Lido Ruth Hamilton G & C Worth George Taps Charlotte Ayers Eleanor Terry Sylvanians	Little Club Grace Hayes Mrs Pk Benjamin Embassy 3 Billie West Grace Brinkley Vale & Stewart Dorothy Deader Joey Chance Or Mirador Eleanor Ambrose Chas Sabin M & B Johnson Ernie Holts Or Montmartre Dario & Irene Emil Coleman Bd	Salon Royal Tommy Lyman Geo Whiting Jacques Green Or Silver Slipper Van & Schenck Dan Healy Rev Dolores Farris Beth Challa 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 Waldorf-Astoria Meyer Davis Or

CHICAGO

Alabama Dorothy Dale Dan Bianco Calhoun Hawaiians Dale Dyer Lew King Beatrice Harpster Bernie Adler Eddie South Bd	Davis Hotel Bono Adair Frank Libuse Gypsy Lenore Lischeron & H Al Handler Bd Frolics Roy Mack Rev Jack Waldron Babe King J & M Jennings Rich & Snyder Eddie Mathews Julia Gerity Ralph Williams Bd Golden Pumpkin Banks Sisters Russell & Durkin Gene Gill Jean Gage Henrie Gendron Bd Katinka Buddy Whelan Claire Caltiet Rose Marie Lindsay-King & Bd Elmer Deamont Aarath-Cope Bd Lido Rome Vincent Edna Norman Marge Delaney	Mignon Stevens Charlie Schulte 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 Sylvia DeVere Heleen Burke Collette Villani Lee Wiley Frank Quartell Bd Parody Club Roy Mack Rev Marge Ryan Frances Allise Phil Murphy Zita & Howard Harry Harris Al Gault Jules Novitt Bd Rendezvous Chisholm & Shields Jay Mills Lillian Scott	Margie White Jean Geddes Ed Capps Malenoff & Grey Chas Straight Bd Rainbo Gardens Jean Zafara Dell Coon Bd Tripoli 3 Lee Evans Ernestine Carr Betty Sterberg Sam Haase Bd Samosar Olive O'Neil Carol & Gorman Mary Stone Lulu Swan Alvares & Verita Fred Walte Bd Terrace Garden Aurore Sis Viva Ethella Jack Kates W Wadsworth Bd Vanity Fair Vierra Hawaiians Mirth Mack Gladys Kremer Carol Dick Hughes Rich & Snyder Leo Wolf Bd
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WASHINGTON

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Carlton Harry Albert Meyer Davis Or	Club Marlboro Phoebe Or	Mayflower Sidney Goldenmann Sidney's Or	Villa Roma Alice Tupman Villa Roma Or
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PAUL WHITEMAN

And HIS GREATER ORCHESTRA
Direction WILLIAM MORRIS

OBITUARY

CHARLES DICKSON

Charles Dickson, 67, legitimate comedian and playwright, died Dec. 11 at his home, 140 W. 86th street, of a complication of diseases. Dickson during the height of his fame was recognized as one of America's foremost light comedians.

Dickson was a New York boy, his family name being Doblin. He got his first chance when he was 17, and was in support of William H. Crane and Stuart Robson. He also was with William Gillette in "Held by the Enemy." Signed by Frohman, he was assigned to "The Wife" with John Dexter and then headed his own company as a star, going on the road which had given him his first stage impetus.

One of his well-known plays was "Incog." Then he retired for some 30 years and devoted his time to writing plays. He was a collaborator in "The Three Twins." In 1926 he returned to appear in "The Great Gatsby."

He had married Lillian Burkhardt, actress, but they were divorced years ago. Miss Burkhardt is now living in California.

Dickson was a member of the Jewish Actors' Guild, the Actors' Fund and the Actors' Order of Friendship.

WILLIAM GRAY

William Gray, 50, one of the best known picture men in New England, died Dec. 9 in Los Angeles where he had arrived with a party of picture people making a west coast theatre tour of inspection.

When Mr. Gray joined the Paramount crowd it was with the expectation that the trip would benefit his health. He had been in ill health for several years and had submitted to major operations.

Mr. Gray was president of the Maine and New Hampshire The-

"The Girl from Utah." For some 12 years he was busy staging shows and became known as one of the best in his line. His last big Broadway show was "The Vagabond King."

Alfred some 10 years ago married Mae Thompson, an English actress, from whom he was later divorced.

He is survived by a brother, Victor Polachek, general manager of the W. R. Hearst newspapers.

Funeral was conducted from Rothschild's Undertaking Parlors in New York, Sunday, with an oration by Raymond Hitchcock. Interment in Mt. Carmel cemetery.

JOE PILGRIM

Joe Pilgrim, 65, manager of the Academy, Chicago, died there Monday on his way to a hospital. He had been suffering from a heavy cold.

Pilgrim, born in Chicago, was in show circles there for 35 years, being first employed as a bill poster at the old Bijou theatre and later taking out attractions for McCoy, of the National Show Print Co. He was also connected with Frank Gazzolo in various capacities and was manager of the Imperial and Bijou houses for 12 years. He later supervised Mrs. Katherine Kohl's Academy, succeeding Bill Slattery, where he remained until his death.

Pilgrim is survived by his widow and seven children, including two sets of twins. Funeral will be held in Chicago today (Wednesday).

WILLIAM H. DEHLMAN

William H. Dehlmann, manager Modern theatre, Providence, died of heart trouble last week at his home in Pawtucket, R. I. He had been an actor, director and manager.

Born in Brooklyn, N. Y., Dehlmann went on the stage as a singer with the Barlow Bros. Minstrels. The following season he joined the James R. Walde traveling stock as a specialty man. For several years he worked with Kittle Rhodes Mora, John Himmelein and Flo Crowell, and at one time as leading man at Forepaugh's theatre, Philadelphia.

In 1903 Mr. Dehlmann left the stage and managed theatres in Brooklyn, Detroit, Jersey City, Staten Island, Worcester, Scranton, Providence and Pawtucket.

He is survived by his wife. Interment in Taunton, Mass.

MARY HILFORD

Mary Hilford, 74, legitimate and screen actress, died Dec. 12 in the Brunswick Home, Amityville, L. I., where she had been cared for by the Actors' Fund since 1922.

Miss Hilford, whose maiden name was Mary Griggs, was born in Carbondale, Pa. Among some of the best known plays in which she appeared were "White Slave," "The Octoroon" (with Marie Bates), "Leah," "Enoch Arden," "Held by the Enemy," and at different times had appeared in support of Frederick de Belleville, Lotta and Annie Pixley.

Interment in the Actors' Fund plot in Kensico cemetery.

WILLIAM H. HASKER

William H. Hasker, 68, stage doorman at the Liberty theatre, New York for 15 years, died in the Home for Incurables, New York, Dec. 7.

Years ago Hasker was a circus man, his last "white top" employment being with Barnum & Bailey. Last September his condition forced him to seek treatment at the local institution where he had been under the care of the Actors' Fund.

FREDERICK SCHILLINGER

Frederick Schillinger, 71 years old, and for many years famous first violinist of the St. Louis Symphony Orchestra, died in that city last week. He was former president of the Musicians' Union in St. Louis and spent much of his time training singing societies. He joined the Musicians' Union in 1886.

WILLIAM H. KEARNEY

William H. Kearney, 59, songwriter and monologist, died recently at the home of his sister, Mrs. Timothy Hoctor in Hoosic Falls, N. Y. Harriet Hoctor, in vaudeville, is one of surviving relatives. Kearney was most popularly

known in professional circles as "Jokes." Much of his poetry and stories had appeared in newspapers. Four sisters survive.

DOROTHY BICKNELL

(Mrs. C. G. Bradley)
Dorothy Bicknell, who quit the stage to become the wife of C. Goodwin Bradley, rich young Syracusean, was killed in an auto accident in Syracuse, N. Y., Dec. 11.

A news account of her death appears elsewhere in this issue.

EDWARD COLLINS

Edward Collins, a clearer at the Broadhurst, collapsed during the performance Dec. 9 and died almost instantly. He was about 60. Collins was known among his companions as "Wilkie."

Winifred Kinney, 57, widow of the late Abbott Kinney, founder of the Venice Amusement Co., Venice, Cal., died of heart disease at Santa Monica, Cal., Dec. 6.

Interment in Woodlawn cemetery there.

Feodor Sologub, Russian playwright, novelist and poet, died Dec. 5 in Leningrad, Russia. He was known under the pen name of Feodor Kuzmich Teternikov.

Laura Lorraine, 57, wife of Garland Gaden, Sr., and the mother of Lorraine, Ruth and Garland Gaden, Jr., died Dec. 8 in the Freeport (Long Island) Sanitarium. Interment in Roosevelt, L. I.

George Stevens, 61, formerly a trainer of circus ring stock, died in the Danbury (Conn.) hospital, Dec. 6.

Deaths Abroad

Paris, Dec. 4.

Dauphin Meunier, 59, French poet and municipal official, died in Paris.

Dr. Pezard, 50, French physician and author.

J. de Bielszowski, 60, Paris journalist ("Le Temps").

Adrienne Larive, French comedienne, died in Leningrad.

Ole Olsen, 77, Norwegian composer, died at Oslo.

Albert Jallon, 57, Paris picture exhibitor.

Stanislas Przybylski, 60, Polish novelist and playwright, died at Warsaw.

M. Sulzbach, 67, known as Sulbac, formerly popular music hall vocalist in Paris, died.

LONG DISTANCE REVIEW

(Continued from page 56)

up in hilarious fashion at the Atlantic City Casino.

KOIL, Council Bluffs, in with the National Battery Company's musical program. Followed by WFLA, Clearwater, Fla., with the Arcadia musicale, delightful and out of the ordinary.

Snappy Saxophone trio spun out the tunes at WSB, Atlanta, Ga.

Ohio to Ky. and Way Points
WTAM, Cleveland, brings in super music now over the locals. Their light opera hour is an entertaining feature all around.

Jack Denny's band caught from Mount Royal hotel, Montreal, via CFCE. Handled "Rhapsody in Blue" up to Whiteman specifications.

Johnny Hamp and his Kentucky Serenaders slung more than one mean tune from KFKX, Chicago. Nice band that.

Every one getting WJR, Detroit, around this neighborhood most any time. Ford and Glenn as good as usual, while Charlie Fitzgerald and His Rhythm Kings furnished lots of merry tunes.

Philo hour sounded mighty good from WLW, Cincinnati, which very often bumps WOR despite its strength.

Incidentally, the radio commission is right. Quite a few more cuts are needed before the peanut whistle is permanently removed from radio.

More Interference

Speaking of whistles, WJZ carries a shrill one these nights; believe it can be traced to WNAC, Boston, which is very close in kilocycles. The thing is beginning to ruin programs for the powerful New York station.

WBET, Boston, in with a dance band from a Chateau somewhere on Lenox avenue, Bean City, and a pretty fast program.

Considerably removed from Boston we found WRVA, Richmond, Va., with the Singers club of Virginia and the Stutz Banjo quartette and let it be recorded right here that this is a smart offering.

"Tain," as played by Lombardo's

Talk of Chicago Expo.

Chicago, Dec. 13.

Three hundred Chicago civic leaders met with City Treasurer Charles S. Peterson in the City Council chambers, to formulate plans for the second world's fair, which is scheduled to open at Chicago some time in 1933. The meeting was called pursuant to instructions from Mayor Thompson, who is desirous of reviving the interest in such an exposition, which was agitated a year ago.

It was announced at the meeting that the City Council would be asked for an appropriation of \$100,000 with which to carry on the preliminary work. Acting as chairman of a temporary committee of 64 members, Treasurer Peterson stated that the committee will be increased to a membership of 300, and will serve as a permanent committee for Chicago's second world's fair.

Plan Big Ill. Event

Freeport, Ill., Dec. 13.

The Stephenson County Fair association is sponsoring a project to establish the Greater Northern Illinois fair at the fair grounds near here, and a \$75,000 bond issue is being offered to finance completion of the undertaking.

It is proposed to organize the fair on a scale that will put it in a class with the Illinois State Fair, the Kankakee Fair, Central States Fair, at Aurora and the Greater Peoria Exposition. The county fair has recently completed a new half-mile track and a 4,000-seat concrete grandstand, which are immediately available to the new organization. C. A. Steele and Mayor O. E. Mellon of this city are head of the bond sales committee.

Outdoor Booker Expands

Chicago, Dec. 13.

The new consolidation of Barnes and Carruthers Fair Booking Agency, Inc., has taken the entire fifth floor of the Four Cohans Theatre building, with the largest staff that was ever assembled in one agency.

The staff includes Fred M. Barnes, C. F. Carruthers, M. H. Barnes, Sam J. Levy, F. H. Kressman, C. C. Baldwin, R. F. Trevelick, Ed Holder, Earl Kurtz, Felix Reich, Sharp Carruthers, Tommy Thomas, Vera Peters, Emma Langner and W. J. Collins.

Midwest Fairmen Meet

Sioux City, Ia., Dec. 13.

J. W. Wilkinson, Alta, Iowa, secretary of the Northwest Iowa Fair circuit, has called the annual meeting of the organization Jan. 10 at the Martin hotel here. Dates for fairs of the circuit will be determined and many acts are expected to be contracted for.

Miss. Fair Midway

Davenport, Ia., Dec. 13.

Morris & Castle shows have been signed to furnish Midway attraction at the Mississippi Valley Fair and Exposition.

This will be the third appearance of the Morris & Castle shows in Davenport.

Candy Butchers' Ass'n

Theatre candy concession managers in New York have formed an organization called the Theatre Concession Association. The announced purpose of the club is to "create better feeling among the boys."

INCORPORATIONS

NEW YORK

Johnson Theatre Corp., Jamestown; pictures; \$30,000; Marshall W. Peterson, Charles Lundquist, John Friberg, Roger & Clara, Jamestown.

Savoy Theatre Corp., Buffalo; 100 shares common, no par; Dewey and Phyllis B. Michaels, Frank D. White, Aaron & Dautsch, Buffalo.

Fischer Playhouse, Cambridge; theatre; \$20,000; Lew Fischer, Al Barton, Charles M. Putnam, Wyman S. Bascom, Fort Edward.

Wilhelmina J. Rossing, Katherine Noser, Marie Spindel, Salter & Steinkamp, 342 Madison avenue.

Home Feet Theatre Corp., New York City; pictures; 2,000 shares, no par; Charles B. Paine, Helen E. Hughes, Samuel Bedran, A. Schimel, 730 Fifth avenue.

Epiphane Banjo Corp., New York City; \$50,000; Epi H. and Orpheus A. Stathopoulos, Harry Meyers, Kramer, Bourke & Gaigano, 130 West 42nd street.

orchestra from WJBT, Chicago, was about as pretty a number as heard in some days.

The Red Peppers from WCFL, Chicago, proved hot stuff, the talent including Helen Raub, Charlie White, Ann Boehm and others. Original with the station.

WNAC, Boston, offering a special after midnight dance program now, and it clicks.

PARKS CUT FREE ACTS OR SUBSTITUTE CIRCUS

Fewer free act attractions will be used in local amusement parks next summer, according to reports reaching park agents in New York. Many of the smaller parks cut the free act attractions in midseason last year when unable to pull business figuring it better to worry along without them than to go on the nut any heavier.

Any of the small parks using acts will incorporate them into a circus unit and charge admission to the grandstand at performances. Large parks like Luna, Coney Island, Dreamland, Newark, N. J.; Columbia, North Bergen, N. J., will continue to use free acts, but even these may cut the former number used.

The dropping of the small park business will affect several of the smaller outdoor booking agencies.

Murnau Signs First Ringling Acts for Film

Circus acts due for picture making in Hollywood commencing in January are the Four Cadonas and the Flying Rooneys besides one or two other circuses.

These specialties were selected by F. W. Murnau, the Fox picture director, when he was the guest in October of John Ringling with the Ringling-Barnum Circus for a week.

Murnau is to start the production of "Four Devils." It has a circus scene that the director will adapt to the American idea in the German story.

Mr. Murnau's visit to the Ringling show to secure "atmosphere" is the first time on record for that circus that Mr. Ringling ever acquiesced that anyone with atmospheric objects should be permitted to travel with the show.

Wirths at Luna; Pass Up Circus for Next Season

Next summer at Luna Park, Coney Island, the Wirth family of riders will play engagements of eight weeks as the star free outdoor open air attraction.

Subsequent to the seashore date the Wirths will play the fairs. This means that the crack riding family will not travel with any circus next season.

Want F. B. Parker Out

Batavia, N. Y., Dec. 13.

Genesee County Agricultural Society will have a showdown whether Secretary Fred B. Parker, manager since 1914, stays or not. If he continues to refuse to resign, the directors plan to oust him.

Added difficulties in the society's already tangled finances were seen last week when the Bank of Corfu and the Bank of Batavia started litigation to collect \$15,000 in demand notes. The move against Parker started when the society defaulted payment last month of \$2,700 interest on a \$90,500 bond issue.

Jersey Park Flooded

Arcola Park, Rochelle, N. J., will have to undergo considerable reconstruction before reopening next season through parts of the ground being washed away in a recent flood of Saddle River which flows at the rear.

Arcola Park was constructed upon swamp land and it is figured considerable labor and expenditure will be required to recondition it. The park has showed a deficit in the two seasons of its existence.

The mammoth ballroom of the park did not suffer in the deluge and is being operated throughout the winter with dances and boxing bouts one night a week set apart for each. These events have partially balanced the summer deficit.

M.B.&B. After 101 Ranch

Chicago, Dec. 13.

There is a strong rumor current to the effect that the American Circus Corp. (Murgevan, Ballard & Bowers) is angling for control of the 101 Ranch, also that the other side is willing to listen.

Acquisition of the Ranch show would give the American corporation four major outlets on its active list. It now runs the Sells-Floto, Hagenbeck-Wallace and John Robinson circuses.

IN LOVING MEMORY OF
Our Dear Little Daughter
DORIS MAY WORDEN
Who passed away Dec. 14, 1926
Mr. and Mrs. Harold Worden

atres Co. Under his control were around 150 houses in Maine, New Hampshire and Vermont including all the Paramount (Publix) theatres east of New York city and 13 in Boston.

He was born in Salina, Kans., but when a boy moved to Denver. At 12 he ran away from home.

Gray started his theatrical activities in Portsmouth, N. H., 12 years ago, in a small hall where he showed pictures and permitted dancing between shows.

He left the east about three weeks ago.

Funeral will be held at Lewiston, Me., at 1 p. m. today (Wednesday).

Gray is said to have been worth \$10,000,000, leaving this estate, it is understood, to Mr. and Mrs. Marson, who nursed him for the past five years. He has an ex-wife now remarried and living in Boston.

A daughter, living with the mother, is believed to have been disowned by Gray.

The remains arrive in Lewiston tomorrow night (Thursday) and will lie in state in the Strand Theatre lobby there from 10 to 12 a. m. Dec. 16.

Requiem mass will be celebrated at St. Patrick's Roman Catholic Church, Lewiston, Friday.

JULIAN ALFRED

(Julian Polachek)

Julian Alfred, 38, died in a New York hospital Dec. 8 of malnutrition brought on by stomach trouble.

Alfred was originally a vaudeville, best known for his dancing ability. He was engaged to stage shows at Maxim's when cabaret entertainment was the rage there, and his success brought many outside offers. He went to London and successfully staged several shows.

Upon his return to the states Klaw & Erlanger, then together as a producing firm, assigned him to some of its big shows and his first American-staged production was

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.

Victor C. Breytspraak and Herbert A. Hall are promoting an 1,000-seat straight film theatre at Crystal Lake, Ill. Bond issue totalling \$175,000 has been floated through Lackner & Butz Co.

Orpheum's reported intention of returning the Majestic to straight vaudeville, should the Fox-Marks Bros. deal for the new Palace be completed, is likely to be spiced by the short life of the circuit's present lease on the Majestic. Orpheum is paying rental of \$50,000 a year to the Lehman estate for the house. It is said the owners are dissatisfied with conditions in the lease and will ask \$125,000 to \$150,000 for renewal upon its expiration in 1930.

Orpheum is regarded as absolutely unwilling to consider the increased rental.

One act was an out and out case of sympathy booking at the Academy the last half. Dolly Malone, who claims she is incurably ill, or was two months ago, recently announced she would sue, and sue plenty. Sue who? Why, the circuit in whose service she had become noncombatant. She even spilled the beans for publication. So they gave her a job selling tickets at the American theatre. That surely called for a minimum of physical exertion. Then shortly after another girl was noticed in Dolly's place in the American window. "Where's Dolly?" she was asked. "Dolly who?—oh, yes, Dolly Malone—she's gone."

But along comes Dolly, no one but Dolly Malone, last week, back doing a single, with "baby songs," and at the Academy. Either Dolly is physically cured or less expensive on the stage than in front of the house.

With Dolly there were four other acts. They were a two-man instrumental opener, a revue with

eight incompetent people, a two-man black face act and a trio of tumblers. Dolly was in the deuce. Not one single sparkling moment in the entire proceeding. Why go into details?

Business 'way off Thursday night. Even the independent bookers stayed away. It's the fashion to book a show and then blow out until the show has spent itself.

Thursday's sub zero weather knocked the bottom out of what little business the Kedzie theatre has been grabbing.

With the house changing from the present vaude policy to stock some time in January, the management has already started to cut the class of acts. The entire bill of five acts for last week was made up of singing, dancing and gagging, with not a dumb act.

The mixed hoke team of Wilson and Godfrey rated best of all five in the next to closing spot. Hoke goes great here, so this one could not help being the superior act of the bill.

The two Shawn Brothers opened using pop songs and music. Their vocal team work is harmony minus and as for several mandolin and violin numbers, the best they can do is join some pit orchestra. As openers they flopped, looking and working like amateurs.

Emma O'Neill, spotted "No. 2," still persists in working cork with songs and talk. The black make-up and attempted negro accentuation kill the songs and gags that go over were they done straight.

"Stars of Yesterday," four men and a woman, song and clog, old-timers, followed. Just an exhibition by old-timers. "On Tour," four men and four women, flash act, closed weak. The title means nothing except that the painting on the drop in "one" takes the shape of a ship. A male tap duo was hardly fair, and the only noteworthy feature was a shadowgraph scrim which required no talent and got some results on its novelty.

The above leaves no question as to why business is rotten. It's probably the poorest excuse for a show available. The feature was "The Drop Kick" (F. N.).

Eddie Leonard was late Sunday afternoon and kept the Palace audience waiting five long minutes. And they waited without a squawk. Leonard doesn't like the opening-after-intermission spot. The cigarette fluffs consume an extra minute for an extra drag and ruin many an opening. So Eddie gave orders Sunday to call the mob in early and announce curtain before curtain. A house employee spilled that, but he didn't know who he was talking to. So they were all in and quietly seated. But even at that Leonard kept them waiting. Eddie scored his usual big hit.

A peculiar show at the Palace this week—neither good nor bad. The first part is consumed almost entirely by the Ann Codee unit, while Leonard, the Duncans (holdover) and Hector and Holbrook compose the second. In reality a five-act bill, counting the opener, Willie Mauss, bike rider, as an act.

The first of Miss Codee's influence was felt in the deuce with the Four of Us, clever quartet. Codee herself followed in a song-talk bit with a comic known as Frankie, probably Frank Orth. Another Codee representative filled number four in the person of Florence Vernon and her company. This is a short musical affair, Miss Vernon, talented, predominating. Then "Ann Codee's Surprise," an affair in an Apache den. Miss Codee put it on strong, with hoke and real value equally distributed.

The Duncan girls in their second week are similar to the week before

but for Vivian corking up this time. They clicked.

A funny bill on paper, and it played as funny as it sounds—a bit of hokum here and a good cry there. But for all of Leonard's tears, his sentimentalism was eclipsed Sunday as the moon shuts off the sun. A most touching moment arrived when Miss Codee spotted Joe Lewis in the audience. What a hand!

Parkway, which recently added vaudeville on Saturdays and Sundays, and auditions on Wednesdays, has switched its bookings from the National Booking Office to the Gus Sun-Billy Diamond agency. Eddie Roth and his pit musicians go on the stage for the acts, when played.

Jerry Gallagher, manager, B. & K.'s Central Park, has been transferred to Streator, Ill., as general manager of the three Great States theatres there, the Plum, Majestic and Lyric.

M.-G.-M. district managers held their annual convention at the

Capitol—Bert Smith's musical stock, pictures.
Globe—Vitaphone, pictures.
Gayety—Burlesque (Mutual).

Lee Riley, representing "King of Kings," has been here for two weeks and obtained some tieups with the clergy.

"Criss Cross" opens at the Shubert Dec. 19, following "King of Kings."

Coon-Sanders Orchestra, which started on the road to fame as the "Nighthawks" through broadcasting in connection with WDAF, returned last week after a three years absence and are featured at the Pantages. Starting Dec. 15 the band plays a week at the new El Torreon (dance hall).

Name bands are numerous in Kansas City this week. They are Jack Crawford at the Muehlebach; Jean Goldkette at the new Pla-Mor dance hall; Omar Perkins at the new Danceland, and Coon-Sanders

Majestic coming from New Haven and "Behold the Bridegroom" at the Cort in Jamaica. "Mirrors," the Albert Lewis-Sam Harris production, was slated for the Majestic next week, but has been taken off and instead George Jessel in "The Jazz Singer" to be offered.

Werba's Brooklyn departs from the legitimate field next week and offers "Wings" with symphony orchestra.

At the Fulton there's a new play by Claire Carvallo and Leighton Osmun entitled "Bachelor Love," with the leads in the hands of Clarke Silvernail, Marie Carroll and Helen Holmes.

Straight eight vaude acts on Sunday at the Rivera are no more. The crowds were dim and Werba decided to run a five-act vaude and picture policy on Sunday.

MILWAUKEE

By HERB ISRAEL

Davidson—"Gay Paree."
Pabst—German stock.
Gayety—Mutual burlesque.
Alhambra—"Thirteenth Juror."
Garden—"Gingham Girl"—Vita.
Majestic—"Blondes by Choice"—vaude.
Merrill—"In Old Kentucky."
Miller—"Isle of Forgotten Women."

Palace—Vaude.
Strand—"Valley of the Giants."
Wisconsin—"London After Midnight."

Arnold Saxe has succeeded George Dow as manager of the Merrill.

The Empress (stock burlesque) closes about Dec. 18. It may reopen in March.

A tie-up with the Milwaukee Journal-United Artists and the Garden theatre provides that "Sorrell and Son" be released about Jan. 27 for the Garden, a week following the finish of the story run serially in the Journal.

An expose of Milwaukee public dance halls is being run serially in the Wisconsin News (Hearst). Two girl reporters made the dance halls unescorted and are relating the "horrible details." The expose is thought to be a forerunner to a campaign against public dance halls.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

The cities under Correspondence in this issue of Variety are as follows and on pages:

ATLANTIC CITY	61	NEW ENGLAND	59
BALTIMORE	61	OKLAHOMA CITY	59
BROOKLYN	58	OMAHA	61
BUFFALO	63	PITTSBURGH	63
CHICAGO	58	PORTLAND, ORE.	63
CLEVELAND	60	ROCHESTER	59
DALLAS	59	ST. LOUIS	61
DETROIT	63	SAN FRANCISCO	60
KANSAS CITY	58	SEATTLE	60
LOS ANGELES	60	SYRACUSE	62
MILWAUKEE	58	TOLEDO	59
MINNEAPOLIS	63	TORONTO	61
NEWARK	59	WASHINGTON	61

Drake hotel last week. Felix Feist, general sales manager, presided.

Chicago Comedy Club held a "clown night" for Chief of Police Michael Hughes Friday night.

Mound City Blue Blowers and Sonia Meroff, sister of Benny Meroff, combined in a new act, open an Interstate route Dec. 17 at Tulsa, Okla.

Presentation policy at the Ambassador, changed to vaude, will split 3-3-1, with WVMA booking.

The New Genessee, seating 1,800, Waukegan, Ill. (Great States), opens Dec. 25 with picture-presentation policy.

Walter Errington, manager Errington Players, has placed his traveling rep company, at Casper, Wyo., in stock and is organizing another stock for the Empress, Butte, Mont.

Bloomington, Ill., will vote for or against a seven-day theatre week in the coming election in March. A six-day week now prevails, with Sundays blue.

Sam Bramson (William Morris office) is now booking the State, Springfield, Ill.

Shirley Mallette, soubrette, recently at the Alamo cafe, has been booked as mistress of ceremonies at the Little Club, New Orleans.

Ascher Samuels, former Chicago representative, J. W. Jenkins music company, Kansas City, is now road man for the Forster house.

Robert L. Sherman, Charles A. Morton and Tracy M. Sherman, have formed a play brokers' firm known as the Producers' Play Co.

Carl Georg's musical show, "Sensations of 1927," closed Saturday after 18 losing weeks on the road.

Jack Kelly closed his stock in La Pierre, Mich., and reopens next March under canvas.

Elwin Strong, manager, Strong's Comedians, is organizing a circle stock outfit for Nebraska towns. Freeport, Neb., is headquarters for the circuit.

KANSAS CITY

By WILL R. HUGHES

Orpheum—Vaudeville, pictures.
Midland—"Body and Soul"—"Way Down South" (stage).
Shubert—"King of Kings" (2d week).
Newman—"Ben-Hur" (2d week).
Pantages—"Pajamas"—Coon-Sanders orchestra.
Liberty—"The Immigrant"—"Stranded."
Royal—"Soft Cushions."

at Pantages. Ted Weems replaces the Crawford here Dec. 19.

"Sun Up" had its Kansas City premiere Dec. 12 by the Kansas City Theatre, in its own little theatre. Mary Holdridge played Emmy, the young mountain girl, and being a native of Arkansas the dialect was natural to her.

Carbonara succeeds Dave Rubinoff as guest conductor at the Midland this week.

BROOKLYN, N. Y.

By JO ABRAMSON

Majestic—"Sisters."
Werba's Brooklyn—"Hidden."
Teller's Shubert—"Weather Clear, Track Fast."
Werba's Rivera—"Blood Money."
Cort (Jamaica)—"Behold the Bridegroom."
Mark Strand—"The Gorilla" and presentation.
Loew's Metropolitan—"Shanghai Bound"—vaude.
Montmartre—"The Plastic Age."
Fulton (stock)—"Bachelor Love."

One new show here, "Sisters," at

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The Morrison stands closer than any other hotel to theatres, stores, and railroad stations. Yet, at this central location, rooms are rented for \$2.50 to \$5 that would cost \$5 to \$8 in any other leading hotel. Store sub-rentals here are so valuable that they pay *all* the ground rent, and the saving is passed on to the guests.

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ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"Two Girls Wanted."
Eastman—"The Gorilla."
Rochester—"The Satin Woman"-vaude.
Piccadilly—"Tell It to Sweeney."
Regent—"Jesse James."
Fay's—"Wild Geese"-vaude.
Temple—"Vaude."
Gayety—"Burlesque (Columbia)."
Corinthian—"Burlesque (Mutual)."

Despite foreign-sounding names on its roster, the Eastman theatre orchestra is rapidly becoming "100 per cent American." Four were naturalized last week: Conductor Guy Fraser Harrison (England), Concertmaster Alexander Leventon (Russia), A. Yegudkin (Russia) and Anthony Schallbauer (Germany).

Ontario County Fair (Canandaigua) getting first decent weather break in five years, made its first profit in that time. Treasurer Gates reported net profit was \$102.71, with \$4,000 more coming, as state aid. Receipts were \$21,084.59. New officers are: President, Charles C. Sackett; vice-president, E. E. Callman; secretary, Floyd D. Butler; treasurer, William L. Gates.

Delegates to the International Congress of Spiritualists this week dedicated a marker on the site of the home of the famed Fox Sisters in Hydesville, where "rappings" gave birth to the spiritist cult some 75 years ago. In the midst of the rhapsodies and eulogies of the spiritist leaders at the dedication, a resident of the Wayne county ham-

let was passing among reporters and press photographers, offering to produce affidavits the Fox Sisters admitted their interpretation of the "rappings" was started as an April Fool hoax.

Community Players last week gave two extra evening performances of "The Whole Town's Talking" at the Community Playhouse. The play ran a solid week before, but scores were turned away. Something new in Little Theatre circles here.

Holcomb's (N. Y.) first movie theatre, the Guild, was opened last week by Will H. Clohecy and Frank B. Sheehan.

OKLAHOMA CITY

By GEORGE NOBLE

Roy Kintz, manager, Palace, Nacogdoches, Tex., arrested for showing Tunney-Dempsey fight pictures, announced he would fight the case through the courts. Jack Adams, president, Home State Film Co., at Dallas, is recovering from rheumatism. The R. & R. theatre, Big Springs, Tex., was robbed of about \$600. The new Ritz, Marlin, Tex., was opened by Lee Oakes. The Palace, Seagraves, Tex., was purchased by W. L. Brooks and Jerry Stancel. The Palace, Big Lake, Tex., was taken over by "Red" Williams, Texon, Tex. The Royal, Rison, Ark., has been leased by H. D. Wharton. A new theatre will be built by Charles McLellan at Welmer, Tex. A new house will be erected by W. F. Ball at Tloga, Tex. The new Cozy, Schulenburg, Tex., has opened. According to reports, the Oklahoma City branch of Universal is leading the entire United States in percentage of sales above the quota. Lewis Evans has been appointed manager for the Folly, Oklahoma City, succeeding L. C. Jackson, appointed manager of the Bison theatre, Shawnee, Okla.

NEW ENGLAND

The new Elms theatre, Chicopee, Mass., built by G. B. Theatres Corp., opens Dec. 14. The Wernick theatre, in Chicopee Falls, a short distance from Chicopee, also opens this week.

The first up-to-date theatre in West Springfield, Mass., will be erected by Elm Associates, Inc.

The State, seating 1,200, has been opened, with Milton Glickman as manager. The house cost \$150,000.

DALLAS

By RUDOLPH DONAT

Palace (Publix)—"Gay Defender"; stage, Art Landry orchestra with "Way Out West."
Majestic (Interstate)—"High School Hero"; stage, Al K. Hall revue.
Melba (Loew's)—"London After Midnight"; stage, vaude.
Circle (stock)—"The Patsy."
Old Mill (Saenger)—"Man Crazy."
Capitol—"Girl from Chicago."
Pantages—Tab.
Arcadia (Dent)—Vita.

Martha Bell was cast in her first local stellar role by Director Howard Nugent in "The Patsy," at the Circle Saturday.

Art Lovejoy, draw for Circle, may return to California.

Robert Poole, former newspaper man of Waco, is now director of WFAA, Dallas "News," following the resignation of Gene Finley. Adams Colhoun remains announcer.

Ernest Emerling, manager of Loew's Melba, puts on a "Kiddie Revue" next week. First of kind in Texas. Ruth Laird, local dance instructor, handling show.

Effect of feature stage band entertainment at Palace has been somewhat dimmed by the new policy which calls for Art Landry as director of the presentations on the stage and Sigmund Bugolawski as head of the pit.

TOLEDO

By RALPH HEINEN

Auditorium—"In a Golden Cage" (Yiddish), Dec. 12.
Coliseum—Mozart Choir, Dec. 13.
Empire—"Happy Hours" (Mutual).
Keith's—Vaudeville-pictures.
Rivoli—Vaudeville-pictures.
Pantheon—"Home Made."
Vita-Temple—"The Desired Woman"—Vitaphone-Movietone.
Princess—"The City Gone Wild."
Loew's Valentine—"London After Midnight."
Palace—"Figures Don't Lie."

George Chrest, Dover picture house proprietor, quietly awaiting conclusion of compromise on enforcement of blue laws. He recently caused arrest of 21 Dover business owners operating on Sundays. His houses remain closed while other business operate.

Madison Gardens (dance hall),

doing everything to boost patronage week nights. Latest, everybody admitted free last Monday evening. Bert Stock and orchestra featured.

Edward Usher, former Toledo and university grid star; William Nigh, picture director, and Jean Jarvis, actress, gave Toledo dailies a first-page story last week. First dispatches had Nigh fracturing Usher's skull. Next wire, too late for last editions corrected to scalp wound. Nice fight, anyway.

Green Mill Gardens, nite club, reopened at old location Dec. 15.

"The Jazz Singer" booked at Vita Temple at moderate prices second week in January.

Howard Edward Johnson left State, Akron, and is now playing vaude in Northern Ohio.

Royce Taylor orchestra closes at Valley Dale ballroom, Columbus, Jan. 1.

Cato and Vagabonds leave Forest Gable, Dayton, Dec. 11, for Chicago to record for Brunswick.

Edith Ransom joined Wright Players, Grand Rapids.

Frank McKee, juvenile; Gerlie Foreman, ingenue, and June Hamilton, ingenue-prima, joined "Jazz-time Revue" (Mutual).

R. P. Altwater has leased Opera House, Beverly, to Norman F. Thom.

NEWARK

By C. R. AUSTIN

Shubert—"Honeymoon Lane."
Broad—"The Royal Family."
Proctor's—Vaudeville—"Nevada."
Loew's State—Vaudeville—"Buttons."
Newark—"Vaudeville—"The Tigris."
Mosque—"She's a Sheik"—vaudeville.
Brantford—"Women's Wares"—vaudeville.
Fox Terminal—"Moon of Israel"—"Ladies Must Dress."
Rialto—"Two Arabian Knights"—(2d week).
Capitol—"Husbands or Lovers"—"The Clown."
Goodwin—"Get Your Man."
Miner's Empire—"Merry Whirl."
Lyric—"Carrie Fennell's"—"Red-headed Blondes" (Mutual).
Orpheum—Vaudeville-films.

The firemen in the Newark thea-

tres whose contract expires Jan. 1 are asking for a two years' contract, with one day off in seven with full pay. At present they get \$46 with no day off.

The pre-Christmas slump has hit heavily. Proctor's, however, did well last week with an anniversary bill of seven acts.

D. J. Sheperd (Stanley-Fabian), former manager of the Brantford, and the Brantford are being sued as co-defendants for \$10,000 by Mrs. James H. Harrington and for \$5,000 by her husband. Mrs. Harrington alleges that on Jan. 17, 1926, she suffered cuts on her leg from a defective lamp housing the theatre balcony. When given first aid by Sheperd, she states, he burned her with iodine. Sheperd admits giving first aid but denies the burning.

The Newark Theatre Guild (the original group) will produce "Caponaschi" at the City for 12 performances, three each for four weeks, starting Jan. 11.

The Irvington Business Men's Association has voted in favor of Sunday movies. The business men are particularly eager because the Castle, in the center of the town, is closed, which is said to hurt business. Stanley-Fabian argues that the Castle cannot be run profitably without Sunday opening.

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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.

Several years ago Marie White was dancing in Chicago night clubs. She was a youngster then, with a pretty face and figure and full of pep. The Chi night livers liked her and she ranked as a favorite. Marie went in vaudeville. Four boys and Miss White formed "The Blue Slickers," opening at the Palace, Chicago, about a year ago. When caught the turn was badly routine. Its only saving grace was the cute Marie, and she wasn't enough. Sunday night at the Orpheum the same act, with Jerry Derr, dancer, added, was on second. It still looks and sounds about the same.

The rest of the bill was decidedly punk, barring Jack McLellan, the only legit comedy turn, held over, next to closing again to save the show from an otherwise certain flop. The first half was apparently a total loss. Openers were Beehee and Rubysatte, physical culture exponents, working in an attractive full stage layout. They finished with effective hand-to-hand stuff. Following the "Blue Slickers" a 10-minute period was filled in on the screen by "Topics of the Day." Unusual in this spot, but made necessary on account of the No. 2 turn, closing in full and the next, "Code of the Sea," Francis X. Bushman's new sketch (New Acts) opening likewise. The idea of the screen interlude so soon didn't get over with an already rattled mob. No explanation was offered. Bushman and Co. finally got set, but the skit failed. A strong comedy act would have been a life saver right after. As it was, Ethel Davis had a tough time to convince that her song chatter was really funny. Miss Davis hasn't been on the coast for years and evidently overestimated the fact that the average Broadway "wise crack" is apt to go overboard here. Outside of that Miss Davis did well with character songs.

Chaney and Fox, assisted by Al Norman, hooper, and Earl Paulis, pianist, closed the first section. This turn while similar in type to the "Blue Slicker" and there the comparison ends, yet the preceding act took some edge off and made it tough for the "flash" turn. At that the Chaney-Fox dancing combination looked as good as ever and Norman showed a lot of steps eccentrically executed.

With the customary "Topics" shown, intermission was filled in with an Aesop's animal fable, making little difference one way or another. Gene Austin, recording songster, touted a good deal beforehand, was a pushover. Austin's crooning of sentimental melodies, Southern style, consistent and well delivered. Nothing extraordinary, yet a relief on this bill.

Jack McLellan was again the "high spot." The roller skating comedian, with Sarah, and Fred Sanborn, found no trouble. Sanborn's "Nance" mugging again got the laughs.

Concluding was William Brack and Co. in a fast risley and trampoline routine.

Cool weather brought out more than average attendance. Six act bill held little for the customers at the Pantages last week, with an F. B. O. picture, "The Harvester," getting the break on the broad marquee in front. The first show Monday afternoon held a

fairly good-sized house, with the lower loges doing capacity. Up above it wasn't so good and hasn't been in quite a while. The opening turn was something unusual. Billed as Nathal, human chimp, it started a small riot when the pseudo animal, grotesquely real, began romping around in the exit aisles, climbing the balcony, reaching for individuals and what not. Although a clever chap, whoever he may be, Nathal would do better to confine his activities to the stage.

"Dancing Cyclones," three struttin' high brown boys, showed a good deal of everything in the soft shoe line. All three are stepping fools, with one taking knee drops and not fooling. Some vocal effort means nothing.

Spotted third was William Bence and Co. with a Chink affair in a supposed chop joint where an American gal comes to get a dish. Latter builds up for a song, not so forte, with Bence doing Chink talk and bringing forth a native horn for a period of aggravating tooting. A legit male accordionist was okay after that, with a yodeling finish in "one" by the group for a windup.

George Lipschultz, violinist, next, provided a tuneful interim of "class" music. Lipschultz was conductor in the pit of Loew's State several years ago. Since then he's been out in vaude and recording for Columbia. Using a male accompanist Lipschultz pulled plenty of sweet strains and was generously rewarded.

The "prize" spot held Leon and Dawn, two-girl hokum comedy team. Crossfire, chatter and gags, with both wearing "kid" outfits though obviously outgrown for them. One takes some corking head falls that can't miss. Comedy ditty by the pair was doubtful, while double eccentric steps served for a bow-off.

Jarvis Revue, flash act, comprises a quartet of female voices, five dancing maids and three men, closed with usual routines; only ordinary. The voices are average while the "kickers" are about par. Full stage effecting four changes attracts, with the men doing a "blackout" for a filler and otherwise exchanging gags.

Next George Sidney-Charlie Murray feature for First National will be called "Flying Romeos" instead of its former title "Up in the Air." Supporting cast includes Fritz Ridgeway, James Bradbury, Jr., Duke Martin, Ernest Hilliard and Bernard Martin. Mervyn LeRoy directed.

Edward Rowland, coast producer and manager, will handle the series of light operas to be presented by Al Malaikah Temple at the Shrine Civic Auditorium beginning Dec. 26. Company of 150, chorus of 60 and an orchestra of 65. \$1.50 top. Frank M. Grainger directing.

Patheserial Production Unit is on location in Southern California with "The Yellow Cameo," new 20-reel serial by George Arthur Gray, starring Alene Ray under direction of Spencer Bennet.

With five features and two comedies now in production at the Fox studios, Raoul Walsh, Irving Cummings, F. W. Murnau and Victor Hermann are preparing stories for early production, all to be started before Jan. 15.

William Craft, director of Glenn Tryon features for Universal, will arrive in New York tomorrow (Wednesday) to spend two weeks on Broadway looking over the new plays.

"Wife Savers" is set as the release title of Paramount's Wallace Beery-Raymond Hatton comedy that has had many titles during its prolonged production period.

The Garret Players will produce "Snagged," Dec. 13, 14, 15, 16.

Students in technical training for pictures at the University of Southern California presented "The Melancholy Pierrot" Dec. 8 in the patio of the school. Majoring classes de-

signed and executed the scenery of the play as well as costumes, lighting effects and settings.

Community Theatre Club presented its first one-act play series Dec. 8, 9, 10, 11. The plays were "Strategy," "Sintram of Skagerrack," "Ropes," "Curtain," "The King of Hadjas," "The Dead Secret," "Angel Interludes" (by Floyd Dell) and "The Goal Gate."

C. Barry is now representing Samuel French, Ltd., New York play publishers, on the coast.

John Farrow sold an original story, "Toward the Moon," to Pathe-De Mille, with Rod La Rocque slated to star in it.

A. R. Demory, retired head of the Timken-Detroit Axle Co., is going to build a new \$350,000 theatre at Santa Barbara, to be called El Teatro. Louis Kaplan has leased the house.

Frank N. Darling, musical director, for years in charge of the score of all the Ziegfeld shows in New York, is here to take up his work as director for the Al Malaikah Temple which opens a 10-week series of light opera in the Shrine Civic Auditorium beginning Dec. 26.

On motion of the district attorney's office, charges of violating the State Corporate Securities act were dismissed by Municipal Judge Westover against Orville V. Southworth, Charles A. Worden and George A. Durham, promoters of film stock. The trio, representing Story Pictures, Inc., Nevada corporation, were arrested by police following complaints made by several women.

In association with West Coast Theatre, Inc., David Croft will build a theatre seating 1,400 at El Centro. The theatre will also have an air-dome seating 1,200.

Jimmy Starn, who writes some motion picture chatter for the Los Angeles "Record," is on the Warner Brothers' payroll as general relief man. He helps title pictures, also gagging, and uses the office phone a good part of the time to get news for his column, in which he advises producers what to do.

Universal signed Tom Moore to co-feature with Bessie Love in "Anyone Here Seen Kelly?" William Wyler directing.

Richard Dix will make "Oxford" next, with Gregory La Cava directing. It is an original story by John Monk Saunders and James S. Chidlers.

Christy Cabanne is directing "The Clash" for Tiffany-Stahl. Cast includes Claire Windsor, Antonio Moreno, Eddie Gribbon and Sally Rand.

L. G. Rigby added to scenario staff of Tiffany-Stahl productions, and is working on first picture to be directed by Reginald Barker.

Arthur Kay, orchestra leader, is scoring the music for Charlie Chaplin's new picture, "The Circus."

"The Ape," mystery play by Adam Hull Shirk, Hollywood press agent, is being presented by the Norman Sprol Players at the Figueroa Playhouse.

George Mayer, well known in New York theatres as its oldest first nightier, is here for the winter.

"Old Ironsides" booked into Million Dollar Theatre to follow "Helen of Troy."

SAN FRANCISCO

Warner Bros. have closed with the T. and D. Jr. circuit for installation of Vitaphone in the State, Oakland, with a picture-musical stock policy.

Fanchon and Marco have a plan whereby their San Francisco "Junior Beauties" (eight girls) featuring Lucille Pace dancer, will alternate weekly between the Warfield here and the Grand-Lake, Oakland.

Peggy O'Neill, whose "Kiddle Reves" have become popular holiday features on the coast, has dug up a new quartet, the Colored Harps.

Billy Boylan, former manager, Ambassador hotel, has bought the King George hotel here.

Nat Holt's Wigwam, Mission district, after five weeks of stock at 75c top, underwent a policy change and Holt is now offering a combined picture and stage presentation idea, with a fourteen piece jazz band. M. L. and Dan Markowitz, who assumed control of the Imperial from West Coast Theatres, are now operating with pictures and inci-

dental music, with a twice weekly change of second run features.

For forthcoming "Helen of Troy" (picture) the California is using a painted illuminated roof sign at Market and Mason streets, 50 by 20 feet. This is the first use of painted billboards by local theatre in a long time.

Dreamland Auditorium, Inc., will build an auditorium (Post and Steiner) on the site of old Dreamland Rink. Premises leased to Observatory Athletic club for weekly fights.

The Players' Guild entered professional ranks Dec. 8 when it launched "Young Woodley," featuring Douglas Fairbanks, Jr., in regular performances at the Community Playhouse.

Steve O'Connor, former California bike champion, is framing a six-day bike race to be held in Civic Auditorium.

H. M. Herbel will be replaced by Morton Van Praag as western sales manager for Universal. Herbel goes to the Chicago territory, at his own request through illness, while Van Praag, manager Big U Exchange, New York, takes over the western territory, embracing the states west of Chicago.

Steve Savage, dancer, sailed for Australia to open for J. C. Williamson, Ltd., booked by Harry P. Muller.

Grover C. Parsons, M-G-M exchange manager, elected president of Film Board of Trade, succeeding Charles Muehlman (First Nat.), who retired. Milton Nathens continues as secretary.

Columbia (Ralph Pincus, lessee) reverted to stage shows Dec. 13 when "The Beggar's Opera" inaugurated a two-week stay. "King of Kings" (picture) held out at Columbia last three weeks.

Henry Duffy has closed with Frank Proctor of Income Properties Co., for immediate erection in Oakland of a new dramatic stock house to be known as the Duffwin (combination of the names of Duffy and his wife, Dale Winter), ready about Sept. 1. This makes the seventh house in the Duffy Pacific coast chain, with two or three additional houses planned for next year.

Business men of Merced petitioned the city council to place a prohibitive license tax on carnivals. The petition was shelved without action.

After two years' fruitless discussion, decision has been reached by the supervisors' finance and building committees and W. B. Wagon, owner Pantages (theatre) block, to beautify the side and rear of the structure which adjoins and faces the Civic Center.

CLEVELAND

Ohio-Fiske, Crossman and Skinner, "Merry Wives of Windsor." Next, Coburns in "The Tavern."

Hanna—"Chicago." Next, "Scandals."

Colonial—"Kongo," fifth week, got around \$8,000 fourth week.

Alhambra—McLaughlin stock, "The Gold Diggers."

Little-Fritz Leiber, "Hamlet."

Empire—"Hello Parce" (Mutual burlesque).

Columbia—Stock burlesque.

Oriental—Stock burlesque.

Palace—Pictures-vaude. Henry Santrey Band.

Allan—Pictures-vaudeville, David Rubinoff featured. "Get Your Man."

Stillman—"Sorrell and Son," held for second week.

Loew's State—Vaudeville and pictures.

Playhouse—"Our Bidders." To open Dec. 21, "The Great God Brown."

Cold wave hurt the theatres here the past week. Everything was off.

Earl Carroll's "Vanities" will play a two-week engagement at the Ohio starting Jan. 1.

Paul Whiteman drew business to the Allan last week. Had it not been for the bad weather break he no doubt would have broken his previous record.

Ruth Elder at Loew's State Dec. 24.

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SEATTLE

Metropolitan—"The Cradle Song" (legit).

President—"The Broken Wing" (stock).

Pantages—"High School Hero" and vaude.

Orpheum—"The Cheer Leader" and vaude.

President—"She's a Sheik."

Blue Mouse—"One Round Hogan"; Vita and Movietone.

Columbia—"A Man's Past."

United Artists—"The Devil Dancer."

Liberty—"Motherhood."

Strand—"The Blood Ship."

Recent court decision seems to have put the kibosh on the country store idea at sub houses and in smaller towns. Some managers have tried to work out "selection" methods to sidestep the gamble phase.

Seattle is due to be hostess to a galaxy of motion picture leaders when Adolph Zukor, Nick Schenck, Sam Katz and H. B. Franklin visit here to give the once over to the new Publix theatre, the Seattle. Herschel Stuart will be host to the quartet.

Bill McCurdy, northwest manager for Henry Duffy Players, says that Jean May, leading lady of the Portland company, playing at the Music Box, sails Dec. 14 from New York for London to join her husband, Russel Medcraft, producing "Cradle Snatchers" in London.

Doris Brownlee, ingenue, at Music Box, Portland, has married and retired from the stage.

Rumored that Eddie Peabody has been contracted for an additional six months to West Coast Theatres.

Lloyd Dearth, manager of Pantages circuit in Northwest, says that it's not even a rumor that Pantages is figuring on the old Everett Interurban, Sixth and Olive, as site for new Pan theatre. But still it's vaguely rumored government wants the present Pan location for addition to federal building, and it's more than a rumor that Pan needs a new house of big capacity.

Mystery surrounding the Olive street-Seventh Avenue theatre, being rapidly built, under the direction of Casper Fischer is being lifted.

Fischer says the house will be known as "The Mayflower."

No film company, he declares, is interested in the project. Tiffany has no further interest than the fact that Tiffany "three-dimension" pictures will be exclusively shown at this house, as first announced in Variety months ago.

George Lipschultz, former m. c. at the Fifth avenue, and soloist-conductor at the United Artists theatre (now the Liberty) until his departure a few months ago, is coming back to be musical director.

Atmospheric presentations will be used, but no vaude. Good music is to be a big feature, an orchestra from 40 to 65 pieces to do its stuff. Seating capacity is \$2,900.

The company is completing a house in Astoria, Ore., and will soon break ground for one in Portland, and a big suburban in the University district, Seattle, seating around 3,000. Vancouver, B. C., Deyver and Salt Lake are scheduled for early invasion, according to Fischer.

Ray F. Brown, formerly with John Hamrick, at the Blue Mouse, is in the executive offices. Local and California capital is heavily interested, mostly locals.

With G. E. Jeffers, now manager of the three West Coast houses at Tacoma, new house managers are announced. N. R. Williams, formerly at Broadway, is new publicity man for local Pan.

L. L. Peterson, formerly manager of two West Coast houses in Bremerton, is manager of Broadway. Walter Merill is Colonial manager and Helen Morley, former head usher, is Rialto Manager.

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ATLANTIC CITY

By VINCE McKNIGHT

Apollo—"Celebrity."
Stanley—"The Spotlight."
Virginia—"The Forbidden Woman."
Earle—"The Claw"—Vaude.
Colonial—"Hard Boiled Haggerty."
Strand—"The College Widow."
Capitol—"The Girl from Chicago."
City Square—"Shootin' Irons."

Hippodrome Pier Co., owners of the pier and Arcadia building, destroyed during the Ocean City fire, plan complete rebuilding of theatre and pier to be ready by next summer.

The Follies Bizarre, closed for a short time, reopened for a few weeks and has again shut its doors. Tony La Rosa states his Follies will resume activities for the Christmas and New Year's holidays. Silver Slipper is now the only cafe open on the 'walk.

The opposition boardwalk houses played films over last week-end with a similarity in title. Virginia showed "The Forbidden Woman," while "The Desired Woman" held forth at the Strand.

ST. LOUIS

By TOM BASHAW

Ambassador—Ed. Lowry stage show; "The Love Mart."
American—"Crisis Cross."
Capitol—"The Naked Truth," photoplay.
Empress—National Players.
Garrick—Burlesque.
Grand—Vaude and photoplay.
Loew's State—"My Best Girl"; Weems' orchestra.
Missouri—"The Thirteenth Juror"; stage show.
Orpheum—Vaude and photoplay.
Shubert—Rialto—Dark.
St. Louis—Vaude and photoplay.

"The King of Kings" comes to the American theatre following "Crisis Cross."

Hazel Whitmore and John Lorenz have the leads in the National Players' production of "The Wasp's Nest" at the Empress. The piece has just been released for stock.

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By HARDIE MEAKIN

Belasco (Shubert)—"Playing the Game" (Bruce Reynolds); next, "L'Aiglon" (John D. Williams).
National (W. H. Rapley)—Beatrice Lillie in "She's My Baby"; "King of Kings" (film) in for run.
Poli's (Shubert)—American Grand Opera Co.; next, "Rose-Marie."
President (Columbia)—Dark.
Earle (Stanley-Crandall)—Vaude-Pets. Policy changes Dec. 26. Dark week 18.
Keith's—K-A vaudeville.
Gayety (Columbia)—"Gaieties of 1928."

Strand (Mutual) — "Stolen Sweets."

Pictures

Columbia—"Sorell and Son" (second week); next, "Becky."
Fox—"2 Girls Wanted" and "Fortune Hunter" on stage.
Little—"Secrets of a Soul"; next, "Monsieur Beaucaire."
Metropolitan—"Dog of the Regiment"; next, "Honeymoon Hate."
Palace—"Gay Defender" and Colby Harriman presentation; next, "Woman on Trial."
Rialto—"13th Juror" and presentation; next, "Irresistible Lover."

Town is getting plenty of opera. Last week the local Albion aggregation with imported stars; this week the American Grand Opera Company brought in by Mrs. Katie Wilson-Greene (concert booker).

Christmas day will inaugurate the new policy of presentations at the Earle (Stanley-Crandall). House will be closed week Dec. 18.

Spencer Tupman, long a Meyer Davis leader (piano), is back again on the Davis pay roll at the Wardman Park hotel. Sidney Harris continues to lead the aggregation.

John Slaughter, violinist-leader, recently at the Mayflower, is now at the Club Lido.

Fox club, composed of ushers of this picture house, are to have a dance at the Washington hotel Friday night. Orchestra of the house is giving 50 baskets, one to each man, to the Christmas poor fund. Actually giving them, not publicity.

Park, upper 14th street, reopening with "Moon of Israel" (film) last half of current week.

BALTIMORE

By BRAWBROOK

Auditorium—"L'Aiglon."
Guild—"Mikado" (2d week).
Maryland—Vaude.
Vagabond—"Great God Brown."
Hippodrome—K-A vaude-pictures.
Ford's—Earl Carroll's "Vanities."

"The Circus Princess" on its local date got about \$15,000, nearly double the Washington gross but still under the overhead of the show which entrained for Cain's s. h. Saturday. It is understood the Baltimore week was about the best the show got en tour.

Julius Bernstein, retiring general manager, Baltimore Loew houses, left for New York Saturday. Bernstein is to manage a group of Loew houses north of New York, including his native Toronto. Howard Kingsmore, moved up from Memphis, is now Loew's general manager here.

The Theatrical Managers' Protective Association of Baltimore, through Leonard B. McLaughlin, local chairman, announces that an appeal is being made to voters looking to the repeal of the theatre admission tax. A copy of the resolutions adopted have been sent to Maryland Congressmen.

OMAHA, NEB.

By ARCHIE J. BAILEY

An all-Omaha movie will be shown at the Riviera soon. A contest sponsored by the "World-Herald," with a cash prize, brought forth the scenario, "The Heart Thief." Interiors will be shot on the Riviera stage.

The Sun has inaugurated a "night club" policy for Saturday nights, starting at 11 p. m. Several stage acts and novelties precede a feature picture, to be different from the current film.

Mal Wheeler has joined the Clement-Walsh players (Brandels).

"Ben-Hur" and "The Big Parade" will have their fourth showing in Omaha. Both have been road showed here twice and each had a two weeks' run at the Sun at advanced prices. The same house is bringing them back for a week each.

John Holden, Jr., leading man Clement-Walsh players, called to the bedside of his father, seriously ill in Toronto.

TORONTO

By G. A. S.

Royal Alexandra—"The Spider."
Princess—"The Tavern."
Empire—"Tommy" (Keppie stock).
Victoria—"Twin Beds" (Facett stock).
Gayety—"High Hat Revue" (Columbia).
Loew's—"The Thirteenth Hour"—Vaude.
Pantages—"Back to God's Country"—Vaude.
Hip—"Alias the Lone Wolf"—Vaude.
Uptown—"When a Man Loves"—stage show.
Tivoli—"The Somme" (2d week).
Massey Hall—Concerts.
Runnymede—"Mockery."
Palace—"Beau Geste."

Toronto Symphony orchestra, a struggling, but high-class, young

organization, has temporarily given up weekly concerts. Paying no salaries to its members the orchestra had to play all concerts at 5:15 giving musicians time to work in afternoon and evening theatre jobs. Scale was \$1 top.

"The White Eagle," new Shubert musical, on a one-week tryout, built steadily from a flop opening here. Last three performances netted \$15,000, almost capacity. Critics did not rate it as a big New York money-maker, but found it good entertainment.

Herman Popper, New York musician, traveling with the show, suffered a fractured skull when knocked down by a motorcycle in front of the Royal Alexandra theatre. His condition is serious.

The Regent, F. P. downtown house, now dark, and soon to be

torn down, will reopen with "The Gaucho" Dec. 26. The Fairbanks picture is in for two days, and if it holds up will be followed by others.

Plans for a million dollar amusement pier at Sunnyside Beach to resemble piers at Atlantic City, have been drawn and options secured from the Toronto Harbor commissioners.

Three Toronto theatres are now under option in a big downtown real estate deal. One of these, the Grand, is now being wrecked, while the Regent may be torn down in the spring. The third, the Empire, now housing stock, may stand until summer at least.

The Ford Company of Canada, Ltd., stuck its own exhibit of the new models for all Ontario within a block of the Uptown (F. P.). It worked to advantage both ways.

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

al. lib.
my

Poor lit - tle flap - per, she's danc - ing a - round. She on - ly met him that
just a good fel - low who could - n't say "no". Gamb - ling with her hap - pi -

night; now; Laugh - ing and play - ing the good na - tured clown, for -
Kag - er to yield to her fly - by night beau, The

got - ting the wrong from the right; But with the dawn comes the
joy of her kiss and ca - res; Just for the thrill of a

walk - ing ment The heart of a flap - per is break - ing;
she found out what sor - row and wee - meant.

CHORUS mo - The morn - ing af - ter the night be - fore, The morn - ing
af - ter the dance, Some - be - dy's sh - ter is say - ing a

pray, heart - brok - en, o - ver a fool - ish af - fair; A night of

love 'neath the - moon a - bove, Her first night of love and ro -

mance; But he went a - way and she had to pay The morn - ing

af - ter the night be - fore. The for -

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MUSIC PUBLISHERS

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New York

Jimmy McHugh, General Prof. Manager

BILLS NEXT WEEK

(Continued from page 41)

Zermaine F. & McB
Michon Bros
Fries & Wilson
Norwood & Hall
1st half (19-21)
Joe Marks Co
Morgie Conte Co
Wolfe & Jerome
Milton & Hamilton
(Two to fill)
2d half (22-25)
Shields
Healy & Cross
Wilson & Warden
Zermaine & Farrar
(Two to fill)

GREENSBURG, PA.
Strand
2d half (15-18)
Banjoland
Foster & Semon
Charlotte Worth
Arenas Bros
Jinks & Ann
HICK'SACK, N.J.
Lyric
2d half (15-18)
Keller & Dore
(Others to fill)

HARRISBURG, PA.
Majestic
2d half (15-18)
Maddock's Mascots
Ida May Chadwick
Mullen & Francis
2 Johns
Hewitt & Hall

HARTFORD, CT.
Capitol
2d half (15-18)
Sandy & Douglas
Gerald Griffin
Seebacks
Kemper & Bayard
(One to fill)

Palace
2d half (15-18)
Mr. & Mrs. Barry
2 Kirkellows
Strains & Strings
Allen & Arnold
L & F Lapine

HORNELL, N. Y.
Shattuck
2d half (15-18)
Broadway Earle
Monologist
Fay Elliott & King
Turelly & Clark
Barr & Lamar

HUNTINGTON, W.VA.
Orpheum
2d half (15-18)
Pettis & Ptnr
Capes & Hutton
Melva Sis
Stanley Wolf
Magic Lamp

INDIANA, PA.
Indiana
2d half (15-18)
4 Aces & a Queen

Golden & Golden
Delvey Sis
(Two to fill)

INDIANAPOLIS
Keith's (12)
Rasoo
Marguerita & Jean
Harry Woolf Co
Hubert Kinney Co
Jim McWilliams
(19)
Boyan & Flint
Murray & Oakland
Paco Canino & J
Reed & Duthers
(Two to fill)

JACKSONVILLE, FLA.
Palace
2d half (15-18)
Keeler Sis
W A Kennedy
Armand & DeVore
Dave Ferguson
Carnegie & Pierce
JAMESTOWN, N.Y.
Shea's
2d half (15-18)
Sonna & Weber
Guy Voyer
Murand & Gilton
Phoebe Whiteside
Walter Brower

JERSEY CITY
State
2d half (15-18)
Chas T. Aldrich
Kelly & Jackson
Flo Lewis Co
(Two to fill)

JOHNSTOWN, PA.
Majestic
2d half (15-18)
Roger & Wynn
May Mack
Coley & Jaxon
Billy Jerrold
Joe Daniels

KINGSTON, N. Y.
Kingston
2d half (15-18)
Bobby Rowland
Gertrude Nolan
(Three to fill)

LANCASTER, PA.
Colonial
2d half (15-18)
Naples & Page
Shamrock & Tills
Naples & Page
Brazilian Rev
(One to fill)

Lawrence, Mass.
Empire
2d half (15-18)
Gerber's Gaieties
Ryan Sis
(Three to fill)

LIMA, O.
Keith's
2d half (15-18)
Seed & Austin
(Others to fill)

LOCKPORT, N. Y.

Palace
2d half (15-18)
Goetz & Duffy
Harry Johnson
(Three to fill)

LONG BRANCH
Broadway
2d half (15-18)
50 Miles from B'way
Dorothy Wallace
Swor & Malle
Holly Sis
(One to fill)

LOUISVILLE, KY.
National
2d half (15-18)
The Jansleys
Vale & Clare
Shannon & Coleman
Mae Usher
Glorifying Jazz
1st half (19-21)
Weaver Bros
Van DeVelde Co
Jim Kilpatrick Co
McGeehin & Evans
Furnan & Evans
Murdock & Mayo
2d half (22-25)
Virginia Bacon Co
Low Hearn Co
Hunting & Francis
LeMann & Sunny
5 Cardinals
(One to fill)

LOWELL, MASS.
Keith's
2d half (15-18)
Wright & Dietrich
Frakson
Cery & Moro
Roger Imhof Co
Holman Bros
Andy DeVore
1st half (19-21)
Merrin Sis
Nov Forettes
Perry Corwey
Combe & Nevins
Wally & Zella
(One to fill)
2d half (22-25)
Princeton & Yale
Sandy & Douglas
Roxa LaRocca
Young Wong Co
Young Wong Co
Tyler & St. Clair
Elsie Huber

M'CH'STR, N. H.
Palace
2d half (15-18)
Dooley & Sales
Shamrock & Tills
Naples & Page
Brazilian Rev
(One to fill)

MANSFIELD, O.
Madison
2d half (15-18)
Antinoff
Kanzawa
Oscar & King
(Two to fill)

McKEESPORT, PA.
Hippodrome
2d half (15-18)
Val Harris
Fantastics
Leon's Ponis
Emerald & Webb
(One to fill)

MADEVILLE, PA.
Park
2d half (15-18)
Harry Keesler Co
Sylvester & Vance
Chas Riley
(Two to fill)

MONTREAL, CAN.
Mobile
2d half (15-18)
Combe & Nevins
Roxa LaRocca
Jack Conway
A & G Falls
Wally & Zella
Severn & Neal Sis

MT. VERNON, N.Y.
Prospect
2d half (15-18)
Krafts & Lamont
Clark & Bergman
(Three to fill)

N'VILLE, TENN.
Princess (12)
Billy Hallen
Van DeVelde
McGeehin & Evans

MURDOCK & Mayo

Rasch Girls
NEWARK, N. J.
Proctor's
2d half (15-18)
Kaufman & Lillian
Ruby Norton
Anger & Fair
Bernays Johnson
(One to fill)

N. BRUNSWICK, N.J.
State
2d half (15-18)
Elliott & LaRue
Texas 4
(Three to fill)

NEWBURGH, N. Y.
Proctor's
2d half (15-18)
Connell Leona & Z
Hazel Crosby
Len Hollister
J & M Harkins
(One to fill)

NEW HAVEN, CT.
Palace
2d half (15-18)
O'Neill & Oliver
Cecil & Alexander
Behind the Wall
Lindy & Miller
Ngair & Tointon
Wall & Deeds

N'W LOND'N, CT.
Capitol
2d half (15-18)
Micarems
(Others to fill)

N. R'CH'LE, N.Y.
Proctor's
2d half (15-18)
Flaghes of Art
Rose & Thorne
Caites Bros
(Two to fill)

NIAGARA FALLS
Bellevue
2d half (15-18)
Keane & Williams
Lindy & Moore 2
Palmer & Huston
(Two to fill)

N. ADAMS, MASS.
Empire
2d half (15-18)
Plains Youth
Bingham & Myers
(Three to fill)

OTTAWA, CAN.
Keith's
2d half (15-18)
Newmans
Billie Haaga
Fern & Marie
Alicia Talbot Co
Ferry Corwey

PASSAIC, N. J.
New Montauk
2d half (15-18)
Harry Green
El Cota
Goslar & Lusby Rv
Pozinski's Monks
(One to fill)

PATERSON, N. J.
Majestic
2d half (15-18)
Nee Wong
Ed Nelson
Venetian Masq
Florence & Arnold
T & K Andrews

PERTH AMBOY
Majestic
2d half (15-18)
Meet the Misses
Moonlight Fantasies
Sebre & Remos
Washington Girls
(One to fill)

PHILADELPHIA
Broadway
2d half (15-18)
Lee Gail
Dan Coleman
John Devlin
(Two to fill)

Cross Keys
2d half (15-18)
Lemaire & Ralston
Block & Sully
Hayes March & H
Kays Kutups
Vaughn Comfort

Earle (12)
E Sheriff Co

ADAMS & Rosh

Rose's Midgets
Reflections
Barrio & Clark
Grand O. H.
2d half (15-18)
Stubbfields
B & S Mathews
Cardini DeParis Rv
Casino DeParis Rv
(One to fill)

Keith's (12)
Mulroy McN & R
Norberto Ardell
Fisher & Gilmore
Weir's Elephants
Marion Sunshine
Moscon Bros
Hurst & Vogt
Kitayamas
(One to fill)

Revel Bros
Vox & Walters
Homer & Romaine
Billy House Co
Burns & Focan
Johnny Dooley
Helen & S
(Two to fill)

Nixon
Lemaire & Ralston
Tom Rolly
Chas Dingle
Weeks & Campbell
(One to fill)

PITTSBURGH
Davis (12)
Ruble Sis
Madeline Patrice
Harry Beresford
Conlin & Glass
Bradford & Ham
Rome & Gaut
Don Valero (19)
Mayo & Lynn
Loyal's Dogs
McKee & O'C Rev
Loos Bros
John Barton Co
(Three to fill)

Harris (12)
Danny Dugan
Page & Cretches
Mildred Parker
Luley Henry & C
Martini Co
Ray Willie

PLAINFIELD, N.J.
Proctor's
2d half (15-18)
Slide Show
Bruce Cathers
Francis & Wally
(Two to fill)

PLATTSBURG, N.Y.
Strand
2d half (15-18)
Chas Fink
Louise & Cherie
(Three to fill)

PORTLAND, ME.
Keith's
2d half (15-18)
Weber Girls
Jed Doyle & Co
Racine & Ray
Rendolls & White
Frank Sinclair
Powell & Rhinehart
(One to fill)

2d half (22-25)
Morin Sis
Nov Forettes
Nancy Decker
Evelyn & Barrett 2
Cook & Langton

PORTSMOUTH, O.
Leroy
2d half (15-18)
Tracey & Elwood
Walter Sis
Martha Lawrence
Lawlor Sis
(One to fill)

POUGHKEEPSIE
Aron
2d half (15-18)
Ashley & Sharp
Rubin Beckwith
Turelly's Cir
Krazy Kats
Geo Griffin

PROVIDENCE, R. I.
Albee (12)
Gordon's Dogs
Barrio & Clark
Reed & LaVere
Jack Norworth
Don Lee & Louise
(19)
Edith Clasper Rev
Morton & Haley
Adeyn Bushwell
Pall Mall
(One to fill)

READING, PA.
Rajah
2d half (15-18)
Galliarini Sis
Harry Cooper
Elton Rich
Van Haven
Reader Lavelle Tr

RED BANK, N. J.
Palace
2d half (15-18)
Mears & Symonds
Mears & Western
(Three to fill)

RICHMOND, VA.
Lyric
2d half (15-18)
Burns & Allen
Nick Lucan
Billy Champ
Chow Hing Tr
Leo & Arch

ROCHESTER, N.Y.
Temple
2d half (15-18)
Dan Fitch's Min
SARATOGA SP'GS
Congress
2d half (15-18)
P & P Garvin
A & J Garvin
Herbert Nooley
(Two to fill)

SAVANNAH, GA.

Bliss (12)
Paris Fashions
Tell Tales
Diamond & Brennan
Cannon & Lee
Bennett Sis

SCHENECTADY
Proctor's
2d half (15-18)
Florens
B & R Gorman
4 Gregg Girls
Bobbie & King
Louis London

SHAMOKIN, PA.
Capitol
2d half (15-18)
Jim Lyons
(Others to fill)

SPRINGFIELD, O.
Palace
2d half (15-18)
Passing Parade
Ray Alvin
Dora Helen & S
(Two to fill)

STUBENVILLE, O.
Capitol
2d half (15-18)
Carr Bros & Betty
Saul Brilman
Gladys Darling
Adele Jason
(One to fill)

SYRACUSE, N. Y.
Keith's
2d half (15-18)
Howard's Ponies
Bentley & Gould
The Ushers
Harris & Pepper
Joe Frisco
Bert Sheppard

TOLEDO, O.
Keith's
2d half (15-18)
Shields & Delaney
Torino
Jimmy Allard
Jim Kilpatrick
Whelan Baldwin
1st half (19-21)
Shields & Delaney
Healy & Cross
Nelson & Warden
Zermaine & Farrar
2d half (22-25)
Joe Marks Co
Wolfe & Jerome
Milton & Hamilton
(Two to fill)

TORONTO, CAN.
Hippodrome (12)
Chappelle & Carl'n
Hope Vernon
Skelly & Heit
Hal Neilman
Brown Derby Bd
(One to fill)

Ada Brown
Bentley & Gould
Howard's Ponies
Ford Family
J & M Hawkins
Harry Thurston

TRENTON, N. J.
Capitol
2d half (15-18)
Art Stanley
Hamid Bey
Ginger Snaps
(Two to fill)

TROY, N. Y.
Proctor's
2d half (15-18)
Towa Topics
Cooper & Clifton
Nancy Decker
Evelyn & Barrett 2
Cook & Langton

UNION CITY, N. J.
Capitol
2d half (15-18)
Devi M
Dumont Adolphe
Frohman Bert

Garland Harry
Gifford W C
Gilbert Bert
Gordon Myrtle

Hammond Al
Harter Kathryn
Hassen Ben
Heller & Billy
Herman Lewis
Hertz Lillian
Hogan & Stanley

Iverson Fritale
Larry's Ent Bob
Lee Harriet
Lee Baby Grand
LeRoy Dot
Lester H & C

WASH'GTON, D.C.
Earle (11)
All Wrong Co
B Arlington Co
Harbert Faye Co
Roger Williams
Memories of Opera

Keith's (11)
Harden
Venita Gould
Pavaroft & Eugenia
Miller & Corbett
Vox & Walters
2 Daveys
The Harringtons
Chas Ruggles Co

WASH'GTON, PA.
Keith's
2d half (15-18)
Palermo's Dogs
(Three to fill)

WATERBURY, CT.
Palace
2d half (15-18)
Valentine & Bell
Bobby Johnston
Marty Dupree
(Two to fill)

WATERTOWN, PA.
Palace
2d half (15-18)
Rivers & Arnold
Gladys Delmar
Sherman & Ray
(Two to fill)

WHEELING, W. V.
Victoria
2d half (15-18)
Baxter & Bray

Ibacks Ent

George Gordon
Leslie Vandergrie
Al H Wilson

WHITE PLAINS
Keith's
2d half (15-18)
Walter Huston
Brendell & Bert
Edna Whites Bros
Edmond & Grant
(One to fill)

WILMINGTON, DEL.
Garrick
2d half (15-18)
Doran River
Daniels & Eames
O'Dunn & Daye
Billy Abbott
Paula

WINSOCKET, R. I.
Bliss
2d half (15-18)
Agamos
Allison & Fields
(Three to fill)

WYOMING, MASS.
Palace
2d half (15-18)
Roley & LaTour

Dubas 2
Side Kicks
Evelyn Wilson
Lomax & Johnson

YONKERS, N. Y.
Proctor's
2d half (15-18)
Carl Armstrong
Gray & Mulvaney
(Three to fill)

YOUNGSTOWN, O.
Keith-Albee
2d half (15-18)
Helen Carlson
Robert Kelly
Grindell & Esther
Healy & Cross
(One to fill)
1st half (19-21)
As We Were
Delvey Sis
Gordon & Pierce
Jack Russell Co
2d half (22-25)
Medley & Dupree
Werner & Mary A
Ella Shields
Falls-Harding & B
Bradford & Ham
(One to fill)

LETTERS

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Bernard Annie
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Calvit Dorothy R
Cantor Harry
Cody Lew
Cole Thomas
Cook & Collins
Cradginton Wm

Dalton Ed
Dare Don H
Davidson Lois
Davies Suzanne
Dorell Ray
Dorsey James

Fanning Frank
Forbes B Frank
Gardner C
Ford Margaret
Foster Norman
Francis Mm

Hendrix B
Herriock Mr

Jordan Flo
Jones Dave

Albano V F

Bennington Chas
Beunness Merrett
Bonn Walter
Booth Wade
Butler Gene

Cathro J L
Chamberlain H J
Coffman & Carroll
Conlan Paul
Cordon Don
Craib Geo
Craib Catherine
Cronia Albert

David Arthur
Dell Delano
Devine M
Dumont Adolphe

Garland Harry
Gifford W C
Gilbert Bert
Gordon Myrtle

Hammond Al
Harter Kathryn
Hassen Ben
Heller & Billy
Herman Lewis
Hertz Lillian
Hogan & Stanley

Iverson Fritale
Larry's Ent Bob
Lee Harriet
Lee Baby Grand
LeRoy Dot
Lester H & C

McDermott Loretta
McEliga Aubrey
Mayo & Mac
Miller Fred J
Mole Joe

Palmer Hy
Pyrm F & P

Reed & Lucey
Regent H
Rena Mlle
Robinson Charlie
Rogers & King
Rome & Dunn
Ross Katharine
Ross & Gilbert
Rothchild Ivy
Russo Mabel

Shannon Helen
Siegle
Sneek Roy
Steinbeck Bruno
Stewart Rev
Sylvester & Vance

Tip Tops &
Tishman Irv

Victor's Beauties

Wallace Jean
Wayne H Ford
West Irene
White Joseph
White Pierre
Wilson Geo P
Wong W J
Wright Geo M
Wynn Ray

CHICAGO OFFICE

Long Tack Sam

McDermott Loretta
McEliga Aubrey
Mayo & Mac
Miller Fred J
Mole Joe

Palmer Hy
Pyrm F & P

Reed & Lucey
Regent H
Rena Mlle
Robinson Charlie
Rogers & King
Rome & Dunn
Ross Katharine
Ross & Gilbert
Rothchild Ivy
Russo Mabel

Shannon Helen
Siegle
Sneek Roy
Steinbeck Bruno
Stewart Rev
Sylvester & Vance

Tip Tops &
Tishman Irv

Victor's Beauties

Wallace Jean
Wayne H Ford
West Irene
White Joseph
White Pierre
Wilson Geo P
Wong W J
Wright Geo M
Wynn Ray

SYRACUSE, N. Y.

By CHESTER B. BAHN
Wieting—"The Jazz Singer" (2d
half).
B. F. Keith's—Vaudeville-pictures.
Temple—Vaudeville-pictures.
Crescent—Ind. vaudeville-pictures.
Strand—"Man Crazy"—Vitaphone.
Empire—"College."
Eckel—"East Side, West Side"—
"The Collegians."

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(stock)-pictures!
Rivoli—"The Woman on Trial."
Harvard—"The Big Parade."
Regent—Dec. 12-18, "Mr. Pitt."
Syracuse University dramatic de-
partment; then films.
Syracuse—"Out All Night."
Palace—"The Notorious Lady."
Swan—"Tillie the Toller"—"Out-
laws of Red River."

Syracuse University is showing
unusual activity in the public en-
ertainment field. Last week the uni-
versity made two bids for patron-
age, the chorus with operatic soli-
sts, presenting "Elijah," and the
faculty producing the "Faculty Pol-
ices," a Mother Goose satire revue.
Dec. 12-13 the new dramatic de-
partment produced "Mister Pitt" at
the Regent. The latter part of the week
will also see the university's first
effort at picture making started.
The dramatic department will turn
out, in co-operation with the Her-
ald-Eckel Newsreel, a two-reel col-
lege story for local screening at
Schine's Eckel and distribution over
the Schine circuit. A scenario con-
test for a suitable script closed on
Saturday. While the Herald-Eckel
Newsreel will supervise the two
reelers, the actual making, even to
camera work, will be in student
hands. "College Life As Is" is the
slogan of the production chiefs.

Moe Mark in Utica last week ap-
proved new Utica Strand. Mark
announced that revised estimates
fixed the cost of the theatre at \$1-
600,000. Moe Silver and Joseph M.
Leventhal accompanied Mack.

The first road show picture here
will be "Uncle Tom's Cabin," booked
for the Wieting early in the new
year. Holbrook Blinn, who passed
up Syracuse since the days of "The
Bad Man," is at the Wieting Jan. 19
for three days in "The Play's the
Thing."

In Auburn last week the Auburn
Amateur Dramatic Club produced
"Enter Madame," direction Mrs.
Samuel Hopkins Adams. In Geneva
the Geneva Woman's Club produced
"The Patsy."

Extending its movie reviewing
service, the "Herald" is now cov-
ering the Rivoli's new bill on Sunday.
The theatre gives a splendid screen-
ing of the entire show Saturday
morning for the exclusive benefit of
the "Herald's" reviewer.

Loew's new State here opens next
month.

The day of the unadorned stage in

Picture Houses has passed

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DETROIT

By F. L. SMITH, JR.

New Detroit—"Bye, Bye, Bon-
nie."
Garrick—"Saturday's Children"
(2d week).
Shubert Detroit—George White's
"Scandals" (2d week).
Cass—"White Eagle" (2d week).
Bonstelle Playhouse—"The Pass-
ing of the Third Floor Back"
(stock).
Masonic Temple—"The Silver
Cord" (N. Y. Theatre Guild).
Temple—Vaudeville.
Adams—"Now We're in the Air"
(2d week).
Capitol—"The Silver Slave."
Madison—"The Garden of Allah"
(2d week).
Michigan—"The Valley of the
Giants."
State—"The 13th Hour"—vaude.
Fox Washington—"East Side,
West Side" (2d week).
Oriental—"The Tigress"—vaude.
Shubert Lafayette—"Uncle Tom's
Cabin" (3d week).

Three men held up the watchman
of the Grand Riviera theatre Mon-
day night and after tying him
smashed the projection machines,
slashed the stage curtains, broke
mirrors, and stink-bombed every-
thing in sight. This is the fourth
time within a month that local the-
atres have been damaged.

"Saturday's Children" did fairly
well in its first week at the Garrick,
with George White's "Scandals" in
its second week at the Shubert
Detroit getting the biggest play in
town.

Hy Steed and his orchestra now
playing at the Palais De Danse.

PORTLAND, ORE.

By SAM H. COHEN

Broadway—"London After Mid-
night."
Liberty—"The Enchanted Island"—
vaude.
Pantages—"St. Elmo"—vaude.
Orpheum—"Stepping Along"—
vaude.
Rivoli—"The Garden of Allah."
Columbia—"Les Miserables."
Hollywood—"The Big Parade."

The Majestic theatre, Vernonla,
Ore., was destroyed by fire. House
operated by J. N. Bush and owned
by Charles T. Early, Portland.

With the three formerly O-oper-
ated West Coast theatres, at
Salem, Ore., turned back by W. C.
to its original owner, George Guth-
rie, the latter has already taken
possession. W. C. is understood to
have been in the red plenty, since
they took the houses over from
Guthrie, a few months ago. It is
believed that West Coast will also
dispose of many of their flop houses
in this territory within the near
future.

A rumor here West Coast The-
atres is desirous of either selling or
letting go of their local Hollywood
and Liberty theatres. Both of these
houses for the past few months
have been white elephants, the lat-
ter has always been a consistent
loser, while the big suburban the-
atre (Hollywood) has also acquired
the losing habit. Should the pro-
posed disposing of the houses not
materialize, it is understood W. C.
will install stock and pictures in
the Hollywood and close their High-
way, which is near the Hollywood.

A large Neon sign, believed to
be the biggest yet to be installed
on any theatre, is being erected for
Tebbett's Oriental, opening the lat-

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LORRAINE

SINGLE ROOM, BATH, \$2.00 UP
DOUBLE ROOM, BATH, \$17.50 AND \$21.00 WEEKLY
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DOUBLE ROOM WITH BATH, \$17.50 AND \$21.00 WEEKLY

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Phone Bryant 0094
Two Persons \$17.50 Per Week
Large Room and Private Bath

ter part of December. W. A. Teb-
betts will operate the house inde-
pendently.

Red Corcoran, banjoist, formerly
with George Stoll at the West
Coast Broadway, returned to this
house last week, as M. of C. and
band leader. Corcoran will stay only
a week, as Ollie Wallace, is sched-
uled to be the permanent band
leader. Wallace comes from the
W. C. house in Tacoma.

Herschel Stuart, general manager
for West Coast Theatres in this
territory, has been in the city for
the past week, going over future
plans with his local house man-
agers, as well as City Manager St. T.
McDonald.

MINNEAPOLIS

Metropolitan—Dark.
Shubert—"The Green Hat" (Bain-
bridge stock).
Hennepin-Orpheum—Vaudeville—
"The Harvester."
Pantages—Vaudeville—"Publicity
Madness."
Palace—"What's Your Wife Do-
ing?" (McCall-Bridge tab).
Seventh Street—Vaudeville—"The
Clown."
Gayety—"The Merry-makers"
(stock burlesque).
State—"The Fair Co-Ed."
Garrick—"The Garden of Allah."
Strand—"The Woman on Trial."
Lyric—"Man Crazy."
Grand—"Hard-Boiled Haggerty."
Second loop showing.

Al Jolson, booked here Christmas
in "Big Boy," cancelled through his
closing.

The Gayety discontinues stock
burlesque this week, returning Dec.
18 to the Mutual wheel. The shows
will jump here from Des Moines
with Milwaukee the next stand.

The Better Theatre Committee of
Minneapolis (club women) has con-
gratulated the city council for turn-
ing down the proposed theatre cen-
sorship. "Chang," "Ben-Hur" and
"The Rough Riders" are recent pic-
tures here which were endorsed by
the Better Theatre Committee and
the Motion Picture Committee of
the Minneapolis Parent & Teachers'
Association.

Catherine Judd, local girl and

blind protege of U. S. Senator
Thomas D. Schall of this city, him-
self blind, occupied a place on last
week's Pantages bill in an act ar-
ranged by Manager Bostick. Miss
Judd is a violinist.

"Buzz" Bainbridge has been
chosen to manage the Shriners' an-
nual indoor circus.

During the four weeks before
Christmas, the State is eliminating
Vitaphone from its programs under
a contract which permits it to omit
this feature a total of twelve weeks
in the year.

BUFFALO

By SIDNEY BURTON

Teck—"Shaghal Gesture," "The
Constant Wife" next.
Erlander—Dark.
Buffalo—"Two Arabian Nights."
Hipp—"Girl in the Pullman."
Great Lakes—"7th Heaven."
Loew—"The Desired Woman."
Lafayette—"The Shield of Honor."
Gayety (Columbia)—"Perfect 36."
Garden (Mutual)—"Band Box Re-
vue."
Court Street (stock)—"Woman in
Room 13."

The Buffalo Evening News, West-
ern New York's largest and most
conservative daily, is featuring a
column of theatrical gossip under
the heading "The Local Rialto."
Douglas B. Shepard is the column-
ist.

George W. Lederer, managing
"The Spider," broke into the Buf-
falo newspapers with an interview
on the legitimate. Lederer with his
wife, mother-in-law and two-year-
old daughter had a family reunion
in Buffalo last week together with
Robert McNaub, manager of the
Shubert-Teck, whose wife is a sis-
ter of Mrs. Lederer.

D. E. Mavitz and A. L. Gauthier,
formerly of the Roxy, New York,
are acting as assistant managers at
Fox's Great Lakes.

Clyde Griffiths has sold his in-
terest in the Monroe Hotel, well-
known Buffalo theatrical hostelry,
and is returning to the National
Vaudeville Exchange. The N. V. E.
is planning to open an office in New

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BALLROOM Booking 1927-28 Now Open at MODERATE RATES



York City and also branch office
in Pittsburgh.

The Court Street Players will do
two new shows next month, includ-
ing one by Clarke Silvernail and an-
other tentatively titled "The Em-
press Josephine," by Grace Austin,
a newspaper woman of Bloomington,
Ill.

PITTSBURGH

By W. J. BAHMER

Nixon—"Wooden Kimono."
Alvin—Leon Errol in "Yours
Truly."
Penn—Paul Whiteman, "Tea for
Three."
Davis, Sheridan Square, Harris
and Aldine—Vaude.
Grand—"Underworld"—vaude.
Gayety—"Here We Are."
Academy—"Girls of the U. S. A."
East End—"St. Elmo" (stock).

The Pitt theatre is dark, to reopen
Christmas week with "Saturday's
Children."

The Pittsburgh Theatrical Man-
agers' Association have canvassed
theatregoers to write and wire their
Congressmen to rescind the tax on
all tickets.

"Wooden Kimono" is to stay a
second week in the Nixon.

William Hodge in his new piece,
"Straight Through the Door" played
Alvin to \$22,000.

Carroll's "Vantics," sealed at

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SINGLE \$10.00 UP DOUBLE \$12.00 UP
Our Best Front Rooms, \$16.00
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\$4.40 in the Nixon, will raise to \$5.50
Christmas night, and Saturday
(New Year's eve) \$7.70, the first
boost to that figure known in Pitts-
burgh (Carroll's home town).

The Harris Amusement Company
is lengthening its chain to the point
where it forms a considerable unit
in vaudeville and picture booking.
Since the new one in Johnstown,
Pa., it has acquired houses in Cos-
hocton and Sandusky, Ohio. It al-
ready is in Ohio at Cincinnati and
Youngstown. Besides its Pennsyl-
vania holdings in Pittsburgh, Union-
town, Washington, McKeesport,
Butler, Tarentum and elsewhere, the
Harris string now includes Wil-
mington, Del.

G. Horace Mortimer, ahead of
"The Ark" with Alice Brady, that
canceled a second week here to go
to Stamford, Conn., will be in ad-
vance of the Philadelphia company
of "Broadway," going to Rochester,
N. Y., Christmas. He was with
"Broadway" Detroit company 22
weeks.

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Arthur Seelig
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Bernie Foyer
Harry Kuh

RADIO

Mortimer Stewart

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Diane DeGroot

CLUB DEPARTMENT

Harry Lee

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LYONS & LYONS, Inc. has the honor of announcing the acquisition of Le Maire's Enterprises, Inc.

Mr. Rufus Le Maire will retain his interest in his enterprise, and will devote his unique talents to the securing of engagements for artists in revues and musical comedies, as the executive head of the Production Department of Lyons & Lyons, Inc.

Mr. Le Maire's experience and knowledge of what is required in the production field makes him an outstanding benefit to all artists and managers in this branch of the show business.

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of Lyons & Lyons, Inc.

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Mr. William Rowland, as General Manager, is in charge, with full authority to transact all West Coast business on behalf of Lyons & Lyons, Inc., including the booking of talent, execution of contracts, etc.

Artists en route from New York, Chicago and to and from the Continent will find Lyons & Lyons' facilities for western bookings the most complete and efficient. See Mr. Rowland.

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 Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 25 cents.
 Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.

VOL. LXXXIX. No. 10

NEW YORK CITY, WEDNESDAY, DECEMBER 21, 1927

64 PAGES

HAYS CANNOT BAR STORIES

'GLORIFIED GIRL' PICTURE WILL BE DECIDED BY COST

2nd Version With Clara Bow May Be Cheapest
in End—1st Version's Preparation Totals Too
Much—Coast or N. Y. and Brooks or Bow

Los Angeles, Dec. 20.
Paramount is undecided as to what version of "Glorifying the American Girl" it will make. Whether to use the version which calls for scenes in New York of the "Follies" with Flo Ziegfeld in them, or a new story around the life of a chorus girl, is the present problem. That
(Continued on page 37)

ENTERTAINMENT FILM HR. RECORD FOR "MIKE"

Necessary Projector Costs
\$14,000—Otherwise Nominal
—Personal App. Illusion

A film recording process Metro-Goldwyn-Mayer has in its control, in association with its Loew radio circuit of which station WHN is the keystone, is a record on a film which when projected on a screen permits for a solid hour's radio entertainment.

This film can be shipped interstate and internationally and broadcast and rebroadcast countless
(Continued on page 12)

"Ice Courtesy"

Providence, Dec. 20.
War on the night clubs by dry agents has caused the birth of a new delicacy on the menu. Local patrons in the know, call for "frozen celery and olives" in a big platter. It's nobody's business what use is made of the frozen water, according to the roadhouse proprietors. Another racket is to order "Little Necks" and complain about the scarcity of the chilling foundation.
The accommodation has come to be known as the "Ice courtesy."

Won't Be Long Now?

Sez

ART KAHN

P. S.—Ed Hyman is the Boss!

Actors as Clerks

Unemployed actors have been sworn in as clerks in the General Post Office, New York, and sub-stations, to assist the regular crew in sorting holiday mail.

The actors are being paid \$5 daily on eight-hour shifts, with a pro rata arrangement for overtime.

Preference is given actors because of their familiarity with the various districts and also names of theatrical firms.

RIVALRY DRAWS FORD TO RADIO

Negotiations have been opened for a campaign in behalf of Henry Ford's products on the air, a campaign that may outshine both the Dodge ballyhoo and the General Motors splurge that preceded and inspired it.

An odd division of interest in WGHP, Detroit, which remains a link of the Columbia Broadcasting System, although George Harrison Phelps, who owns the station and whose initials are incorporated in the call letters, has placed his Dodge radio advertising with the rival network, the National Broadcasting Co. Phelps, Inc., is the large Detroit advertising agency handling the Dodge advertising account.

Dodge was on the air via Columbia until it switched recently to N. B. C., and introducing a new high mark in radio outlay with the \$35,000 program Jan. 4 on the N. B. C. network.

Grandma's Juvenile Role

Here's versatility personified. Anna Zeeman, a grandmother and leading lady of the Yiddish dramatic stock company, McKinley Square theatre, Bronx, will play a 14-year-old boy in "Chatzkel, the Boot-black," forthcoming production of that group.

AUTHORS' RIGHTS FILM-PROTECTED

Agreement Between Hays and Dramatists' Association—Concerted Action in Investigating Complaints of Scripts—Objectionable Matter May Be Removed by Author and Title Changed

'RAIN' BAN CALLED OFF

Through an agreement arrived at between Will H. Hays, representing the Motion Picture Producers and Distributors Association, and representatives of the Dramatists Guild and Authors League of America, it will no longer be possible for Hays or any individual representing the leading producing interests to arbitrarily ban plays or books.

This follows negotiations carried on over a period of six weeks between Hays and a committee representing the authors and playwrights consisting of Leroy Scott, Bayard Vellier, Rex Beach and Owen Davis. It is practically understood that plays or books rejected for objectionable material will no longer stand a chance of being screened unless the author removes the unsuitable material, agrees to a new title which does not in any way suggest the old one and with the understanding that film companies and authors shall not reveal, publicize or advertise the production in any manner which would connect
(Continued on page 35)

"TRUE STORIES" AIRED

Radios Over Columbia Chain in Jan.—Follows "Colliers" Move

"True Stories" takes the air (radio) in January when it enlists the Columbia Broadcasting System (16 stations) for circulation stimulus. The Macfadden monthly will parallel "Colliers" in radio plugging.

"True Stories" nullified the radio company's dubiousness concerning the text of the publication by quoting the 2,000,000 circulation of the magazine.

Among other new commercials, Columbia now is plugging Listerine and the Emerson Co.'s Promoseltzer.

UNIQUE \$35,000,000 PROMOTION BY EXHIB WITHOUT BANKING AID

A. H. Schwartz With 2,000 Stockholders Merging 22
Theatre Corporations Into Whole—Exchanging
High as 6 and 7 to 1—Once Paid 100% Cash Div.

\$9,000 for Two

Marilyn Miller's salary with Ziegfeld's "Rosalie" is \$5,000 a week against 12½ percent of the gross. This is a record high for feminine stars, Jack Donohue's share of the "Rosalie" payroll is \$4,000 weekly.

What is said to be the most unique piece of financing the show business has ever heard of is the present promotion by A. H. Schwartz, an independent picture exhibitor, to consolidate his 22 theatres and corporations into one whole, with a capitalization of \$35,000,000. He is solely engineering it.
(Continued on page 35)

BROWN'S \$300,000 TOPS DIRECTORS

Los Angeles, Dec. 20.

Clarence Brown will remain with Metro-Goldwyn-Mayer as a director for another three years. Brown was getting \$3,500 weekly under his old contract, but will earn over \$300,000 a year under the new one. It will be more than any other director receives for handling a megaphone.

The contract provides that Brown receive a weekly salary when not engaged on a picture, which will be in excess of his former salary, and an increase over that amount for each week that he is engaged in picture making. This increase to be arranged at a price in accordance
(Continued on page 48)

Passing the Hat to Ring Up in Wilmington

Wilmington, Del., Dec. 20.

They passed the hat here last week in order to let a curtain ring up. It was amongst a paid audience which had assembled to see the Thomasheffsky company of the Metropolitan Opera House, Philadelphia, do "The Trial of Samuel Schwarzbard."

An appeal from the stage brought an extra \$32, a little more than a third of the required sum, from one man, but when the collection was totaled it was still \$9 short. The balance was finally obtained and the performance started at 10 o'clock, an hour and a half late.

It took place at the New Century Club with about 100 present.

PALM BEACH GOING PARIS ON-THE-WALK

"Parisian Grill" in Front of
New Hotel—May Pull Social
Climbers Out of Hip Practice

This resort is going Paris with an al fresco Parisian grille in front of the new Palm Beach Hotel, Jan. 15. It's going to ape the Cafe de la
(Continued on page 35)

LADY FILM FAN AT 85 AND WITH A RECORD

Des Moines, Dec. 20.

To the movies 2,000 nights in a row is quite a record for a woman 85 years old, but every night during the past eight years Mrs. Wilhelmine Aiff of Cherokee, Ia., has gone to the movies. Figures say she has seen 2,920 performances.

Mrs. Aiff is the mother of 12 children—now fully grown. She walks from her little bungalow to the theatre every night in rain, hail or snow, watching the entire show without using glasses, and says she gets just as much thrill out of the films now as when she first started.

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THE NAME YOU GO BY
WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 BWAY, N.Y. TEL 5350 PENN
ALSO 25,000 COSTUMES TO RENT

BERLIN PRODUCTIONS.

By C. HOOPER TRASK

THEATER DES WESTENS.—"Eine Frau von Format" ("A Lady of Quality"), book by Schanzer and Wellisch, music by Michael Krausz. An excellent excuse for the reappearance of Fritz Massary, most superior of Continental operetta prima donnas. She remains as young as ever and her technique of putting over a chanson is still unrivalled in its finish. Krausz, who is generally considered the coming man of the Viennese opera school, has turned out a satisfactory score, but not particularly individual. The book is in the usual "Merry Widow" milieu—it just gets by. The cast, which includes Hans Wassmann, Max Hanson, Ferry Sikla and Hans Heinz Bollmann, is 'way above that which she formerly got under the Saltenburg regime. Ernst Wellisch has made a big success of his first managerial venture.

STAATS THEATER.—"Fünf von der Jazzband" ("Five of the Jazz Band"). Comedy by Felix Joachimson. A light little comedy with a few clever ideas. Four jazz musicians take a young girl into their band as added attraction. But her unmusicality and her coquetry ruin the ensemble and arouse jealousy, so that they get rid of her and start out fresh again. Several of the scenes are effective.

NEUES THEATER.—"The Show," by John Galsworthy. One of the weaker plays of this English dramatist. It was a flat failure here. This was undoubtedly partly due to the fact that the whole newspaper situation is different in Germany. The production was only fair.

GROSSES SCHAUSPIELHAUS.—"The Mikado." Erik Charell found "The Mikado" old-fashioned, so he had the libretto rewritten by Bernauer and Oesterreicher, the music jazzed up, and staged the whole as a revue with eight scenes. The result was terrible. What the librettists substituted for Gilbert was humorless and banal; it was modern, but, oh, how dull! The music, too, lost immeasurably by being forced into modern rhythms; where it had formerly been the best sort of classical operetta, it became the most trivial of jazz. Charell's revue style of production further detracted from the music by being too lavish and by interspersing too much mediocre modern dancing. Max Palenberg, Germany's foremost comedian, was able to get nothing out of the role of Koko, and that speaks volumes. Charell may be able to keep the show going for some time by disposing of seats at popular prices to the radio fans, but at regular prices it must be definitely rated as a flop.

KLEINES THEATER.—"Marshall Niel Rosen," by Albert Bernstein Sabersky. A very sticky drama about a painter who is being vamped by a married woman. His mother realizes that he is being ruined and uses all her power to break up the affair. The husband is suspicious and sues the wife for divorce, naming the painter co-respondent. The woman does not want to be divorced from her husband, whom she looks upon as a sure meal ticket, and gets the painter to promise to deny their relationship. At the court proceedings, influenced by his mother, he tells the truth and thereby loses the woman. But he keeps the love of his mother. Brilliantly played by Rosa Valetti and Richard Duschinsky as mother and son.

RENAISSANCE THEATER.—Emma Grammatica. This splendid Italian actress is little known outside of her native land. This is too bad, as she is the greatest player that Italy has produced since Duse. In her repertoire, which included a blank verse play by d'Annunzio, "The Old Lady Shows Her Medals," by Barry, and "Camille," she showed that she is an actress of variety and power.

LESSING THEATER.—"Justice," by John Galsworthy. Unfortunately, much too late to win the success which it undoubtedly would have achieved years ago. Now the social ideas which it promulgates are no longer actual and it all seems out of date and a little tiresome. The Berlin production was good enough, especially Ernst Deutsch.

THEATER AM KURFÜRSTEN-DAMM.—"Hochensonne" ("Artificial Sunlight"), farce by Ludwig Fulda. A rather feeble attempt to make use of the character of Harry Dorn, who has lately been much written up in the press because people believed him the eldest son of the crown prince in disguise. Here a swindler shows up the citizens of a small town, gets money from the leading manufacturer and at the same time makes a conquest of his wife. In the end the swindler's secretary turns out to be the real prince and marries the manufacturer's daughter to the tune of a happy ending. Although treating a

theme of the moment the technique and style of writing is as out of date as though it had been written before the war. It is kept going here by Ralph Arthur Roberts' smooth acting in the leading role, but even so it will not hold for any length of time.

LESSING THEATER.—"Schinderhannes," by Karl Zuckmayer. After the tremendous success of this author's last play, "Fröhliche Weinberg," the present work was looked forward to with great expectation. It did not in any manner fulfill these and will not have even a small part of the commercial success of the former. In itself it is a well enough made play following the tradition of Goethe's "Goetz von Berlichingen," and has as its leading figure the robber, Schinderhannes, a sort of German Robin Hood. There are over 30 speaking parts. Here Eugen Kloefer and Kaete Dorsch, both stars, had the leading roles.

KOMÖDIENHAUS.—"Hokus-Pokus," comedy by Kurt Goetz. Probably the best mystery comedy ever turned out by a German author. Distinctly in a class with the best work which Cohan has done in this field. The play has everything for a German audience. It begins with a satirical sop to the highbrow:

A manager on the verge of bankruptcy calls a conference to which he invites the leading dramatic critic, his lawyer and the whole of his staff. None of them has anything to suggest until his playreader brings out a new work by Mirandello (burlesque on Pirandello), which is then played for us. The wife of a painter is being tried for the murder of her husband who has disappeared. To the judge the evidence before the trial comes a mysterious but elegant gentleman who tries to influence the judge against conviction by making him unjustly suspicious of his best friend. In the second act trial the same gentleman also appears and confesses to being the murderer. This is not taken seriously, however, as it seems clear that he is merely trying to shield the woman. There is nothing but circumstantial evidence against her, and after a splendidly ironical speech by her attorney she is acquitted. In the last act it comes out that the mysterious stranger is the supposedly dead husband who disappeared in order to get up interest in his paintings, which he had not been able to sell. The whole is kept in the very lightest of tones and the audience laughs almost continuously. If this play is well adapted and produced in America it should be a big success.

KOMÖDIE.—"Widowers' House," by Bernard Shaw. Shaw is still trump in Germany, and none of his plays is safe from revival. This, his first, should have been left in peace, for it belongs to the time when he was under the influence of the early Ibsen. Well played here by Albert Steinruck, Max Guelstorff, Grete Mosheim and Hans Brausewetter.

LUSTSPIELHAUS.—"Filmromantik" ("Romance of the Film"), farce by Ludwig Fulda. Fulda was once Germany's leading writer of farce and he goes on writing, although he has completely lost touch with the spirit of today. The story of this farce is very modern, concerns a little girl selling postcards in the Rocky Mountains who becomes a star over night. But the technique and language is that of 1905.

ADMIRALSPALAST.—"Wann und Wo" (When and Where), book by Ridaemus and Wolf, music by Walter Kollo. The only revue in town worth attending, so doing adequate business. But not up to the same management's last year's production, which still remains the high water mark of German revue. The chief lack is one of humor. Last year Haller bought good sketches in London and Paris but this year he decided to fall back on native talent and the result was a catastrophe.

The best part of the show was the dancing which chiefly fell to Americans. For instance Helen Wehrle from George White's "Scandals," the Lorraine Sisters from the Casino de Paris, June and John Roper and Thelma de Lorez from the Ziegfeld "Follies." Earl Franklin from the London Coliseum did not get over at first but when they did finally get him, he stopped the show.

DORA'S RECORD BOOKING

London, Dec. 20.
Dora Maughan opens at the Piccadilly (hotel) cabaret Jan. 2 for 10 weeks.
This is a record booking for that site, although Fowler and Tamara played 16 weeks there. Their original contract was for eight weeks.

WOODS ACTIVE ABROAD

Putting on "Shanghai" in London
Himself—Isolas in Paris

Paris, Dec. 20.
A. H. Woods is in Paris, having left the Leviathan at Cherbourg to motor to the capital with Irving Marks who went to meet him.
The producer's first act was to close for the Paris presentation of "The Shanghai Gesture" here by Isola Bros. He will go to London to produce the piece there himself.

RITZY

Broadway has been going Fifth-and-Park with a vengeance the past couple of weeks. Men and women formerly satisfied with back stage life have been ritzy, and loving it!

At the splendid reception given by Mrs. Edward F. Hutton for her debutante daughter, Eleanor Post Hutton (formerly Eleanor Close), held in the magnificent apartment house on Fifth avenue built and owned by the hostess. Mrs. Flo Ziegfeld shook hands with the smart set to which she had merely bowed across the footlights in her old musical comedy days. Mrs. Hutton is the heiress to the Postum and Post Toasties millions and divorced Edward Close.

At a brilliant dinner-party given at the Barclay by Mme. Alma Clayburgh, the singer, her guests included Lady Patricia Russell, the actress, and the Earl of Amherst, formerly Lord Holmesdale, a dramatic critic. Along with William Rhineland Stewart, Jr., who has paid court to Constance Talmadge and Marilyn Miller, were Ernest de Weerth, the costume designer; Daniel Frohman, veteran manager, and George Gershwin.

At the Circus Ball

At the elaborate Circus Ball given by Mr. and Mrs. William May Wright at their home on Madison avenue, she singing semi-professionally as Mme. Cobina (having originally been Esther Cobb), Gershwin again appeared, perhaps contemplating a "Rhapsody in Blue-Blood," and, among many others, one noted the following Mayor and Mrs. James J. Walker, the Duchess of Roxburghe, Princess Serge Obolensky (Alice Muriel Astor), Prince Christopher of Greece, Mrs. Cornelius Vanderbilt, Mrs. William Randolph Hearst, Elizabeth Marbury, Mrs. John Barrymore (Michael Strange), Ina Claire, Alla Nazimova, Beatrice Lillie, Anita Loos, Lillian Gish and, of course, George Jean Nathan. Also Edward Knoblock, the playwright, formerly Knoblauch.

At the new Sherry-Netherland Mrs. Edgar Selwyn gave a luncheon party for Lady Wiseman, Mrs. Sailing Baruch, Mrs. Jesse Lasky, Mrs. Henry Miller, Mrs. Frank Hague, Mrs. Joseph Moran and, again, Anita Loos.

Gentlemen may prefer blondes but Bohemia certainly prefers society. What contrasts between past and present! When Edgar Selwyn acted in stock at Rochester and at the 3d Avenue theatre, New York, he never even dreamed of society, nor did his present wife, when, as Ruth Wilcox, she was a showgirl.

Some of us remember Mrs. Lasky's husband's vaude flash acts, "The Red Heads," "The Pianophriends," etc.

Name Changes

The tale of how Jean Williams, a "Follies" girl, got a good job in the movies through becoming Sonia Karlov, an alleged Russian, recalls the cases of Winifred Shaughnessy, the dancer from San Francisco, who developed into Natacha Rambova, and Muriel Harding, an English actress, who became Mme. Olga Petrova, as well as the Dooley girl of New York, who became Nita Naldi, of the stage and screen.

Going Back

Flora Parker DeHaven is suing Carter DeHaven for a divorce in Los Angeles, accusing him of being infatuated with Betty Byrd, movie actress. The DeHavens were married in 1905 and have three children. For many years prior to their marriage Carter had been in vaudeville and musical productions. Later he and his wife were co-starred in "Queen of the Moulin Rouge," the supporting company containing various individuals who subsequently figured in front page sensations. Reggie de Veuille came from Paris to appear in this production. A few years ago he got into trouble with the European authorities. He had become a dressmaker and was

SOUTH AFRICA

By H. HANSON

CAPE TOWN

Cape Town, Nov. 15.
Cape Town has started what is termed "a gala season," but the little that signifies gala is being done by private people, with the Town Council doing hardly anything to encourage enterprise. The municipality carries a reputation for a lot of hot air.

The late Arthur Bouchier's company put in a short season at the Opera House, staging "Ambrose Applejohn's Adventure," "The Fake" and "Interference," under direction African Theatres, Ltd., finishing Nov. 12. The musical play, "Tip Toes," opened Nov. 14, under direction African Theatres, Ltd.

The Tivoli (African Theatres, Ltd.), has full vaudeville programs for the gala season. Week Nov. 2: Constance Evans and Monty Wolf, singing and dancing; Sime and Kid, French comedy acrobats; Betty Bruce, character comedienne; Two Dewers, gymnasts; Angela Guilberte and Partner, musical act; Two Vernons, comedy act; Zetta Moe, character impressionist. The fight film, Willie Smith vs. Leddy Baldock. Week Nov. 9: Du Callion in ladder act; Fordham Bros. acrobats; Bert King, banjoist; Sime and Kid, Zetta Moe, Two Dewers, Constance Evans and Monty Wolf.

Boswell Bros. Circus and Menagerie and Broncho Bill's Wild West Rodeo is located in town for a season and doing well. The Wild West Rodeo is advertised as coming from the 101 Ranch, Oklahoma, U. S. A. and Wembley Rodeo, London. The members include Johnny Regan, Buck Warren, Chic Cooper, girl sharpshooter; Wild Rose, girl rough rider; Tex Merritt, Kitty Douglas, Arizona Pete, Whirlwind Tess, Tornado Jack and Deerfoot, Indian.

Alhambra (African Theatres, Ltd.)—Business good. Pictures recently shown: "Son of a Sheik," "Winds of Chance," "The Midnight Sun," "Irene," "His People," "The Dark Angel," "The Bat," "Tess of the Storm Country."

Grand (African Theatres, Ltd.)—Cinema doing well. Films lately screened: "Graumark," "Matinee Ladies," "The Untamed Lady," "Sandy," "Cheaper to Marry," "The Climbers," "The Unguarded Hour," "Siberia."

Kinemas, Ltd., attempting to put over a strong opposition to the African Theatres, Ltd., but so far with little success, have been screening "Bohemian Love" and "Second to None." The activities of Mr. I. M. Schlesinger, head of the African Theatres, Ltd., in London and his new position as chairman of De Forest Phonofilms, gives his interest new prestige.

The Bioscope Hall at Barkly East, Cape Colony, was recently destroyed by fire.

John Dunlop, well known champion South African swimmer and

accused of being connected with a dope ring.

In "Queen of the Moulin Rouge" also appeared May Maloney, a showgirl. She had been a Newport showgirl and married the rich and fashionable Raynor Wells, son of Mrs. William Storrs Wells, who has a Newport estate. Raynor died and his widow has revisited Newport.

Still another member of that same musical comedy was Francis X. Bushman, destined for fame and fortune as a movie star, destined also to be divorced by two wives, his children by the first wife now doing well as Francis X. Bushman, Jr., movie juvenile, and Mrs. Jack Conway, wife of a picture director.

Mr. and Mrs. Frank Vance Storrs and their daughters, the Misses Caroline and Anne, are giving a reception and dance tonight, Dec. 14, in the Palm Garden of the Ritz for Ruth Elder and Capt. Haldeman. The show business ought to be especially interested in that announcement, for Mr. Storrs is none other than the former Frank V. Strauss, who accumulated a large fortune publishing theatre programs. He changed his name some years ago and later secured possession of a parterre box at the Metropolitan opera house, where his wife's jewels outshine those of the Vanderbilts and Astors.

In another box one sees Mrs. Cornelius Vanderbilt Whitney, daughter of Mr. and Mrs. Sheridan S. Norton.

SAILINGS

Dec. 24 (New York to Paris) Kirby and DeGage (Ile de France).
Dec. 16 (New York to Paris), August Janssen, Sr., (Paris).
Dec. 16 (London to New York) Arch Selwyn, Lucille Valentine (Leviathan).

water polo player, met with fatal head injuries in a motor accident.

A Palais de Danse and cabaret has been opened by a local orchestra.

"Havoc," the film adapted from the stage play, is set for screening Nov. 14 at the Alhambra.

Kinemas, Ltd., announce the screening of the British film "Blighy" at the City Hall.

JOHANNESBURG

African Theatres, Ltd., is bringing out to this country important names of the theatrical world. The latest is Phyllis Neilson-Terry and her company, including Frank Freeman, D. J. Williams, Eugene Leahy, Gerald Pemberton, Althoff Fleming, Andrew Churchman, Louise Regnis, Gladys Dale and Lumena Edwards. The company opened at His Majesty's theatre Oct. 31 with "Sweet Nell of Old Drury," scoring a big hit. Fine acting and production.

The Empire attracted good business with vaudeville. Week Oct. 31: Rebe Kesslova, violinist; Blake and Hazel Dean, dancers; Stoll and Steward, song and patter; the Lampinos, American comedy illusionists; Jimmy Greyville, comedy musical act; Les Augustines, barrel jumpers; ballet. Week Nov. 7: Leslie Elliott, songs at the piano; Four Phillips, acrobatic jugglers; Maggio Trio, French gymnasts; Rebe Kesslova, Blake and Hazel Dean, Stoll and Steward, Lampinos, ballet.

Bijou (African Theatres, Ltd.)—Business good. Films recently screened: "Carmen," "The Eagle," "Wind of Chance," "Irene."

Orpheum (African Theatres, Ltd.)—Bio-vaudeville theatre getting good patronage.

Percy Hutchison, English actor, and company, touring around Rhodesia.

Fred Duprez is doing well over here.

Alfred Mirovitch, well-known pianist, is touring South Africa.

DURBAN (NATAL)

Theatre Royal—Closed.
Criterion—Popular bio-vaudeville theatre. Week Oct. 31: Leslie Elliott, songs at the piano; Four Phillips, acrobatic jugglers; Miniature Marie, comedienne; pictures. Week Nov. 7: Ronald Frankan's "Cabaret Kittens," pictures.

A Richard Dix Club is being formed in Durban.
Sole Bros. Australian circus and menagerie located around Durban. The Rodney Girls (3), daughters of Charles Rodney, well-known professional and African Theatres, Ltd., manager, are reported doing well over in Australia. The girls intend visiting the States, and their show is recommended.

The Durban Town Council has decided to take steps to have dog racing banned in Natal.

The Durban Amusement Syndicate put over Charleston and waltzing contests in the Town Hall. The attraction carried a lot of interest to local dancers, with two prizes of \$250 each.

Plenty Cold; Little Heat; No Place for Shows

London, Dec. 20.

"Whispering Wires," arriving at the Apollo last night (Monday), was politely received, but its success is doubtful.

There really isn't a chance for any show here at present because of zero weather, with insufficient heat in the theatres.

"Sadie Dupont" on Sun.

London, Dec. 20.

A special performance of "Sadie Dupont," splendid melodrama, was given by the Repertory Players Sunday night.
Reception decidedly enthusiastic.

English Royalties Soar

London, Dec. 20.

Certified accountant's figures of money sent by Clayton & Waller as authors' and composers' fees for rights to American plays produced in London during the last two and a half years, amount to \$750,000.
At present they are paying at the rate of \$5,000 per week.

Lonsdale's Unnamed

London, Dec. 20.

Frederick Lonsdale's new musical, coming into Daly's in February, has yet to be named.

Principals include Evelyn Laye, Albert Mundin and George Gros-smith.

LONDON AS IT LOOKS

By HANNEN SWAFFER

When I called in, the other afternoon, to have tea with a dowager duchess, dreary in her dotage, I found her wet with tears. Having been to see "The Fool," nearly every time it was played in London, and knowing by heart the ecstatic criticisms they gave to "The Enemy," with its patent recipe for stopping war, she had bought a book by Channing Pollock, whom she worshipped, a book called "The Footlights, Fore and Aft." Alas! it was written sixteen years ago, when it was another Channing who wrote.

Why the Dowager Cried

No wonder the lady cried. Her idol was shattered. When she came to the chapter, "Some People I Have Lied About," her agony was too much to see.

For Channing, in that chapter, had told of his press agent days, those days in which he learned to put over "The Fool."

"The press agent may be described in two words as a 'professional liar,'" confessed Pollock. "I became one of the Guild of Annaniases some 10 or 12 years ago, and I may say, without egotism, that during the period of my membership I lied industriously, conscientiously, and with a fair degree of success."

The Saint Who Once Sinned

I, as a journalist, regret not so much the late lying of Mr. Pollock, as the fact that he cannot even spell Ananias properly. He spells the first half of the word like Anna Held.

Well, the dowager duchess distressed me.

"To think that that saintly man was once a paid liar," she said, "and a liar, too, who earned more money by boasting about it afterwards in a book."

I hastened to assure her that probably Mr. Pollock was not even sincere in his confessions. That consoled her a little.

When I told her that, on the fly-leaf of the presentation copy of "The Fool," which Channing Pollock gave me, he wrote, "I was a stranger and you took me in." She replied:

"Yes, but he took me in."

The Wonder of Ernest Truex

Ernest Truex certainly is popular in London. I believe if any other man had appeared in "Good Morning, Bill," it would have evoked derision.

P. G. Wodehouse, the author, is, of course, now in America. His charming wife, who came up to me on the first night of "Oh, Kay," after the first act, and therefore said to me, "How do you think it is going?" and then agreed with me it hadn't gone very well, asked me the same question after the first act of "Good Morning, Bill." I was very tactful.

But Truex got away with it all, because of his charm. When, in his speech, he said that it was quite a different kind of first night from those seen lately—this was a reference, of course, to "Sirocco"—the whole house roared with laughter.

When he said he had a nice English home in Shepherd's Market, and he wished all the audience could come and see him there, and how he had two sons at school in England, and he never wanted to go home, he made us all love him.

I do hope Truex has got a success. His acting in "The Fall Guy" and "The First Year" established him here as an artist, but he wasn't put over properly. They were better plays than Wodehouse's, but the third one looks like being a success.

Arise, Sir Rocco!

Yes, "Sirocco" is still the talk of the town, so much so that the joke of London is about J. M. Gatti's approaching knighthood, for that part owner of the Adelphi and vaudeville theatres is chairman of the London County Council, and, as such, entitled to a knighthood in a few weeks' time.

His partner is his brother, Rocco, and Archie de Bear is saying, "If it were the other Gatti, the King would have to say, 'Arise, Sir Rocco.'"

Noel Coward's letters to his friends about the first night are as charming as his wont. He is thanking them for their wires in his own handwriting and adding, "I hope you enjoyed the French Revolution."

I suppose he means that everybody on the stage lost their heads.

The Pale Young Things

I have received about a score of anonymous letters from Ivor Novello's fans accusing me, for one thing, of being so deaf that I mistook applause for booing.

All the pale young things are agitated into punkish pallidity. They sit in corners and cry on their lily hands. Why blame me? I did not write "Sirocco."

A Trap Door for Safety

Jack Hulbert's first night speech after "Clowns in Clover" had a side-slip reference to the "Sirocco" boos.

He had come up a trap door just before for his last entrance. "I had a trap door made so that if the reception were unfavorable I could drop down again," he said. He had no need to be afraid.

Archie Selwyn told me afterwards that "Clown in Clover" was the nearest approach to "George White's Scandals" he had ever seen.

It is simple enough in form, but it is staged with such cheerfulness of personality that you cannot find fault. It is amazing to think that Jack Hulbert, who came down from Cambridge and married Robert Courtneidge's daughter, Cecily, used to be accused of being a grinning amateur. When Cecily first went on the stage, people used to say, "Oh, here's Courtneidge pushing his daughter again," she was so bad. They have drilled themselves, since, into an infinity of skillfulness.

The Triumph of Cecily

Cecily Courtneidge, as a comic, is ten times as good as Beatrice Lillie at her best.

Her burlesque of a French revue artist, two or three middle-aged women, a modern stage dancer and a youth of the Vesta Tilley type were gems of artistry.

I think you liked Cecily Courtneidge when she was on your side. She has improved immeasurably since those days.

"You're wonderful, Cecily," shouted the gallery.

They often shout that at floppy shows. This time they were right.

"Yellow Mask" Not Right

London, Dec. 20.

Out of town reports state that Edgar Wallace's melodrama, "The Yellow Mask," is unsatisfactory and will have to be rewritten before coming in.

MANGAN LOANED

London, Dec. 20.

Management of the Plaza, Loew picture house, has loaned Francis Mangan to stage productions for the opening of the high Broadway type cinema, Stratford.

Plaza's Tiller girls will be in the premier show.

THE TILLER DANCING SCHOOLS

OF AMERICA, Inc.
226 West 72d Street
NEW YORK

New Classes
Now Forming

MARY READ
President



WILL MAHONEY

The New York "Telegraph" in reviewing "Take the Air" said: "Will Mahoney is great. Last night he clicked and clicked and clicked. He danced his audience into an honest panic, only to wow them anew with his mugging. This Mahoney chap is set on Broadway for life."

Direction

RALPH G. FARNUM
1560 Broadway

CASINO REVUE, PARIS, SCORES

Two Other Productions Well Received

Paris, Dec. 20.

L. Volterra launched successfully his new Casino revue last week under the title of "Wings of Paris" at the Casino de Paris. Maurice Chevalier returns as the principal luminary, although his wife, Yvonne Valle, is not in the company this time.

The new winter show bears the signatures of A. Willemetz, Saint Granier and Jean Le Seyer, while in the cast are Danielle Bregis, Therese Dorny, Horam and Myrtil, Jack Forester, Suzanne O'Neil, Rocky Twins, Pasquall (formerly of the Odeon), Steadling Sisters, Charlotte Martens, Miss Florence, Bach, Tiller girls, and Pierre Meyer. Paul Gason conducts.

Double Bill

Elsewhere the pre-holiday season is not marked by much production activity. The Atelier company at the Theatre Montmartre, presented successfully a revival of "L'Even-tail" ("The Fan") as half a double bill. The cast includes Georges Carpentier, Raymond Rouleau, Ed Beauchamp, Annie Carrel and Isabelle Kloukowsky.

The second part is Marcel Achard's piece "Celui qui vivait sa mort" ("He Who Lived His Own Death"), mounted by Touchagues and played by Charles and Marcelle Dufrin.

Following "Dancing Mothers" at the Femina, Andre Gailhard presents, beginning Dec. 17, a new comedy by Andre Amiel called "L'Image" ("The Portrait"). The plot: Young lovers are parted after a brief intrigue, each going his and her way and marrying in the course of time.

They do not meet, but for 20 years the memory of their young love is fresh in their minds. They are brought together again in middle age through a portrait. They resume the old relation for a brief time, but soon realize that time has destroyed their romance and sadly separate.

Suzanne Despres and Jean Worms head the cast.

"Deck" Average \$27,000

London, Dec. 20.

The average takings for "Hit the Deck," at the London Hippodrome, are at the rate of \$3,000 per performance, nine performances per week, making a weekly average of \$27,000.

"The Girl Friend," at the Palace (smaller capacity), is doing \$2,500 per performance, eight weekly, \$20,000 weekly.

RUDINOFF REMEMBERED

London, Dec. 20.

Rudinoff made his reappearance at the Coliseum (vaude) yesterday (Monday) after an absence of two years. He was warmly welcomed.

NEW ENGLISH LAW PREVENTS MENTION OF ACTRESS' NAME

Professional Name of Divorce Applicant Withheld From Type—She Admitted Adultery—Husband Known in Show Biz as Gordon Failed to Provide

EMMETT FLYNN'S WRIT AGAINST C. B. SEELYE

American Picture Actor Left England With Alleged Claim Against Amer. Promoter

London, Dec. 20.

Before Emmett Flynn, the American screen actor, lately left here for New York, he caused to have issued, through a local attorney, a writ against C. B. Seelye for damages for retention or conversion of personal property, with another sum demanded as damages for an alleged assault upon him by Seelye.

Flynn's attorney states he has no details of the claims made and says he knows nothing of the particulars beyond the endorsements upon the writ.

Seelye is an American picture promoter, known in picture circles on both sides of the water. He asserts that he removed clothes from the Piccadilly Hotel after having paid Flynn's hotel bill there, amounting to \$1,035. He claims to have advanced Flynn other moneys, to secure which, Seelye states, Flynn gave him a mortgage upon a story called "The Houseboat on the Styx." He denies the assault charge.

Seelye says he will return everything he holds of Flynn's upon the latter repaying him the amount Seelye alleges due him.

Flynn is said to have lived some of the time with Seelye when in London.

The assault is alleged to have occurred in Seelye's apartment in the presence of a witness. The case was investigated by the American Consulate here after it had been reported to them that Flynn had three ribs broken. The London police were called in but Flynn refused to press the assault charge.

Emmett J. Flynn has returned to this side. He was formerly with Fox and is reported having returned or about to return as an actor to that picture organization. C. B. Seelye has been abroad for some time.

EROTIC BUT ARTISTIC IS 'SIMOUN'; AND HOW!

London, Dec. 20.

A new society of Sabbath players went to bat Sunday night at the Q theatre with "The Simoun," from the French of Lenormand, banned by the censor here.

It merely has to do with the development of the sex desire of a father for his own daughter because of the girl's resemblance to the mother, whom he adored.

Might call it somewhat erotic, but always and very artistic, and how!

Voiceless "Sylvia"

London, Dec. 20.

"Sylvia," musical version of "Mary Quite Contrary," was nicely greeted by a friendly audience upon its premiere at the Vaudeville last Thursday, Dec. 15.

The first night gathering kindly overlooked the fact that there are no singers in the cast.

The show is almost a certain failure and the house is seeking a successor.

London Wants 'Ramblers'

London, Dec. 20.

Henry Sherek has cabled an offer to New York, on behalf of Charles Gulliver, for "The Ramblers."

The idea is to produce the Philip Goodman musical in February, provided Clark and McCullough and Marie Saxon are available.

It's unlikely the three stars of "The Ramblers" will go to London.

London, Dec. 20.

A new law which prevents the sensationalizing of divorce proceedings in England stopped every newspaper this morning (Tuesday) from mentioning the identity of the actress described in court as Mrs. Gertrude Alice Dagmar Howley, residing at John street, Mayfair. The applicant obtained a divorce from her husband, described as Francis Xavier Howley, professionally known by the name of Gordon, theatrical producer.

Everybody in court and each of the dailies knew who the actress was when in exercising his discretion in her favor, in consequence of her own admitted adultery with two men, Lord Merrivale, the judge, said this was a case where a 19-year-old girl had been seduced by a man at a time when that man was in a position of authority in the theatrical world to which the girl belonged; that the husband never maintained his wife and child, apparently thinking that from that time onward he might live on the earnings of his wife.

JOIN TO HOLD DOWN ROYALTY

But English Producers Miss Important Firm

London, Dec. 20.

Sir Alfred Butt, R. H. Gillespie, Jack Buchanan and Lee Ephraim have settled upon a working agreement to combat the high prices paid for English rights to American stage successes.

Clayton and Waller were asked to join the movement but so far have not signed. It is believed the latter firm is either considering a counter offer to work with Charles Gulliver or may continue independently as at present.

If Clayton and Waller could be included in the new combination it would practically establish a monopoly on imported American productions here, which could dictate its own royalty money scale.

Over and Back Arch

London, Dec. 20.

Arch Selwyn pulled out of here Thursday (Dec. 15) for New York on the Leviathan. He's due back again Jan. 15.

INDEX

Foreign	2-3
Pictures	4-25
Picture Reviews	22
Film House Reviews	35
Vaudeville	25-31
New Acts	36
Burlesque	40
Bills	38-39
Times Square	42-43
Editorials	44
Literati	17
Women's Page	41
Legitimate	45-51
Legitimate Reviews	51
Musie	52-55
Obituary	57
News of the Dailies	56
Correspondence	58-63
Letter List	63
Outdoors	57
Sports	40
Inside Pictures	13
Night Clubs	54

COSTUMES
SCHNEIDER-ANDERSON
225 W 36 ST. NEW YORK

RE-INDICTMENT OF 41 MEN IN L. A. JULIAN OIL CONSPIRACY

Toplitzky, Mayer, Chotiner, Ramish and Flint Among Those Previously Dismissed, but Again Indicted—D. A.'s Office Wouldn't Accept Dismissals

Los Angeles, Dec. 20.

For the second time in seven months, the Los Angeles county grand jury indicted 41 men with conspiracy to commit usury because their profits in Julian Petroleum Corporation stock pools netted over 12 per cent. a year.

These indictments were brought by the grand jury after two superior court judges had dismissed the cases against some of the men when it was shown that they were innocent of wilful conspiracy.

It is said that the reindictments on all came about through refusal of representatives in the district attorney's office to permit the dismissal of an indictment against William Rhodes Hervey, vice-president of the Pacific South West Bank, which concern was the original backer of the Warner Brothers Picture interests.

It is claimed that the district attorney felt that any banker indicted should not be dismissed as were others who had joined pools at the instigation of brokers and financiers.

Some feeling, it is said, brought about the reindictment of several people connected with the picture industry, who had been absolved by the court of wilful conspiracy. These men include Joseph Toplitzky, Louis B. Mayer and H. W. Chotiner. Thirty-five of the men who were reindicted appeared in court and filed bonds, while the other six out of town were represented by counsel.

Adolph Ramish, indicted last June and against whom charges had been dismissed, was among those reindicted, as was Motley Flint, local banker, who in the past has financed a number of picture propositions. Flint was the organizer of one of the pools which made more than the legal rate of interest.

Pleas of not guilty were made by all before Superior Court Judge Hardy.

Brewster's Auction Sale \$50,000 Under Program

Los Angeles, Dec. 20.

Eugene V. Brewster, magazine publisher and husband of Corliss Palmer, fell around \$50,000 short of expectations on a three-day auction sale. Brewster and his wife have decided to give up house-keeping.

Maybe the sale hawks didn't realize the value of the stuff Brewster prized, but an Italian Renaissance settee, valued at \$2,000, went for \$165 and a painting by Janet Hart, also held at \$2,000, finally sold for \$110.

For the painting the bidding started at \$1. When the woman who made this bid was asked how she estimated the value she replied, "I like the frame."

Diana Miller Dies

Los Angeles, Dec. 20.

Diana Miller, 24, screen actress and wife of George Melford, Universal director, died Dec. 18 at Pottinger Sanatorium, Monrovia, Cal., from a triple hemorrhage of the lungs. She was a former Fox player and had been ill for eight months.

Carl Laemmle ordered production on "Freedom of the Press" stopped for a week out of deference to Mr. Melford, who was directing.

Wampas Directors

Los Angeles, Dec. 20.

Ray Davidson and John LeRoy Johnson have been appointed co-directors of the Wampas Frolics, to be staged at the Ambassador hotel Feb. 25.

They will serve without pay. Former directors of the Frolics have been paid.

Holt and Columbia

Los Angeles, Dec. 20.

Jack Holt is negotiating with Columbia Pictures to star in a series of comedy dramas.

"Cut and Titled"

The following official announcement was sent out by H. Wayne Pierson, head of Universal's road show department, upon the occasion of his fourth son:

"Mr. and Mrs. H. Wayne Pierson beg to make their annual announcement of a new Baby Boy. This edition as new as Ford's latest model, but with a squeak that reminds one of Model T. Mother doing well. Father working for Carl Laemmle.

"To be cut and titled Dec. 20."

S. F. Hoffman Arrested; Got \$500 Off Upstate Man

Charged with the alleged larceny of \$500, Samuel Fenimore Hoffman, 28, picture producer and film salesman, of 315 West 79th street, was arraigned in West Side Court before Magistrate Earl Smith. Hoffman, through his attorney, David M. Schwartz, 225 Broadway, obtained an adjournment.

Hoffman, tall, lithe and wearing spats, was arrested at his home by Detective James McDonnell, of the West 63 street station. Hoffman was at dinner at the time. He was considerably agitated when the sleuth told him that he was wanted in Watertown, N. Y.

The "producer" was arrested on a telegram, McDonnell stated. The detective charged him at first with being a fugitive but the charge was subsequently changed. Magistrate Maurice Gottlieb admitted Hoffman to bail.

According to the story told reporters by McDonnell, he said that he understood that Hoffman visited Watertown, N. Y., recently. He became acquainted with Erwin Crast, contractor, of Watertown. The salesman was to take pictures of Crast and his wife, McDonnell stated.

Hoffman declined to comment about his arrest except to state that it was purely a business transaction. He declared that Crast and he were to enter into partnership in motion pictures. He said that Crast had paid him \$500 but was to invest \$1,500 more.

He never received the latter amount. Consequently, Hoffman stated, he was unable to draw up the partnership papers.

"Kings" in Non-Heated Premiere at Oakland

Oakland, Cal., Dec. 20.

"King of Kings" opened a two weeks' engagement at the 12th Street (Old Orpheum) under direction of Orpheum circuit and got off to a bad start, due in part to the location of the theatre.

Weather was cold and this was not improved at the premier when a thrifty management turned off the steam leaving the customers to shift for themselves. By the time the second part of the Biblical picture was on the house was swathed in overcoats.

The only real laugh of the evening was provided as the house emptied and the taxi bandits began to hawk their wares in front of the theatre, the cry being: "Steam heated taxis here." They did a sturdy business.

PRIVATE TESTIMONY

Los Angeles, Dec. 20.

Deposition of Charles H. Duell in his \$5,000,000 breach of contract suit against Lillian Gish will be taken in private before a notary public.

The ruling by Superior Judge Ray Schauer was agreed to by attorneys for both sides.

Alice Joyce's British Made

Los Angeles, Dec. 20.

Alice Joyce will leave for England in January to star in a Harley Knoles production to be made in London.

Miss Joyce is now in New York.



ROScoe AILS

Mgr. Lockwood, Cameo, Bristol, held Roscoe Ails over for special Sunday concert and turned hundreds away. Mr. Katinski, owner of the Cameo, Jersey City, had to stop selling tickets at eight-thirty last Sunday night. Side aisles were jammed clear down to the orchestra pit. Where Roscoe Ails plays, you will find the crowds.

Direction WARD & SINGER

NEW FASHION SHOP BACKED BY STARS

Howard Greer Opening Clothes Salon in Hollywood—\$100,000 to Fit Out and Tea Daily

Los Angeles, Dec. 20.

Hollywood will have a new kind of premiere Dec. 22, when Howard Greer, Inc., opens its new fashion salons, sponsored and financed by many screen and stage celebrities.

Stockholders in the company include Olive Borden, Betty Bronson, Fannie Brice, Betty Compson, Dolores Costello, Bebe Daniels, Jetta Goudal, Trilzie Friganza, Mrs. Rupert Hughes, Dorothy Mackall, Pola Negri, Anna Q. Nilsson, Greta Nissen, Daphne Pollard, Esther Ralston, Lilyan Tashman, Florence Vidor, Virginia Valli, Lois Wilson and Peggy Wood.

The board of directors governing the business end of the institution includes Charles Christie, Victor H. Clarke, Milton M. Cohen, Howard Greer, Edwin King, Mrs. Florine Williams and Larry Wood.

The House of Greer, as it will be known, occupies a two-story house, forming part of a Spanish court constructed by Fred Thompson and Francis Marion in the heart of Hollywood's business center. Over \$100,000 was spent in furnishing and decorating the many salons and dressing rooms.

There are three large salons in addition to an open air patio, where tea will be served each afternoon.

Prior to organizing this venture, Howard Greer was associated for the past four years with Paramount-Famous-Lasky west coast studio, where he acted as chief designer.

DE MILLE PICKS ENGLISH ACTOR—NO EXPERIENCE

Los Angeles, Dec. 20.

John Batten, English actor, two months in America and with no screen experience, has been selected by DeMille for a feature role in "The Godless Girl," the next personally directed DeMille production.

Renee Adoree as Star

Los Angeles, Dec. 20.

Three new contracts have been signed by M-G-M. Laurence Stallings has been engaged to remain for two years more with the company, writing three stories a year.

Col. Tim McCoy, the M-G-M western star, will sojourn with the company for another year, as will Renee Adoree, who will probably reach stardom during this portion of her contract.

Ben Lyon Judging Beauts

Los Angeles, Dec. 20.

Ben Lyon has been picked by Birmingham-Southern College to judge in the final selection of campus beauties this year.

Gloria Swanson was the judge last year, and the year before, Cecil B. De Mille.

DIGGING UP NEW GIRL FACES; AUDITIONS IN 20 PUBLIX TOWNS

Petroff Will Make Selections, Recommending to New York Headquarters—Available Country Girls Frightened by Hardship Stories

\$250,000 'Phone Calls

More than \$250,000 is expended annually by the picture studios on the coast for telephone service, an increase of more than 150 per cent. over the preceding years when metered service was not in effect. This condition has aroused many producers to appeal to employees to be more conservative. The industry spent \$50,000 to fight the phone company two years ago on the proposed increase in rates which is now in effect.

Owing to a shortage of girl talent and the need of new feminine faces for picture houses, Publix officials are sending Boris Petroff, former Publix presentation director, on a tour of the country, starting Jan. 6, to select girls from twenty large cities and send those passing the required tests on to New York with a recommendation for the head offices.

New faces are badly needed, according to the executive. While there are thousands of girls throughout the country who could make the grade, most are holding off on account of the spread of stories of hardships.

There will be no effort to pick girls from New York city.

The girls chosen by Petroff are not intended for any special unit for the purpose of ballyhooing the theatre when one of the girls is playing in her home town, an exploitation campaign carried out by Publix about six months ago. It is understood those sent to New York will be permanently assigned for training and work in Publix stage shows.

Petroff is going out in a unit entitled "Havana," in which he is to be featured as master of ceremonies. He will hold morning auditions in every city on the Publix time.

Florence Vidor Opposite Jannings in "Patriot"

Los Angeles, Dec. 20.

Florence Vidor will play the feminine lead opposite Emil Jannings in "The Patriot."

Miss Vidor for two years has been starred by Paramount. Her contract recently expired and it is understood an arrangement was made for her to continue as a feature player, payment to be based on a per-picture basis.

Also cast for this picture is Vera Veronina, Ernst Lubitsch will direct. Production starts Jan. 3.

GAGGING XMAS TREE

A Christmas tree will feature the AMPA mid-weekly luncheon tomorrow (Dec. 22) at the Cafe Boulevard at 12:45 p. m. Each one attending must bring a gift not to cost more than 50c with a bit of verse or prose attached.

There will also be a burlesque celebration.

It's a stag meeting.

Loretta Young Opposite, Chaney in "Clown"

Los Angeles, Dec. 20.

Loretta Young, recently placed under contract by First National, has been loaned to M-G-M to play opposite Lon Chaney in "Laugh Clown, Laugh."

This production will be directed by Herbert Brenon.

Miss Young was chosen from among 45 people, with several of the M-G-M featured players among those turned down for the role.

GERMAN COSTUMER IMPORTED

Los Angeles, Dec. 20.

Paramount imported Herr All Hubert from Germany to design and supervise the costuming of Emil Jannings' next production, "The Patriot," which Ernst Lubitsch will direct.

Hubert brought along 500 costumes for the film, and will have entire charge of making the balance of the costumes on the Paramount lot.

Author-Major on Spot

Los Angeles, Dec. 20.

Major Zinovii Petchkov, battalion commander of the French Foreign Legion, North Africa, arrives in Culver City in January to make the screen treatment of his book, "The Bugle Sounds."

He will also act as technical supervisor on the production.

PUBLIX-LOEW'S SHOW DEPT.

ANY 'TALKER' AGREEMENT ENDED BY NEW TRADE FACTORS

Several Makers of Mechanicals Change Aspect—Equipment Cost Too High Previously—Can Now Act Independently on Best Buys Offered

An agreement between the five major producing companies, members of the Motion Picture Producers and Distributors of America, not to use or distribute talking film subjects unless all of the five companies concerned go in for talkers, is automatically ended through the invasion of the new field by several manufacturers of equipment.

It is understood Paramount, Metro, First National and Pathe-P. D. C. were among those who first got together when discussions for the general use of Vitaphone were becoming frequent.

The producers figured the asking price for installation and equipment too high. Though none of the executives wanted to pay the price there was a chance that a competing company would make a tie-up with the manufacturers of the equipment, so forcing the others to enter the field.

With competing equipment manufacturers now placing their product on the market the producers no longer have to get together for protection since they can make terms for the most reasonable priced talkers offered.

Grauman's Ford Cars For House Presentation

Los Angeles, Dec. 20. Sid Grauman has made a deal with Ford to show three of its latest models in his theatre.

Ford in the east had turned down all press agents. Grauman had Eddie Perkins, his exploitation man, get in touch with the Ford factory in Detroit and explain to them that Sid would put on a special presentation in which the new Ford car would be featured.

The Ford people fell and shipped to Grauman a sedan model, roadster model and coupe model.

Grauman arranged the presentation in such a way that it is entertainment besides being a ballyhoo for the Ford people. This presentation was put on the stage in addition to the regular Grauman presentation which is being used with the screen showing of "The Gaucho."

Beaverbrook for Coast By Way of Canada

London, Dec. 20. Lord Beaverbrook, the power behind Provincial Cinematograph Theatres, sailed from here last Thursday (Dec. 15) for Canada, accompanied by his two sons and also Lord Castlerosse, Capt. Michael Wardle and Gordon, who is to be editor of Lord Beaverbrook's new afternoon paper.

The party is expected to visit Hollywood after Canada.

Barrymore at \$20,000

John Barrymore at \$20,000 a week is being offered by Lyons & Lyons to either the Capitol or Roxy, New York, for a stage appearance. Through its West Coast manager, William Rowland, the Lyons agency has the booking rights to Barrymore.

Other screen names arranged for by Rowland are Pat O'Malley, in a sketch by Andy Rice and now playing for Pan on the coast at \$2,500, and Priscilla Dean who comes east for Loew's.

Imogene Opposite Reg

Los Angeles, Dec. 20. "Be Yourself," Universal's next for Reginald Denny, will have Mary Nolan (Imogene Wilson) opposite the star.

Xmas Grosses for Critics Held Down

Inquiry around the movie companies indicates that the annual epidemic of questionable cigars, perfume and gaudy knick-knacks for movie critics will not be forthcoming this season.

The practice of gifts to the reviewing fraternity at holiday time has been expiring during the last few seasons, along with the press agents' expense accounts.

Some of the small independents are suspected of preparations for a distribution of largesse, but even this is expected to be modest in comparison to the mad, glad days of yore.

At least one New York daily, "Times," has previously instructed its movie men to return to donor any Yuletide gratuities.

"KINGS" AND "ALLAH" FAIL TO STIR LONDON

London, Dec. 20. "King of Kings" (P.D.C.) and "Garden of Allah" (M-G) opened here last week. Neither picture is apt to burn up the town.

At the Covent Garden "Kings" was received in a dead silence. The Biblical film is looked upon here as slow, dull and lacking in drama and sincerity. On the other hand, public curiosity may get it a fair business.

Ingram's "Garden," at the Tivoli, is generally regarded as old fashioned, despite its splendid atmosphere.

"Ben-Hur" returns to this house for just six evening performances, commencing Dec. 26.

State Dept. Inquiring On French Film Proposal

Washington, Dec. 20. The State Department has instructed the American Embassy in Paris to make a complete investigation of proposed French restrictive legislation affecting American pictures.

This is the first time the State Department has taken official notice of discriminatory foreign measures against American films.

Chaplin's 'Circus' Set for P. C. F.'s London House

London, Dec. 20. One of the first effects of the Loew-United Artists-Standard film affiliation here is that Chaplin's "The Circus" will open at the New Gallery, Provincial Cinematograph Theatres' principal London house. P. C. F. stock is largely held by the Standard Film Company and its nominees.

Vita Act Taken Out

San Francisco, Dec. 20. What is believed to be the first instance where a Vitaphone act (working) has come under the classification of "Ill or Injured" was an occurrence at the Embassy.

An operator, in rewinding the Mary Lewis record, cracked the film so badly that it had to be removed from the program.

It was necessary to substitute another subject.

STAGE SHOWS ALL FROM ONE SOURCE

Type Stage Bills for Different Class Houses—Smaller Theatres Cannot Stand Cost of High-Powered De Luxe Presentations—One Unit Will Operate All Stages of Merged Show Departments—In Effect Immediately

52-WEEK ROUTE

Publix and Loew's have merged their stage production departments to become fully effective in about a month.

This includes all picture houses of both circuits and takes in the Capitol and Paramount on Broadway. Figuratively, the agreement means joint operation of all stages from footlights to backwalls.

It is a move to standardize and pool the production resources of both circuits, plus an eye on economics—the outgrowth of the "little houses" eating up the profits of the "big houses," the smaller houses not being able to stand off the overhead of unit stage attractions.

Neither circuit will lose its production identity in the move, Loew augmenting Publix's already established just an experiment. Loew houses will get the backstage equipment now necessary in all Publix theatres.

40 Weeks Now The basis of the merger is the turning out of stage show units to tour Loew and Publix theatres. At the present time the combine can play a unit for about 40 weeks. By Sept. 1 it is expected that any unit will be able to have a full year's route of 52 weeks.

Each organization will assume a proportionate share of the expense in maintaining stage show production costs and the affiliation is stated by officials to be definite and not just an experiment.

It is figured that in those cities in which Loew and Publix are jointly and financially interested in the same theatres, the combined producing power will be working for both ends, but where either circuit's houses are in direct opposition to the other a problem is created which will be worked out at a future date.

The new producing outfit will take over Baltimore, Washington and Pittsburgh, cities previously without Publix representation, and also those theatres in Kansas City and Cleveland which Loew has been solely operating back and front.

In New York this merger will affect the five Loew houses to be built which have a total seating capacity of 24,000.

Same Personnel

There is no change in personnel contemplated. Both Loew and Publix boards will sit in to criticize, suggest and revise. This will probably develop into certain types of stage shows for particularly designated houses, the "small" and "big" house angle.

Partington, Hale, Anderson, Harris, Cambria, Foster, etc., will be turning out material for theatres belonging to both chains with Sam Katz, Louis K. Sidney, Sam Dembow and Ed. Schiller in a supervising capacity.

Should either firm desire to slip in a "name" attraction, the matter is strictly up to whichever side wants to bolster a show in a desired town or house.

Until an agreed upon and sound working basis for the ultimate two types of shows has been found, it is believed that units going out will be reduced, or cut, when entering the intermediate theatres.

No one head of the stage producing combine is to be named, the routine to follow the formula of the current Publix organization with both circuits to get what they want

EXHIBITS ADVISED NOT TO TIE-UP WITH ADVENTISTS ON 'SUNDAY'

Letters Received From Seventh Day Adventists Offer to Back Exhibitors' Organizations' Sunday Fight—Other Faiths to Be First Considered

Contract Approved

Los Angeles, Dec. 20. At a special meeting of the directors of the Academy of Motion Picture Arts and Sciences held last night (Monday) at the Roosevelt hotel, the proposed standard free lance contract was unanimously approved and passed. This clears the track for the contract to go into use Jan. 1.

A committee is now working on a similar contract to apply to movie writers and directors. The latter will be effective about March 1.

COLLEEN MOORE GOING WITH U. A.

\$175,000 Per Picture—McCormick on Salary

Los Angeles, Dec. 20.

Upon the completion of her contract with First National, Colleen Moore will join United Artists and her first production will be "Sunny." Miss Moore's contract with United Artists, arranged with the consent of First National, provides that she receive \$175,000 a film, and that John McCormick, her husband, who produces her pictures, get \$2,500 a week salary. Under the First National arrangements, Miss Moore was getting \$125,000 a picture and McCormick \$2,000 a week as producer.

Prior to agreeing with United Artists, the proposition was presented to First National to meet. That organization did not meet the figures.

Miss Moore will go to work on the United Artists' lot Aug. 1.

Rialto Open All Night New Year's Eve at \$2.20

The Rialto, Rialto and Paramount will give midnight performances New Year's Eve. The Rialto and Paramount will be scaled at \$2.20 and will have vaude to augment the feature. Same acts will play each house.

The Rialto will probably remain open all night. Following the reserved seat midnight show, Publix plans to put "The Dove" on grind for the balance of the night, figuring there will be plenty of customers on the streets until daybreak.

Low Cody as Indie

Los Angeles, Dec. 20. Low Cody has returned from a vaude and picture house appearance tour and is establishing himself at the Tec Art Studios to become an independent producer.

Early in January he will start making a series of comedy dramas similar to ones he appeared in with Aileen Pringle at M-G-M.

Harry Joe Brown will be general manager of the Cody enterprises.

and how they want it out of the same "shop."

It is understood that before the current week is over an official statement will be issued by Publix designating Sam Dembow as a full vice-president in that organization

Exhibitor organizations throughout the country are being advised by national and local officers not to pay any consideration to offers from the Seventh Day Adventists to back the fight for the Sunday opening law for picture houses in states faced with this problem.

Letters from Seventh Day Adventists are being sent to exhibitor officers, the church offering to align its members with those theatre owners asking for governmental legislation for Sunday openings.

The argument advanced against working with the church officials is that the Seventh Day Adventists are fundamentally opposed to observance of Sunday as the Sabbath in any case and want to use the theatre owners as a means of partially gaining headway in their movement. In this case the exhibitors might lose out with Protestant and Roman Catholic churches of all denominations.

The Seventh Day Adventists, though asking to work with theatre owners for Sunday opening, have issued a notice to the effect that any member of the church attending a theatre or picture house at any time would be barred from the church.

"DEALS" UNCHANGED

Picture "deals" have remained stationary the past week. Principally at present is the bare possibility of the Stanley Company hooking up with the West Coast Theatres circuit. Not a movement in this so far, beyond the inside talk by the various bankers concerned. It's unlikely anything definite will come out of it either way before the arrival of Harold B. Franklin, president of West Coast, in New York, during January.

No definite report is heard of any connection Max Shoelman has made of his option on the Poli Circuit, that expires Jan. 1. It's said that if William Fox had any particular interest in that deal, it has cooled. A report persists Shoelman is prepared to take over the operation. Another is that the Poli staff men are prepared to look for new jobs if Shoelman or Poli does not take care of them.

Keith-Albee-Orpheum merger caused no excitement when officially announced. About the only result so far has been to drop the Orpheum's quotations to just 25, the price reported that the combined stock, changed one for one, will be first marketed at. Previously Orpheum had gone to over 26. The K-A-Orpheum transfer in consummation of the merger is due Jan. 15.

The Saxe-West Coast deal is about cleaned up with the Skouras Brothers to operate the Saxe Circuit for West Coast, another believed banking connection. If there is a Finklestein & Ruben affiliation with the same group, the bankers probably will steer that.

A common belief is that the bankers have been doing much manipulation of late in picture circles, among themselves and by themselves.

"BOOM" RUTH TAYLOR

Los Angeles, Dec. 20. Paramount is planning to high power Ruth Taylor across with the public. She plays Lorelei in "Gentlemen Prefer Blondes" and will be sent to New York to make personal appearances during the first week of the picture, following with three weeks of one-nighters in 13 different cities.

ANY ALIBI O. K. FOR LAST WEEK IN L. A. FILM HOUSES; TOP, \$28,200

John Gilbert's Personal Draw Beat Remainder of Town by \$10,000—Stage Show Holding Up—"Women's Wares" in Poor House

Los Angeles, Dec. 20. (Drawing Pop., 1,350,000)
Rain, Christmas shopping, short bankrolls, most anything one wants to offer became an alibi for the off business last week. Town had plenty of the moisture, especially on Saturday and Sunday.

John Gilbert proved that he is a strong boxoffice card when his picture, "Man, Woman and Sin," rated none too good, led the town by around \$10,000 margin at the Metropolitan. There was a Fanchon and Marco stage show which measured up great, to give the screen picture entertainment ballast.

Loew's State got sort of a jolt playing Rex Ingram's "Garden of Allah." They did not like this one here with the majority no like. It caused business to drop around \$7,000 under the week before, which was Abe Lyman's final week. Grauman's Chinese is still selling its entertainment on the value of the prolog, headed by Borrah Minich and his gang and White and Manning, more than on the picture, "The Gaucho." This Doug Fairbanks output is not the convincer the Sid Grauman stage show is for the audiences. Carthy Circle on third week of "Sunrise" fared well for this time of year.

"Helen of Troy," with whirlwind exploitation and advertising campaign in which around \$7,500 was expended by the releasing organization, did not get off to much of a start on first week in Million Dollar. "Old San Francisco," with Vita in second week at Criterion dropped about 40 percent below the opening week. At Egyptian with Lon Chaney's "London After Midnight" on screen and wow of Fanchon and Marco "Idea" headed by Lynn Cowan on stage, trade was normal, excellent for this house.

Boulevard with Gene Morgan as means of draw had fairly good week. Laura La Plante, star of "Silk Stockings," screen, big favorite in this neighborhood.

They have too many department stores and shops on Broadway handling "Women's Wares," which sort of kept the cash buyers out of the gloomy Broadway Palace, where a good Tiffany product of that name with Bert Lytell and Evelyn Brent was playing.

Estimates for Last Week
Grauman's Chinese (U. A.)—"The Gaucho" (U. A.) (1,958; 50-150). Seventh week for Fairbanks, but seasonal letdown with mats way off and theatre parties helping nights. At end of week special presentation with three new Ford cars on stage helped house from having dismal week. About four weeks more with "Trail of '98" to follow. Around \$14,900.

Carthy Circle (W. C. Miller)—"Sunrise" (Fox) (1,500; 50-150). Breaks here for third week fairly good at \$14,500.

Loew's State (W. C. Loew)—"Garden of Allah" (M-G-M) (2,200; 25-51). Rex Ingram's special meant nothing from sales standpoint as \$18,500 indicates.

Metropolitan (Pub.-W. C.)—"Man, Woman and Sin" (M-G-M) (3,595; 25-65). Name of John Gilbert sure fire for rather weak picture; \$28,200. Million Dollar (Pub.-W. C.)—"Helen of Troy" (F. N.) (2,200; 25-85). No one keeled over, despite great advance campaign. Opening week not good at \$14,700.

Boulevard (W. C.)—"Silk Stockings" (U) (2,164; 25-50). This Laura La Plante product helped greatly by star's draw; \$6,200.

Egyptian (W. C.-U. A.)—"London After Midnight" (M-G-M) (1,800; 25-65). Lon Chaney meant great deal to box office here, though picture had done record business week previously downtown. Around \$7,500.

Criterion (W. C.)—"Old San Francisco" (Warner) (1,600; 25-75). With Vita novelty worn off not so curious on second week. \$10,400.

Broadway Palace (Orpheum)—"Women's Wares" (Tiffany) (1,540; 15-40). Fairly good picture hidden away here with gross just about equalling fixed rental of house. About \$2,700.

Finishing Up "Abie" At Cost of \$296,000

Los Angeles, Dec. 20.
The final shot on "Abie's Irish Rose" will be made at the Paramount studio on Jan. 4.

The picture is being made on schedule with the costs going \$4,000 less than the actual \$300,000 production budget.

Victor Fleming is directing.

Herbert Operetta Lifted To Gross \$2,000 to \$23,000

Washington, Dec. 20. (White Pop., 350,000)

And then somebody remembered the Vitaphone installation. So the Metropolitan will not go into a split week policy of first run pictures but instead Warner Bros. "Jazz Singer" is coming in for as long as it can stick, with Edgar Wallace sent down from Warner's, New York, to start things off.

Vitaphone was installed several months ago at this Stanley-Crandall house and after one or two features, plus a few weeks of shorts, was allowed to lapse.

Other S-C house is closed for the current week, with plenty of money reported spent in installation of lights and stage equipment for the reopening with presentations and as the first house of the local chain on Christmas day.

Met and Earle took bad lickings last week. Met, with the dog, "Rin-Tin-Tin," and the Earle, with five K-A acts and "My Friend from India" as the feature film.

Loew's Palace skidded with its stage flash and "The Gay Defender," but was ahead of the same week last year.

The Loew brightness was further helped by the excellent second week of "Sorrell and Son" at the Columbia.

Picture under stop rules should have gone into a third week, but Hearst had spread it so on "Becky" in his local dailies that the holdover idea was discarded.

New policy with condensed version of Victor Herbert's "Fortune Teller" at the Fox with a cast of 60, including some excellent voices and a great ballyhoo in the dailies, brought \$2,000 over the preceding week. Though the figure is far from satisfactory it is encouraging considering time of year and the picture, "Two Girls Wanted," which was just pleasing.

Estimates for Last Week
Columbia (Loew)—"Sorrell and Son" (U. A.) (1,232; 35-50). Should have gone third week and just before Christmas, too. \$9,000. About two grand under first week.

Fox (Fox)—"Two Girls Wanted" (Fox) and 40 people stage presentation in Herbert's "Fortune Teller." About \$23,000. Still off, though, from early weeks.

Little (Theatre Guild)—"Secrets of a Soul" (Ufa) (200; 35-50). House gets most money with foreign pictures. \$1,250 on repeat.

Met (Stanley-Crandall)—"Dog of Regiment" (Warner) (1,585; 35-60). Though kids showed up in force takings tumbled just as \$5,000.

Palace (Loew)—"Gay Defender" (Par) and stage presentation (2,363; 35-50). Considerable drop but over same week last year. Maybe \$15,000.

Rialto (U)—"13th Juror" (U) and stage attraction. (1,973; 35-50). Fought with Metropolitan to see which could get lowest gross. Playing safe gives this house \$5,000, too.

This Week
Earle enters field Sunday with "Man Crazy" and Jazz Carnival on stage; Columbia, current, "Becky"; Fox, "Honor First" (John Gilbert release) and stage operetta, "Sweethearts"; Metropolitan, "Honeycomb Hate"; Palace, "Woman on Trial"; Rialto, "Irresistible Lover."

TIRED SHOPPERS HELPED

Providence Houses Got Rebound from Xmas Rush Last Week

Providence, Dec. 20.
The Shop Early Campaign of Providence merchandisers had its sting in thronging the downtown section with gift seekers. Local theatre managers said they were doing more looking than buying and that the theatres cashed in on many of the shoppers who resorted to the movies as a relief. Pre-holiday business unusually good.

Strand held its own with "Hard Boiled Haggerty," and Jack Holt clinching the draw in "The Tigress." At the Majestic "Jesse James" with Fred Thomson in his first Paramount film, gained attention and hooked up with "Movietone" for a box office touchdown. Tom Mix and his horse "Tony," in "Tumbling River," along with smart vaude, took them into the side street in vast numbers at Fay's.

Estimates for Last Week
Strand (Ind) (2,200; 15-50)—"Hard Boiled Haggerty" (F. N.). Good holiday drag at about \$7,500.
Majestic (Fay) (2,000; 15-50)—

PENN'S \$45,000 TWO WKS. BEFORE XMAS

Paul Whiteman's Fine Showing in "Underworld"—Unexplainable Big Bis Last Wk.

Pittsburgh, Dec. 20. (Drawing Pop., 1,000,000)

Here's one for the boys to figure out. Two weeks before Xmas rain four days out of six, but try and get a seat in any of the Class A houses downtown last week. Matinees were very big, too, due to shopping, with nights normal or better.

And then again the Ohio river backed up and flooded the basements of downtown theatres and still no dent in grosses.

Grand playing "Underworld" gave the first of a series of midnight shows Sunday and turned away 2,000 people, and turned them away all week besides. Picture is being switched to Olympic for a second week.

Paul Whiteman at the Penn did 50 minutes that had everything. House did \$2,000 within the record.

Estimates for Last Week
Aldine (Loew) (2,000; 25-35-50). "Understanding Heart," with 5 acts. About \$14,000.

Cameo (U) (1,100; 35-50). "Les Miserables," 3d week; \$2,300.

Davis (Keith's) (2,100; 35-50-75). "Two Girls Wanted." Play here week before. Couple with good stage bill, jumped to \$12,000, over 5 grand above preceding week.

Grand (Stanley) (2,700; 35-50). With midnight show added and stage act, "Underworld" did best business house has had this season; \$19,300.

Harris (Harris) (2,300; 25-40). Charleston dancers headed bill at Lyric. Average at \$7,500.

Olympic (Stanley) (1,400; 35-50). "Missing Link" and Vita. As usual.

Penn (Loew) (3,800; 25-35-50). Paul Whiteman and band main pull. Feature "Tea for Three" meant little. Big at \$45,000 at this time. Record of near \$47,000.

Mainstreet, K. C., Drops To \$9,000 with 'Hesperus'

Kansas City, Dec. 20.
This pre-Christmas-two-weeks is a heart breaker.

Loew's Midland had a dandy stage show built up around the Midlanders, Midland Rockets and master of ceremonies, Jack Sidney, by Production Manager Kay. It was the first real production seen in the new show place since the band went on the stage.

The two religious dramas, "Ben-Hur" at the Newman, at popular price, and "King of Kings," road showing at the Shubert, both holdovers, fared rather badly, the "King of Kings" picture failing to come near the record of "Ben-Hur" at the same house last season at the same prices, and "Ben-Hur" not getting the popular priced play expected. "Kings" did \$9,000 last week.

Estimates for Last Week
Loew's Midland—"Body and Soul" (4,000; 25-35-60). Good stage show, "Way Down South." Feature strong dramatic affair, but destitute of entertainment. Remarkable character acting of Lionel Barrymore about only redeeming feature; \$22,000.

Mainstreet (Orpheum)—"Week of Hesperus" (3,200; 25-50). Another case of stage show saving the day as picture not so good. This theatre like others suffered from before-Christmas blues; \$9,000.

Pantages—"Pajamas" (2,200; 25-30-50). Coon-Sanders band featured as original Nighthawk orchestra, Kansas City institution, returning after three year's absence, headed stage show. Publicity and advertising tie-ups given Coon-Sanders outfit brought heavy returns for openings. Clever stage show and entertaining picture kept 'em coming; \$14,700.

Newman (Loew)—"Ben-Hur" (1,890; 25-35-60). Second week for great picture and started with rush, but business flattened out considerably before finish; \$9,000.

Royal (Loew)—"Soft Cushions" (920; 20-35). Douglas McLean and Sue Carol headed film comedy. Liked; \$2,200.

Liberty (Ind.)—"The Immigrant" and "Stranded" (1,000; 25-50). After week of "Unwed Mothers" switched to comedy with revived Chaplin. Picture at Orpheum in connection with regular acts was "The Girl in the Pullman." Globe had "Good Time Charlie" with Vita bill. Capitol's screen feature, "Once and Forever"; \$3,000.

"Jesse James" (Par) and "Movietone" Popular at \$6,000.
Carlton (Fay) (1,474; 15-50)—"Figures Don't Lie" (Par) and vaude, with release of Harold Lloyd. Coming along at \$4,800 for holiday.

Fay's (Fay) (2,000; 15-50)—"Tumbling River" (Fox) and pep vaude. Magnetized Mix lovers; grossed around \$6,500.

Rialto (Fay) (1,448; 10-25)—Second run house carrying on at about \$1,100.

TOPEKA'S SURPRISE BUMP

Business Started to Slide Ahead of Time

Topeka, Dec. 20. (Drawing Pop., 85,000)
Christmas Week slump started a week ahead. Not much doing anywhere. Bookings had not anticipated such a drop in business.

Best of the week was "The Blood Ship," at the Orpheum, though a marked falling off in receipts from the week before. Only house holding anywhere near normal was the Jayhawk, with two better than average program pictures.

Estimates for Last Week
Jayhawk (1,500; 40) (Jayhawk)—"A Man's Past" first half, proved draw despite unknown cast. Last half "Alias the Deacon" hit well but failed to be strong enough draw to combat conditions. \$3,100.

Orpheum (1,200; 40) (National)—"The Blood Ship" made most money, though not showing as strong a total against double bill at Jayhawk, \$1,900.

Cozy (400; 25) (Lawrence)—"The 13th Juror" okay but "wrongly booked." "The Bush Leaguer" the last half did moderately. Total \$800.

MINNEAPOLIS GLOOM; NOTHING BUT SNOW

Minneapolis, Dec. 20.

Local Rialto is in the dumps. Business has gone floozy. Last week's suffering was particularly acute. Red is predominant.

This almost total eclipse of theatrical trade is attributed to the unusually severe winter weather, generally adverse business conditions and the pre-Christmas season.

Three snowstorms in a row have rendered the streets nearly impassable. Auto driving is hazardous, unpleasant and costly.

The outstanding picture last week was "The Garden of Allah." It apparently pleased those who saw it. But it failed to bring any considerable business to the Garrick. Takings dropped with a terrible thud and the picture went out after a single week.

The week's prize flop was "The Woman on Trial" at the Strand. At 50c. in a 1,500-seat house, it got little more than \$2,000 on the week, smallest trade this theatre has had in many a moon. It wasn't a bad picture, either, but the answer lies in Pola Negri.

Estimates for Last Week

State (F. & R.) (2,500; 60)—"The Fair Co-Ed" (M-G-M) and "Whoopee," big stage show. Huge money's worth, but amusement bargains don't catch crowds these tough times. Around \$11,000. Not good, and evidencing Marion Davies no draw here.

Garrick (F. & R.) (2,000; 60)—"Garden of Allah" (M-G-M). Picture liked, but his took a nosedive after four enormous weeks enjoyed by two preceding pictures. About \$5,000.

Strand (F. & R.) (1,100; 50)—"The Woman on Trial" (Par). Picture okay, but fans shun Pola Negri. Worst week in a long while. Next to nothing. About \$2,200.

Lyric (F. & R.) (1,350; 35)—"Man Crazy" (F. N.). Enjoyable little picture, but not much pulling power. Around \$1,200.

Grand (F. & R.) (1,100; 35)—"Hard-Boiled Haggerty" (F. N.). Corking picture. Second loop showing. Suffered with rest. About \$700.

Hennepin-Orpheum (Orpheum) (2,890; 50-75)—"The Harvester" (FBO) and vaudeville. Picture only so-so, but vaude excellent. Around \$10,500, light.

Pantages (1,650; 50)—"Publicity Madness" (Fox) and vaude. Satisfactory picture and show, but takings slim. \$5,000.

Seventh Street (Orpheum) (1,480; 40)—"The Clown" (Col.) and vaude. Good entertainment at prices. Around \$4,700.

Amateur Shows Don't Help Film Receipts

Tacoma, Dec. 20.

(Drawing Pop., 125,000)
A few cold days and Christmas. Seems hard to make this town click as it should at the first-run houses. Too many amateur shows staged by lodges, clubs, etc., one answer.

Second week of Eddie Peabody at the Broadway considered satisfactory, and good show offered. Pantages is running average intake, while Blue Mouse fell below "Old San Francisco." Other houses all off.

Estimates for Last Week
Broadway (W. C.) (1,600; 25-50)—"London After Midnight" (M-G-M); \$3,100.

Pantages (1,600; 25-50)—"Singed" (Fox); \$4,500.

Blue Mouse (Hamrick) (800; 25-50)—"Sally of Our Alley" (Col) and Vita; \$3,000.

Rialto (W. C.) (1,250; 25-35)—"Out All Night" (U); \$2,500.

Colonial (W. C.) (850; 25)—"Wild Beauty" (U) and "Blake of Scotland Yard" (U); \$900, very bad.

TORONTO CENSORS SAVE SOCIETY ED.

Liberal Censoring of Late Over Border—Barrymores Held Up Biz Last Week

Toronto, Dec. 20. (Drawing Pop., 700,000)

The Barrymores boys in town last week and proved a searchlight cutting through the pre-Christmas gloom. Loew house in shopping area had Lionel in "The 13th Hour," and with help from a good stage show gross was \$13,300, excellent for this season.

A couple of miles up the main stem the Uptown swung in brother John in "When Man Loves." Even though the picture drew weak notices and the cash customers yawned through the first six reels, good for \$10,000. Increase between the two over \$2,000.

The big nose dive came at Pantages, largest in town. After the battle was over "Back to God's Country" at \$8,500 was ready to go back to the bushes. The house had a good enough bill to deserve better luck, but the idea got around this one was an ancient re-issue and there have been far too many of these this season. Likewise the original picture billed in was nipped by the censors and the Fox feature had to be grabbed in a hurry.

Over at Shea's Hippodrome another \$10,000 week was rolled in by "Alias the Lone Wolf." Bert Lytell has been generously advertised in these parts as a native Toronto boy, and although the story is untrue it always assures his picture a good following.

"The Somme," British war effort that proved such a smash on its first week at the Tivoli, sank to under \$4,000 on the second lap and is being followed by "Honor First," re-issue.

The DeForest Phonofilm never got into the money at Massey Hall, not a surprise.

Censorship has been tightening up in the picture field with the result many last minute shifts in programs have to be made. Officials tied the can on "Man, Woman and Sin," booked into the Uptown and many neighborhoods. Jack Arthur swung in "The Last Waltz," Ufa, and arrangements are being made to have the offending portion of the Gilbert picture patched up. A scene in a dive and the society editor as mistress to a newspaper publisher are complained of.

Production agencies here have recently refused to make major cuts and preferred instead to ship the picture back intact.

Two new houses start this week, which makes seven in the first release class.

Estimates for Last Week
Loew's—"The 13th Hour" (M-G-M) (2,300; 30-60). Spooky dramas go seriously in this town. Result, good at \$13,300. "Tea for Three" next.

Uptown (F. P. Canada). "When a Man Loves" (Warner) (2,965; 30-60). Bunch of kids presented by Jack Arthur ran through whole show. Got as much credit as the picture; \$10,000.

Hip (C. P.). "Alias the Lone Wolf" (Columbia). Good publicity and stage show gave it \$10,000. No sign of seasonal slump here.

Pantages (F. P.). "Back to God's Country" (Fox). (3,400; 30-60). Just one of those things at \$8,500. Looks like trip in red first time this season.

Tivoli (F. P.). "The Somme" (British) (1,400; 30-60). This was good for one week, but skidded to under \$4,000 this time.

Neighborhoods good.

MORE ST. LOUIS HOUSES Grand Central Reopening Xmas—Fox's Later On

St. Louis, Dec. 20. (Drawing Population, 900,000)

Things are getting hotter in the picture field because on Christmas Eve Santa Claus will reopen the Grand Central, dark for many months, with Joilson's "Jazz Singer" on Vitaphone.

Even the Skouras Brothers, the Grand Central powers, are wondering if anybody's going to be hurt. But it may not be until the new Fox opens, across the street from the Grand, that they'll have to do much figuring.

Estimates for Last Week
Ambassador (Skouras)—"The Love Mart" (F. N.) (3,000; 35-65). Reviewers seemed to think picture fell short of its advertising; \$29,600.

Loew's State (3,300; 25-35-65)—"My Best Girl" (U. A.). Declared one of best pictures Mary has made; on the stage Ted Weems and orchestra; \$25,300.

Missouri (Skouras) (3,800; 35-75)—"The Thirteenth Juror" (U). Called interesting; \$18,700.

Capital (Skouras, downtown)—"Third Week of 'The Naked Truth,' advertised for men only; men hardly as curious as the girls for the two previous week; \$6,400.

PARAMOUNT WITH MAE MURRAY REALLY LED B'WAY WITH \$73,400

All Up Against Holiday Shoppers—"Love" High Among Specials—"Uncle Tom" Held Down to \$7,000 but "Jazz Singer" Back to \$19,900

"In the local cemetery there lies poor Broadway."

Yale doesn't sing that famed cheering section dirge any more but managers along the Street are probably in the mood to compose something similar. Who would sing it would be the problem.

Three of the houses actually did well last week, Paramount, Embassy and Rialto. Beyond that everything off.

The Paramount was the comparative leader at \$73,400 which Mae Murray (stage) did much to account for; the Embassy was almost \$1,000 over capacity at \$10,900, while Beery and Hatton turned over a first week of \$31,300 to the Rialto.

Chaney dropped the Capitol under the preceding Gilbert mark by \$6,000; the Roxy lost the ball on the \$87,000 line, and the Strand fell away to \$21,100.

Colony about held its own with the previous week by checking the tide after but \$600 had slipped past, but the Rivoli turned loose "Sorrell and Son" at \$21,300, not so terribly bad considering "The Devil Dancer" came in there Friday night. Another even break, conditions as they are, was registered at the small Cameo, where \$4,000 came in for "The Gorilla," following the film's date at the Strand a few weeks ago.

"Love" remains the highlight among the specials, although "Wings" kept its hat very much in the ring at \$15,500, excellent in view of the general slump. "King of Kings" departed to \$7,500 after 34 weeks. "Chicago" is due at the Gaiety this Friday and to date is reported to have been viewed three times by the censor board. If the censors like the picture that well maybe it's indicative of the film's chances.

"Uncle Tom" continues to push up hill at less than \$7,000, but "Sunrise" has yet to get from behind the eight ball. "Helen of Troy" is well fulfilling its stop gap purposes at the Globe, while "Gaucho" is standing the gaff to catch the holiday influx. "Jazz Singer" stubbed a \$600 toe to recover at \$19,900. Over at the Astor "Student Prince" didn't give any indications of getting out of the sand.

Estimates for Last Week
Astor—"Student Prince" (M-G) (1,120; \$1-2) (13th week). Celluloid operetta doesn't impress as able to go much beyond New Year's; seasonal decline no criterion, but giving way before Xmas cards started to clutter up desks; last week \$8,900.

Cameo—"The Gorilla" (F. N.) (549; 50-75). Thriller held house fairly even from the Christmas angle by getting even \$4,000; picture previously played Strand.

Capitol—"London After Midnight" (M-G) (4,620; 35-50-75-\$1.10). Lon Chaney mystery fitted niche by putting house above \$65,000 in tough week; considerable drop from previous week but can't cry over \$66,000.

Central—"Uncle Tom's Cabin" (U) (922; \$1-2) (7th week). S. A. of Helen and Roxy Hart, just a few doors way, isn't going to help staid old Tom; making fight of it, but can't carve out more than \$7,000 while public is shopping.

Colony—"Shield of Honor" (U) (1,980; 25-50-75). Managed to get chains on in time and halted skid short of \$10,000 crossing; got \$10,200.

Criterion—"Wings" (L.A.) (973; \$1-2) (19th week). Sky rider picture now veteran among display of supers; no signs of weakening at \$15,800.

Embassy—"Love" (M-G) (596; \$1-1.65) (4th week). Gilbert-Garbo screen affair getting concentrated public attention, with seat pairs procurable for \$5 Sunday nights from specs; odds-on choice to stay another month and even money for eight more weeks; general release dates may shorten stay at this house; way over capacity at \$10,900.

Gaiety—"King of Kings" (Pathe) (808; \$1-2). Finished 34th week to \$7,500; went out Sunday, with "Chicago" coming in this Friday; distributing company figures six or eight weeks for former play, after which "The Red Mark" due.

Globe—"Helen of Troy" (F. N.) (1,416; \$1-2) (2d week). Just filling out house lease, and good at just over \$15,000.

Liberty—"The Gaucho" (U. A.) (1,234; \$1-2) (5th week). Respectable income, demonstrating picture will have no trouble meeting original assignment of eight weeks; \$13,600.

Paramount—"Honeymoon Hate" (Par) (3,400; 35-50-75-90). Picture

CENSORS BUTCHERED 'CARMEN'—BUT \$10,500

Quebec Board Cut Warm Baby Until Parents Couldn't Recognize It

(Drawing Pop., 600,000)

Quebec (Province) Board of Censors threw "The Loves of Carmen" for a loss. Somebody told 'em Carmen was a pretty rapid baby and they figured the word "Love" in this connection was too hot for Montreal consumption, considering the kind of city we are.

So the Palace showed the film as "Carmen," and fans were lucky to see it at all. The original producers would wonder where they had sent that picture before. At that, it went over fairly big, and George Rotsky was not much below his b. o. batting average at \$10,500.

"The Last Waltz" and a mediocre short vaude bill did not score patrons from the Capitol.

Reginald Denny and good vaude brought crowds to Loew's, where grosses seldom vary.

The Christmas season has started here with the Imperial running its annual kiddies show. Howard Conover possibly figured on the day chosen as that of the big hockey game when picture house audiences sink out of sight. Anyway, it helped grosses a whole lot at this theatre.

"Oh, Johnny" ran deep into red at Princess (legit). Special functions during week and three hockey games hit the show hard.

Eddie Wells, Montreal manager Film Booking Offices (America), has been elected president of the Montreal Film Board of Trade. He succeeds C. R. Osborne, manager for this city of Warner Bros.

Estimates for Last Week

Capitol (2,700; 60-85)—"The Last Waltz" (Par). Shopping season brought crowds to ordinary picture; \$12,500.

Palace (2,700; 55-85). "Loves of Carmen" (Fox). Much mutilated film by censors, but fans came all the same; \$10,500.

Loew's (3,200; 45-75). "Out All Night" (U). Reginald Denny and good vaude offset counter-attractions. \$13,000.

Imperial (1,900; 35-85). "Silk Stockings" (U). Fair; better vaude. Kiddies matinee helped; \$6,500.

Strand (800; 30-40). "13th Hour" (M-G-M); "Open Range" (Par); "No Place to Go" (F. N.); "Sinews of Steel" (Col.); all, \$4,000.

didn't mean anything, but Mae Murray on stage did. Street knew house was doing business all week; in face of general let-down and remarkably good at \$73,400; Elinor Glyn across the car tracks at Loew's State as opposition; State did \$26,000. Elinor in for \$2,500 guarantee and 50-50 over \$29,000.

Rialto—"Now We're in the Air" (Par) (1,960; 35-50-75-90 (2d week). Strong getaway week for Beery-Hatton at \$31,300.

Rivoli—"Devil Dancer" (U. A.) (35-50-75-90) (1st week). Gilda Gray on screen and stage arrived Friday; for remainder of week "Sorrell and Son" (U. A.) closed substantial b. o. stay to \$21,300.

Roxy—"Ladies Must Dress" (Fox) (6,205; 50-\$1.65). Neither picture nor fashion show on stage seemingly interested women; off at \$37,000; house down recently, but may recoup for on this traditionally bad week got just short of \$11,800 between six o'clock and closing Sunday night.

Strand—"French Dressing" (F. N.) (2,900; 35-50-60-75). Well-rated picture with good cast names, but couldn't offset street's depression; \$21,100; very low.

Times Square—"Sunrise" and Movietone (Fox) (1,080; \$1-\$1.65) (13th week). Never hear anything about this one; it's just there and that's all; getting its main allotment on week ends; problematical how long firm will hold house; Fox reported seeking Broadway frontage by rent.

Warner's—"Jazz Singer" and Vita (W. B.) (1,360; \$1-2) (11th week). Dipped under \$20,000 for first time; finished week at \$19,900; healthy; February certainty.

NEW PUBLIX DENVER LOW AT \$14,000

But Hurting Other Houses—No One Knows What to Expect—Price Cutting Started

(Drawing Pop., 400,000)

Whoever can tell local showmen what's the matter with business and help bring it back to normalcy will be presented with a brand new tissue paper nail file. Everything's off here and nobody's trying to hide it.

Of course it's nearing Christmas. Then there's the sudden stormy weather. And the other reason, the new Denver theatre is getting a good cut of the spending money every day. Everything from radio to reading is being blamed for the disposition of everyone to stay away from the bright lights.

There is the prospect of several houses closing. They can't take the punishment forever. One manager says he's reading all telegrams with his hat on.

The Aladdin, about two miles from the business district, has not been noticeably hurt by the Denver or by anything else. In fact the Aladdin had one of the best weeks in its history the week the Denver opened. Harry Huffman, confident that he has a big attraction in the Movietone, has signed a contract for it for five years. He also will continue to use Vita.

The majority of the second-run shops on Curtis street have cut prices from 15 cents to a dime and still haven't found the seat-filling problem any easier. The American cut prices to meet the price cuts at the Victory and Rialto.

Estimates for Last Week

Aladdin (Inde) (1,500; 35-50-75)—"Desired Woman" (War) plus Movietone and Vita. Kept business around usual mark. Crowds continue to flock to this house every night, giving it best break in town. It's the big suburban. About \$6,200.

America (U) (1,500; 15-25-30)—"City Gone Wild" (Par). House in red for long time, now fighting to win share of trade. Management has booked in nine Paramounts for coming weeks. Even though Melghan has lost his grip on the customers in this town, his latest product fared better than was expected. The theatre has cut prices to meet Publix competition across the street (at Victory). No stage shows, orchestra or doodads—just grind. \$3,000.

Squawk by Groucho

Four Marx Brothers played the Broadway recently, doing brisk biz for week, followed by three-day stand of Mitzl in "Madcap." Probable gross on Marx Brothers \$18,000. Mitzl got about \$6,800. The brothers asked from \$1 to \$3.50 per duet; Mitzl drew from 50c. to \$3 on each seat. Groucho Marx told Variety's correspondent that they never expected to play Denver again, calling it a poor show town (even though they proved one of the year's best draws).

Colorado (Inde) (2,450; 30-40-50)—"Texas Steer" (F. N.). House refused to meet price cutting. Stage band, vaude turn and flicker. Will Rogers didn't carry off any honors in latest, even if it did title it himself. Around \$6,000.

Denham (Inde stock) (1,732; 25-50)—"The Donovan Affair." The customers, usually strong for mystery plays, failed to respond to one of the best of the season at the Denham, putting the house slightly in red with gross of \$4,000. Denham has had tough sledding for past few months, just about getting even break. Productions have been of higher standard than ever before, with Dickson Morgan directing and a strong cast.

Denver (Publix) (2,500; 25-40-60)—"Gay Defender" (Par). This new "palace of splendor," with terrific nut, seems to be getting heavy downtown play, and took in around \$12,000 or \$13,000 on "Gay Defender." This is half what Publix expected to do here when theatre opened. Lou Forbes, from Dallas, conducts stage band and introduces de luxe programs. "Jazz a la Carte" last week's show. Regardless of what this house takes in, rest of houses will feel it.

Empress (Inde musical comedy stock) (1,860; 15-30-50)—"Nothing But the Truth." Lole Bridge and players, after 20 weeks here, have gone back to Kansas City. Grosses not as heavy as Lole wanted. Emmett Lynn and the High-Jinks Musical comedy Company succeeded, owned by the same interests but not up to same standard. Like Denham, this former money-maker is plugging hard for the pennies. Opening week of "High Jinks" brought \$5,700.

Orpheum (vaude) (1,600; 15-50-51). This place is hardest hit by the new Denver, with business almost negligible. Now showing feature pictures with six acts. According to rumor in local theatrical circles, Orpheum isn't making enough money to pay off without

NORA BAYES' LOW GROSS, P'TLD, MINTYRE AND HEATH HIGHEST

Movietone Stirred Up Biz at Blue Mouse—Pantages Led Town at \$15,000—Tiffany-Stahl in Theatre Deals—\$15,000 for Broadway

HANK MENCKEN OUT FOR LITTLE FILM THEATRES

Balto's Favorite Son Says So in Balto 'Sun'—Biz Last Week So-So

Baltimore, Dec. 20.

A month ago had anyone declared that Henry Mencken would put a movie theatre benignly it would have been sufficient reason for calling the cops. That is just what the hero of Hollins street did in last Saturday's "Evening Sun," where he devoted his semi-weekly double column to verbal trumpet blasts heralding the advent of little movie theatres. Inasmuch as Baltimore's first little motion picture house had its premiere the week previous, the inference is obvious, and the article was hailed with hosannas by the Little Theatre proprietors.

The stage band policy at the Loew Century had its second week and went over well. Sam Robins is now master of ceremonies with his "Haltimoreans" band the nucleus.

A managerial change at Warners' Metropolitan has Frank A. Cassidy succeeded by Nisenson. The theatre has been getting a rather indifferent run of pictures recently. It is said that Cassidy complained to the home office and offered his resignation.

Matinee business was off generally last week, due to the pre-holiday shopping opposition, but night trade held up better than expected, with the Loew Century getting a good break. "My Best Girl," at the Valencia, got a far better critical break than recent Pickford films, but the shopping opposition broke up the matinees and held down the night gross.

Estimates for Last Week

C-1,099-\$4.40). English melo-Stanley (Stanley-Crandall)—"Rose of Golden West" (3,500; 25-60).

Matinee problem at this big new house complicated last week by counter opposition of Christmas shopping. Night trade held up and week's gross reported only \$500 under previous week. About \$18,000.

Century (Loew-United Artists)—"The 13th Hour" (2,500; 25-60).

Stage band policy, with Sam Robins as m. c. Clicked nicely and looks like permanent policy, after Whiteman, current. About \$18,000. Rivoli (Wilson Amusement Co.)—"No Place to Go" (2,000; 25-60). By coincidence Mary Astor featured at Rivoli and Stanley. Matinees at this house badly effected, but night intake fair to better.

New (Whitehursts)—"Forbidden Woman" (1,800; 25-50). Picture pleased and intake satisfactory for this season. Gross satisfactory at \$7,000.

Hippodrome (Pearce & Scheck)—"By Whose Hand" and K-A vaude (2,500; 25-50). Show pleased.

Valencia (Loew-United Artists)—"My Best Girl" (1,300; 25-60). This Pickford picture liked, but pre-holiday booking precluded real test of draw. Gross down to \$6,000.

Little Theatre (Motion Picture Guild)—"Tartuffe" (250; 35-50). First full week for newly opened house brought out capacity audiences nightly. Week highly satisfactory; \$2,500.

STARRED WITHOUT "J."

Los Angeles, Dec. 20.

Fox has placed J. Farrell MacDonald under contract for another five years.

When this contract begins in February MacDonald is to be starred with the J. dropped from his name.

touching the h. o. Newspaper advertising has increased, but so far house has just been holding on. Speculation about what's going to happen. Last week \$4,000.

Rialto (Publix) (1,050; 20-30-40)—"Spotlight" (Par). Dred so far as pulling 'em in concerned. Week closed at \$3,300 or less. Small orchestra in pit. Prices cut since opening of new Publix house.

Victory (Publix) (1,140; 15-25-30)—"St. Elmo" (Fox release). Opened first half, bringing in \$1,300 in three days. John Gilbert sure to click here no matter how old the print.

"Great Mail Robbery" (F. B. O.), thriller with no "names" that meant anything, closed at lower figure of \$950. No orchestra, no flash any more—just Publix house out to make other boys like it.

Portland, Ore., Dec. 20.

Business at the local theatres downward last week. This was particularly true at West Coast's Broadway. This house with a top-heavy bill from the overheard point of view pulled a Brody. Bill consisted of Nora Bayes, given circus billing; return of Ollie Wallace as master of ceremonies, and Clara Bow's "Get Your Man." The house for some reason could not get going and took it on the chin.

Another house to drop was Universal's Columbia, holding over "Les Miserables." Picture was plugged as the original road show version but newspapers panned it plenty.

West Coast's Liberty with a combination policy, with Tiffany's "Sin Cargo" as the feature picture, also found the going rough. John Hamrick's Blue Mouse seemed to be about the only theatre doing business with the opening of Fox's Movietone in conjunction with the regular Vita program. The fans flocked to this playhouse. "By Whose Hand," feature, and Blue Mouse did \$6,200.

Pantages opened to turnaway business, piling up one of the biggest grosses of the season with McIntyre and Heath as vaude headliners, and Fox's "Ladies Must Dress" on screen. House plugged this team plenty with shekles rolling in, doing \$15,500 on week.

As reported previously in Variety, it develops that Tiffany-Stahl is behind the group at present erecting the Mayflower, Seattle, scheduled for February opening, and who also expect to invade Portland in the future. H. C. Borger, western sales director for Tiffany; D. C. Millward, district manager, and James Beale, northwest representative, were in town recently, to open their own sales office. It is understood that they left for Seattle to confer with Casper Fischer, general manager of the Washington Theatre Enterprises, allied with Tiffany.

The Tiffany officials refused to be quoted on the report that their concern is interested in the Fischer outfit, but intimated that they have an interest in the Washington Enterprises, besides the booking of their product. A report has it that M. H. Hoffman, vice-president on Tiffany, is expected in a few weeks in Seattle, to look over the new Mayflower, and to make a tour of the Pacific Northwest.

A new sign has been painted on the windows of the old Majestic theatre reading that "A United Artists theatre is to be erected here soon, which will show U. A. product." There is something funny in this proposition as to whether U. A. cares to go through with their part of the agreement with J. J. Parker, local theatre owner, who owns 50 per cent. interest in the property. Parker has a long-term lease on the property. When Harold B. Franklin, West Coast president, was in town recently, he was quoted as saying that a deal may be made with United Artists whereby they would jointly operate the West Coast Broadway. The old Majestic is scheduled to be torn down within the near future to make room for an office structure.

Estimates for Last Week

Broadway (W. C.)—2,000; 25-40-60 "Get Your Man" (Par.). Bill headed by Nora Bayes but could not connect as expected. Fanchon and Marco's western "Idea" nothing to rave about. Ollie Wallace, new m. c., went over to satisfactory returns; \$15,000, low.

Liberty (W. C.)—(2,000; 25-40) "Sin Cargo" (Tiffany). Business fell down over previous weeks, possibly due to unfavorable show weather; \$6,000.

Rivoli (W. C.)—(1,210; 35-50) "Garden of Allah" (M-G). Picture in second week only connected to fair intake; \$5,500.

Orpheum (Orph.)—(2,000; 15-25-60) "On Ze Boulevard" (M-G-M). Picture did not mean a thing.

BEBE DANIELS, INC.

Los Angeles, Dec. 20.

Bebe Daniels, Incorporated, has been organized to take care of Miss Daniels' personal holdings, and to trade in real estate. Headquarters are in one of the company's vacant stores situated at 222 North West-end avenue.

The company, closed corporation, is capitalized at \$500,000. It has \$300,000 invested in real estate. Bebe Daniels, her mother and E. E. Morris, their attorney, are the sole owners of all stock.

"WINGS," \$18,100 AT PHILLY ALDINE, SET FOR LONG STAY

"7th Heaven" at Fox Strong Program Feature at \$25,000 After Being Weak at \$1.50—"Co-Ed" at Stanley Off \$5,000 in Pre-Christmas Week

Philadelphia, Pa., Dec. 20.

Business dropped in the downtown film houses in normal proportion to the usual pre-holiday slump. Bad weather several days hurt attendance, but on the whole everybody was satisfied.

The Stanley dropped from better than \$31,000 to around \$26,000 or \$27,000 with Marion Davies in the "Fair Co-Ed" as the picture and the U. of P. Glee Club as the presentation feature. There was no kick on this, however, considering the circumstances.

"Wings," up at the Aldine, held up nicely with better than \$16,500 claimed, a drop of \$1,500, but still very good. This war picture dealing with aviation looks to be the biggest thing in films this season. The advance is big, and "Wings" should run around 12 weeks at least before feeling the pinch. Its engagement is indefinite with nothing set to follow at any particular date, although the "Patent Leather Kid" has been mentioned for the house later.

The Fox held up splendidly with the second week of "Seventh Heaven," which seems to have found itself here as a popular priced program picture, although it just limped along as a \$1.50 top road show house feature. Last week, with nothing else on the bill "Heaven" held up to \$25,000 and there are many of the boys who wonder why it isn't held in for a third week in view of the mobs that stormed the theatre toward the end of the week. Without one or perhaps two exceptions the Fox has never had a picture that brought such money to the box office. Generally the presentation headlines have been the things that resulted in box office demand.

The Fox-Locust was reported falling off to a little less than \$13,000, but this was O. K. for the fifth week, and the Jolson picture looks set for another six weeks unless opposition becomes too hot. Nothing is announced to follow here, either.

The Stanton was down to less than \$10,000 with the third week of "Underworld," which nose-dived after two fine big weeks. The Arcadia got only about \$3,500 with "Alias the Deacon," which was generally regarded as a good comedy film. The Kariton coaxed about \$2,750 with "Honeymoon Hate."

This week's pictures are not noteworthy or calculated to draw in big grosses, but a few names may help. The Stanley has Richard Dix in "The Gay Defender," plus the Catherine Littlefield ballet, a well known local dancing outfit. A gross of \$25,000 will be considered satisfactory for this combination this week.

The Fox has a revival of John Gilbert in "St. Elmo" booked in because another old Gilbert film, "Cameo Kirby," did nicely a few months back. Max Fisher's orchestra heads the presentation program.

The Aldine and Fox-Locust continue their current films, but the Stanton has "The Garden of Allah," which has had the advantage of a big advertising splurge, and the Arcadia and Kariton have "The Desired Woman" and "Silk Stockings," respectively.

No unusually big pictures are announced for the holidays, the Stanley company apparently working on the old supposition that about anything will do between Christmas and New Year's.

Estimates of Last Week

Stanley (4,000; 35-60-75)—"The Fair Co-Ed" (M-G-M). Marion Davies film, fairly good draw, helped considerably by U. of P. glee club combine, got between \$26,000 and \$27,000, almost \$5,000 off from preceding week.

Aldine (1,500; 32)—"Wings" (Par, 3d week). Held up admirably considering conditions and grossed about \$18,100 or a little better. Run apparently indefinite.

Stanton (1,700; 35-50-75)—"Underworld" (Par, 3d week). This melodrama did very well here, but last week it dropped sharply, with about \$10,000 claimed.

Fox (3,000; 99)—"Seventh Heaven" (Fox, 2d week). The wisdom of holding this picture over was proved by the fine business, which brought the week's figure to \$25,000. This picture was only fair at a \$1.50 top at the Fox-Locust, but proved a wow over here and without any presentation stunts at all to help.

Fox-Locust (1,800; \$1.65)—"The Jazz Singer" (Warner Vitaphone, 6th week). Al Jolson film, after appearing to have gained second wind, is now running along smoothly. Last week off to little under

Chaney Set at Granada; 'Sorrell's' 2d W'k, \$16,000

San Francisco, Dec. 20.

(Drawing Pop., 615,000)

Picture business was good and bad on Market street last week. Granada, which lost the lead for several weeks to the Warfield, block away, regained its prestige and led the town handily. It was the first appearance of Lon Chaney on the Granada screen and it established him as a box office draw for the ace house.

At the Warfield the screen feature wasn't anything to rave about with the result the house barely kept track out of the red. Pantages had another exceptional week with "Seventh Heaven" and the Fox feature has been held over for a third week.

Business at the California seemed to indicate that "Sorrell and Son" was pulled a week or so too soon. Business started slowly but built up and its second and final week drew a lucrative gross.

"The Lovelorn" a disappointment at the St. Francis. One week was enough.

Estimates for Last Week

Granada—"London After Midnight" (M-G-M) (2,735; 35-50-65-90). Healthiest business in months. Chaney natural and house only one in town to register big business. Grossed \$26,000, big now.

Warfield—"The Love Mart" (F. N.) (2,660; 35-50-65-90). Pleasing picture and stage show but that let it out. Lucky to reach \$20,000, which saved loss.

California—"Sorrell and Son" (U. A.) (2,200; 35-65-90). Probably one of best pictures on Market street this year but public hard to convince. Built after opening. Second and last week bettered \$16,000.

Embassy—Vita and "The Bush Leaguer" (War.) (1,367; 35-50-65-85). No special effort put behind this program, but business continued satisfactory. Last week \$11,000 good.

St. Francis—"The Lovelorn" (M-G-M) (1,375; 35-65-90). Just another picture. Reflected at box office; \$7,000.

\$15,400 Top in N. O., Tom Mix Only Stand-Out

New Orleans, Dec. 20.

The week before the week before Christmas was rather sad, locally. Only one house dissolved thoughts of holiday shopping and that was Loew's State, which stood up masterfully with "The Valley of the Giants" to above \$15,000.

"Sorrell and Son" skidded the way at the Saenger, skidded the Publix emporium to an unlucky \$13,000. Mary Pickford in "My Best Girl" passed away at the Strand, barely tipping \$3,000.

Orpheum was in the box for plenty with "My Friend from India." The house is flying distress signals since raising its entire lower floor to 75 cents. Sooner or later it will have to drop to three shows daily at 50 cents and like it.

Tom Mix had them leaning over the balcony and gallery rails at the Palace, his tremendous draw upstairs sending the theatre above \$5,000.

Estimates for Last Week

Saenger (3,568; 65)—"Sorrell and Son." Failed to click at \$13,200.

Loew's State (3,218; 50)—"Valley of Giants." Milton Sills still favorite here, and stage show; \$15,400.

Strand (2,200; 50)—"My Best Girl." Brutal week; \$3,100.

Liberty (1,800; 50)—"One Woman to Another." Into discard early; \$2,800.

Orpheum (2,400; 75)—"A Man's Past." Business away off; \$5,600.

Palace (2,300; 40)—"Arizona Wildcat." Mix still showing real box office strength; \$5,100.

GUS SCHLESINGER MARRYING

London, Dec. 20.

Gus Schlesinger, European representative for Warner Brothers, has cabled here that he is engaged to wed Miss Codary, American girl.

\$13,000, but that is normal drop for time of season.

Arcadia (800; 50)—"Alias the Deacon" (Universal). Well-spoken-of comedy only able to last a week, with \$3,000 claimed.

Kariton (1,500; 50)—"Honeymoon Hate" (Par). Just fair with around \$2,750 reported for this Florence Vidor film.



Following the ball is almost as exciting as hitting it.

It's a game for kingly purses—none excel the American Team in its performance.

After the International Matches at Westbury, Long Island, the POLO BALL is the piece de resistance for the social elite.

The Music? MEYER DAVIS' ORCHESTRA, of course!

CHANNEY'S 'LONDON' DID \$17,000 IN SEATTLE

'Motherhood,' States Rights, Got \$7,500 in 9 Days—Variety Bill at Blue Mouse

Seattle, Dec. 20.

(Drawing Pop., 450,000)

Big things are humming in the air out this way. When the Seattle, Publix-West Coast house, opens here in February there will be policy changes at other houses run by West Coast.

To clear the way for the big theatre, Liberty will close Jan. 5. This has been a white elephant and no one could make it do tricks since the Fifth Avenue opened.

Fanchon and Marco "A" shows are to go to the Seattle, where, in addition to this stage show, will be name bands and headline acts. Second choice pictures will be usual film angle, with first choice going to the Fifth Avenue, it is surmised.

Fifth Avenue will lose "A" shows of Fanchon and Marco, but will have "B" attractions, comprising one unit (headline vaude act suitable for picture presentation house), built up by Fanchon and Marco to go to cities where entrance of Publix with West Coast brings about double ace houses. The Seattle will have Publix atmosphere—boy ushers, military style, and general admission 60 cents.

Snowstorm, unusual here, cut in heavily two or three nights past week, which, added to usual before-Christmas lull, made town slow at showshops.

Estimates for Last Week

Fifth Ave. (W. C.) (2,700; 25-60)—"London After Midnight" (M-G-M). Chaney always good here. Stage show liked; \$17,000.

United Artists (U. A.-W. C.) (2,100; 25-60)—"The Devil Dancer" (U. A.). Picture got over here with nice gate; \$7,500.

Columbia (U.) (1,000; 25-50)—"A Man's Past" (U.). Conrad Veldt, new star, praised; \$5,500.

Liberty (W. C.) (1,600; 25-40)—"Motherhood" (state's rights). Special, did better than usual attractions here; \$7,500, 9 days; good.

Blue Mouse (Hamrick) (950; 25-50)—"One-Round Hogan" (W. B.). Vita and Movietone. Good variety and liked; \$6,500.

Pantages (1,500; 25-60)—"High School Hero" (Fox). Picture liked, but title meant nothing. Draw nil. Average or below; \$6,500.

President (Duffy) (1,350; 25-51)—"The Broken Wing" (stock, Duffy Players). Lavish stage settings. Real plane crashes on stage. Fair considering cold and season; \$6,500.

Ford, Gray's Gen. Mgr.

J. J. Ford, executive assistant to the late William P. Gray, has been appointed general manager of the Gray houses in New England. He will be headquartered in Allston, Mass.

The Gray chain is a partner of Publix.

Saenger's \$2 Show

New Orleans, Dec. 20.

Saenger's here will give a midnight performance New Year's Eve. For that occasion only, the picture house will raise its top admission from 65c. to \$2.

MRS. SMITH CRITICALLY ILL

Los Angeles, Dec. 20.

Mrs. Charlotte Smith, mother of Mary Pickford, is said to be critically ill at her daughter's home in Beverly Hills.

JESSE JAMES IN PERSON GOT MORE MONEY THAN HIS FILM

Chicago's Loop Houses Hit Bottom Last Week—Chicago Worried Along to \$38,500 and Oriental Staggered in With \$32,000—Oriental's Lowest

Chicago, Dec. 20.

Annual pre-holiday dip, sometimes reaching panic proportions, is on. Film business low in the Loop last week.

So low that the highest mark in town amounted to only \$38,500. This, the Chicago's, is almost \$15,000 under that theatre's normal. Clara Bow, usually high-pressure lady in this town, did not entice the shekels with "Get Your Man."

Almost as depressing as the Chi's flop was a similar one by the Oriental. Last week's at this singular theatre was \$13,000 or thereabouts below what the Oriental should do.

"Wings" and "The Jazz Singer"—Vita, spec entrants, were no more than fair. The Jolson film, now in its fourth and with the longer life to live, showed the better figure, though not much. "Wings" is in its final at the Erlanger, to be replaced by "Criss Cross" when the house returns temporarily to legit.

"Loves of Carmen" opened a pop run at the Monroe and looked strong in spite of prevailing conditions in its initial week. Just how long the Fox picture will stick is not determined at this date, but the run will not be for less than four weeks.

McVicker's has had better first week than the last one with "The Lovelorn." Sparse returns in the starter, as with "Jesse James," which apparently is a flop at the Roosevelt. Transposition of the two films at the two houses might have made some favorable difference, unless the quality of the products themselves is the real drawback.

Mindlines Playhouse made a stab at the Soviet residents and had a fair week on the strength of "Russia of Today," patched-up history. "Forbidden Paradise," other half of double bill, meant nothing, either as a magnet or entertainment.

Orpheum is holding over "Brass Knuckles," though the picture did not quite rate even a first week. It's a natural for dames as a story, but the title seems to have kept the women at a distance. Too bad, but too late.

State-Lake had another very poor week, this time with "Man Crazy." First National toss-off, Nick Altrock and Al Schacht were on the stage, in case no one knows it.

Estimates for Last Week

Chicago (Publix)—"Get Your Man" (Par) (4,100; 50-75). Clara Bow not up to usual form in this try; house slipped again. \$38,500, around \$15,000 under average.

Erlanger (Erlanger)—"Wings" (Par) (1,345; 50-72.20) (7th week). Current week last; will be first special to get away from Chicago with profit, however slight, in a year; about even at \$10,000 in final period.

Garrick (Shubert)—"Jazz Singer" and Vita (W. B.) (1,293; 50-72.20) (3d week). Vitaphone accompaniment getting more comment than picture proper due to Jolson's work; advance buy of about \$1,800 right along; covering more than nut with \$12,500.

McVicker's (Publix)—"The Lovelorn" (M-G) (2,400; 50-75). First week, \$12,000, not notable for opener or for house at any time; second week should be sufficient.

Monroe (Fox)—"Loves of Carmen" and Movietone (Fox) (875; 75). Third good one for house since change of policy; capable follow-up questionable; getting money while getting's good and made \$7,100 in first week amid adverse conditions; Movietone news reel for first time in Chicago last week; comment very favorable.

Oriental (Publix)—"City Gone Wild" (Par) (2,900; 35-50-75). Still on downward side; last week's \$32,000 theatre's lowest since opening year and a half ago; Melhain quickie not effective.

Orpheum (Warner)—"Brass Knuckles" (W. B.) (776; 59). Monte Blue invariably a certainty for plenty of skirts, but this title not attractive; house holding film for second week in face of so-so \$6,500.

Playhouse (Mindlin)—"Russia Today" and "Forbidden Paradise" (1,073; 50-71.10). Foreign film played to beards of all shades at high-hat hut; of historical value, though practically news shots on a string; overshadowed running mate by far; \$4,100, minus loss on free cigarettes and coffee—and what coffee!

Roosevelt (Publix)—"Jesse James" (Par) (1,400; 50-65). Real Jesse operated far more successfully around these parts than celluloid copy; this Jesse glorified like a "Follies" girl, possibly reason; film might have had better break at McVicker's; \$8,500 here and h.o.ing with hopes.

State-Lake (Orpheum)—"Man Crazy" (F. N.) (2,800; 35-50-65). Film and "or else" not helped by stage attraction; when this house can't do business with freak it is pretty bad; low again at \$16,000.

NO XMAS DENT IN BOSTON—MET, \$36,500

Boston, Dec. 20.

Substantial movie bills in the first run palaces are making it hard to believe that there is going to be a Christmas this year. All of the earmarks of the usual pre-holiday season are missing. Houses in the shopping zone are especially favored, with the Metropolitan and its ultra-ultra bills away ahead of previous years.

Mae Murray, the blonde siren of the screen, is making a personal appearance at the Met this week and the way they are flocking to the big Publix picture institution is enough to prophesy that there will be no let down.

Estimates for Last Week

Metropolitan (4,000; 50-60)—"Sorrenade" (Par) and good stage show busted pre-holiday record to do \$36,500.

State (4,000; 35-50)—"The 13th Hour" (M-G-M) and stage production, led by Oscar Strang and his band. Off mite to \$17,000.

Orpheum (3,500; 25-35-50)—"The Fair Co-Ed" (M-G-M) and vaude. Remarkably good sailing at \$22,000.

Modern—"The Angel of Broadway" and "Women's Wares." Also Vita. \$4,500.

13 Inches of Snow Sorta Buried Buffalo

Buffalo, Dec. 20.

A marked pre-holiday depression at picture box offices last week. Also the first blizzard of the season leaving 13 inches of snow in its wake.

Estimates for Last Week

Buffalo (Publix) (3,600; 30-40-65)—"Two Arabian Knights," "Steppin' High" and "Immortal Melodies." Comedy film found favor generally. Snowstorm knocked stuffing out of business. Under \$22,000.

Hip (Publix) (2,400; 50)—"Girl in Pullman" and vaude. Down here also. Under \$13,000.

Great Lakes (Fox) (3,400; 35-50)—"7th Heaven" (Fox). Movietone and vaude. Picture occupied practically all attention. Started strong, off first of week but came back. Estimated \$16,000.

Loew's (Loew) (3,400; 35-50)—"Desired Woman" and vaude. Vaude made up "Coney Island" freak show to between \$11,000 and \$12,000.

Lafayette (Ind.) (3,400; 35-50)—"Shield of Honor" (U) and vaude. Phil Spitalny and band held over for third week here. Estimated \$11,000.

2 "Wild Oats"

Sam Cummins, president of the Public Welfare Pictures Corporation, distributing "Some Wild Oats," has applied for an injunction enjoining First National pictures from releasing "Her Wild Oats" with Colleen Moore.

Papers against First National were scheduled to be served yesterday but may have been delayed until today.

"Some Wild Oats" is a sex picture.

Hays, Podell & Shoelman, attorneys, are prosecuting for Cummins.

HARRY HOYT GOING OVER

Los Angeles, Dec. 20.

Harry O. Hoyt, former director and now writer of original screen stories, applied for a passport to England where he will begin work on a one-year contract for a British producer.

N. Y. to L. A.

Joseph M. Schenck, Irving Berlin, Lynn Farnol, Al Lichtman, Max Winslow, Sam Salvin, Dorothy Gish.

Jesse L. Lasky, Bernie Fineman.

L. A. to N. Y.

Louis B. Mayer, J. Robert Rubin, Marie Dressler, Hedda Hopper, C. E. Sullivan, Archie Mayo.

ACTORS FORM OF CONTRACT

STANDARD FORM FOR FILM PLAYERS

New Agreement for All Coast Studios—Reached Through Producers' and Actors' Branches of Academy of Picture Arts and Sciences—Several Concessions in Favor of Actors—Former Forms of Various Kinds and Inequitable

IN EFFECT BY JAN. 1

Los Angeles, Dec. 20.

The first standard contract ever granted picture players by film producers has been approved by committees of both producers and actors working through the Academy of Motion Picture Arts and Sciences and will be effective in all studios as soon as the printed forms are delivered from the printers.

All studios with the exception of a few minor independents will be using the new contracts by Jan. 1.

The standard contract is the result of negotiations through the Academy on the part of actor-members. A committee of actors and producers worked on the standard form for three months, and the submitted contract was unanimously approved by both the producers' and actors' branches of the Academy.

A special committee that negotiated the contract consisted of Conrad Nagel and Hallam Cooley for the actors, and M. C. Levee and B. P. Schulberg for the producers, with John Stahl acting as fifth member.

The new contract was accepted fair and equitable, and is said to give players more protection than ever provided in a similar contract for their services. It will take the place of various forms used in the studios.

Each company has had its own contract form entirely different from all others, and players never knew exactly what was included in the contracts they were signing. The old contract forms were one-sided in favor of the producers, and players were placed in an embarrassing position as they battled for protecting clauses.

Practically every clause in the new contract defines the players and producers rights that were heretofore vague and elastic.

Provisions

Principal provisions of the new contract include:

Starting date "on or about" gives producer leeway of 48 hours either way, instead of 72 hours as formerly.

Payment of salary to player for delay or postponement of a picture, unless notice is given 30 days in advance of non-start of picture.

Compensation to players for wardrobe damaged or destroyed.

Producers not obligated to pay players replaced on account of illness.

Player's salary starts definite time after reaching location away from studio for initial work in picture.

Players who appear more than six days in any one week before camera get extra salary of one-sixth of week for working Sunday. In past, worked gratis.

Players must keep casting offices advised of whereabouts when away from studio while holding contract for picture.

Step Forward
The new contract form is a big step forward in coast picture circles, and it is said will eliminate the continual unrest among the actors arising from the unfair contracts previously.

It is admitted that the contract

MAJOR GALE COMING OVER

London, Dec. 20.

Major Gale, prominent exhibitor and former head of the Cinematograph Exhibitors' Association, leaves in a fortnight for New York.

Gale's purpose is to try and buy pictures for the exhibitors' booking combine here.

may develop some flaws when put into practice, in which case the producers have signified their willingness to change any clauses that do not work out fair and equitable to the players and the studios.

The standard contract, as adopted and complete, follows:

ARTIST'S CONTRACT

Standard Form—Continuous Employment—Weekly Basis

AGREEMENT, made this day of 192....., between (hereinafter called "producer") and (hereinafter called "artist").

I.

The producer hereby engages the artist to render services as such in the character of in the motion picture, the working title of which is now "....." at a salary of Dollars (\$.....) per week. The artist accepts said engagement upon the terms herein specified.

II.

The employment herein shall begin on or about the day of 19....., and shall continue thereafter until the completion of the photographing of said character. If after the expiration of the term hereof the producer should desire the services of the artist in making retakes or in taking added scenes, or in making any change or changes in said photoplay, the artist agrees to render such services in connection therewith as and when the producer may request, at the same rate of compensation and upon the same terms as provided for herein, said compensation to be paid only for the days on which the artist is actually so employed. The phrase "on or about" as hereinabove used shall allow a latitude of forty-eight (48) hours (exclusive of Sundays and holidays) either prior to or after the date hereinabove specified as the commencement of the term hereof; it being agreed that the exact date for the commencement of the term hereof is to be specified by the producer and is to be not earlier than forty-eight (48) hours before the date hereinabove specified, nor later than forty-eight (48) hours after the date hereinabove specified (exclusive of Sundays and holidays). The term "character" as used in this agreement shall be deemed to refer to said character as now written and/or as it may from time to time hereafter be rewritten and/or lengthened and/or shortened by the producer in the exercise of its sole discretion and judgment.

III.

The artist agrees to be prompt in appearing for work as required by the producer, to perform the required services hereunder in a conscientious and painstaking manner, and to abide by the reasonable rules and regulations covering the same, including all studio rules and regulations of the producer. The artist agrees that the producer shall have the right to use and give publicity to the artist's name and likeness, photographic or otherwise, in connection with the distribution and exploitation of the picture hereinbefore mentioned, and to authorize distributors and exhibitors so to do. The producer shall have the exclusive right to the services of the artist during the term hereof, and the artist agrees that during the term hereof the artist will not render any services of any kind to or for any person, firm or corporation other than the producer without first obtaining the express written consent of the producer. The producer shall have the right to photograph and reproduce any and all of the artist's acts, poses, plays and appearances of any and all kinds during the term hereof, and to distribute and exploit the same, or any of them, in the photoplay hereinabove referred to and/or in any other photoplay and/or otherwise, as the producer may desire.

IV.

Where the services of the artists are required to be performed outside of the city of Los Angeles or its environs, the producer shall transport the artist and the reasonable personal baggage of the artist, and pay all necessary traveling expenses, including reasonable charges for board and lodging.

V.

If the production of said photoplay be necessarily prevented, suspended, or postponed during the course of production, by reason of fire, accident, strike, riot, act of God, or of the public enemy, executive, or judicial order, no salary need be paid the artist for the first week's prevention, suspension or postponement, or if prevented, suspended or postponed by reason of the illness of any other member of the cast or the director, full salary shall be paid the artist for the first week's prevention, suspension or postponement; but it shall be the duty of the producer during said week to notify the artist in writing whether the producer will entirely discontinue the production or further suspend or postpone it; in the latter event the producer shall pay the artist half salary during such further suspended or postponed period. At the end of five (5) weeks from the date on which the producer has stopped production the artist may terminate this employment if the artist so elects, unless the producer continues thereafter to pay the artist full weekly compensation. In the event that said production is interrupted, suspended or postponed, as hereinabove in this paragraph provided, then and in that event the producer may terminate this employment at any time after the commencement of such prevention, suspension or postponement.

VI.

The artist/producer agrees to furnish all modern wardrobe and wearing apparel necessary in the judgment of the producer for the portrayal of said character; it being agreed, however, that should so-called "character" or "period" costumes be required the producer shall supply the same. Any loss of or damage to costumes, wardrobe and other property furnished by the artist necessarily arising through the performance of the artist's services, or through lack of due care on the part of the producer, shall be paid for by the producer to the artist. All costumes, wardrobe and other property furnished by the producer shall belong to the producer and be returned promptly to it, and any loss or damage thereto arising through lack of due care on the part of the artist, or not necessarily arising through the performance of the artist's services, shall be paid for by the artist to the producer. Any loss of or damage to wardrobe, for which either party hereto may be liable, shall be computed on the basis of depreciation schedules to be furnished from time to time by the American Appraisal Company.

VII.

The producer may terminate the artist's employment at any time, either prior to the commencement of production of said photoplay or during the course of production; provided, however, that if the producer so elect to terminate the artist's employment hereunder more than thirty (30) days prior to the starting date hereinabove in paragraph II specified, then and in that event the producer shall be free from all liability of every kind whatsoever; but provided further that if the producer elect to terminate the artist's employment hereunder at any time within thirty (30) days prior to said starting date, or at any time thereafter, or during the course of production of said photoplay, the producer shall be obligated to pay the artist such balance, if any, as is then unpaid for services theretofore rendered by the artist, and also one week's compensation, upon the payment of which the producer shall be discharged of and from all liability whatsoever hereunder. It is understood, of course, that should the producer elect to terminate the artist's employment hereunder, pursuant to the provisions of paragraph V hereof, or by reason of illness on the part of the artist, then and in either of said events the producer shall not be obligated to pay any compensation whatsoever to the artist by reason of such termination.

VIII.

If during the first or last week of the artist's employment hereunder the artist shall have actually appeared before the camera less than six (6) full days, then the artist's salary for such week shall be prorated, and for this purpose one day's salary shall be one-sixth (1-6) of the weekly rate. If the services of the artist at the commencement of the term hereof are to be rendered at a place which can be reached from the producer's studio within twenty-four (24) hours of travel by ordinary means of transportation, then and in that event compensation shall not begin to accrue to the artist until the artist's first appearance before the camera at such place; provided, however, that in any event compensation must commence to accrue to the artist not later than forty-eight

(48) hours after such place has been reached; and compensation shall accrue to the artist during the time reasonably required to return the artist to the studio. If the services of the artist at the commencement of the term hereof are to be rendered at a place which cannot be reached from the producer's studio within twenty-four (24) hours of travel by ordinary means of transportation, then and in that event compensation shall not commence to accrue to the artist during such travel period and prior to the artist's first appearance before the camera at such place; provided, however, that in any event compensation must commence to accrue to the artist not later than forty-eight (48) hours after such place has been reached; and compensation shall not accrue to the artist during the time reasonably required to return the artist to the studio. The producer need pay no salary during any period that the artist is incapacitated, by illness or otherwise, from performing the required services hereunder, and in the event of such illness or incapacity the producer, at its option, may terminate this employment without further liability. A week shall be deemed to start on and end on the succeeding If during such week the artist shall have actually appeared before the camera six (6) days or less, including Sunday, the artist shall not be entitled to additional compensation for services rendered on Sunday. If, however, during such week the artist shall have actually appeared before the camera on each day, the artist shall receive one day's additional compensation for the services rendered by the artist on Sunday, and for this purpose, also, one day's salary shall be one-sixth (1-6) of the weekly rate. Compensation to the artist hereunder shall be payable on for services rendered up to and including the preceding

IX.

All notices which the producer is required or may desire to give to the artist may be given either by mailing the same addressed to the artist at Los Angeles, California, or such notice may be given to the artist personally, either orally or in writing.

X.

The artist must advise the producer's casting office each day as to where the artist may be reached by phone at all hours of the day and night.

IN WITNESS WHEREOF the parties hereto have executed this agreement the day and year first above written.

By (Producer)

By (Artist)

FOX'S 4 FILM RUNS AT CARTHAY CIRCLE

Los Angeles, Dec. 20.

Winfield R. Sheehan has a contract with Fred Miller of Carthay Circle for four of the Fox Productions to play the house following the close of "Sunrise" there.

The first will be John Forbes' "Four Sons" following "Sunrise." Instead of "The Patent Leather Kid." The second picture will be F. W. Marnau's production now being made, entitled, "The Four Devils," with the third, "Lady Crystallina," directed by Frank Borzage, featuring Charles Farrell and Janet Gaynor. The title of this picture will be changed when released.

The fourth is to be "The Cock-Eyed World," a Raoul Walsh production from a story by Laurence Stallars.

Franklin Coming East

Los Angeles, Dec. 20.

Harold B. Franklin, president of West Coast Theatres circuit, leaves for the east Dec. 27. He will stop off at Milwaukee to formally take over for West Coast the Saxe circuit. From there he will go to New York.

Franklin expects to remain in New York for three or four weeks.

"Cameraman's Life" Film

Los Angeles, Dec. 20.

David Butler, acting before directing for Fox, is shortly going to New York.

While east he will do "The Life of a Newsreel Cameraman," originally by William Connelman who will supervise it.

BANKER CONFERS WITH CIRCUIT PARTNER IN IA.

Waterloo, Ia., Dec. 20.

Results of conferences here by John Dillon, New York, vice-president of Wesco Corporation (West Coast) and connected with the banking firm of Hayden, Stone & Co., New York, relative to the status of the Frank Amusement Co., will be reported by Dillon upon his return home, after which action which will have an important bearing upon the local situation will be decided.

The Wesco Corporation is principal stockholder in the Frank Amusement Co., of which Jack Retlaw is president.

BIRMINGHAM OPENING

Sam Katz, Sam Dembow and A. M. Bottsford leave Christmas Day to represent Publix at the opening Dec. 26 of the Alabama, Birmingham.

The house becomes a spoke in the Publix unit wheel, opening with "Banjo-Mania" (stage) and the Esther Ralston picture, "Spotlight."

PLENTY OF SUGAR FOR NEW YEAR'S EVE LEGITS

Chicago, Dec. 20.

Neighborhood picture houses are going after "names" for their mid-night shows on New Year's Eve. The attractions preferred are those currently playing legit in the Loop. Avalon and Capitol theatres, south side, have engaged Trixie Friganza and Bernard Granville, and the Marbro and Granada, Marks Bros., west and north side houses, will use Phil Baker and Sid Silvers, among others.

The special stunt has been customary in Chicago for the past few years. Last New Year's the Cooney Bros. had Georgie Jessel come in from Milwaukee for a 20-minute engagement at the Capitol.

And for plenty of sugar.

Coast "Hallelujah" Suit Against Picture House

San Francisco, Dec. 20.

Vincent Youmans and Lillian Albertson (Mrs. Louis O. Macdon), co-producers of "Hit the Deck" out here and which is current at the Lurie, filed suit in U. S. District Court against Nat Holt and his associates in the Wigwam theatres. They allege violation of the Authors' and Composers' copyright act in that Holt, who is operating a combination musical and picture policy at the Wigwam, permitted "Hallelujah" to be sung on his stage. A restraining order is asked and damages not less than \$250. "Hallelujah" has been freely used all over this territory by stage and pit orchestras and other musical combinations without action being taken.

"Sally," but Cheaper

Los Angeles, Dec. 20.

Ralph Ince will not make "Sally of the Seandals" for F. B. O., as the budget on production has been deemed too excessive for the company to handle. The story is to be rewritten for a cheaper production next year when another director will get the job.

Ince is directing "Crooks Can't Win," a police story of New York by Joseph Jefferson.

"Tom" in 10 Reels

Los Angeles, Dec. 20.

Universal has edited "Uncle Tom's Cabin" from 13 to 10 reels. The shorter version has been previewed at a couple of places with the audience reaction convincing Universal that the newer form is the best proposition, and preferable to the original version now at the Central, New York.

LP.M.P.I.'S DRIVE ON UNIONIZING ALL NEWSREEL CAMERAMEN

**Warns Will Bar Newsreels Where Union Labor Is
Concerned Unless Crank Boys Join by Jan. 1—
Blames Photography School for Condition—**

International Photographers of the Motion Picture Industries (cameramen's union) made the first step to force newsreel cameramen into their organization when stopping representatives of Fox, M-G-M, Paramount, International and Kinograms Dec. 14 at Madison Square Garden. The cameramen were there to shoot the opening of the Oriental Exposition.

An official of the I. P. M. P. I. stated to a Variety reporter that while they did not possess any jurisdiction over ordinary exteriors, such as compose a majority of the items in newsreels, they would insist that when interiors were taken with the necessary co-operation of union labor the men at the crank must be union also.

After some discussion Al Gold, Tom Craven, Chas. Bergen, Leo Rossi and M. Vandever, the cameramen in question, were permitted to shoot in the Garden. However, they were warned that the newsreels would not be permitted to take the beauty contest later in the month in connection with the same exposition.

Letter to Newsreels
The I. P. M. P. I. has sent letters to all newsreel companies notifying them that all cameramen must be unionized by Jan. 1, 1928. What will happen if this is not accomplished is not revealed, but the cameramen mention their affiliation with the amusement crafts and their ability to deal, if necessary, with the theatres controlled by the companies.

The I. P. M. P. I. has been organized about a year and claims to hold the only charter that has or can be issued by the American Federation of Labor for cameramen. This sets aside reports from Los Angeles that members of the American Society of Cinematographers, heretofore purely social and artistic, were seeking union affiliations. The I. P. M. P. I. claim to be the highest-scaled union in the country, having a minimum of \$150 weekly for industrial work and \$250 weekly for studio production work. It is denied that a similar scale for newsreel cameramen is sought.

What the union officials object to is the sending out of a cameraman with "suitcase" portable arc-lights, compelling him to act as his own electrician. They also find the present starting salary of \$30 and the absence of definite hours objectionable. Instances of cameramen on newsreels working 36 to 48 hours on a stretch are mentioned.

Union Blames School

The union is frank in placing the blame for salary and working conditions in the newsreel field upon the New York Institute of Photography. This is a "school" for cameramen, obtaining its pupils by magazine advertisements and turning out cameramen in a few weeks to a few months. The graduates lie around idle, waiting for an opportunity to grab some one's job, the union claims. Hence the fear of many newsreel cameramen that they will be fired if associating themselves with the I. P. M. P. I.

A further move of the cameramen is directed against "still" photographers working on stages or wherever members of the International Alliance of Theatrical Stage Employees are concerned. This move is directed chiefly against the White Studio, which does much theatre interior photography.

'Newsreel's Angle

The newsreel companies appear not to take the prospect of a unionized camera staff seriously. One executive stated that as the field was already overcrowded, both in the number of newsreels and the number of cameramen, he did not see how the I. P. M. P. I. could get far with any proposition that involved a further increase of the already heavy overhead of running a newsreel.

A version of the Madison Square Garden incident offered by a newsreel executive was that the Electricians' Union representatives on duty at the time did not know of or recognize the I. P. M. P. I.

In reply to a direct question by a Variety reporter as to the probable attitude of the newsreels in case of an issue, an executive stated unofficially that he thought there

R. R. Station Movies

Paris, Dec. 20.
A local picture exhibitor has proposed the installing of a film show in one of the Paris railroad terminal's large waiting rooms.
The idea is to entertain passengers, with or without an admission fee, and place a large clock near the screen.

Arbitration Board Sets Walter Reade Back \$1,500

A "film switching" case has been decided by the arbitration board (three members of the T. O. C. C. and the New York Film Board of Trade) against Walter Reade, New Jersey theatre operator, defendant. Reade was instructed to pay \$1,500 to the plaintiffs, Vitaphone, F. B. O., Metro-Goldwyn-Mayer and the Commonwealth film companies.

The case was first brought to the attention of Louis Phillips, attorney for the Film Board of Trade, when Reade was charged with "switching films" between his theatres in Perth Amboy. Some 15 pictures were involved, the four plaintiffs avowing that Reade only booked the films for one house and that they were "biked," or sent by messenger, to his other theatres.

The decision is final as Reade had previously agreed to abide by the decision of the board. It was Reade's contention that the companies knew of the placements and that the bookers had been notified of the switches of the film.

Ask U. S. Film Duty Be Raised 2c. a Foot

Ottawa, Dec. 20.
No bill to compel Canadian picture exhibitors to show a certain percentage of British or Canadian pictures, similar to the one just passed in England, will come before the Canadian House of Commons when it convenes Jan. 26.
There is, however, before the advisory board on the tariff, an application by three Canadian film companies for an increase in the duty on American pictures from three to five cents a foot. There is also a further application to have the duty on raw negative reduced.

Reports show more raw film used in 1927 than in any other two years. This is partly because of the visit of the Prince of Wales and the subsequent demand for news stuff. Also the gaining activities of Canadian producers, of which five are now at work.

Remake Moore Vita

Florence Moore will remake her Vitaphone recording which the late Sam Warner okayed, but which the comedienne disapproved. Miss Moore has accepted \$2,000 as half payment on her record, with the remaining \$2,000 on its remake.

'Oxford' Postponed

Los Angeles, Dec. 20.
Rather than gamble on weather conditions for exterior scenes, Paramount will not make "Oxford" with Richard Dix until late spring.

Dix will start Jan. 5 on "Woman Trap," a northwoods story. Gregory La Cava directing.

would be no opposition but it was entirely up to the I. P. M. P. I. to sell the cameramen on the union idea. "I don't think the high-salaried crack men would join such a union," he said.

The \$30 a week salary received by some cameramen was explained by the companies on the grounds that they had to teach beginners the rudiments and that for a considerable period cameramen were often liabilities rather than assets. It was implied that the beginners were expensive propositions when computing raw film costs.

8 MEN IN BOOTH FOR ONE PICTURE

**\$100 Weekly for Each Union
Operator for "Wings"—Not
Enough Room in Booth**

General Electric is letting Paramount have its Synchronic film device for "Wings" at cost, with this cost estimated to have run to \$15,000 for the six road troupes of the air picture now using the "effect" attachment.

Added to that investment is an installation cost of about \$3,000 or \$4,000 for every theatre "Wings" plays, besides Paramount being more or less subject to the whims of the various local operators' locals as to how many men must be in the booth.

Only four projectionists are being used in New York, but for the Chicago run of eight weeks it was necessary to have eight operators on the payroll at \$100 per week per man. Not only would it be impossible for eight men to actually work in a booth, but the union boys have a five-day week, plus a ruling that they only work one show a day.

PHILLIPS JOINS PAR.

**Louis Nizer As Successor On Film
Board of Trade—Effective Jan. 1**

Louis Phillips, for four years attorney and executive secretary of the New York Film Board of Trade, has resigned to become associated with the legal staff of Paramount in New York. The Film Board, by unanimous vote, has elected Phillips' law partner, Louis Nizer, as his successor. The change becomes effective January 1.

The switch of Phillips to Paramount does not dissolve the law partnership of Phillips and Nizer. Phillips sailed yesterday (Tuesday) for a two weeks' trip to Havana before taking up his new duties.

\$50,000 in Extra Scenes To Make "Enemy" \$2

Los Angeles, Dec. 20.
M-G-M will release "The Enemy" as one of its three road-show specials for next year. Added scenes are being made to put the film in the big money class.

Fred Niblo completed the picture nearly three months ago. After studio officials saw it previewed they decided to spend \$50,000 more to add the scenes.

The added scenes include a battlefront sequence of spectacular nature, being staged by Cedric Gibbons, art director of M-G-M. This is Gibbons' first attempt at directing a picture. The scenes include battle panoramas which studio executives feel should have the artistic touches.

Niblo consented to Gibbons' direction of the extra scenes, as Niblo is tied up directing "Leatherface" for Sam Goldwyn.

None of the principal players of "The Enemy" is being used by Gibbons. Only extras are employed in the battle sequences.

Clara's "Mercury" Story

Los Angeles, Dec. 20.
"Ladies of the Mob," which appeared in story form in the "American Mercury" from the pen of Ernest Roth, now serving a life term in Folsom prison, will be the next starring vehicle for Clara Bow. William L. Wellman will direct.

In the Booth story six women characters are described. The screen treatment will provide parts for but two.

Miss Bow has started on "Red Hair."

RORK'S "HOUSEBOAT ON STYX"

Los Angeles, Dec. 20.
Sam Rork will produce "The Houseboat on the Styx," starring Will Rogers, for First National in March.

"Houseboat" is by John Bangs, being owned two years ago by Emmett Flynn who was slated to make it for Fox.

Carlos' Productions

Los Angeles, Dec. 20.
A. Carlos has established production headquarters at Tec Art studios, where he will begin producing a series of 12 society dramas Jan. 1.

FOX TAKING OVER ASCHERS' 6 THEATRES LEFT IN CHICAGO

**Transfer Jan. 1 Marks End of Aschers as Showmen
—Going Into Real Estate—Had Glorious Outlook
at Start, but Conditions Blocked It**

Chicago, Dec. 20.

On Jan. 1, or thereabouts, William Fox will recover complete control of the Ascher Bros.' theatre interests.

This will mark the passing of the Aschers who once threatened to become the biggest theatre owners and operators in the Middle West and among the biggest in the country. They will in the future devote their activities to real estate, their aim for some time.

When taking the Ascher reins, Fox will acquire six theatres in Chicago, among them a deluxe stage band house, Sheridan. These are the remnants of the circuit which once controlled about 25 theatres and stretches as far as Fon-du-Lac and Manitowish in Wisconsin, and Dayton and Cincinnati in Ohio.

The half-dozen remaining Ascher stands are the Sheridan, Commercial, Crown, Portage Park, Midwest and Terminal. The first three are profitable and have been retained for that reason during the Aschers' general unloading campaign carried on for the past year or so.

Aschers Muffed

It is the belief in Chicago that the Aschers should be in the notch now occupied by Balaban & Katz and that the start they received should have warranted it. But continual adversity, inside friction and frequent business depression gagged any success the brothers were bound for. Through all the years of operating, only the tenacity and business ability of Nate and Max of the Ascher Bros. kept the circuit together as long as it did exist.

Two years ago, when the Aschers were in need of financial assistance, Fox purchased their entire issue of preferred stock for approximately \$500,000. Complete control now gained will in turn Fox deeply in Chicago. At present the Monroes, straight pictures, is the sole Fox house here.

Clyde Eckhardt, now district manager of the Fox film exchange here, will possibly be general manager of Fox interests in Chicago. Another probability for an executive capacity is Abe Cohen, now managing the Monroes.

John Zanft and Jack Leo, of the Fox office in New York, came in to complete the deal and are remaining temporarily to inspect properties and decide on policy.

Young Operator in B'k'tcy; Tried to Run Theatre

Schenectady, N. Y., Dec. 20.
The attempt of Arthur Dietz, young film operator, to manage the Rialto, has ended in the bankruptcy court. He took over the house, on a lease from Frank A. Coss in 1926, paying a yearly rental and \$3,000 for good will.

Liabilities are \$5,237 and no assets. In addition to the money he sunk himself, his wife, associated with him in the management, lost, and so did his father and mother, the latter one of the creditors for \$370.

The largest creditor is Coss (who has since resold the theatre), to whom he owes \$2,126. Warner-Vitaphone Co. is a creditor for \$250, the amount of judgment returned against Dietz by the Film Board of Arbitration.

FRISCO AND MOVIE TONE

San Francisco, Dec. 20.
Movietone probably will be introduced to this city by the Embassy, local home of Vitaphone.

W. B. Wagon, of the Embassy, is now negotiating with a view to installing Movietone right after the first of the year, running both talking pictures as part of his regular house program.

COSTUMES FOR HIRE

PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS

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

ONE AFTER ANOTHER

Walter Meyers, local representative of the William Morris Agency, called on a picture actress in Hollywood. Meyers introduced himself, adding "I'm from the William Morris Agency."
"Oh!" replied the screen luminary, "but I'm quite sure that bill has already been taken care of by my attorney."

Vita After Dramatic And Comedy Skits

Vitaphone is going in more for dramatic and comedy sketch talkers, with the demand for comedy talking acts. There is an overplus of the conventional musical and instrumental numbers.

To supplement this, some important "names" are being experimented with for the talking film playlets, such as Conrad Nagel and Monte Blue.

Hugh Herbert from vaudeville has "canned" two sketches for Vitaphone, "Realization," an original story by Murray Roth, and the vaudeville standard, "Solomon's Children," which Herbert did in vaude for some time. Burr McIntosh has done a dramatic skit, "Non-Support," a courtroom playlet, and Hal Crane, author of "The Lash," which Johnny Hines did in vaudeville for some time, has Vita-produced it with himself in the stellar role.

Vita's new artists include Leon Varvara, Frank and Teddy Sabini, Sally Fields, Solly Ward, Frank Gaby, Jane and Katherine Lee, Cooper and Stept, among others.
Bryan Foy handling the direction.

Joe LaRose with Loew's

Kansas City, Dec. 20.
Joe LaRose, formerly of the Fox, Philadelphia, has arrived to take over the production job at Loew's Midland, here, and Loew's State, St. Louis.

The productions for the two houses will be built and produced here. For this city the stage shows will be built around the permanent house band, The Midlanders, the house ballet, The Rockets, with Jack Sidney, as master of ceremonies, conducting the stage band, doing a specialty or two and clowning through the bill.

Atlanta's Over-Seating Adjusted by Pooling?

Atlanta, Dec. 20.
Despite denials from interested parties, the report continues here that the seat war which has raged here for several months is to be ironed out in the near future by a deal involving Publix, Universal, Keith-Albee and Loew interests.

It is reported Loew's will close about Jan. 1 and move their layout into the Capitol, now operated by Universal with Pantages vaudeville. Simultaneously, the Howard will cease the expensive weekly drawing stage presentations and settle down to a straight picture policy.

This move is seen by local showmen to be about the only feasible solution of Atlanta's theatrical problem. Loew's is the oldest theatre in town and antiquated. Capitol and Keith's Georgia are new and commodious.

RETAKES ON "EDEN"

Los Angeles, Dec. 20.
Lewis Milestone, director of Corine Griffith's latest U. A. picture, "Garden of Eden," completed "The Tempest" rather abruptly when it was found that after a preview of the Griffith picture it was necessary to retake a number of scenes. He worked nearly a week to film them. Meantime, Sam Taylor is alone and will finish directing the Barrymore picture.

TECHNICIANS SCHOOLED IN USE OF FILM MAZDA LIGHTING

Producers Agree to Suggestions for Unversed Mechanics Studio Staff to Be Informed on New Light Equipment—Instruction by Cameramen

Los Angeles, Dec. 20. Producers have accepted suggestion of the technicians' branch of the Academy of Motion Picture Arts and Sciences, that demonstrations be held for the benefit of cameramen, master electricians, art directors and others to acquaint them with the details of making pictures with mazda lighting instead of arcs.

The use of mazda equipment in the studios has been limited. It is said that less than 10 cameramen are fully conversant with correct use of the lights gained from actual experience with them.

A committee of the producers will supervise the expenditure of funds in connection with the demonstrations, and various studios will furnish the sets and equipment. The technicians have committees in each studio to arrange dates of demonstrations for all employees interested in lighting sets.

The demonstrations will take the form of schools of instruction for the benefit of the cameramen and others to make all proficient with the new equipment purchased by all of the big companies.

Cameramen proficient in lighting with mazdas will demonstrate the lamps and explain method of set-up and amount of light necessary for various types of interiors.

Leonard Re-engaged by Film "Dr." and Director

Los Angeles, Dec. 20. Robert Z. Leonard, one of the old guard of directors at the M-G-M lot, Culver City, has been re-signed for two years.

Leonard has been known as a film doctor and emergency man, besides directing six pictures a year. His directing and emergency work has consisted of jumping in on pictures that other directors have started and also remaking productions assigned to the shelf.

Bray's "Bride" First

"Bride of the Colorado" has been selected by Charles W. Bray as the final title for the first feature made by his organization.

The picture is now in production on the Colorado river, with Elmer Clifton directing.

MONTE BLUE IN TAHITI

Los Angeles, Dec. 20. Monte Blue has been loaned to M-G-M by Warners, to play the lead in "Southern Skies," to be made in Tahiti by Robert Flaherty and W. S. Van Dyke.

Blue sails from San Francisco Dec. 28.

B'KLYN ALHAMBRA'S ACTS

Alhambra, Brooklyn, is adding stage presentations to its former straight picture policy. The change goes into effect next week.

The house will have a permanent stage band, booking acts independently.

JULIAN JOHNSON'S CONTRACT

Los Angeles, Dec. 20. Paramount has given Julian Johnson, editorial supervisor, a new contract for one year.

Johnson is the only one of the Long Island Paramount officials now employed in an executive position at the local studios.

DOROTHY KITCHEN'S TERM

Los Angeles, Dec. 20. Dorothy Kitchen has been placed under a five-year contract by Fox through Jesse Wadsworth. Miss Kitchen will play the feminine lead in "The Escape."

Logue's First for F. N.

Los Angeles, Dec. 20. Charles Logue has signed to write scenarios for First National, and is now making the adaptation of "The Heart of a Foolies Girl," Billie Dove's next. John Dillon directing. This is Logue's first since resigning from Universal.

MANAGER IN "KILTS"

Salt Lake, Dec. 20. Grant Pemberton, manager of Pantages, recently played a bagpipe rendition of "Annie Laurie" when that picture was here. Pemberton wore full Scottish kilt attire.

5-10c NEW SCALES IN CHI'S NEIGHBORHOODS

Chicago, Dec. 20. Several outlying picture houses have changed hands recently and adopted a 5-10c policy. Saulken, Stitsburg & Ruben have taken over the Peerless theatre, 3955 Grand boulevard; Johnny Mendikow opened the Independence theatre, 3725 Roosevelt; Cecil Vigdor sold his Alma house, 5253 Wentworth, to Tom Cristus, and Mrs. E. L. Doxey sold the Lawn theatre, 3954 W. 46th street, to Nick Doxas, formerly employed by Skouras Bros., St. Louis.

Skourases Operating for West Coast in Midwest

Chicago, Dec. 20. Under an arrangement made between West Coast theatres circuit and the Skourases of St. Louis, the latter will operate the Saxe Circuit when the latter goes under the West Coast direction.

The Gateway, a new house at Kenosha, Wis., also a West Coast link, will open Dec. 31, operated by the Skourases.

Skouras Brothers of St. Louis are partners with Publix in some of the Skouras southwestern houses, particularly in St. Louis.

The West Coast-Skouras connection, for operation of the Saxe houses is believed to be through the banking relations of each.

Hidden Orchestra on Stage

San Francisco, Dec. 20. Ackerman & Harris have innovated an orchestral novelty for their Cameo (pictures) that has the customers speculating as to just how it is being worked out. A booth is erected on stage, having a sound-proof roof, wherein are stationed the several musicians who make up the orchestra. The booth is masked in by black drapes so that it is entirely invisible to anyone in the audience, and yet gives the players a clear view of the screen.

The pictures are cued and accompaniment is played with all instruments muted, so that there is no blaring of trumpets or harsh rasping of strings. The effect is very restful to the ear, and as the musicians cannot be seen there has arisen much controversy as to whether or not the orchestration is being provided by mechanical device or by humans. And if the latter, how many?

It is quite an innovation for the smaller picture houses, and is the idea of Sam Harris of the vaudeville-picture firm of which he is a member. It is planned to install the hidden orchestra in other houses of the circuit.

Chinese Cameraman on 'Clown'

Los Angeles, Dec. 20. James Wong Howe, the only Chinese cameraman in the industry, is to crank on "Laugh, Clown, Laugh," Lon Chaney's next which Herbert Brenon will direct for M-G-M. Howe has worked on several pictures with Brenon.

Resume on Summervilles

Los Angeles, Dec. 20. Grace Lewis Productions resume Slim Summerville comedies after a delay of two weeks caused by the illness of Burril Tuttle, director. Production at Tec-Art studios for state right release.

BROOKHART BILL FOR INDIE EXHIB RELIEF

Washington, Dec. 20. Hearings are scheduled to open immediately after the holiday recess on the Brookhart bill aimed at block booking and the alleged monopoly in the motion picture industry.

This has been promised to Senator Smith W. Brookhart by Senator James E. Watson (R), Ind., chairman of the interstate commerce committee.

The bill, printed in Variety last week, incorporates a hoped for remedy, as Senator Brookhart states, for the "ills of the independent exhibitors," has created considerable interest in the upper legislative body of Congress.

Questions put to Abram F. Myers, federal trade commissioner, in reference to the bill, were met with an expression of surprise that was still further manifested when he was informed that Senator Brookhart was sponsoring the bill. Mr. Myers would not comment. Nor would he reply when questioned as to whether or not he believed he would be called during the hearings.

This same question put to Senator Brookhart was answered by the statement that anybody knowing anything of the situation will be brought before the committee.

Line-up of the new Senate interstate commerce committee, the Republican members of which are the same as last session, is as follows:

Republicans: James E. Watson, Ind., chairman; Frank R. Gooding, Idaho; James Couzens, Mich.; Simon D. Fess, Ohio; Robert B. Howell, Neb.; Guy D. Goff, W. Va.; W. B. Pine, Okla.; Frederic M. Sackett, Ky.; Jesse H. Metcalf, R. I., and Coleman D. Pont, Del.

Democrats: Ellison D. Smith, S. C.; Key Pittman, Nev.; Wm. Cabell Bruce, Md.; C. C. Dill, Wash.; Burton K. Wheeler, Mont.; Earle B. Mayfield, Tex.; Harry B. Hawes, Tex.; Hugo L. Black, Ala., and Robert F. Wagner, N. Y.

3 New Long Distance Disk Record Devices

Three orchestra synchronizing disk record devices are being prepared for small town use. Orchestraphone was lately demonstrated at the Tivoli, New York.

Edison is planning to put out a machine with an 88-minute disk record. It is reported A. Fineberg has been appointed head of the sales force. The cost of the machine is to be around \$300 including installation, payable at \$20 a month.

A. Connecticut firm, with a reported 77-minute record, is scheduled to put out a machine for around \$150.

Orchestraphone is priced at \$5,000. It sounds like a gramophone with the tone amplified from the stage. Regulation records, Victor, Columbia, or others, are used.

Young Grainger Up

Los Angeles, Dec. 20. Ed Grainger, 22, son of James R. Grainger, general sales manager for Fox, has been with the Fox Studio in Hollywood for two years with very few, outside of his immediate studio workers knowing his identity.

Young Grainger started in the property department and worked his way up as an assistant cameraman, also in the purchasing department, and is now a head in the production department. His ambition is to become a director.

Fox Wants Central

Fox is negotiating with Universal for the lease on the Central, New York, which U has from the Shuberts. A Fox picture will follow "Uncle Tom's Cabin" if the deal goes through.

It is understood the next Fox \$2 special on Broadway will be "Lady Crispinella," with Janet Gaynor and Charles Farrell. It may go into the Central.

U also has the Colony on Broadway.

"ENEMY" AT ASTOR

A sudden decision puts the Lillian Gish picture, "The Enemy," into the Astor, New York, Dec. 27, succeeding "The Student Prince."

Louise Lorraine and Hines

Los Angeles, Dec. 20. Louise Lorraine will play opposite Johnnie Hines in "Chinatown Charlie," his next for First National. Charles Hines will direct.

M-G'S DEVICE

(Continued from page 1)

times, with the illusion of the artist making a "personal appearance" via the microphone.

J. L. Baird, an eminent engineer, has the process nearing perfection. Baird is now with M-G-M. It calls for a \$14,000 projector but is otherwise nominal in cost.

The theory is that M-G-M or Loew's, or whatever physical operating unit will handle the radio film talker, will be able to "can" as many "names" as possible on these talking films. The specialty acts can be spliced together like any assortment of news reel shots in a unified program.

The patent provides for advertising announcements, mentioning the names of the sponsoring corporations, to be "canned" on a talking strip. An advertiser can go into a radio studio and buy canned "name" reels where their personal services would be prohibitive.

The M-G-M film talker is not like the Vitaphone or Movietone sound record. It is a specially adaptable film talker for radio microphone transmission with the broadcasting illusion of "personal" performance behind it.

P.D.C. and DeMille Left Off Pathe's "Chicago"

Pathe - Producers Distributing Corporation and DeMille combine has dropped the P. D. C. designation from its New York billing of "Chicago," opening at the Galety Friday (Dec. 23), "King of Kings," departing from the house last Sunday, carried the P. D. C. stamp. It may mean that all future Pathe-DeMille products will simply be labeled Pathe.

The DeMille end of the combine (P. D. C.) has an option on the Galety, which it can extend until January, 1929, or from which it can retreat on short notice. A current understanding is that the DeMille group will hold on to the theatre for short-run, twice daily, pictures, starting with "Chicago."

Producers of this picture will expect the film to stay at the Galety for six or eight weeks, after which "The Red Mark," another DeMille release, is to follow. "Chicago" will have a \$2 scale.

M-G-M New Titles

New titles have been given the following M-G-M pictures: "Mixed Marriages" changed to "Wickedness Preferred"; "Trelawney at the Well" changed to "The Actress"; "Circus Rookies" to "Monkey Business"; "The Traveling Sales Lady" to "Pullman Partners."

The latest William Haines picture, without a label, has been tagged "The Smart Set."

B'way Run Pictures

"Gentlemen Prefer Blondes" will follow "The Dove" at the Rialto, New York, probably in February; "Beau Sabreur" and "Sadie Thompson" are the next two pictures scheduled for the Rivoli, following "The Devil Dancer." This is subject to rearrangement.

ALLVINE MOVES IN

Glen Allvine has assumed charge of the publicity and advertising for Fox pictures, at the 10th avenue headquarters, New York.

Vivian Moses, whom Allvine succeeds, is remaining for this week to turn over his departments in proper order.

Esther Raiston's Next

Los Angeles, Dec. 20. Esther Raiston will next make "Nothing Ever Happens" for Paramount.

Story is an original by Frank Tuttle, with adaptation by Florence Ryerson. Frank Tuttle will direct with Neil Hamilton in male lead.

Minneapolis Settlement

A settlement has been reached in Minneapolis between the stage hands local and the Twin City Scenic Cinema Co.

The agreement is now effective, whereby Local 13 will unionize the company's studios.

W. B. Re-Signs Curtiz-Bretherton

Los Angeles, Dec. 20. Warner Brothers has exercised its options upon Michael Curtiz and Howard Bretherton, directors. They are to remain with the company for another year.

DE LUXE B'WAY SHOWS HURT STICKS

Can't Stand Pace—Losing Money—Ask Time on Film Rents

Frequent conferences between the Will Hays office and the leading picture executives of New York within the past two weeks have drawn the attention of the trade.

It is said that these conferences have been brought about through the current depressed condition of the picture theatre business throughout the United States.

This condition from accounts has been blamed by independent exhibitors upon the Broadway picture house situation. They allege that the high powered stage shows in addition to the screen in the Broadway film palaces have unsettled the picture patron of the hinterland.

On top of these complaints and with the theatre business off, the indie exhibs have placed claims for adjournments upon film rentals with the leading distributors, through the low pressure business, until the executives were agreeable to conferring with Hays, to whom the exhibs complained.

Broadway's Big Bills

The protests against the big bills of Broadway have been that their fame percolated to all nooks and corners, intensely displeasing neighborhoods where the local theatres could not commence to present a bill of entertainment vying with the Broadway brand.

Another plaint of the exhibs has been that Broadway has been show over-dosed. There has been a reaction, they say, right on Broadway, that reaction reflecting itself not only in the country's neighborhoods, but in the downtown sections in the key cities and elsewhere.

It is said that the Hays' conferences have taken up these matters, also the subject of how to curb or limit the stage shows in the largest houses. The latter from accounts is a subject beyond the control of any organization in the picture business. Exhibitors whether in chains or singly will not commit themselves to a single line of box office endeavor.

No Profits in Two Years

The Hays conference may have an effect, it is claimed, in inducing the larger chain exhibitors to attempt to reach an understanding on stage show limitations.

Independent exhibitors make the assertion and say they stand ready to submit proof that no indie exhibitor within the past two years has been able to open a new house to profit, up to this date. This is accounted for by them through the increased film rentals, opposition and other of what they allege are oppressive trade practices.

"Bossy" Mayor Says Reduce Admissions

Newburyport, Mass., Dec. 20. This city has a new mayor and he's the "toughest guy" here. His name is Andrew J. Gillis, and because he's such a big shot he is more familiarly known as "Bossy" Gillis.

One of the first things that "Bossy" did after his election a week ago was to make public a demand that the admission prices at the theatres be reduced. "Bossy's" attack on the theatre tariff is directed especially at the rates that prevail for the Sunday shows. Prices for these performances were termed "exorbitant" by Gillis.

Two years ago Newburyport granted the showing of pictures Sunday nights. Unless the managers cut the prices as soon as "Bossy" is inducted into the mayoralty office he immediately afterwards will force a Sunday closing, so he says.

"Rescue" for Betty

Los Angeles, Dec. 20. I. E. Chadwick is preparing "Rescue," "Red Book" story by Evelyn Campbell, as his next for Betty Compson. Frank O'Connor will direct.

BRITISH FILM FIELD

Film Bill and the Lords—Mixed Figures—Effects of Quota—What Will America Do?—Flopping Financially—More Flotation—Exhibitors' Booking Combine—Slump in War Films—News and Things

By FRANK TILLEY

London, Dec. 9. Though the Liberal and Labor parties, through Earl Russell and Viscount Beauchamp, moved for the rejection of the Film Bill in the House of Lords Monday, the second reading was passed with a government majority of 48, 68 of the upper house voting.

When Viscount Peel moved the second reading he said some 25 per cent of the films shown here were British in 1914, but the decline was due to the war and to the increase in American production. In 1923 it was estimated, he said, about 10 per cent of the films here were home product, but the present proportion was not more than 5 per cent. Between 85 and 90 per cent were American, and the actual number of British feature films had dropped from 58 in 1924 to 34 in 1925, and to 26 in 1926.

Stimulated by the coming bill, the figure had risen this year to 60.

Figures in Two Shapes

Figures can be made to prove anything, but Viscount Peel's figures are the exception. That 25 per cent of the films shown here in 1914 were home made has little if any bearing on today's position. The film industry had very little existence then, in the present sense. But anyway the figures are a bit off the mark. I can only trace 23 home made films in 1926, and I make the British percentage that year 3.66 per cent. And I find the American proportion for that year to be not between 85 and 90 per cent, but 92.33. The remaining 4.01, if anyone wants to account for the balance, was to be found in Continental productions shown here that year.

What It All Means

So from Jan. 1 next a film will not be British unless:

It has "been made by a person who was, at the time the film was made, a British subject, or by two or more persons each of whom was a British subject, or by a British company."

All the studio scenes have been done in a studio "within the British Empire."

The author of the scenario is a British subject at the time the film is made.

Seventy-five per cent of salaries, wages and payments for labor and services, including the payment of the scenario writer, but excluding the salary of one foreign actor or actress or producer, is paid "to British subjects or persons domiciled in the British Empire."

So if you register as a British company, take your interiors in Canada or Australia, use a British scenarioist and domicile your stars and directors (which is what the bill means by "producer") within the Empire, you qualify for the quota.

Somebody is going to make a barrel of money out of a British Reno over this last matter of "domicile"—or else a refuge for backed-off Hollywood stars and directors.

Privileges

Apart from the quota, the bill confers on British films several privileges not accorded to the productions of other nations.

British films, for example, can be booked blind not only before registration but before making, for pre-release "in one theatre only on a number of consecutive days." The effect of this on American films is first they must be registered before they can be booked for pre-release; secondly, they must be trade-shown (pre-viewed) before registration, and no application can be made to register more than 14 days after trade show, so no booking can be made save on films physically in existence inless they are British films, and then only for pre-release.

In spite of its superficial content, such a condition presents no difficulty to openly American owned theatres such as the Plaza, Tivoli or Rialto, and very little to presumably independent theatres like the Astoria and Capitol. Inside and inter-departmental arrangements for the running of films of which

the titles only are available can always be made without contracts, can they not?

The Two Quotas

Distributors' quota starts from March 1, 1928, and begins at 7½ per cent, increasing in 1930 to 10 per cent, again in 1932 to 12½, in 1933 to 15, for 1934 and 1935, 17½, and from then till the act comes to an end, March 31, 1938, at 20 per cent.

For exhibitors it begins Sept. 1 next year at 5 per cent, goes to 7½ for 1930 and 1931, to 10 for 1932, to 12½ for 1933, 15 per cent for 1934 and 1935, and to 20 per cent from then till 1938.

Only those films registered in the same year count for the quota. No British films can be counted more than once, except where a distributor handles old foreign films, when he is allowed to take his count for quota purposes with old British films, so long as he is not distributing other than this same old foreign product. This is designed to prevent reissues being used for quota purposes, and therefore to force new product into the market.

A Financial Flop

Already the public is getting shy on film finance. Some of the recent issues are already quoted at a discount on the Stock Exchange. The British Filmcraft Company, whose prospectus was analyzed in Variety, is declared in knowledgeable quarters to have got very little of its money, the underwriters being left with almost the whole issue. This is not very surprising considering the prospectus.

Even British International, which has plant, profits and a lot more assets behind it, shows signs of the reaction. Its \$5 Prefs., on which there is a call of \$2.50 to pay, stand at \$1.25, with the Ordinary at a premium of around \$0.50. As the stock was sold one Pref. to one Ordinary, at present they record a loss of \$0.30 per pair to the investor.

Whitehall Films Ordinary \$5 stock, \$1 paid, are quoted around \$0.35, and the insiders are said to be unloading at that.

Latest to ask poor old P. U. Bill for cash is the British Lion Film Corporation. This company, the board of which consists of an author, a motor manufacturer, a brewer, a newspaper owner, and a small film distributor, went out this week for \$330,000, in 160,000 Preferred Ordinary 10 per cent, \$5 stock and 160,000 Deferred \$0.25 stock.

The company acquires the film rights of all stories and plays written or to be written over the next seven years from Edgar Wallace, the George Clark studios at Beaconsfield, and the Napoleon Film Company, a distributing concern. Wallace gets \$50,000 in deferred stock for the rights; the studio vendors get \$122,500 in cash and \$50,000 in deferred stock, and \$25,000 is paid in deferred stock for Napoleon Company and the benefit of its contract with Glory Film Co. The studios are valued at \$187,770.

All of which is very nice for the folk concerned, but it would have been quite a lot more convincing to have had figures of the financial position of the Napoleon Company, for example. There is nothing to show whether it is an asset or a liability to the new company, nor what is the value of its contract with Glory Films, of which the public company acquires the "benefit." Glory Films appears to be a registration made to produce "Land of Hope and Glory," and the distribution of this film may conceivably be a doubtful blessing.

Sidney Olcott is to become production director, and to direct at least two films for the company next year. Percy Nash is production manager. In the prospectus he is described as holding "the important position of film producer to the Federation of British Industries," which caused the F. B. I. to issue a public statement he had made a number of short commercial films for the members and had

not produced any feature films for the Federation.

Exhibitors' Booking Scheme

After much labor, the General Council of the Exhibitors' Association has given birth to its approval of the National Booking Combine scheme described here some weeks ago, and the scheme has now officially been circulated to members.

The first reaction which has come from the distributors is a flat denial of the statement they are willing to fall in with the scheme. On the contrary, their official body, the K. R. S., declares its official policy is to refuse to do business with any such combines, and as this society numbers as its members distributors controlling nearly 100 per cent of the films distributed in this market, it is hard to see where the National Booking Circuit will get its pictures.

The promoters of the combine believe no distributor will refuse so big a lot of bookings, and so the policy of the K. R. S. will break down. But if they are banking on this, they are making a mistake. What will much more likely happen is the bigger distributors will get more and more into the theatre field so as to assure themselves an outlet free from either combined or individual domination.

What in theory is the keystone of the National Booking scheme is in practice sure to be its chief breaking-point: members are to agree not to book films which the combine has not been able to get from the distributor concerned.

Booking is to take place this way: members of the combine are to say what films they require; these requests go to a central authority, who then negotiates a flat contract for the film for the number of bookings in hand. But if the distributor will not come to terms, members are obligated not to book any of the films unobtainable by the combine.

What a position! The distributors need only hold together for a month and refuse to book to the combine, and the whole scheme would blow up. Imagine in any case how long the majority of exhibitors are going to stand for not being able to show the films which they have already notified they want, because the Booking Circuit cannot get them.

And imagine, too, how long they would stand for being told, as they inevitably would be, the combine can't get you what you want, but you can have Flora Flop in "Krimson Kisses" and Lotta Bunk in "My Goat" instead.

Coming and Going

Having been released by Paramount, Arlette Marchal is reported as having offers from British companies. Why?

Hugh D. Mackintosh presides Wednesday at the Faculty of Arts reception to the Bumpers (British branch of the Ampas).

E. Bruce Johnson left for America after a long stay this side and returns in January. He has taken a print of "Confetti," F. N.'s first British film.

Rumor here a Roxy theatre is to be built, seating 6,000, on New Oxford street, and Roxy is to come over and manage. Maybe.

Holmes Walton sailed for home. He has been very sick most of the time he has been here, with arthritis, but signed Olcott with the new British Lion Company all the same.

This month a large crop of British product is due for pre-view. This week the Gaumont-British "Carry On" and "Quinn's" F. B. O. shows its first home-made film, "This Marriage Business," today. First National is screening "Confetti" Dec. 30, with its first German production, "Dancing Vienna," shown 10 days earlier.

P. M. Rogers has left Graham Wilcox Co. and joined Defu (First National's German unit) to write scripts. Hitherto he has been in publicity.

Sir Harry Lauder signed a further contract with the Welsh-Pearson Company. No story chosen yet. Contract carries an option for one or three years. First film will be started next spring.

British Lion Subscription lists closed yesterday, Dec. 1, but no information is obtainable as to the amount of the issue subscribed.

Ray Rockett here on a flying visit from Berlin, where he is giving the Defu outfit the once over.

The British Film Committee of Patriotic Societies have written to

INSIDE STUFF

ON PICTURES

There is a picture director who recently made an outstanding hit for one of the larger companies. His habits are somewhat accented, and so are his mannerisms. There is an agent in Hollywood who always had great faith in this director during his uphill career in the picture business.

As a reward for his faith, the director recently handed the agent a photograph of himself with the inscription reading: "The only man in the world who is so honored as to have a photograph inscribed by, yours sincerely."

One of the large producing and releasing organizations is turning out westerns with the usual daredevil star. It is understood, however, that all of the thrills talked about by the press agents are enacted by a double called Vinegar.

The cowboy "name" reported as taking none of the hazards required of a western actor, simply being on hand for closeups.

Having received the stamp of "serial queen," the result of playing in Universal "chapters" for several years, Eileen Sedgwick found it impossible to obtain engagements in the general run of pictures around Hollywood.

When continually turned down for parts because of her name having been identified with serials, she changed it to Greta Yost. Under the new cognomen she has been working steadily.

The Mississippi legislature will be asked to pass a bill providing for state censorship of pictures. At the last session a similar bill was defeated. The censorship is sponsored mainly by women's organizations and is being met with some editorial opposition in the state. Two Vicksburg papers have declared themselves against it.

Both papers termed state censor boards a waste of public funds.

It was necessary to employ four power generators in addition to the Metropolitan studio's plant to furnish sufficient light for the Buckingham Palace set in "Hell's Angels," a Caddo production, on the coast.

The set covered 3,000 square feet and had 40 sun arcs, 100 eight ampere spots, 150 broadsides and 80 eight arc domes. Reason for this quantity of light was due to the technicolor process used in filming.

A contest conducted between Hal Roach studios and West Coast Theatre circuit whereby a new member for the "gang" comedy will be selected, is somewhat misunderstood by a number of aspirants and their parents residing in and about Los Angeles. Instead of being governed by the rules in the local dailies asking each contestant to submit a picture to their neighborhood West Coast theatre, kids who are able to walk or bum rides to the Hal Roach studio do so, believing they will stand a better chance of being engaged without the formality of going through the contest. One boy, about 10, is known to have walked from Edendale, 14 miles to the studio, and asked to see Mr. Roach, only to find it would be necessary for him to seek the contest way.

Ernest Hell, 74, and with Roxy for 16 years, is still with him. You have to get by Hell to see Roxy. That's been going on for years, Hell formerly having been on the stage door of the Strand when Rothafel was there.

And if you want to slip by Hell, it can't be done 'till he feeds the cat. That's official.

The general manager of one of the big coast studios had trouble with a featured player getting \$1,500 weekly who demanded a raise to \$3,000. The girl left the organization and the g. m. called up other members of the producers association explaining the circumstances of her departure.

He asked an executive of another studio not to offer the girl more than \$1,500 a week, it is said, and the reply came back "What do you mean \$1,500? She wouldn't be worth \$500 to us even if we had a part for her."

A Hollywood free lance press agent handling a number of actors and directors has been planting press yarns of foreign offers for his clients just about the time for renewal of options by the producers.

One producing company got wise to the stunt when an actor's contract came up for extension and the offer stories appeared in coast newspapers and trade journals. Only a few weeks earlier another actor client of the same press agent had also been besieged with foreign contracts, according to the p. a.'s copy.

Stanley A. Hedberg, recently returned from an expedition to Dutch New Guinea, has taken over the news editorship of the Associated Press photo service.

This service started a few months ago, with papers holding A. P. characters eligible to subscribe. It has a hook-up with Paramount newreel, making stills from the regular film stock.

Douglas Murray, assistant to S. L. Rothafel, is a former British naval officer. He was paymaster of the construction gang that built the Roxy theatre. Rothafel took notice of him and as a result the ex-officer was inducted into the show business.

Leo Forbstein, musical conductor at the Million Dollar, Los Angeles, who has been with the West Coast organization and Publix on the coast for the past two years, has the job of scoring all pictures brought into that theatre on world premiere or first run. This scoring is done by West Coast of its own volition at the suggestion of Forbstein. He is now making a musical accompaniment for "The Gorilla," the next attraction at that house.

In Pittsburgh at a de luxe house the second organist, girl, at the theatre for two and a half years and singing in its radio program weekly is well known. The opposition house needed six singers for an overture recently. This organist was selected as one, for her voice. This could be arranged as she only played the dog shows at the organ.

When the first house heard of it they realized something with the result that last week the organist (Lois Miller at Grand) sang on the Grand's stage, making the hit of the show, against standard acts.

Moral, sometimes you never know what talent you have until the other fellow discovers it.

Fox is the only company in Hollywood which has a plane in its official projection rooms. These projection rooms are used both for the daily rushes and cutting of pictures.

None of the studios believe it proper to have musical accompaniment for this work. However, Winnie Sheehan figures the musical rhythm aids greatly in the visual absorption of what is on the screen.

As a result he has a pianist sobbing or getting hot, as the occasion demands.

the London and Middlesex County Councils protesting against the "commercializing of the subject of 'King of Kings'." It only remains for De Mille to retaliate by writing to the Archbishop of Canterbury protesting against the commercializing of patriotism, and the joke

would be complete! As forecast long since the move to form an independent exhibitors' association has begun. This may be only the beginning of a "small man" get-together move, as the little fellows are getting very restive of the big circuit ring through their noses.



the 10 outstanding film events of 1928 *as forecast by leading showmen*

- 1 "Gentlemen Prefer Blondes" will make a barrel of dough for exhibitors. So will "Beau Sabreur," Jannings' "Last Command" and "Street of Sin," and Thomson's "Kit Carson."
- 2 Harold Lloyd has great comedy in "Speedy." (Based on confidential report from Hollywood.)
- 3 Paramount stars, with Bow, Dix, Beery-Hatton, Jannings, Bancroft, Daniels, Menjou, Ralston, Negri, Vidor and Thomson will continue as week-after-week leaders.
- 4 Gary Cooper and Fay Wray the next great pair of screen lovers. Due to their work in "Legion of the Condemned."
- 5 "Old Ironsides" will be a big money maker in picture houses at popular prices. S. R. O. hit of Europe, "Behind the German Lines" (exposing German war secrets) will be equally big here.
- 6 Of the other youngsters, Ruth Taylor, Charles Rogers, Louise Brooks, Richard Arlen and Thelma Todd loom as big bets in 1928.
- 7 Al Christie has smashing success in 1928 "Tillie's Punctured Romance." (According to several Coast wires.)
- 8 "Wings" and "The Wedding March" (von Stroheim has a masterpiece) will be the road-show leaders.
- 9 Nothing to it in short features but Paramount, Paramount News, Christie Comedies, Hortons, Novelties, Krazy Kat and Inkwell Imps Cartoons—nobody can equal that line up.
- 10 1928 will be biggest year Paramount exhibitors ever had, because Paramount alone is making smart type of picture 1928 public demands!

MOSCOW-BERLIN PICTURE DEAL

German-Russ Combine to Oppose American

Berlin, Dec. 15.
Lunarschanski, the Russian Soviet minister of education, closed several important theatrical deals during his late trip to Paris and Berlin. Exchange performances are to be made between Berlin and Moscow. The Berlin State opera ensemble will give performances in Moscow, their place in Berlin being filled in the meantime by the great Academic State Theatre of Russia.
Also during the Russian minister's stay in Berlin the German-Russian Film Company Rudefa was founded and combined with the Russian Sowkino. The former Zeppelin hangars are to be remodelled as studios for the use of this company. Lunarschanski will adapt his own play, "Prime Minister and Locksmith" as scenario for their use. The object of the combine is frankly announced as being an offensive organization against control of the world market by the American film.

\$50,000 for improvements
Los Angeles, Dec. 20.
Stern Brothers will expend \$50,000 for studio improvements.
The company makes Century comedies, released through Universal.

To Film Harris Story
Charles K. Harris' "Munsey's" novelette, "The Bum," has been purchased by First Division Distributors, Inc., for filming. The songwriter-scenarist wrote the continuity from his own story.

Lasky on Coast
Los Angeles, Dec. 20.
Jesse Lasky is here to spend the holidays with his family.
He will remain about three weeks and then return to New York with Walter Wanger.

FRANCE

Paris, Dec. 12.
"Don Quichotte de la Manche" has been filmed in Spain on the ground where Cervantes placed the adventures of his famous knight. The "twin" Scandinavian comedians, Doublepatte (Carl Schenstrom) and Patachon (Harald Madsen), hold the parts of Don Quichotte and his servant, Sancho.

Artistes Reunies has shown the latest production of Henri Debain, "Chantage" ("Blackmail"), with Mme. Huguette (ex-Duflos), Constant Remy and Jean Angelo. DeMerly will distribute.

M. Valette, of the Paris Palace, Nice, has been appointed general manager of the new Capitol at Marseilles. This is one of the largest picture theatres in the south of France.

Harry Piel, picture actor, was injured by a tiger. The animal leaped at Piel while he was standing on a staircase and dragged him to the ground. The fall also stunned the animal.

A petition has been made to the French government for the adjournment of the order, due next year, making the use of non-inflammable films obligatory in France and colonies. Exhibitors and producers request the decree be suspended until 1930.

Mel Shauer, son of Emile, director of the European section of Paramount, has been appointed special representative for Europe in the Paramount Paris office.

An international exposition of the picture industry will be held at The Hague, Holland, April 14 to May 15, next, under patronage of the Netherlands government. Details will be furnished by D. Couvee, secretary, Grand Bazar Royal, 82 Zeestreet, The Hague, Holland.

"Don Juan" replaced "Chang," used as the vehicle for the inauguration of the Paramount Palace, Paris. Business is splendid, mainly due to curiosity to see the house.

The new novel of P. Benoit, "L'Oublie" ("The Forgotten") is to be screened in January by Alex Nalpas. Mme. Germaine Dulac is listed as producer. The dancers, Edmonde Guy and Van Duren, will hold the leads.

FILM POSSIBILITIES

"People Don't Do Such Things"—Unfavorable
"PEOPLE DON'T DO SUCH THINGS" (Comedy, Jones and Green, 48th Street).
Situation of a man sharing his affections with his past and present wife in the same household. Too delicate for screen use. *Idee.*

"Take the Air"—Favorable
"TAKE THE AIR" (Gene Buck, Musical, Waldorf).
While libretto not strictly adhered to in musical form, strong story possibilities if properly developed along smuggling end. Aviation angle an asset. *Abel.*

"The Plough and the Stars"—Unfavorable
"THE PLOUGH AND THE STARS" (Comedy drama, George C. Tyler, Hudson).
Authentic, native Irish play of topic means little to American public. Excellent stage performance withall. *Idee.*

"Storm Center"—Unfavorable
"STORM CENTER" (Farce, Personality Players, Klaw).
Weak story. May get a rumble from stock, but hardly for pictures. *Idee.*

"The Banshee"—Favorable
"THE BANSHEE" (Banshee, Inc., Daly's 63d Street, New York).
Mystery yarn that could be developed into a corking program picture. Precedence of other mystery farces clips chances of rating better than program. Love interest will need plenty of padding. *Edda.*

"Out of the Sea"—Favorable
"OUT OF THE SEA" (George C. Tyler, Eltinge theatre).
Scenery, the great Cornish outdoors, alone can make this a film tidbit—and that can be had without this story. Still, there is much in the

story which is a stage bore that might suggest big screen scenes. Title is a good one, though several similar ones have been used. The production will hardly make enough reputation to help much to an adaptation. The tragic finishes will have to be omitted. All this leaves slim pickings but not impossible material. There is some value here. *Lait.*

"Brass Buttons"—Unfavorable
"BRASS BUTTONS" (Comedy drama, Lew Cantor, Bijou).
Nothing for pictures. Heroine with a babe born out of wedlock, wooed by policeman who saved her from river. *Idee.*

"Trigger"—Favorable
"TRIGGER" (Comedy drama, Richard Herndon, Little).
Drama of the Carolina mountains with excellent feminine lead role and should make effective program picture. *Idee.*

Los Angeles—Unfavorable
"LOS ANGELES" (Comedy Drama, George M. Cohan, Hudson).
Play's story treats of the fear of picture producers that scandal will destroy drawing power of screen stars. For that reason alone will hardly do. *Idee.*

Hudson's Columbia Film
Los Angeles, Dec. 20.
Earl Hudson, former general manager of First National studios, will act as production supervisor for Columbia on "Lady Raffles."

Fox's "Square Crooks"
Film rights to "Square Crooks," stage play by James P. Judge, have been bought by Fox. Production is to start shortly.

Coloring "Cleo"
Los Angeles, Dec. 20.
Samuel Blachoff is preparing his fourth technicolor production to be started Jan. 2.
"Cleopatra" is the subject.

10-Ep. 2-Reel Air Serial
Louis Weiss (Weiss Bros.) is preparing a 10-episode serial, entitled "The Mysterious Airman."
This two-reel series will feature Eugenie Gilbert and Walter Miller.

"STREETS OF SHANGHAI"

BY JOHN FRANCIS NATTEFORD
WITH PAULINE STARKE
AND
KENNETH HARLAN-MARGARET LIVINGSTON
EDDIE GRIBBON-JASON ROBARDS
SOJIN-ANNA MAY WONG
DIRECTED BY LOUIS J. GARNIER

A ROMANCE OF THE MYSTERY CITY OF THE ORIENT
ONE OF THE 24 GEMS FROM TIFFANY-STAHL

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ANNOUNCES

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Stupendous Motion Picture**

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TOM'S
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Technicians . . . Incidental Back Stage Effects Carried in Company's Own
Baggage Car. Three Advance Agents with Each Company.

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LITERATI

Odd's Sweet Contracts

O. O. McIntyre is conceded the foremost "Broadway" columnist. And he doesn't or seldom does use gags or wisecracks in his daily column. Odd's stuff is syndicated through McNaughts. As an indicator of how it stands in high, it's said that McIntyre has just renewed his three-year contract with McNaught at a weekly guarantee of \$1,500 with a percentage of the net returns on his daily syndication.

As previously, O. O. is under contract to write for the "Cosmopolitan" and other International (Hearst) magazines.

Jan. 14 Messrs. McIntyre and Ray Long, the latter editor of "Cosmopolitan," and (important) with their wives will sail on the "Paris" for a usual tour of Europe, probably starting, enduring and ending in Paris.

Those Early Extras

In its issue of Dec. 15 the New York "Evening World" charged the



De VILLA and RUARKE

Originators of the Tango, Apache and America's Fastest Whirlwind Dancers
Now in second month with
MR. BORIS PETROFF'S Prologue to
"THE GAUCHO" at the
LIBERTY THEATRE, N. Y.
Booked by Ted Braun
Max Hart Office

Holiday Greetings to
Everybody

"Graphic," "Journal" and "Evening Post" printed fake extras announcing Lindbergh had landed in Mexico City, and that he actually landed over an hour after these papers were on the street.

The "World" printed fac-similes of the three papers' headlines, labeling them "Three of a Kind—In the Same Lindbergh Fake." The "Post's" story was credited to A. P., which denies sending out such a story.

Earliest of the alleged fake extras was the "Journal" (Hearst) on sale at 1:05 p. m. Lindbergh landed at 3:39 p. m., New York time.

Crooks' Sanctuary

"Under Cover Charges," a novel by John Wilstach, starting in the Christmas issue of "Argosy," is based on the former existence of "safe" towns for crooks. Toledo, O., and St. Paul, Minn., were once regarded as "safe," meaning that the boys could reside in these cities unmolested and in return would never pull off a job in the city harboring them. This didn't prohibit the crooks from doing their stuff in nearby cities, though, and was considered a great idea to make one town crimeless at the expense of others.

"4th Estate" Absorbed

"Editor and Publisher" has bought out "The Fourth Estate," with the Dec. 3 issue of the former appearing as "Editor and Publisher, The Fourth Estate." The executive staff of "Editor and Publisher" continues intact. James W. Brown is publisher and Marline E. Few editor. Three men have been brought over from the defunct publication, while the rest were let out.

Subscription lists have been combined.

Crosby Gaige, Publisher

Crosby Gaige, the producer and collector of rare book editions, has turned publisher. His first two presentations will be "The Fairy Goose," by Linn O'Flaerty, and a collection of John Drinkwater's poems. Both will be limited editions of 499 copies.

Macfadden Upset

Reports that Paul Block, Paul N. Cravath, et al., are trying to buy the "Evening Graphic" are denied by Bernarr Macfadden who seems upset about the rumors. He figures it is propaganda which might have unfavorable reaction in the field of the tabs.

Jim Allison Dead

Jim Allison died suddenly Dec. 16.

He had been a Broadway commentator for some years, associated with the Cincinnati "Enquirer." Mr. Allison knew theatricals thoroughly, having engaged in them as manager or producer at various times.

Shuberts Snubbed

In their scheme of critical conquest the Shuberts through their bullet thrower, Claude Greneker, appear to be getting the bumps of late when going up against the New York dailies. In the managing editors' and reviewers' sanctums in New York the feeling seems becoming more impressed that Greneker on the phone is a nuisance.

Several harsh call-downs are said to have been the lot of the Shuberts' chief news suppresser in recent weeks. It is reported that when Claude called up the managing editor of an influential New York evening daily on a squawk he unexpectedly found himself switched on to the dramatic reviewer he had intended to squawk about. The reviewer is said to have told him plenty.

Such a little thing as asking a managing editor to delete an entire paragraph out of a review of a Shubert show after the first edition was on the street is nothing in the Shuberts' daily routine.

Cantor Telling How

Eddie Cantor has a comedy yarn authored by himself in the current "Collier's" titled "Now You Tell One."

Cantor gives the formula for successful story telling, stressing the brevity of the recounting or, if the story is perforce long, the necessity of getting at least three laughs out of one story through a couple of anti-climaxes.

From Music to Brooklyn

Variety has an author on its staff. It developed in the music department and bursts forth in the form of "How to Write Popular Songs," by Abel Green.

It can be traced back to having to sit in picture theatres to watch the "Music Master" film series some of the houses are using, and is also possibly the means of expression for a heart subject to the aches of a Brooklyn beat.

It's in pamphlet form and a good 75-cent throwaway. A Paul Whiteman introduction is in the author's best style with the main text positively not ghost written. This deals with the various types of songs, ballads, dance, production, the technique, modus operandi anent song-writing—a vocation or avocation and other pet theories based on actual experience in Florida by Green.

It is authoritatively reported that after completing this work, the author went out and bought himself a Victrola.

From Reporter to Priest

The Rev. Joseph A. Farrell, who traveled the unusual road from newspaper reporter and publisher to the Jesuit priesthood, has been appointed treasurer of Georgetown University.

Following his graduation from Fordham, he entered the service of the "Times Union" (Albany), then owned by his father. Upon the latter's death the son with Martin H. Glynn, later governor of New York, purchased "The Union" from the estate. After dissolution of this partnership, he entered the Jesuit order

and became one of its noted educators. His brother, the late James C. Farrell, at one time owned the Albany "Argus."

James C. married a daughter of the multi-millionaire, Anthony M. Brady; her brother, Nicholas F. Brady, is a patron of the Catholic Authors' and Catholic Actors' Guilds.

18-Year-Old Movie Ed

With the resignation of Dorothy Herzog for F. B. O. films, New York, the "Mirror" will henceforth dig its movie notes at the New York end with Joseph McElliott, its 18-year-old reviewer, in charge.

"The Mirror" under the new scheme will be divorced from Louella Parsons on the coast and her "exclusives," which are the torment of every picture press agent in New York.

Dailies Lose; Mags Gain

Ten months elapsed in 1927 disclosure, according to statistics compiled by the Department of Commerce in Washington, that magazine advertising increased 1.8 per cent. over the same period last year, while newspaper advertising dropped 4.5 per cent.

Dropped recorded in newspaper lineage is seemingly confined, in the greater part, to local advertising, as the national advertiser dropped off but 0.2 per cent.

Whiteman in Pen Set

Paul Whiteman is writing an article to order for the "Smart Set." That magazine is going in for names and has lined up Booth Tarkington, Fannie Hurst, Irvin Cobb, Warner Fabian, Elmer Davis and Helen Rowland among others.

Migawd, Authors Financing!

As if it isn't difficult enough to get a book accepted for publication, many publishing houses require the author to advance part or all of the cost of publication. This is especially true with books of poetry, which rarely pay, and with publishers therefore unwilling to take a chance with their own money.

Publishing houses that ask for an advance of publication costs, work on a service basis. The organization handles the printing, marketing and other details for so much of the profits, which is a reversal of the usual order, in which the author shares of the profits.

Hammer and Coffin Meet

On New Year's night, following the Pittsburgh-Stanford football game, the Hammer and Coffin Society, a national organization of ex-"Chaparral" editors will congregate in New York for a pow-wow. The "Chaparral" is the original college humor publication, the Leland Stanford, Jr., University periodical giving rise to similar undergraduate publications.

Attending the meeting of the Hammer and Coffin Society, which is the alumni organization of "Chaparral" editors, will be such prominent literateurs as Bruce Bliven, of the "New Republic"; Ralph Renaud, managing editor of the New York "Herald Tribune"; Dennison Clift, picture director and scenarist who now has a play with Al Woods for production; John Milton Hagen, songwriter and play-

wright; Bristow Adams, professor at Cornell, who founded the Hammer and Coffin; Prof. Gerold Robinson, of Columbia, and Wallace and Will Irwin.

Detroit A. C.'s Mag.

A house organ with national circulation is the "DAC News," published monthly by the Detroit Athletic Club, with Charles A. Hughes as its editor and publisher; E. A. Batchelor, managing editor. The "DAC News" buys stuff from the foremost writers, and issues a beautiful publication on heavy stock, with large revenue derived from automobile advertising. In turn the periodical has attracted the large dailies all over the country to advertise in its columns as a means to attract motor advertising for themselves.

Comic Strips Still Scarce

The recent publication in "Variety" of an item that a really inspired gagman for the comic strips could earn \$1,000 a week (which is true), brought a deluge of volunteer material to the syndicates. Even those who have despaired of making

(Continued on page 44)

RUBE WOLF



MIRTH OF A NATION

Master of Ceremonies
Metropolitan, Los Angeles

Extends

YULETIDE GREETINGS
To His Friends
All Over the World

TILL JANUARY, 1928

"B. B. B."

More Than a Master of Ceremonies
At COFFEE DAN'S, Los Angeles, Cal.

WORLD'S FASTEST RUSSIAN
DANCER

ALFRED BROWER

WITH FANCHON AND MARCO
Direction WALTER MEYERS of
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CHINESE SONGSTRESS
NOW PLAYING WEST COAST THEATRES WITH DUE APPRECIATION TO
FANCHON AND MARCO

MERRY XMAS, EVERYBODY! Says

FRANK STEVER

BARITONE SOLOIST
INDEFINITELY WITH FANCHON AND MARCO "IDEAS"
AT SENATOR, SACRAMENTO



GETTING MORE POPULAR EVERY DAY

FRANK JENKS

"Handsome Funny Face" and His Band
NOW—GRANADA, SAN FRANCISCO—SIXTH BIG MONTH

BREAKING RECORDS FOR WEST COAST THEATRES
MAKING RECORDS FOR VICTOR

HORACE HEIDT

AND HIS VICTOR RECORDING ORCHESTRA
GREATEST MUSICAL ORGANIZATION EVER DEVELOPED ON
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8th month for FANCHON and MARCO
Featured in West Coast Theatres
and Doing Very Nicely



HELENE GEORGE Heller and Riley

Our 97th Week for Publix
Played 47 Weeks in Chicago

A GOOD IDEA FOR
FANCHON and MARCO
And a Good Idea for Anyone

Direction Max Turner,
Wm. Morris Chicago Office
Week Dec. 24
Capitol Theatre, St. Paul

Xmas Greetings To All My Friends

EDWIN JAHRL

SOLOIST and DIRECTOR of the HARMONY ACCORDION BAND

Dec. 24-29, Capitol, New York

Columbia and Victor Records
Direction ARTHUR SPIZZI

MATT JESSIE DUFFIN and DRAPER

PRESENT THEIR
ORIGINAL RAG-DOLL DANCE
FEATURED IN FANCHON AND MARCO IDEAS
AND REALLY ATTRACTING ATTENTION!!!

GINO SEVERI

MUSICAL DIRECTOR
CALIFORNIA THEATRE, SAN FRANCISCO
Direction: FANCHON AND MARCO

"She is still America's Sweetheart"

says Cleveland
News -



Mary Pickford in
"MY BEST GIRL"

by
KATHLEEN NORRIS

-and everywhere they agree with Cleveland-

"Big Hit, Mary Scores"

Dallas "News"

"Mary at her best"

N. Y. "Herald Tribune"

"A picture for the whole family"

Salt Lake "Desert News"

"Far and away her best picture"

Seattle "Star"

"Mary at her loveliest, her funniest, her best"

Omaha "Bee-News"

"The best picture Mary has made in several years"

"Photoplay Magazine"

**Broke the house record at Publix
Olympia-New Haven**



**Her
BEST**

UNITED ARTISTS PICTURE

BERLIN PICTURES

By C. HOOPER TRASK

Berlin, Dec. 12. "Am Rande der Welt" ("At the Edge of the World"). The director, Karl Grune, has turned out several films which had a moderate success in London and Paris. The present film is one of those pacifistic pictures in which all the characters remain abstractions, you never for a

moment get interested in them. Brigitte Helm of "Metropolis" has a few personal moments, but these are entirely her own. Grune is suing the Ufa, charging his film was cut in such a way as to ruin it. But as there is not a single scene that has the spark, I can't see how it could have made much difference.

"Berlin"—An attempt by the Berlin branch of the Fox Film to put the German metropolis into a five-reeler without using any story. A few moments are good, but as a whole it is very one-sided, being without humor, merely concentrating on movement. Some of the photography is adequate, but most of it not above the level of a news weekly.

"Orient Express."—The interesting idea of a station master in a small town to whom chance brings a lady of society from the big city. In the end she leaves him, but has made him contented with his humble lot. One of the best German films of the season, discreetly directed and played by Lil Dagover and Heinrich George.

Jack London via Moscow "Suchne" ("Atonement").—This Russian film made by the official Soviet film company is taken from a short story by Jack London. In the gold district of Alaska a workman, who finds a rich claim for his employers, shoots two of them because they are not going to give him any share of it. The third and his wife guard the man through a long winter, in order to bring him to justice. Toward spring the three are not able to stand the strain any longer and at the request of the murderer the other two hang him. Undoubtedly the most brutal film that I have ever witnessed. Its sheer cruelty is unbelievable. It is unthinkable that it could be given in America. Technically considered, the photography is bad, and, although the acting has extraordinarily powerful moments, it is as a whole amateurish.

"The Last Waltz"—This jointly produced Ufa and Famous Players picture was just as mildly received here as in America. Criticisms compared it unfavorably with the "Waltz Dream."

"Die Hose" ("The Underwear")—

Taken from a well-known comedy by Sternheim, it again proved that it is foolish to make pictures of plays which depend on dialogue. Moreover, Hans Behrendt's direction is indefinite and muddled. Werner Krauss and Rudolf Forster stylized their roles while little Jenny Jugo is just conventional. But, worst of all, the film is never funny.

"Das K. und K. Ballettmaedel" ("The Royal Ballet Girl")—Old-fashioned story laid in Vienna before the war. Only interesting on account of the performance of Dina Gralla in the title role. Each year this young actress is winning a stronger position in the German film world and should soon class up as one of the real stars.

"Rampfer"—The stage play by Max Mohr could have produced an even more interesting film, as the idea is excellent. An explorer is lost for 30 years in the Arctic regions and becomes almost an animal, losing the use of his tongue and his memory of human things. He is finally captured and exhibited in circuses as a man-beast. There the head of an insane asylum finds him and brings him back to his normal self. After an unhappy affair with the doctor's wife he returns again to the north. The leading role is splendidly played by Paul Wegener, but the direction by Reichmann was jumpy and lacking in strength.

A New "Find" "Casanova"—Although produced in Paris this film was partly financed by German capital, its scenario is by a German, Norbert Falk, and several of the leading roles are taken by German players. Here the reception was good and, though forced at the Gloria Palast, there is no doubt it will do satisfactory business in Germany. The story is on the style of Barrymore's "Don Juan" film with Iwan Mosjoukine in the title role.

The film covers a lot of ground, bringing Casanova from Venice to Russia under Catherine the Great and back again. There is also no main love interest as Casanova flits from affair to affair. But the picture undoubtedly has sex appeal and should get over in America. Mosjoukine is no Barrymore but he is manly and graceful. The little German, Jenny Jugo, is fresh and charming and the Italian Rina de Liguore is a real picture find.

"Die Tolle Lola" (Crazy Lola). Continually roasted by the press, Richard Eichberg's films go right on appearing at the big Ufa theatres. It must be that the German public likes them, but judged by the standards of American comedy they are of the crudest. The present effort is one of the worst he has turned out. Lillian Harvey, its star, is now trying to break her contract with this producer.

"Napoleon"—Really a French product, it may be of interest to learn the German reception. Candidly, it was a flop. It is the opinion of this reviewer that this chilly affair can never have any success outside of France and there only on account of the subject matter. Here it is reported that the director, Abel Gance, has gotten American capital to help him make a continuation. American pictures are meeting their usual success and failure. "What Price Glory" had a most satisfactory Berlin run and has cleaned up wherever shown. "Sunrise" has been well treated by the press and looks as though it would do splendid business. "Chang" was looked forward to as being a big sensation and rounded off 12 weeks at the Nollendorf. The last few weeks of the run were undoubtedly forced.

but there was no question of the reality of the success. Reports from the provinces, however, say that many theatre owners have been running it as part of a double header.

Jannings' "Way of All Flesh" was looked upon as sure fire and will without question do satisfactorily, owing to the fact that no Jannings film has come out for a long time. But the ending is too sloppily sentimental for here. "Barbed Wire," the Pola Negri film which Pommer made in America with Germany evidently in mind, was forced into a run but will not show anything extraordinary.

A distinct disappointment was the Berlin run of "King of Kings." It had a hard time finishing out three weeks at a small theatre. "The Big Parade" came out much too late, some months after "What Price Glory," and in spite of the splendid criticisms could not hold more than two weeks. The Sudermann film called here "Es War," with Greta Garbo and John Gilbert in the leading roles, was less of a success than in America. The sentimentality of the story is considered old-fashioned and Greta Garbo thought unsuited to a vampire role. Dolores del Rio in "Resurrection" by Tolstol, lived up to all expectations and Miss Rio is definitely placed as a star. Harold Lloyd also did not lose any of his big popularity through the showing of "For Heaven's Sake."

Moderate receptions were had by Lon Chaney in "The Captain of Singapore," Rudolf Schildkraut in "The Country Doctor," Eddie Cantor in "Five Minutes of Fear," Paul Leni's excellent "Cat and Canary" film, Norma Talmadge in "Camille" and "Fire."

COAST NOTES

Sierra Pictures has bought "It's a Gift" from Hal Hall and R. P. Israel. T. Roy Barnes will star, H. B. Carpenter directing.

Robert Edeson added to "His Country," P. D. C. W. K. Howard directing.

In cast of "Menace," Pathe-Bray: Carl Stockdale, William Irving, Henry Sedley, Richard Alexander, John Boles and Donal Blossom. Elmer Clifton directing.

Eddie Cline selected to direct "It's All Greek to Me," featuring Charles

Murray and Louise Fazenda for First National. Production starts Jan. 1.

"Sporting Goods," permanent title for "The Traveling Salesman," starring Richard Dix, Par.

Marian Nixon loaned by U. to M.-G.-M. for "China Bound." William Nye directing.

Robert Lord, scenarist, on M.-G.-M. lot working on next Arthur-Dane picture with F. Hugh Herbert.

Jacqueline Gadsdon added to "Red Hair," Par.

Otis Harlan added to "Be Yourself," U.



AL MARKS & KELL GAY FAGN

XMAS GREETINGS

Dec. 25 - Jan. 1

TIVOLI THEATRE
CHICAGO, ILL.

Direction MAX TURNER
WM. MORRIS OFFICE

BENNY MEROFF

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THE MOST VERSATILE OF LEADERS



Personal Mgr., MURRY BLOOM

OKEH RECORDS

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NOW

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THEATRES

"CALIFORNIA'S PLAYBOY"

CHARLIE MELSON

and His MERRY MAD GANG

BRADFORD THEATRE, NEWARK

in "JOY BELLS"

Devised and Staged by

HARRY CRULL

FEATURING

EDYTH MURRAY

"IT'S ME"

2D WEEK CLOWNING WITH CHARLIE

PEGGY O'NEILL

TERPSICHORE'S FAVORITE DAUGHTER

MAURY LEAF

THE "BAD TIME" STORY MAN

WILLIAMS and ROSS

THOSE FUNNY BOYS WITH THE FUNNY LEGS AND FUNNY FACES

AND OTHERS

MY BITS AND GAGS BY SAM SILVER ARE PROTECTED

CARLO RESTIVO

ACCORDION and WHISTLING ARTIST

Abel of "Variety" Says:

"Restivo is a card in himself."

Held Over Second Week, MARK STRAND, Brooklyn

STANLEY CO. THEATRES TO FOLLOW

Thanks to MR. EDWARD L. HYMAN

FIRST "WESTERN" STYLE STAGE BAND LEADER TO ARRIVE ON B'WAY

WALT ROESNER

"CALIFORNIA'S ARISTOCRAT OF SYNCOPATION"

NOW AT CAPITOL NEW YORK



ALEXIA and MINNETTE

JANTON SISTERS

DAINTY DANCING DUO

This Week Publix—Senate, Chicago

Direction WM. MORRIS OFFICE



ED LOWRY

Master of Ceremonies



SKOURAS BROTHERS

AMBASSADOR

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Like Wildfire

MAGNOLA

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Is Sweeping the Country

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This new marvel will fulfill every music desire. Magnola is the answer to the exhibitor's prayer for something new—something to attract box office—something to really rave over.

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WALTER DONALDSON
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The
THEME SONG
of
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Production
"LOVE"

featuring
JOHN GILBERT
and **GRETA GARBO**
Directed by **EDMUND GOULDING**

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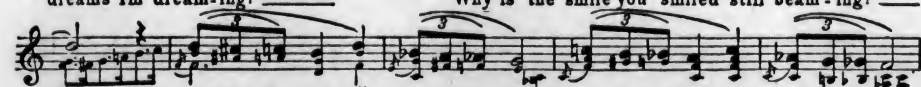
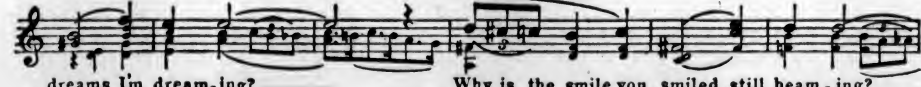
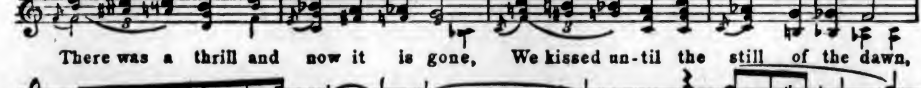
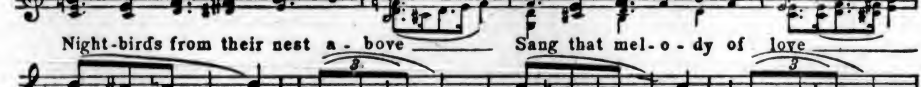
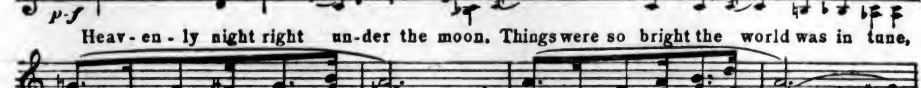
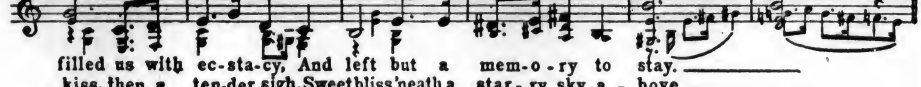
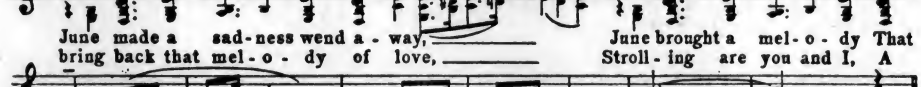
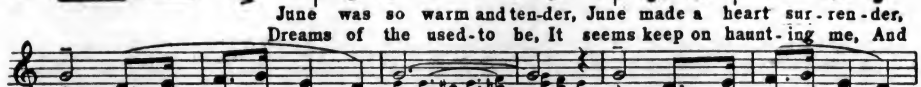
Theme Song of the Metro-Goldwyn-Mayer Photo-play "LOVE"

Words by
HOWARD DIETZ

That Melody Of Love
Waltz Ballad

Music by
WALTER DONALDSON

Valse Lento



**A HIT
Picture!**

**A HIT
Song!**

**A Story That
Holds You!**

**A Melody You
Carry Away!**

Orchestrations 50¢
AT YOUR DEALERS OR DIRECT

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Dec. 31st
MARION DAVIES in
QUALITY STREET
—
Jan. 7th
WILLIAM HAINES in
WEST POINT
—
Jan. 14th
GRETA GARBO in
The DIVINE WOMAN
—
Jan. 21st
Karl DANE
Geo. K. ARTHUR in
BABY MINE
—
Jan. 21st
TIM MCCOY in
LAW OF THE RANGE
—
Jan. 28th
NORMA SHEARER in
PULLMAN PARTNERS
—
Feb. 4th
ROSE MARIE
—
Feb. 11th
Lew CODY
Aileen PRINGLE in
WICKEDNESS PREFERRED
—
Feb. 18th
LON CHANEY in
THE BIG CITY
—
Feb. 25th
WILLIAM HAINES in
THE SMART SET
—
Mar. 3rd
KING VIDOR'S
THE CROWD
—
Mar. 10th
RAMON NOVARRO in
FORBIDDEN HOURS
—
Mar. 17th
MARION DAVIES in
THE PATSY
—
Mar. 24th
Marie DRESSLER
Polly MORAN in
BRINGING UP FATHER
—
Mar. 24th
TIM MCCOY in
WYOMING

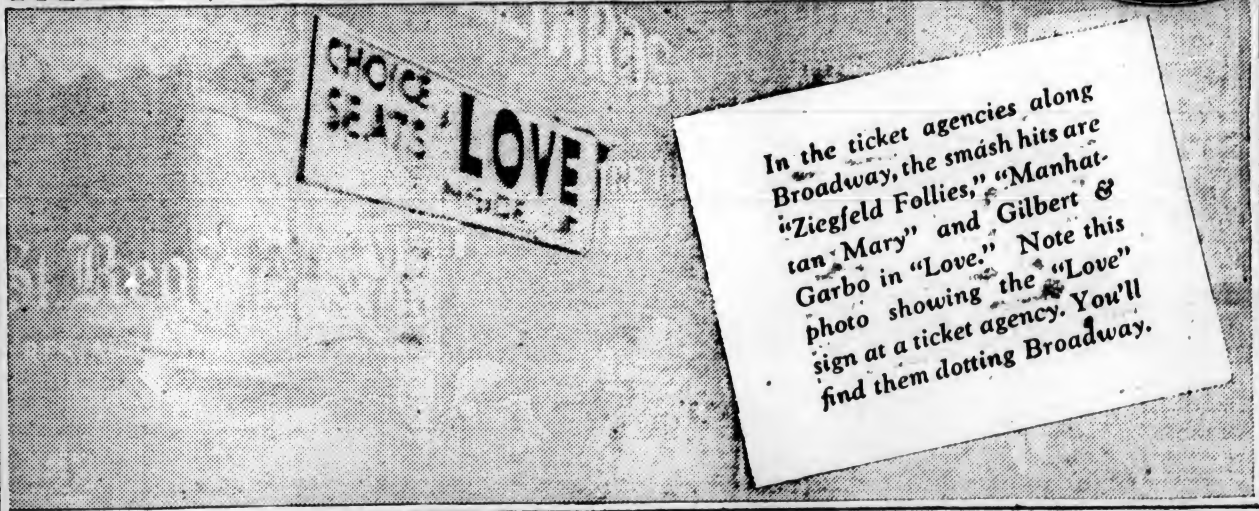
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METRO-GOLDWYN-MAYER



Mar. 31st
MILIE FROM ARMENTIERES
—
Apr. 7th
LON CHANEY in
LAUGH, CLOWN, LAUGH
—
Apr. 14th
THE COSSACKS
starring
JOHN GILBERT



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(Signed)

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Ada, Oklahoma



EXTRA!
World Premiere

THE ENEMY

STARRING
LILLIAN GLISH

Dec. 27th

ASTOR

PASSION ISLAND

(BRITISH MADE)

Pathe of England production, directed by Manning Haynes. Story by W. W. Jacobs, with Percy Stony cameraman. Randle Ayrton among cast. Reviewed in projection room, New York. Running time, 86 mins.

Poor little movie, don't you cry, You'll play the Keith houses bye and bye.

("Tip Toes" did)

Had this one been turned loose in '17 it would still have been five years behind. It runs just short of an hour and a half, too. Even the operator in the projection room booth was ready to call it quits at the end of the second reel.

If England can cry over black booking, America is entitled to a few tears if it ever is shown such screen product as "Passion Island." The picture couldn't be saved by cutting 3,000 feet, and "quickies" are program features in comparison.

The picture strangles itself with footage in unfolding a story that could have been made into suitable material for the daily change

houses. As it stands it's doubtful if even the shooting galleries would be interested, and maybe the K-A houses will pass it up. You can't tell. Whoever sent it over must have done so with charges prepaid and a prayer.

"Passion Island" is Corsica, Napoleon's first yard, the story pushing off on a last half vendetta that sees the girl's brother, a priest, murdered by her lover's scheming friend, Beppo.

Twenty years later the lover returns to Corsica with his daughter, the mother having died, is recognized by Beppo and the blackmail starts until the daughter is Beppo's objective.

Following a confession by Beppo that he knifed his victim's brother-in-law, the father kills and then shoves his persecutor over a cliff.

It's an hour and a half out of anybody's life to be regretted.

The picture may have cost \$15,000 to make. Interiors are skimpy and there's probably not a salary in the cast. Camera work is monotonous. There isn't as much as a fade anywhere. The best bit is Beppo trying to recall a voice when he hears the wronged man speak after 20 years; pictured by various faces appearing within Beppo's ear.

A likely looking boy and girl are among the players but remain helpless within such environment. But no one in the cast has a chance, as Haynes, directing, has made it so tedious that any audience will get sick of looking at it.

The damn thing is endless. Sid.

SERENADE

Paramount comedy-drama starring Adolphe Menjou. Directed by H. D'Abadie d'Arrast. Story and screen play by Ernest Vadia. At Paramount, New York, week Dec. 17. Running time, 65 minutes. Franks Rosell.....Adolphe Menjou Gretchen.....Kathryn Carver Josef Bruckner.....Lawrence Grant The Dancer.....Lina Basquette Gretchen's Mother.....Martha Franklin

Another of those debonair comedy-dramas with which Menjou is almost inseparably associated. This one has the usual grace, delicacy of treatment and pictorial beauty, but it is even lighter in substance and structure than the others. At that it sustains interest and builds up to a first-rate crescendo of suspense, only in the last minute to develop a serio-comic surprise.

It is astonishing that these delicate film plays can sustain attention as well as they do. This one is mostly with small trifles that amuse, as though a brilliant after-dinner speaker paused in his address to illustrate with a pointed anecdote.

The story has to do with a gifted composer who tries to keep his wife at home and out of his career at the theatre. He is really a devoted husband, but he will have little affairs on the side.

Menjou is happy in these delicately shaded characters; he is so humanly and gracefully amusing while maintaining a sort of naive earnestness, oblivious to his own absurdities. It is largely due to his own character drawing that such light material stands up.

Of course, in the end the homey wife intrudes upon her husband's activities in the theatre, and promptly discovers his little affair with the stage dancer. Here the comedy takes an unexpected turn. The missus merely disappears, turning up at a later performance with a resplendent male escort and sitting in the most conspicuous box. She lets it be known that she is staying at the Hotel Schoenbrunn (locale is Germany).

Thither hurries the now repentant husband, suspicious of unutterable things. The wife's maid takes his card, returns to report that "madame is preparing for bed," showing him the door. Husband notes a silk hat and man's opera cape hanging in the foyer. He waits in the hotel corridor. Three waiters enter the apartment bearing supper service for two. The maid leaves for home, depositing at the door two pairs of shoes, which tell a tale of their own.

By this time husband is in a frenzy. He crashes in to find his wife calmly waiting before the spread table—alone. The hat and cloak are his own and so are the shoes. Embrace as the porter gathers in the shoes. Wife was just showing him what could be done, a skill escort having been engaged.

Plot is made to order for the delight of the women which circum-

stance probably will register at the boxoffice in addition to the star's own pull with the petticoat clientele. Lawrence Grant does a delightful old man character bit as the musician and philosopher. Kathryn Carver, blonde and unemotional, was appropriately uninteresting as the homey wife. Lina Basquette as the high-voltage vamp dancer furnished the eloquent contrast.

Settings and atmosphere have that unobtrusive beauty that is the ultimate in studio art. Rush.

GIRL FROM CHICAGO

Warner Bros. production directed by Roy Enright. Myrna Loy and Conrad Nagel featured. Charles Graham character. The Roxy, N. Y., week of Dec. 17. Running time, 61 mins. Handsome Joe.....Conrad Nagel Mary Jane.....Myrna Loy Steve Drummond.....William Russell Bob Carlton.....Carroll Nye Dopey.....Paul Panzer Colonel Carlton.....Erville Alderson

Underworld melodrama with some of the crudest theatrical devices imaginable, but with a highly effective climax that saves the day. This is what they'll talk about, forgetting the absurdities, a consideration that will make for the boxoffice on week dates.

The kick is in a machine gun battle between a police squadron and a gang of gunmen. The play was simply built up to this finale. Trouble is it wasn't planted artfully. Aristocratic southern girl learns that her wandering brother is awaiting execution for a murder he did not commit. She visits him in prison and learns the killing happened in a night club where a gun crowd held forth. They did the killing and planted a gun on the boy.

Sister goes out to associate with the gang in the hope of discovering the real killer, apparently either Handsome Joe or Steve. Joe and Steve promptly become rivals for the "new skirt." It is early revealed that Joe is really a police sergeant who has wormed his way into the crooks' confidence in an effort to trap the real murderer.

Story progresses to point where Joe's real identity is discovered, and he is in the girl's apartment. The whole gang, led by the jealous Steve, go there to take vengeance. Joe is trapped, but before the killers get him cornered he has telephoned word to police headquarters.

As the gunmen open fire you see the police bandit squad on their motorcycles swing from headquarters on a race to the rescue, and while the battle progresses in the apartment, alternate shots of the flying squadron tearing through the city streets at night are flashed. Meanwhile the indoor fight is indicated mostly by darts of flame as pistol shots stab the dark. Joe and the girl retreat from room to room holding the killers at bay, until just as the detective's ammunition gives out the cops open up with machine guns. This is a running light that starts blocks away and ends only over the expiring master crook, who confesses he did the killing for which the brother is about to pay the penalty.

This action is convincing and grips. The implausible part is the subordinate plot. The girl entering an association with the criminals also is careless enough to bring with her photographs of herself and her brother and leaves them around the apartment. That's a tough one to swallow. The reasonableness of a gently reared girl going among gangsters is enough of a tax, but that can be accepted as possible if improbable. Of course, the purpose of such clumsy devices was to make short cuts to the big scene.

Myrna Loy has a certain wistfulness, resembling Marie Doro in type. The role does not particularly suit her, but she carries it off well enough. Conrad Nagel is in one of the best theatrical parts that has come his way recently, a role with good comedy shading and several big moments. He does nicely with it. William Russell is great in the master crook's part and excellent types are well placed.

Production is first rate, with cabaret introduced in just the right way; that is, incidentally to heighten the main action rather than as a display for its own sake. Good character drawing by Russell and convincing bits by subordinate characters. Rush.

MAN CRAZY

First National release of a C. R. Rogers production, directed by John F. Dillon. Featuring Dorothy Mackall and Jack Mulhall. Adapted from Grace Mason's magazine story, "Clarissa and the Post Road." At the Strand, New York, week of Dec. 17. Running time, 55 mins. Clarissa Janeway.....Dorothy Mackall Jeffery Pell.....Jack Mulhall Grandmother Janeway.....Edythe Chapman James Janeway.....Phillips Smalley Van Bremer.....Walter McGrail

A conventional picturized story better adapted to the split week houses than for a full week's stand before 3,000 seats. "Man Crazy" will find the going easiest when playing the intermediates because at best it's just a picture. The Mackall-Mulhall combine represents whatever strength it has.

Rather a shame, too, for there's a chance for this couple if given sufficient script material. Miss Mackall is not unattractive to male

patronage, while Mulhall doesn't keep women out of a theatre. But stories such as this one aren't going to get them anywhere as a team. Individually the picture means more to Miss Mackall than her co-worker.

Clarissa is simply one more wealthy deb fed up on social high jinks. So much, so she erects an attractive luncheon on the post road which transcends her grandmother's estate. There she meets Jeffery Pell, who operates an express truck carrying valuable shipments.

Unaware she is heiress to plenty, Jeff proposes and is accepted. But not until Clarissa has scared off bootleggers who have held him up and has spurned her betrothed social equal at a dinner party. Jeff, of course, eventually announces himself as the grandson of the Pell, who granny recalls as her first beau.

Meanwhile, F. N. has presumably adopted the same method for Dorothy that Fox has applied to Madge Bellamy. You see more of Miss Mackall in each picture. Did F. N. take up that option? Anyway, Miss Mackall frolics around in one of those sunken tubs, is in negligee at various times and always seems to have an expanse of limb displayed by one means or another. That this girl can stand the expose will be testified to by the public if they'll ever give her some stories.

Mulhall does well by his conception of the gentleman truck driver, Walter McGrail is a land mark as the rejected suitor and Dillon has forced Edythe Chapman to far overplay the exasperated grandmother. The latter also totes the most wig-like wig that's been in a Broadway picture in some time.

F. N. releases generally possess nice interiors, and more are here included. The eccentrically bodied express truck should also catch the interest of auto fans. As a whole it's rather a pity to waste the production on this routine story. But the "Saturday Evening Post" published it!

Mostly straight titling and a couple of snickers in the action. The best thing Dillon has done is to keep it moving to clean it up under an hour. No screen credit for any member of the technical staff as shown at the Strand.

Won't get over in the big houses unless it gets plenty of help and will have to dig for its moderate returns outside the first run. Sid.

NIGHT LIFE

Tiffany-Stahl production and release. Directed by George Archambaud. Alice Day and Johnny Harron featured. From story by Albert Shelly LeVine and continuity by Gertrude Orr. Chester Lyons, camera. At Keith's Hippodrome, New York, week Dec. 19. Running time, about 55 minutes.

Anna, wife.....Alice Day Max.....Johnny Harron Nick, his coadjutor.....Eddie Gribbon Manager.....Walter Hiers War Profiteer.....Lionel Braham His Wife.....Kitty Barlow His Daughter.....Dawn O'Day His Daughter.....Mary Jane Irving His Daughter.....Audrey Sewell Amorous Maid.....Earl Metcalf Chief of Detectives.....Patricia Avery Merry-Go-Round Manager.....Snitz Edwards Beer Garden Waitress.....Violet Palmer Landlady.....Lydia Yeomans Titus

Can you imagine the Keith's Hippodrome? At last it has a good picture. Even the house staff enjoys the novelty.

It's "Night Life," by Tiffany, and an excellent program release; excellent in every department, especially with the direction of George Archambaud. While the Gertrude Orr continuity is no slouch.

Tiffany-Stahl has a picture here that stands up under the title, although that title as a matter of fact more strictly is for the box office than the story. And as box office it's good anywhere.

In story it's interesting, with a good tale well told nicely spread out over the sheet. It dips into pre-war at Vienna without any war stuff used, comes back to Vienna and remains there until the finish.

The picture starts with a magician and an audience plant in a beer garden cabaret. The war call comes and they go. Upon their return they are hungry and broke. But the profiteers come along in their gas wagons. Which suggests to the plant that since the palming magician is a bear with his mitts, that they go into the pickpocket racket

rather than to die standing up and starving.

The dip trade seemed pretty good in Vienna around those days, showing that many had money, even if the soldiers didn't. But there were other starvers and one a girl. She tried to work the same side of the street and the magician caught her as his watch started to go south in her hands.

Without permitting the novice to know she had gone up against an expert, the young palmer took her home, fell in love with the girl and thereby incurred the enmity for her of his partner, the plant and locater. As locater the plant located desirable stuff to lift for the lifter.

That led into complications, concluding when the plant took a 90-day slap he had tried to hang onto the girl instead, with all vowing that marriage and the right stage road thereafter would be better.

Glorified crooks are not so healthy in pictures, but here the moral rubs off the rest.

Acting is not the least of this picture, after giving Mr. Archambaud the credit he should have for



ABE LYMAN

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Now Rehearsing
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with

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ALLEN, CLEVELAND, said:

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Freddie Martin

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Olive Borden and
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AN

ALFRED E. GREEN

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FOR

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PARAMOUNT, NEW YORK

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 Watch your
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*What a picture—
 What a title—
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**CRAZY?—HEY!— hey-hey—
YOU'RE crazy**



if you pass up 



MAN CRAZY

Presented by **FIRST NATIONAL PICTURES**
 with

DOROTHY MACKAILL and JACK MULHALL

From the Saturday Evening Post Story— **CLARISSA and the POST ROAD**

by **GRACE SARTWELL MASON**

A **JOHN FRANCIS DILLON** Production

Produced by **CHAS. R. ROGERS**

carrying this story as he has done. The outlander is the plant, Nick, a bulky Svengali, who dominated his youthful protege. Nick is played by Eddie Gribbon and finely. This Gribbon in a straight role such as this surely does furnish evidence of knowledge of character and how to do it. His is a perfect performance of an unsympathetic role.

Alice Day has an appeal in her screen make up that gets over despite it. She pantomimes rather well. Johnny Harron is the youthful magician, playing Johnny Harron nicely.

The laugh and about the only one is quite neat. When the crime partners get to the row point, Harron, sore, socks Gribbon twice, right on the button each time, and Gribbon never moves. Then Gribbon with a counter knocks Harron across the room for the count of 800.

Picture worth while, and above the Hip standard as well as stand. Although in there for the week before Christmas, the chances are that "Night Life" through its title and production will do some business for that house this week.

And also taking them as they have come in weekly releases along Broadway during the season thus far, "Night Life" could have taken its place for a week on the Big Alley.

On the program is billed Archduke Leopold as "Chief of Detectives." He's probably in the picture. Maybe as a test or publicity. *Sims.*

Paul Kohner, supervisor for Universal, and Baroness Kocian have written an original, "The Sunflower," for Mary Philbin.

YOUNG HOLLYWOOD

Madeline Brandeis presents this Pathe comedy with sons and daughters of famous screen stars in a two-reeler made up of gags. In the group are Eric von Stroheim, Jr.; Billy, son of Wallace Reid; Barbara, daughter of Reginald Denny; Mary Jo, daughter of William Desmond; Tim, son of Jack Holt; Eileen, daughter of Pat O'Malley; George, son of Hobart Bosworth; and Mike, son of Col. Tim McCoy. Running time, 20 minutes. At the Strand, New York, Dec. 10.

Here is a capital novelty. What the film amounts to is a juvenile copy of the hoke gag picture, including custard pie trimmings and prop travesty tricks, like dramatic scenes with snow storm apparatus in sight.

Kids at luncheon decide on their own they'll do a picture. Master Von Stroheim is chosen director and they portion out the other roles with amusing titles for laughs. Then they go to gagging.

They need a comedian, and Mike McCoy is dragged in for the purpose. Here's a kid with possibilities. He has a real gift for kid burlesque. He starts out as a cowboy, but they grab his artistic leanings and make him do tramp. The scream is the bit where he is rehearsed to do a mock heroic rescue but becomes side-tracked with the edible possibilities of a custard pie left around as a prop, and forgets his business. It doesn't sound as funny as young Mike makes it.

In the end there's a fire and a chase, but that's the least amusing part of the picture, which is a novelty and has many honest laughs. Great as a supporting screen subject. *Rush.*

THE LOVELORN

Cosmopolitan production released by Metro-Goldwyn-Mayer. Directed by John P. McCarthy based on the "Advice to Lovelorn" column by Beatrice Fairfax. Screen adaptation by Bradley King. At the Capitol, N. Y., Dec. 17. Running time, over 60 mins.

George Hastings.....Sally O'Neil
Ann Hastings.....Molly O'Day
Bill Warren.....Larry Kent
Charlie.....James Murray
Jimmy.....Charles Delaney
Joe Sproutte.....George Cooper
Ernest Brooks.....Allan Forrest
Beatrice Fairfax.....Dorothy Cummings

An unsatisfactory picture for the big towns. It's small time in theme, direction and production. A gamble if intended for full week stands, with the odds unfavorable.

The boy who wrote the titles is not given any program billing. He should have been featured above the ghastly, unattractive feminine person who presumes to be the star and he certainly deserves more credit than the directorial brain responsible for the creation of a film that mirrors his incompetence in every scene.

The titles are a real asset to the picture, carrying laughs as well as building the story. Every member of the cast, with the exception of

Molly O'Day, photographs badly and impresses mildly as far as audience interest is concerned.

The finish is unconvincing and a conclusive damper on an unentertaining offering.

The story, or possibly the screen treatment, resulted in a flimsy basis for a picture. It concerns a girl who wrote letters to the editor of a "Lonely Hearts" column. That stamps her as a nitwit with every big town audience in the country.

Ann Hastings is the girl who worships at the fountain of wisdom as represented by a Miss Fairfax. Her problem is with a younger sister, George, whose flair for picking up strange men who own flashy limousines is viewed with alarm by the maternal Ann.

Then there's some connection with a boy named Bill whom George scorns. He turns to Ann for sympathy and winds up by proposing marriage. Ann decides, finally, that Bill is still in love with George and intends to give him up in favor of the younger sister. Both sisters are handed a letter from Bill in which he says he has decided to give them both up in favor of marrying money.

The girls don't take it hard and encourage the advances of two young men they previously repulsed. Shots of Miss Fairfax writing letters to the lovelorn are thrown in at intervals.

At best it's only for the frequent changers. *Mort.*

THE LONE EAGLE

Universal production and release. Directed by Emory Johnson. Featuring Barbara Kent and Raymond Keane. From story by Lieut. Ralph Blanchard. At the Colony, New York, week Dec. 17. Running time, 60 minutes.

Lieut. Wm. Holmes.....Raymond Keane
Capt. Richardson.....Barbara Kent
Sven.....Nigel Barrie
Red McGibbons.....Donald Stuart

An abundance of technical faults and plenty of cheating, but okay for the U-supplied houses, the daily changes and maybe the split-week theatres. The air stuff will carry this ordinary story, lacking prominent love interest. The same case as "Wings," only on a much smaller scale.

The air "dog fights" reveal foot after foot of double photography with one sequence of two planes falling in flames repeated three times. But maybe the patrons won't notice it, nor the California hills under the final duel between the German ace and the untitled American youth. Some of the bombing of a village is in miniature, but the Kelly Field lieut.'s determination to down the vanquisher of his pal got applause here, so that offsets it.

Attached to a squadron of the British Royal Flying Corps, young Holmes is under suspicion of cowardice after his first fight because

he has ducked the battle. That his gun jammed is something that's hard for his flying mates to believe, especially as McGibbons, clown of the unit, "takes it" to let him get away. The duel with the German leader comes about through a challenge from the enemy aviator to meet the man who downed his brother.

Holmes wants to vindicate himself, draws the number and goes up to be shot down by the black cross flyer. Saving himself by parachute, after climbing into the fuselage with the "umbrella" loosely strapped on, Holmes again goes up, this time in a plane that has no guns, to join the free-for-all which has developed. He clips the German's wing off with his undercarriage, and the following shots are armistice stuff, succeeded by the homecoming with Mimi as his wife.

Other than the altitude action, Nigel Barrie and Donald Stuart hold the story together by their performances, Barrie as the flight commander and Stuart as the carefree McGibbons who knows he is going to get it and doesn't care. The latter is the actual highlight personality of the picture. Neither Miss Kent or Raymond Keane give much to their roles in establishing the love angle. Johnson has permitted the girl too much breast-heaving when under emotion, and Keane is only on top when undergoing his first touch of fear. Miss Keane is also the better fit as a young Frenchwoman.

The air stuff may fool the majority of witnesses. At least there's enough of it to keep them interested. Youngsters present at the Colony Sunday were on the edge of their chairs as one indication. However, Johnson has rounded up the film's most convincing moments within the barracks of the flyers, which Stuart completely dominates.

The picture has pace, better and more air stuff than "Hard-Boiled Haggerty," despite the rhoney filming, but won't feaze "Wings." The Colony orchestra used a melody which ran throughout the "Big Parade" for "Eagle's" accompaniment. *Sid.*

THE SOMME

(BRITISH MADE)

Toronto, Dec. 9.
Regal Films of Canada, Ltd., release, of Britannia Films Production. Made with co-operation of British government and Canadian war museum. Running time, 74 minutes. Tinting and publicity done in Canada.

Here is a full length feature film running 74 minutes with never a woman seen. Not even in the background.

It tells the story of the British efforts on the Somme before and after. As a historical picture, partly rebuilt from actual scenes via news shots, it attempts to tell no acted romance. There is no plot.

In British countries this will be a smash. Partly from patriotic purposes, partly because there are enough Somme veterans in nearly every city to make it worth while and partly because of the compulsory law.

For Canadian exhibition Tom Daley sliced it up and inserted Canadian events all through. Result has flag wavers in continual applause.

Outstanding shots come on the charge of Scotch Highlanders against stiff odds at night, heavy bombardment from behind the lines (actual shot) and the first use of tanks.

Some low comedy worked in on

the ration party and the tank angle, but mostly the picture sticks to facts, undressed. It is sufficiently accurate to record those instances in which British troops were beaten back by smart machine gun work or hung on the wire in front of enemy dugouts.

The few instances in which trick camera work has been done is a big improvement over earlier pictures of this type. Maps to illustrate the progress of the battle don't mean much and an epilog showing the cities from which troops came is superfluous.

Picture obviously not intended for American exhibition. *Sinclair.*

Winds of the Pampas

Superlative production released by H.L. Mark Sales. Directed by Arthur Varney from the story by Elinor Ewing. Cast includes Ralph Clovinger, Edwards Davis, Claire McDowell and Ann Drew. At the Stanley, N. Y., Dec. 16. Running time, over 40 minutes.

It's a type production, monotonous, unrelieved by any touch of interest. A fairly good story given poor directorial treatment and, from the result, made with both eyes on the expense account.

The girl playing opposite Clovinger, unbilled on the screen, should get attention. She overcomes bad makeup, faulty camera studies and inept direction with poise and screen presence.

According to the tale, presented with an Argentinian background, an aged rancher is the object of a gift of hate from a foster brother whom he had tried to wrong years before by making a play for a woman they



Now sailing to introduce in Europe the latest popular dance originated by and named after them—

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KIRBY: DeGAGE

Featured by the inimitable "Monk" Watson at the "Grand Riviera," Detroit, last week. Cali Sindelar, Artiste Cond. Kirby and DeGage will stage in Paris the two numbers created by them in California—

"The Poppy Dream"
A Fantastic Ballet, and
"Glimpses of Chicago's Gangland"
A unique presentation with authentic characterizations of Chicago's underworld

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FEATURED

WINTER GARDEN

AFTER THE SHOW

COLUMBIA TANZPALAST

Since September First

BERLIN

GERMANY

both wanted. The annual poison gift is beginning to get on the rancher's nerves.

The youthful son, Don Juan, just back from his studies abroad, is told to enter the service of the foster brother and prevent the shipment of the gift for the year.

Juan finds his foster uncle possessed of two daughters, one of whom he wants while the elder wants him. A brilliant fellow, Juan, with a remarkable lack of tact. After being told to lay off the younger gal by the irate male parent there are several scenes showing him making ardent, but awkward, love in the hallways of the house in broad daylight. In the same clever manner he is caught prowling around the building by his foster uncle.

The aged rancher should have been described a lunatic. Knowing the danger to his son he writes him a letter urging the speedy destruction of the annual gift. Through this letter the boy is trapped and fogged. The law of the Pampas, according to this version, provides that a spy be fogged and then sent out on horseback, hands tied behind

his back, to face the desert winds alone.

With the gradually diminishing number of shooting galleries and states right exchanges it may soon be a difficult matter to sell pictures of this kind, but it seems they intend to keep on making them until the dime house is extinct.

Mori.

LUCK OF THE NAVY

(BRITISH MADE)

London, Nov. 25.

Graham-Wilcox production. Story by Mrs. Clifford Mills. Directed by Fred Paul. Featuring Evelyn Laye and Henry Victor. Pre-view, London Hippodrome, Nov. 22. Running time, 110 minutes.

It is hard to believe this film runs 110 minutes. It seemed years. Not alone in time, either. Technique, story, continuity, appeared to belong to a dim and distant era. One thing, the critics of the film bill can't blame this one on the government measure to help the British film industry. Because it won't.

Someone must have taken all the sheets out of a hack writer's card index, thrown them in the air, and made a film from the situations on those coming down face up. And how!

First there are feet and feet and feet of warships and waves, then the admiral's sailor son (of course, an officer) comes home. Then he goes away again, while the villain, who loves the heroine, discovers his own mother is a spy, and becomes one, stealing plans from a naval drawing office where he works in his spare time.

Hero does gallant deeds abroad—in a caption—heroine registers 1-o-o-o-ve for him.

Again he comes home. He 1-o-o-oves her, too. No one but he has the new navy code. The spies want it. Trapped, he writes it on the back of her photograph and gives it to her. She thinks she is getting the frozen mitt, but no! She, too, is trapped by the spies.

Fights, gunplay in which no one ever gets hit. Rescue by totally unarmed crowd of sailors. Villain perishes in aeroplane while trying to escape.

Back in the dim and ancient past of, say, 1918, Universal and Fox made this type (I do not say "this sort") of movie for the long grass, and did it well. Why anyone, especially with an era of revival in British films, should make this one now, I can't even guess. All the futile stupidities which obsessed part of the public mind during the late war have been brought in—spy-mania, old men spouting lip-patriotism and molesting boys who have not given their bodies to be mangled for "glory." Girls in war uniforms making their idle, silly play out of tragedy (and wearing war period clothes while the cast as a whole wears contemporary dresses of the present mode).

The whole film is a jumble of crude and commercial flag-waving, old-time stock melodrama, screaming to the gallery for applause, and moronic lack of even the lowest standard of audience intelligence.

If this were representative of the new British film producing industry, then there would be little left to do but shed the tears and raise the headstone.

But luckily it is not. It is merely a monument to a type of ineptitude which must disappear if this country is to take any serious place in the ranks of the world's film producers.

Frat.

BRASS KNUCKLES

Warner Bros. production, featuring Monte Blue and Betty Bronson. Directed by Lloyd Bacon from story by Harvey Gates. Photographed by Norbert Brodine. Cast includes William Russell, George Stone, Paul Panzer and Jack Curtis. Reviewed in projection room Dec. 9. Running time, 63 mins.

One of the underworld cycle of pictures brought into vogue by the success of the film bearing that name. This picture is lacking in qualities desirable for de luxe stands but will go as intermediate program stuff.

A prisoner (Monte Blue) frustrates an attempted jail break. He

is paroled, and visits the daughter of a man sentenced to die. The girl is in an orphan asylum and later escapes to live with Blue, who thinks she is just a kid. Later, one of the prisoners, who has vowed vengeance on Blue, is let out of the pen. As the girl has never seen her father and doesn't know where he is, the prisoner impersonates her dad and later tries to make her.

Blue comes to the rescue, staging a corking fist fight with the villain. Then, realizing the girl's womanly charm, he takes her in his arms.

Betty Bronson is the type for a girl supposedly looking younger than she is. Her performance averages moderately favorable. Monte Blue, surrounded by a cast of shorts, looks like a giant, and conveys the idea of good-natured brutality well. William Russell as the heavy is good. Support capable.

Should be suitable for the split-week houses.

THE ROMANTIC AGE

Columbia production and release. Directed by Scott Florey. Featuring Alberta Vaughn, Eugene O'Brien and Stanley Taylor. Photographed by Norbert Brodine. At the Tivoli, New York, one day (Dec. 7) on double feature bill. Running time, about 65 minutes.

An anemic climax and miscasting drag this picture down to the weak sisters. If relied upon for more than one day it will show its frailty.

Eugene O'Brien plays listlessly as a middle-age fiance. Stanley Taylor, acting the younger brother of O'Brien (and his rival), gets along fairly until he attempts emotion. Alberta Vaughn is capable, but glided with several instances of silly direction.

Characters are inconsistent. Miss Vaughn deliberately tries to make the younger brother, when she is engaged to the older, but turns on the kid when he gives in. Little sympathy for her. Stanley Jones, juvenile, starts as a likeable kid and is then made to appear suddenly vicious.

After disruption of their romance by the youngster, O'Brien and Vaughn are reunited in a fire scene. O'Brien goes into a blazing building to get some papers, but can't get out. Several minutes later Miss Vaughn goes into the building the same way O'Brien did. Then they await death in each other's arms, neglecting to leave the building through the door they came in by. Firemen cut a hole in the roof to save them. All this is done in heavy dramatics. Laughed at in the Tivoli.

First half of the film, directed in a light breezy way, looked okay. The last half killed that impression.

Hook and Ladder No. 9

F. B. O. production, directed by F. Harmon Weight from story by John Moroso. Cast: Cornelius Keefe, Edward Hearn, Lucy Beaumont, Dione Ellis, Thomas L. Boway and Johnny Gough. Photographed by Lyman Bronning. At the Stanley, New York, one day (Dec. 2). Running time, 62 minutes.

Being straightforward handkerchief melodrama, this picture will be most appreciated by unsophisticated customers. Best for the neighborhoods and small towns. In the blaze places it would encounter tough sledding.

A tale of two firemen, one of whom marries the girl they both love. The other carries on morosely for a few years. Then comes the big fire scene; the disappointed lover rescues his former pal's wife and kid.

His death is problematical. Advance trailers say he passed away after the rescue and the press sheet scenario says likewise; but the film refutes this theory by having the fellow say he'll be all right in a minute, and he's breathing at the fadeout.

Weight aimed rather low in his directing, in several instances making his situations markedly unreasonable to afford grandstand plays for the characters. Fire scenes are okay, mostly actual shots.

Edward Hearn as the disgruntled lover has a pathetically humorous part and handles it well. Cornelius Keefe, the successful rival, has looks, flashing smile and a fair

knowledge of acting. Dione Ellis, the girl, is a sweet type. Good support.

Immortals of Scotland

(BRITISH MADE)

Toronto, Dec. 8. Regala Films Canada release. Biographical and historical picture made in Scotland. Running time, 80 minutes.

Here is a long and rather dreary life story of Bobbie Burns and Sir Walter Scott. Weak on plot, strong on scenic beauty and worth a maximum of three reels. Split up with song and dance as it was by Lloyd Collins at the Regent and plugged on the patriotic angle of demanding the British picture it might get a break in England and Australia, but for Canada the answer is no, and for the United States a couple of them.

High spots in the lives of the two men of letters are accurately shown in native surroundings. Shots in and around Ayrshire where Bobbie Burns was born and bred are pictorially excellent but as a program picture it doesn't mean a thing. With women's organizations and patriotic groups writing the papers to insist upon the showing of more British pictures this one comes as a black eye.

Sinclair.

RIDERS OF THE WEST

Rayart production, featuring Ben Wilson. Cast includes Fanga (dog), Neva Gerber, Ed LaNiece and Bud Osborne. Director's name kept off paper. At the Arena, New York, one day (Dec. 14) on a double-feature bill. Running time, 50 minutes.

Too crudely handled for appeal to any but juvenile western fans.

Apparently Ben Wilson was to have had starring honors, but a spot in the cast was later given that spot in billing to sell it as a canine picture.

Fanga, the dog, is a good natured pup entirely averse to fighting and acting. He is not sufficiently trained to be offered as a star.

The story has Ben Wilson serving a sentence for a murder he didn't do, and later taking a job as sheriff in a tough town to save a girl's gold mine and incidentally discover the real murderer. An unusual amount of time is devoted to lengthy explanatory subtitles, some of them useless.

Ben Wilson impresses faintly in this, as does Neva Gerber opposite him. Direction is pretty anemic.

SHORT FILMS

SOLITUDES

Fox Variety short at Colony, New York, Dec. 17. Running time, 8 mins.

A miniature water rapids in slow motion spliced into a scenic reel. It's used to heighten the effect of a mountain storm. Unnecessary.

Sequence ranges from either the Canadian Rockies or Alaska, to Egypt and Hawaii. Leading off with the tremendous expanse of rock covered by snow and glaciers the early footage is by far the most impressive, possibly routine that way to halt as many walkouts as possible.

Actual rain sweeping across a mountain lake is well camcared with no real necessity for the fake shot of a tumbling stream whipped by arc lamp lighting.

A passable eight minutes that didn't cause a grumble here. Sid.

COMRADES

Tiffany production in colors and Tiffany release. At Paramount, New York, week Nov. 26. Runs about seven minutes.

Coloring probably depended upon to send this one across for demand. Rather nice to see the young and old folks in natural tinting, but against this is the slight and familiar story, of switch-backs to the younger days of three A. K.'s, when they were kids and later grown up to about 20.

Two of the old men razzing each other at checkers at 75 were chums at 16, then one went to sea rather

than marry the girl, which the other did while he was away.

As the loser in youth appeared satisfied enough to play checkers at 75 with the guy who won the girl, who got the worst of it isn't told. That's more important than the story.

This short pleasant and okay, not only through coloring, but because it permits all or any of the "School Days" music to be used in accompaniment.

Sime.

Robert Armstrong in male lead of "Square Crooks," screen version of drama by J. P. Judge. Directed for Fox by Lew Siller. Johnnie Mack Brown also in cast.

Charles Hunt directing "You Can't Beat the Law," Tren Carr story, at the California Studios with Lila Lee and Cornelius Keith in leads.

Ned Sparks added to "The Headliner," Allan Dwan production, F. N.

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STRAND, N. Y., This week (Dec. 18)

ENTERTAINERS OF RARE VERSATILITY

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NEW FORD CAR AS HEADLINER AT K-A'S PALACE, CLEVELAND

Best 500-Word Letter Writer Given Prize—Must Tell Why "New Ford and K-A Vaude Are Great Achievement"—Ford's Cost \$375

Cleveland, Dec. 20. Gentlemen, we have with us this week a new Ford car as headliner. Its cost is \$375, perhaps the cheapest headliner we have had this month.

Keith's Palace speaking. And listen, ladies, gentlemen and the mob,

You can get the headliner for your own front yard by writing us a 500-word letter by Dec. 28, why the New Ford and Keith-Albee Vaudeville are great achievements! That is the billing, folks, and you'll find out who's who for the Ford on Jan. 3.

Keith's Palace still speaking. Yes, sir, you're right, we have spent more to advertise this K-A benefit than the New Ford costs, but we are doing this also to plug Henry's latest. And will the people bite? They must.

Part of the Benefit

This is the week before Christmas, children, and who knows but you may get a New Year's present for nothing, a Ford car that runs.

It is true that we could have given you a real headliner on the stage, but that would have cost us about \$2,500, and it's a part of the benefit for the house.

Business is not bad, at least not that bad. We give you three and four shows a day. What more could you ask in a theatre costing \$6,000,000, and now we are going to give away a Ford?

We could give away a Cadillac or a Packard, but we want to use those ourselves, so we give you a Ford. A Ford, women and men, that they are all talking about, a \$375 Ford, for you know that Keith-Albee denotes the Big Time, and we're big people in a big business. So is Mr. Henry. This is Keith's Palace speaking, Cleveland, and call it Station B-I-G.

Must Use Own Paper

All of this week as you come in if you come in, and after you have paid your admission to get in, you can have an entry blank that gives you permission to write us a letter within 500 words and maybe win a New Ford.

Please write on one side of the paper only and "Tell Why the New Ford and Keith-Albee Vaudeville Are Great Achievements."

If you don't know much about Keith-Albee Vaudeville, remember it's Keith-Albee's looseness of the bankroll that's giving away this tremendous bargain, ab-so-lute-ly free, without charge of any kind, although you must use your own paper, also pen and ink—or typewriter, and if you win you get a car.

We'll sign off now. B-I-G speaking, at Cleveland, the \$6,000,000 home of Keith-Albee Vaudeville that's giving away a \$375 New Ford this week-before-Christmas, 1927.

Next Christmas if you respond to this, we may give away a motorcycle.

Or if you prefer, a bird cage—gilded.

This is B-I-G, Keith-Albee, Cleveland.

Goody nite, youse.

ETHEL WATERS ABROAD

Ethel Waters, colored, now playing "Africana" at the Lafayette, New York, is going to take the revue to London and Paris.

It is figured that since the death of Florence Mills those cities would welcome another colored show.

XXX

**William Morris
CALL BOARD**

**Regular Weekly
Auditions**

NEW YORK, 1600 BROADWAY

HOLIDAY NEWS

In an N. V. A. clubhouse scene in "Excess Baggage," Jack McGowan's comedy of vaudeville people, which had a try-out engagement at the Windsor, in the Bronx, one of the players reads "Variety" for atmosphere.

STUNTS FOR ELDER DO MUCH BETTER

Flier's Newark Week Gingered Up by Loew's Publicity Man—21 Weeks to Go

Ruth Elder appearing at Loew's State, Newark, N. J., last week is reported as having bettered the gross of the corresponding week a year ago when Gene Tunney, who had previously wrestled the heavyweight championship from Jack Dempsey, was headlined. No figures were obtainable from the Loew Circuit, but it is authentically reported that the aviatrix bettered Tunney's gross by several thousands.

The hop up of Ruth Elder's draw is partially credited to the switch of tactics of the Loew exploitation staff headed by Terry Turner. After the aviatrix had disappointed in some spots, Turner decided that the former dignified campaign was applesauce and went in for stunt stuff on the Newark date. Turner's judgment seemed perfect for the box office.

For the Newark week Turner supplanted Miss Elder's former flying costume, breeches et al., with an evening gown and had her mixing around the community, with the main stunt Miss Elder's appearance at the Church of the Redeemer between performances at the State last Sunday night, offering an essay on the value of prayer and herself as a living document claiming that her faith and prayers saved her when her plane dropped on her attempted flight.

Ruth Elder's appearance at the church drew capacity with many in the congregation following over to Loew's State for her final performance.

For the remainder of her Loew route Miss Elder will be "stunted."

Another angle on comparison between Miss Elder and Champ Tunney brings out authoritatively that Tunney pulled less at \$7,000 on the week than Miss Elder at \$4,000.

Miss Elder has 21 weeks more to go for Loew, but will space this with a two-week engagement for Pantages Jan. 23-30, when she will play week stands in San Francisco and Los Angeles. After these she will return to the Loew route, opening in Detroit in February.

Pan's \$600,000 Bond Issue

Portland, Ore., Dec. 20.

A bond issue of \$600,000 has been underwritten by Robert Smith, president of the Lumberman's Trust Co., for Alexander Pantages, with monies derived from the sale to be used for the erection of a theatre in Fresno, Calif. The bonds are at six per cent.

Pantages has pledged his Los Angeles theatre and office building, which he owns in fee simple, as security. Smith previously underwrote a \$500,000 issue for the Pantages theatre in Portland.

COUTTS' 20

John Coutts has added two new stands, giving him 20 houses in which he books independent vaude. The acquisitions are the Strand, Rome, N. Y., and the Madison, Oneida, N. Y. Both play five acts.

HORWITZ'S BOUNCING CHECK WAS 'STOPPED'

Cedric Lindsay Has Nothing Left but Civil Suit to Collect \$150—Payment Stopped

Arthur Horwitz's \$150 peace treaty check proffered Cedric Lindsay, of Lindsay and Mason, bounced back with Lindsay since having placed it in hands of his attorney for collection.

Lindsay had been heavy for criminal prosecution of the agent for the bouncer, but after consulting counsel found that a civil suit was his only course.

The check episode dates back several years ago when Lindsay claims to have paid Horowitz \$150 advance commission for future vaudeville dates. Lindsay states Horwitz took the coin but did not provide a booking in the two years.

During the lapse of time Lindsay had tried to recover the \$150 and had been regularly stalled, until two weeks ago when, becoming tired of them, he surprised Horwitz with some pugilistic exercise.

The check, supposedly repayment of the amount, became at least a temporary flag of truce between Lindsay and the belabored agent, following a police court proceeding arising out of the battle when Lindsay beat up Horwitz and a companion in the agent's office.

Horwitz played safe on the bouncer by stopping payment, and actually having an account at the bank. Lindsay found out this angle when consulting counsel.

Will Morrissey Still \$500 Behind Judge Burnell

Los Angeles, Dec. 20.

Will Morrissey states he hasn't got a cent. After completing a five-day sojourn in the county jail, Morrissey was taken before Referee Willis to testify in supplementary proceedings. The cause was a failure to pay John F. McCarthy who holds a charge against him for \$750.

Morrissey said he was just \$500 less than solvent by reason of a loan he had to float so he could pay the \$500 fine Judge Burnell had inflicted upon him, besides a five-day jail sentence for endeavoring to entertain the court. It is believed that Morrissey will not be further annoyed to appear and explain matters for supplementary proceedings as long as he is broke.

Only Alimony Chance Is If Hubby's Studio Clicks

Los Angeles, Dec. 20.

Mary Jane Malotte, cabaret and vaude actress, is out of luck, at least as far as getting \$150 a month alimony from Albert Hay Malotte is concerned. Malotte, formerly a picture house organist, is now conducting an organ school here but business last month was only \$900 and his expenses were such that he couldn't afford to pay his estranged wife.

Superior Court Judge Ambrose is perplexed. After listening to Malotte's testimony, he frankly admitted himself puzzled as to how Malotte will be able to pay off. He told Mrs. Malotte her only hope to collect lies in the success of her husband's studio.

"Smiths" Asking \$2,750

Billy Hillpot and Scrappy Lambert, the Smith Brothers of the radio, are asking \$2,750 a week in vaudeville, through Jess Freeman.

This is the team fresh out of Rutgers, whom Ben Bernie "discovered" and sponsored with his band. Their year's association with the radio quickly established the Smith Brothers as a "name" of important box office value.

UKELELE IKE ON COAST

Los Angeles, Dec. 20.

Walter Myers of the William Morris Los Angeles office has placed Cliff "Ukelele Ike" Edwards with Fanchon and Marco for a 16-week tour of West Coast theatres circuit, opening late in January.

DANCERS AT PALACE

Rosita and Ramon, featured dancers, last at the Club Mirador, are at the Palace, New York, next week with a new act including a Ernie Holts band unit and the South American Troubadours in support.

THEATRES PROPOSED

Atlantic City—(Virginia, alterations). Virginia avenue and Boardwalk. Owner, Stanley company.

Baltimore—(also stores, apartments) (800 seats) \$200 York road. Owner, Lakes Tuxedo Theatre Co. Architect, S. Russell. Pictures.

Eagle River, Wis.—(alterations) \$18,000. Owner, A. L. Robarge, Merrill, Wis. Policy not given.

Flint, Mich.—\$15,000. 3613 Fenton road. Owner, Louis Pringle. Pictures.

Geneva, N. Y.—(alterations). Owner, Schine corporation.

Hammond, Ind.—State, alterations after bombing). State street. Owner, Merchants Improvement Ass'n. Architect, not selected. Vaudeville.

Island Park, N. Y.—(also stores). Long Beach road. Owner, Mrs. M. Garafola. Architect, Jos. H. Cornell. Rockaway, L. I. Policy not given.

Jeannette, Pa.—(also offices) \$100,000. Clay street. Owner, J. S. Kirias. Architect, C. H. Sorber, Greensburg, Pa. Vaudeville.

Long Island City, N. Y.—\$110,000. Owner, Asor Realty Co. Architect, D. J. Cohan, N. Y. C. Policy not given.

Milwaukee—(also stores, offices, recreation parlor) \$750,000. Fon du Lac avenue, 22d and Meinecke. Owner, Great Western Co. Architect, Backes & Uthus. Policy not given.

Napoleon, O.—Owners, Clark & Clarence Young. Pictures.

New York City—(also stores, offices) (\$3,000,000. 21 W. 14th street. Owner, Harris H. & Percy Uris. Architect not selected. Policy not given.

Parsons, Pa.—Owner, Comerford Co. Architect not given. Pictures.

Topeka, Kans.—(colored) \$20,000. 122 E. 4th street. Owner, Sam Schirnpolski.

Philadelphia—(also stores, offices) (2,000 seats). N. W. 6th and Girard avenue. Owner, Sidney Brown. Architect, Ballinger Co. Pictures.

Philadelphia—(2,000 seats) (also arcade building, bank, dance hall) \$500,000. S. E. corner Germantown avenue and Hunting park avenue. Owner, Allken Realty Co. Architect, Oliver Randolph Perry. Policy not given.

West Allis, Wis.—\$200,000. 54th and National avenue. Company being formed care Stevens Novak. Architect not selected. Policy not given.

West Orange, N. J.—(also stores, offices) \$200,000. Valley road and Freeman street. Owner, S. & B. Co., Bayonne, N. J. Architects, Chas. F. & E. V. Warren, Newark, N. J. Policy not given.

Ed Lowry's Stetsons Get Him in Unionism

St. Louis, Dec. 20.

Ed Lowry, who has taken St. Louis by storm as master of ceremonies at the local Ambassador, received many offers from commercial companies to advertise their wares.

Among them was a necktie to be named after him, shoes, shirts, suits and a hat.

The hat was made by the Stetson people. About four weeks after Stetson advertised the Ed Lowry Hat, Lowry was served notice by the St. Louis musicians union that as the Stetson people were not unionized, he should refrain from advertising a non-unionized product.

Lowry stopped mentioning the Stetson, with a letter from the Stetson people following to please return the hats that had been given him.

So far, it is unknown what Lowry has done with his old hats.

Rats' Charter Not Given Up

A report sped along Broadway last week that the old White Rats' charter that has been held so long by Harry Mountford and James William Fitzpatrick had been surrendered to the Actors' Equity Association.

Frank Gillmore of Equity said it was the first he had heard of the rumor.

Gillmore was asked whether such a thing was in the wind. He stated nothing of that nature is brewing.

Another thing that gave impetus to the report that Harry Mountford was giving up the Rats' charter was that he had vacated his old office in the Romax building, which is being torn down.

Youngest M. C.

Teddy Joyce, opening Dec. 24 at Loew's State, St. Louis, rates as the youngest master of ceremonies in the business.

He is 22 and is set for six months in St. Louis. Lou Irwin booked.

\$4,000 IN MILLS FUND

Arrangements are under way by the Florence Mills Theatrical Memorial Association to run a series of colored show benefits in Newark, Philadelphia, Baltimore, Washington, Pittsburgh and Chicago in January for the fund. This is to build a home in Harlem.

Something like \$4,000 is reported as the returns from the recent midnight shows in the New York colored theatres.

HERBERT'S VITA SKETCHES

Los Angeles, Dec. 20.

Hugh Herbert has been engaged by Warner Brothers to write dialogue and sketches as well as the subject matter for short reel pictures for Vitaphone.

ELINOR GLYN DID \$26,000 AT STATE

Considered Good 2 Weeks Before Xmas—In on \$2,500 and 50-50 Over \$29,000

Elinor Glyn's trial week at the State, New York, last week demonstrated draw ability sufficient to warrant further time on the Loew Circuit, which may be laid out later.

Despite not shattering house records for this Loew, New York, ace house, the discoverer of "It" drew around \$26,000 on the week, a figure agreed good for two weeks preceding Xmas and at the 50c top scale at the State.

Miss Glyn had been booked into the State at a \$2,500 guarantee and 50 per cent, over \$29,000.

The booking was a barometer for the Loew Circuit on the drawing power of the writer and with general reports being everybody satisfied on the week.

K-A-Orpheum had angled for Miss Glyn's services with Loew hopping in while price setting was being figured.

Property Man's Award Upheld Against K-A

The Appellate Division, third department, has denied a motion of B. F. Keith's Fordham theatre and the Travelers' Insurance Co. to reargue the case in which a compensation award was granted Mrs. Pauline Clow, widow of a property man at the theatre. Clow was killed by a taxi while on his way from a warehouse to the Fordham. The court, however, gave the appellants permission to carry the case to the Court of Appeals.

A point involved is the appellants questioning their liability because of the circumstances surrounding the property man's death. On the question of incidentalness, the Appellate Division affirmed a compensation award to the widow on Sept. 23, the court's approval being unanimous and without opinion. The appellants then sought reargument of the case. E. C. Sherwood, attorney for Travelers, is handling the appeal.

Benny Rubin at L. A.

Benny Rubin opens Jan. 6 at Loew's State, Los Angeles, for 14 weeks as master of ceremonies and band leader.

Max Hart booked Rubin and is also arranging a film contract for a series of twin reel comedies.

The band behind Rubin will be local.

SEND "VARIETY"

**to Friends as Gift
\$10 for Year
\$11 Outside U. S.**

K-A-ORPH HOUSES IN 2 CLASSES OF 'A'-B' WITH MAXIMUM SALARY LIST

All Theatres of Combined Chains Playing Vaude to Be So Classified—Follows Official Transfer in January—Agents' Clean-Out Looked For About Same Time—Kut Kahl and Chicago

Classes A and B will designate the various theatres on the merged Keith-Albee and Orpheum circuits, from accounts. All of the theatres playing straight vaudeville or vaude-films are to be so apportioned.

It is said that not only the few straight vaude houses remaining will be placed in Class A, but some of the larger three-a-day theatres.

A maximum salary list will be placed on each class, but no minimum amount. The maximum salary gross must not be exceeded, the instructions will say, from the story. No discretion will be permitted the booker if he can not confine himself within the limited appropriation for the bills of each class.

Following the official transfer of the K-A. and Orpheum, set for Jan. 15, the rumored agents clean-out on the floors of both circuits in New York will occur, it is said. That this is in the minds of the K-A circuit heads there appears but little doubt.

Orpheum Officers Out

Another report is that within six months after the consolidation none of the present officers of the Orpheum circuit will be in any position of authority in the direction of the joined circuits.

As previously reported in Variety, Marcus Helman, present president of the Orpheum, is contemplating a long trip abroad shortly after the amalgamation is consummated.

In Chicago the report is that Sam Kut Kahl, the stormy center of all Orpheum booking for the past several years through his methods of bookings and frenzied desire to make acts work cheaper for him than for anyone else, has declared himself to the effect that he will either remain with the Orpheum or retire from further employment with that chain. The understanding in New York appears to be that there will be a clean sweep of the Orpheum Chicago forces when the K-A western department is made the Chicago headquarters of the merged combinations.

Cadonas Separate With Divorce Suit Started

Alfredo Cadona and his wife, Clara, have separated and a divorce impends. It is understood a final decree is shortly due, the action by Mrs. Cadona having been started in Cincinnati, Mrs. Cadona's home city. The noted aerialist and his wife are in New York living in separate hotels, but it is said she will remain with the act which is slated to resume with the Ringling-Barnum Circus next season.

Around the big show it is said that Alfredo Cadona and Lillian Lietzel may wed after the decree is made final. Miss Lietzel is one of the Ringlings' aerial stars.

Miss Amer. Wants Hers

Scranton, Pa., Dec. 20. Miss Norma D. Smallwood of Oklahoma, the "Miss America" of 1926, has brought suit in the United States court here against two local promoters who guaranteed her a seven-week engagement in Pennsylvania centers at \$1,000 a week.

Attorney Joseph Walsh, recent candidate for Congress here, and Joseph Donahoe, who for a number of years had the dance concession at Rocky Glen, local amusement park, are the defendants in "Miss America's" suit to collect \$3,700.

The engagement began at Rocky Glen in July. Instead of receiving the \$7,000, she alleges, she got \$3,300.

SURRATT COMING BACK?

Valeska Surra, absent from vaudeville for five years, is contemplating a comeback.

Miss Surra is reported assembling a five-piece act.

Soft for Ida

Mrs. Ida Cantor became the unexpected owner of a bottle of perfume the other evening.

At the Amsterdam where her husband, Eddie, takes "The Follies" along each evening, a coupon was given out to the patrons, each numbered with the prize announced as a Christmas Night scent.

Eddie came out to hear about the winner, stating that 322 was the lucky number.

No answer.

"What a break for Ida," said Eddie, replacing the bottle in his pocket.

2 ACTS WALK OUT ON ORPHEUM CIRCUIT

Bushman Goes With Pan—Priscilla Dean Coming East For Fox—Salary Trouble

Los Angeles, Dec. 20.

Francis X. Bushman and Priscilla Dean have walked out on the Orpheum Circuit. Bushman quarreled with the circuit over salary and accepted an offer from Pantages for five weeks starting Jan. 23 in Portland. Following the coast dates Bushman jumps east to play for Loew.

Miss Dean is going east to play the Fox houses. Both acts were placed in the new dates by Wm. Rowland of Lyons & Lyons' local office.

\$1,600,000 PAN ISSUE

Los Angeles, Dec. 20.

S. W. Straus & Co., in association with the Lumbermen's Trust Company of Portland, Ore., is offering a \$1,600,000 issue of Alexander Pantages six percent first mortgage fee and leasehold bonds, secured by Los Angeles and Fresno property. This consists of a local office-theatre building, the land and the Pantages theatre and store building now being erected in Fresno.

The bonds are dated Nov. 1, 1927, and mature at \$50,000 yearly from 1928 to 1947. The mortgaged property is appraised at \$3,957,410, with the net annual earnings available for payments required in this issue amounting to \$237,327. The two theatres leased to the Pantages Theatre Company will average a net income annually of \$674,625.65.

Alexander Pantages owns all of the company's capital stock except two qualifying directors' shares.

Divorce Site Upset

Danbury, Conn., Dec. 20.

Evidence on a plea to jurisdiction in the divorce action brought by Ada G. Hemme, actress, against Henry Hemme, acrobat, was heard last week.

Mrs. Hemme, suing for divorce on grounds of infidelity, claims she and her husband have resided at Lakeside Farm part of each year for five years. Hemme claims he has no permanent residence in Connecticut.

Mrs. Hemme's motion for temporary alimony will not be heard until the question of jurisdiction has been settled.

ELSIE JANIS' FAREWELL

Elsie Janis will undertake what is said to be her final stage appearance in a Keith-Albee vaude tour starting in January.

Miss Janis' six-week route will start at the Palace, New York.

ARTHUR FIELDS' AD ABOUT HIS WIFE

Spent All His Money Trying to Save Injured Son—Wife Walked Out

A domestic tragedy of unusual sadness is behind Arthur Fields' advertisement in the New York "Times" Monday giving public notice that his wife, Selma Adler Ferrer Crow Fields, having left his bed and board, he will not be responsible for any debts contracted by her. Fields is the phonograph recording artist, songwriter and vaudevillian, at one time Al Jolson's understudy.

Seven weeks ago, Fields' 10-year-old son by a former marriage was badly injured by a runaway horse, the youngster's ribs being fractured and the lacerated bones penetrating his heart and lungs. In the short span of time Fields has spent a young fortune in an effort to save the lad's life.

Fields' wife, who is the child's step-mother, during this period, moved out and took away with her furniture and other household belongings.

The frantic father, who has been scurrying for the most expert surgical assistance, has been in constant company of his son at the Larchmont hospital, lately taking the boy to a private sanitarium.

The Fields' home is at 10 Jochum avenue, Larchmont, N. Y.

The first Mrs. Fields died after 17 years' marriage. Fields remarried four years after and has been with his present wife about two years.

Houston Censor 'Gives Up The Ship,' Writes Manager

Houston, Tex., Dec. 20.

Efforts to make women performers at local theatres wear hose and other "excess" costuming have flopped. The secretary of the local board announced that the ban on naked legs and bare bodies between brassiers and trunks had been lifted. This all happened following the appearance of the Harry Carroll Revue at the local Majestic. None of the girls wore hose or vests at any performance despite the standing edict. In a letter to the manager of the house the censor said she had "given up the ship."

Houston has acquired the name of "the strictest city on the southern route." The singing of "daddy" songs to members of the audience have always been barred, as also remarks about a ditty being "low down and dirty," such as are often made when an actor announces he will sing an "old well song."

There is never a week that passes without the censor ordering some changes in every local bill.

"Flash" Strands

Chicago, Dec. 20.

Members of "Nimble Novelties," vaudeville flash, are in town after stranding in Springfield, O., last week. They have entered complaint against Ted King, fellow-member and manager of the act by appointment of the producer, Adolph Engel. The act was produced in New York and came west several weeks ago.

Last week, during an engagement at the Regent, Springfield, King drew \$78 in advance and left the act flat, the survivors charge. They further state Engel contemplates suit against King for alleged debts.

Besides King, the act was composed of Pete Jones, Hughes Slatters, Vlodia Romanoff and Edna Yakes.

Calve Leaves For Spain

Mme. Calve left New York for Spain Saturday following her painful stage-audience experience as a headliner in Keith-Albee vaudeville in New York city.

LOEW'S ANNUAL STATEMENT

Loew's income statement and balance sheet for the fiscal year ending Aug. 31 shows net profits after all charges and Federal taxes of \$6,737,205, amounting to about \$6.35 per share of the 1,060,885 shares of common outstanding.

In analysis, the August statement could not include the profits from the general release of "The Big Parade" and "Ben-Hur," which will show in the next M-G-M income statement for Loew's.

Another item is that values of "Land, Buildings and Equipment" are based on appraisals of long standing, and it is understood that under a re-appraisal this asset would be materially increased. A third point is the reserve for depreciation set down at \$6,438,272, or nearly 15 per cent. All of which gives the impression that the Loew statement has not been colored to make the best appearance possible, but rather has leaned toward the extreme of conservatism.

Consolidated Balance Sheet ASSETS

Current and working:		
Cash	\$1,972,903.53	
Cash reserved for construction	2,990,066.43	
		\$4,962,969.96
Receivables:		
Accounts receivable	\$1,320,408.18	
Notes receivable	183,660.47	
Due from affiliated corporations	2,718,619.92	
		4,222,688.57
Inventories—At cost:		
Film productions in process, completed and released (after amortization)	\$22,327,417.35	
Film advertising accessories	418,163.67	
Theatre and studio supplies	194,705.18	
		22,940,291.20
Advances:		
To motion picture producers, secured by film productions	\$213,621.06	
Mortgage and interest payments	236,415.04	
		450,036.10
Total current working assets		\$32,575,985.83
Investments:		
Stocks and mortgages of affiliated corporations	\$16,600,654.00	
Loan to U. F. A., Germany (secured by mortgage)	2,000,000.00	
Deposits on leases and contracts	519,293.44	
Miscellaneous	452,457.74	
		19,572,405.87
Property—100% owned:		
Land	\$14,133,821.54	
Buildings and equipment	26,314,924.16	
Leaseholds	1,963,411.32	
		\$42,412,157.03
Less reserve for depreciation	6,438,272.62	
		\$36,003,914.41
Deferred		3,478,918.26
		\$39,482,832.67

LIABILITIES

Current:		
Accounts payable	\$3,651,992.46	
Notes payable	2,250,000.00	
Federal and State taxes	872,536.60	
Accrued interest	809,614.68	
Advances from affiliated corporations	112,487.55	
Debt sinking fund payments, etc.	585,000.00	
		\$8,282,621.29
Dividend payable September 30		530,412.50
Subsidiary corp. dividend payable Sept. 15		74,185.48
Accounts payable—long term		410,000.00
Fifteen-year 6% debentures, due 1941		14,000,000.00
Bonds and mortgages of subsidiary corporations		12,008,387.00
First lien 6% bonds of subsidiary corporation—due 1947 (of which \$3,110,000 has been advanced to affiliated corporations on mortgages)		10,500,000.00
Subsidiary corporations' stock outstanding (Metro-Goldwyn, etc., preferred)		4,828,939.57
Deferred credits:		
Securities from tenants	\$162,041.26	
Film rentals received in advance	254,770.52	
Miscellaneous	115,412.40	
		532,224.18
Reserve for contingencies		500,000.00
Capital stock and surplus:		
Capital stock—No par value (authorized 4,000,000 shares), issued	1,165,780 Sha.	
Less—Held by trustee for insurance to holders of stock purchase warrants	104,895 Sha.	
		1,060,885 Sha.
Outstanding		26,286,633.14
Surplus:		
Surplus, Sept. 1, 1926	\$10,623,080.02	
Net profit for fiscal year ended Aug. 31, 1927	6,737,205.19	
		\$17,360,285.21
Dividends paid	3,182,392.50	
		\$14,177,892.71
Dividend declared, payable Sept. 30, 1927		530,412.50
		\$14,708,305.21
Surplus, Aug. 31, 1927		\$31,886,107.91

OPERATING STATEMENT

Fiscal Year Ended August 31, 1927

Including All Subsidiary and Affiliated Corporations

Gross income:		
Theatre receipts, rentals and sales of films and accessories	\$75,394,219.80	
Rentals of stores and offices	2,298,787.97	
Booking fees and commissions	722,697.50	
Miscellaneous income	1,181,325.64	
		\$79,597,030.91
Expenses:		
Theatres and office buildings	\$39,645,492.49	
Film distribution	7,212,214.14	
Amortization of films	14,311,546.20	
Film advertising accessories	707,538.97	
Producers' Share of film rentals	5,720,807.20	
		67,597,599.00
Operating profit before depreciation and Federal taxes		\$11,999,431.91
Depreciation of buildings and equipment	\$2,080,745.36	
Federal taxes—estimated	1,237,389.31	
		3,318,134.67
		\$8,681,297.24
Minority interests' share, affiliated corporations	\$1,685,692.48	
Dividends from prior years' profits	71,820.74	
		1,757,513.22
Dividends on subsidiaries' stock outstanding (Metro-Goldwyn, etc., preferred)		\$7,070,125.50
		333,220.31
Net profit transferred to surplus		\$6,737,205.19

Adding 10 Houses

The Amalgamated Vaudeville Agency, booking the Mike Comerford Circuit, is lining up 10 additional houses in Pennsylvania territory. The list is being withheld until Jan. 16, when the houses involved switch to Amalgamated.

With the acquisition, Amalgamated will have 30 houses, mostly split weeks, to book.

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, \$17.00
Double, \$22.00
in the Heart of
Theatre District
11-12 and H Sts.

IND. TIME PRECEDES K-A DATES AROUND BOSTON

Boston, Dec. 20.

Broadway Amusement Agency, which books some of the smaller independents in this territory, is being classified as an unofficial subsidiary to the Keith-Albee local agency. Acts playing K-A, or angling for dates on that circuit, are first being switched into the independent houses.

The Broadway has been K-A's only opposer in this section with Edward Urquart operating about 20 houses, most of them too small for K-A stuff. Prior to the withdrawal of Louis Walters and Paul Denish from the Boston K-A agency, Wesley Fraser, in charge of K-A here, took Urquart into the K-A agency with the understanding he would sell the agency to Fraser. After the transfer had been made Fraser installed Lloyd Beach, his nephew, in charge of the Broadway Agency with Beach reported getting acts to play his time with K-A dates in the offing.

The Broadway Agency mostly books one nighters, recompense for talent averaging about \$4 for singles and \$8 to \$10 for doubles. All four show daily for that money.

Wouldn't Wait

Lew Rella Co., back from an Australian tour, worked two weeks for K-A, and while waiting for a route decided that 38 weeks on the Loew circuit would do. They start Dec. 26.

On the Other Foot

Los Angeles, Dec. 20.

About a month ago Toney and Norman played Pantages as a feature act after coming to the Coast for Orpheum to play four weeks. Orpheum would not meet their salary demands and the team played the Pan house two blocks away as well as Pan's San Francisco theatre.

Last week Toney and Norman were one of the "emergency" acts booked at the Orpheum. They did the same turn for three times the Pan admission price. Before accepting the local week Jim Toney made sure to get a 60-week Keith-Orpheum route for filling in on the local date.

New Orpheums in Omaha And Seattle, Bad Biz

Omaha, Dec. 20.

New Orpheums recently opened in this city and Seattle are reported doing very poor business.

Each plays Orpheum vaude, and each has a surprisingly poor start. Another Orpheum city off the coast said to be nearly at the starvation point is the Orpheum, Denver.

Kansas City, Dec. 20.

The Orpheum Circuit's Mainstreet, vaudefilm house with stage band policy, did its lowest gross since opening last week, \$9,000.

WALTERS-DENISH SIGN; LINDER'S 135 HOUSES

The predicted tieup of the Jack Linder Agency, New York, with the Louis Walters-Paul Denish Agency, Boston, was set last week when contracts were signed for a five-year interchange booking agreement.

Under the contract Linder will book the Walters-Denish chain (30 houses) out of New York, both agencies splitting commissions and booking fees and will also effect an exchange arrangement on acts from both quarters. The acquisition of the theatres booked by Walters-Denish and an additional 20 houses set last week for Linder in this deal with Sterling and Belmont for a southern circuit, gives Linder 50 additional houses after Jan. 1. This makes him the leader among independents as to number of houses. The recent acquisitions give Linder 135 houses, including one and two night stands, for which he is supplying bookings. Linder is looking into other territories to add to the list.

JUDGMENTS

Edyth Totten Theatre, Inc. Arthur W. Tams Music Library; \$88. Walter K. Abel; C. B. Knight; \$1,404.

Edward Margolies, Inc., and Ed Margolies; N. Y. Title & Mort. Co.; \$1,919.

Equity Theatres Corp.; John A. Philip, Inc.; \$447.

Irving M. Lesser; Gilchrist Realty Corp.; \$3,534.

Milton Amus, Corp.; N. Y. Edison Co.; \$508.

Satisfied Judgment Park Lane Theatre Corp., et al.; M. Cohen; \$5,168.

ILL AND INJURED

Fritzi Ridgeway, screen actress, confined to her home in Laurel Canyon, Hollywood, with an injured foot caused by stepping on a spike. Mme. Hermann is confined to the Hotel Rouclair, Ridgewood, N. J., with heart trouble.

Claude and Marion were out of Hill Street, Los Angeles, bill this week when Miss Marion developed laryngitis. Joe Browning, laying off, stepped into the breach.

Edgar Atchison-Ely is reported to have been struck by an automobile while walking to his home at Stony Brook, L. I. He is said to be in a Brooklyn hospital, name not mentioned, where he is recovering.

J. P. Muller, head of the advertising agency which carries his name, is at the Fifth Avenue hospital where he was recently operated upon for a stomach ailment. He is recovering.

John P. Vick, vice-president of the I. A. T. S. E., recovering from an operation in St. Luke's hospital, St. Louis.

Billie Knight (Knight's Roosters) recently underwent an operation in the Lake View Hospital, Chicago.

Lou B. Metzger, general sales manager for Universal pictures, is in Florida, recuperating from an operation undergone in New York for gallstones.

George Edwards, character actor, is in the Edward Hines memorial hospital, Maywood, Ill.

HOUSES OPENING

Electric theatre, Manila, Ia., owned by James Jordan, was purchased by C. R. Grimes of Woodbine. Grimes assumes ownership Jan. 10.

Albee theatre, Cincinnati, opens Dec. 21 with a vaude-film policy. House seats 4,000.

Keith-Albee's Chester theatre, seating 3,000 in West Farms Square, Bronx, opens Dec. 26.

Sun Prefers Lone Hand

The proposed Gus Sun-K-A affiliation on bookings has dissolved with the Gus Sun Agency reporting it will stand on its own.

During the past week the Sun Agency secured two houses, Lafayette, Buffalo, and Rochester, Rochester, N. Y., which swing from Pantages to Sun Jan. 1. Both play five acts.

Niles and Mansfield's new act is co-authored by Frank Davis (Davis and Darnell), but on the Riverside program, through error, Harold Clarke was solely credited.

'HERB' WILLIAMS

"BIG TIME"

Reminiscences

This Week Thirteen Years Ago Orpheum, San Francisco

1. EVEREST'S MONKEYS
2. "HERB" WILLIAMS and WOLFUS
3. IMHOOT CONN and COBEENE
4. DE HAVEN and NICE
5. VIOLINSKY
6. BILLY B. VAN and BEAUMONT SISTERS
7. FLORENCE MOORE and BILLY MONTGOMERY
8. ITCHY JAPS

This Week Nine Years Ago Keith's, Philadelphia

1. SYLVIA LOVAL'S DOGS
2. CLINTON and ROONEY
3. WILLIAM EBS
4. ARNOLD and ALMAN
5. HARRY WATSON, JR. and CO.
6. NITTA-JO
7. BESSIE CLAYTON and CO.
8. "HERB" WILLIAMS and WOLFUS
9. FORD and PRICE

This Week Seven Years Ago Orpheum, St. Louis

1. FOUR READINGS
2. MR. and MRS. NORCROSS
3. WALTER HUSTON and MISS WHIFFLE
4. YATES and REED
5. FRANK DOBSON and CO. (in "SHEEN")
6. ROY LA PEARL
7. "HERB" WILLIAMS and WOLFUS
8. MADAM RIALTO

HARRY ROGERS Presents



A MERRY XMAS
TO ALL OUR FRIENDS—
CARL FREED AND
ORCHESTRA!



NEXT WEEK:
ROCKFORD, ILL., and TOWERS, CHICAGO
HEADLINING KEITH-ALBEE and
ORPHEUM CIRCUITS

A MARRY KREESMUS TO HAVRIBUDY FRUM

EDWARD J. LAMBERT

The Fashion Plate Cup and Saucer

K-A PALACE, N. Y., THIS WEEK (DEC. 19)

Thanks to Mr. Edward V. Darling

Opening Next Month as Featured Comedian in

"GREENWICH VILLAGE FOLLIES"

Direction MESSRS. SHUBERT

My Battery of Managers Are,—

Lew Golder and Artie Pearce Lyons & Lyons Al Grossman

WARNING!

I am the originator and writer of

"THE JEWISH VERSION OF CINDERELLA"

as first presented by me on or about January, 1926, in the Will Morrissey Music Hall Revue in Los Angeles, Cal., and also in a tour of the Orpheum and Keith-Albee Circuits this year. I respectfully request all managers to notify me of any infringements, as this is my absolute property and I will protect my rights to the full extent of the law.

EDWARD J. LAMBERT

KENDLER & GOLDSTEIN, Attorneys

Wishing You a Merry Xmas and a Happy New Year

KELLER SISTERS AND LYNCH

and MOTHER and DAD

THIS WEEK (Dec. 19) LOEW'S STATE, NEW YORK

Final Call for
“VARIETY’S”
22nd Anniversary Number

It Will Be the Issue of
JANUARY 4th, NEXT

The Anniversary Number will carry many special articles, all bearing upon the show business and covering it entirely.

In this era of rapid expansion of the variety end of the theatre, that taking in the picture houses and industry, the Anniversary Number may be accepted as a permanent index of reference for 1928.

The world-wide show business circulation of “Variety” is the greatest publicity medium ever afforded in the theatre line.

Forward Copy to

VARIETY

154 West 46th Street, New York City

Current Advertising Rates Apply to the Anniversary Number

FOR PUBLICITY—ALWAYS USE “VARIETY”

EVERYBODY—EVERYWHERE SAYS:—**MORRIS**—HAS TWO NATURAL SONG HITS

"MY MELANCHOLY BABY"

ORCH. IN
ALL KEYS

THIS IS THE QUICKEST HIT AND GREATEST SONG WE HAVE EVER PUBLISHED
SURE-FIRE FOR EVERYBODY. AN OVERNIGHT SENSATION. WILL FIT ANY SPOT

ORCH. IN
ALL KEYS

"I'M MAKING BELIEVE THAT I DON'T CARE"

POSITIVELY THE BEST BALLAD WE'VE HAD IN YEARS. CREEPING TO THE TOP FAST
NOW IN THE "HIT" CLASS. A MARVELOUS SONG WITH A GREAT RECITATION

My Melancholy Baby.

Words by
GEO. A. NORTON

Music by
BRUCE BURNETT

Mod^o

Come sweetheart mine, don't sit and pine, tell me of the cares that make you feel so blue.
What have I done? Answer me Hon! Have I ever said an unkind word to you?
My love is true, and just for you, I'd do almost any thing at any time,
Dear, when you sigh or when you cry, something seems to grip this weary heart of mine,
Come to me, my melancholy baby, Cuddle up and don't be
blue; All your fears are foolish fancy may be, You know dear, that I'm in love with
you. Every cloud must have a silver lining Wait until the sun shines
through, Smile my bonny dear, while I kiss a way each tear, Or
else I shall be mel. an. cho. ly too.

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I'm Making Believe That I Don't Care

Lyric by
AL. DUBINAND
WILLIE RASKIN

Music by
ALEX. MARR

Valse andante

a tempo. You could-n't be Faith-ful to me, Tho
Each place I go I miss you so,
best that we drift-ed a - part; I go a long
I'm with an - oth - er it's true I play the game
Sing-ing a song, But I'm not de - ciding my heart.
With some new flame But I know there's no one like you.
Chorus
I'm mak - ing be - lieve that I don't care, Tho'
ev - ry one knows that I do, I'm try - ing to
smile when all the while, My poor heart is cry - ing for
you, I'm flirt - ing with oth - ers pre - tend - ing I'm
gay, But hat - ing my - self for act - ing that way; I'm
mak - ing be - lieve that I don't care, But I'm car - ing still
more ev - 'ry day. a tempo I'm day.

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A REAL NOVELTY SONG HIT

"WHO'S THAT PRETTY BABY?"

A CLEVER COMEDY NUMBER

EXTRA CHORUSES GALORE

"FROM SATURDAY NIGHT TILL MONDAY MORNING"

"THE MEMPHIS BLUES"—IT'S STILL THE ACE OF BLUE SONGS—By W. C. HANDY

JOE MORRIS MUSIC CO.,

1587 Broadway
NEW YORK

Syracuse Goes 'Band'

Keith's, Syracuse, inducts a new policy Jan. 1 with Jack Crawford and his orchestra. The incoming show will be routined around the band.

John West a Barber In N. Y. County Home

Syracuse, N. Y., Dec. 20. John West, 70, for 21 years advance man for his brother, Billy, and George Primrose, is in the Onondaga (N. Y.) county home serving as a barber. He was found there by a representative of the Syracuse "Herald."

West was a great spender when he traveled ahead of Primrose & West's minstrels. His brother Billy left him \$25,000 of which John gave \$7,000 to his wife, separated from her and bought a camp on Cayuga Lake. He went broke.

West told the "Herald" reporter he is satisfied and that his hand is still steady enough to hold a razor.

Phoney Photos for Lobbies

About the funniest squawk that has emanated from the Keith-Albee offices in a long while is that the bookers have made to the agents about sending authentic photos of acts to the theatre where they are booked.

It has come to the attention that phony pictures have been sent to the houses and placed in the lobbies without anybody apparently the wiser.

So once more the agents are told to give the correct photo thing a tumble or abide the consequences.

Will Rogers Says:

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And That's Why I Am Such a Hit!

HENRY
FINK

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5th Ave. Drops 25c. And from 8 to 6 Acts

Proctor's 5th Ave., New York, Proctor house booked by K-A, has reduced its admission scale one-third in order to hold patronage. Under the new regime a 25-cent top obtains for matinees instead of 50 cents as formerly. The latter figure is the top at nights instead of 75 cents as formerly. Saturdays, Sundays and holidays are now 75 instead of 99.

With price reduction the bills have also been reduced, the house now playing six acts instead of eight.

MARRIAGES

H. B. Humberstone, assistant to Fred Niblo, film director, engaged to Virginia McWilliams, non-professional. Wedding set for early February.

Doris Francis (vaude) to George A. Horth, broker, Dec. 15, in New York.

Lillie Carlquist, concert singer, to Maurice J. Swetland, publisher, Dec. 14, in Greenwich, Conn.

Lorna Dunn, screen actress, to Charlie Taylor, also in pictures, at Tia Juana, Mex., Dec. 13.

Ruth Miller to Blake Wagner at Trinity Methodist Church, Los Angeles, Dec. 14. Bride is with coast "Sunny" at the Mayan, L. A. Groom is picture cameraman.

Anne Braxton Hellman, former Mack Sennett beauty, to Clifford Wheeler, motion picture director, at Los Angeles, Dec. 14.

Harry Collins, former New York newspaperman, to Rita Hoyt, screen actress, in Pasadena, Cal., Dec. 17.

New Incorporations NEW YORK

International Section of European Expositions; representatives of fairs and expositions abroad; \$1,000; Alexandre de Hoffman, Ernest L. Haas, Alex. Malend, Imre M. Schwartz, 2 Rector street.

Brandt & Brandt Dramatic Department, New York City; 100 shares common, no par; Carl and Erdmann N. Brandt, Harold Freedman, Arthur B. Spingarn, 19 West 44th street.

Karroll Theatrical Enterprises, New York City; films, tickets, costumes; \$10,000; J. Gibson Fruin, Philip Jacobson, Harry Saks Hechheimer, 1540 Broadway.

The Diversion Corp., New York City; pictures, vaudeville, 100 shares common, no par; Dwight Deere Winman, M. I. Trimble, John F. Wharton, Cohen, Cole, Weiss & Wharton, 61 Broadway.

Hilson Enterprises, New York City; plays, pictures; Melville H. Cane, Pincus Berner, Jacob N. Robbins, Ernest, Fox & Cane, 25 West 43d street.

Kinns Amusement Corp., Bronx; theatres; \$10,000; Jonas King, Isaac Silverman, Benjamin Marks, Alexander Bloch, 299 Broadway.

Beverly Nichols, New York City; literary and dramatic works for motion pictures, plays, operas; \$10,000; Bernard M. L. Ernst, Melville H. Cane, David J. Fox, Filed by Ernst, Fox & Cane, 25 West 43d street.

Tate Expositions Company, New York City; industrial and business shows, exhibitions; 100 shares common, no par value; Robert N. Carson, James F. Tate, Filed by Henry Watrea Beebe, 150 Nassau street.

Secom Theatre, New York City; motion pictures, plays, vaudeville; \$10,000; Peter Lewis, Florence Abramson, Lillian Cunningham, Filed by Phillips & Nizer, 1560 Broadway.

Hamilton MacFadden, New York City; dramatic and musical productions; 750 shares; Class A, \$100 each; 250 Class B, no par value; Lowell Brentano, Kellogg Gary, Hamilton MacFadden, Filed by Parker & Garrison, 15 William street.

All-Electric Piano Player Corp.; musical instruments; \$200,000; William S. Archibald, Wolstan C. Brown, Henry F. Herman, Filed by W. S. Archibald, P. O. Box 84, City Hall station.

Liberty Swimming Pool, New York City; amusement places; \$100,000; Evelyn S. Sturdevant, Ely Sobel, Ruth Knox, Filed by Harold Platto, 261 Broadway.

F. & S. Amusement Corp.; motion picture film, vaudeville, amusement parks; \$10,000; Carl Mittenhal, Murray Bernstein, Harry Ostrov, Filed by William Feinberg, 149 Broadway.

Fine Arts Opera Co., New York City; plays, musical productions; \$100,000; Bertha O'Connor, Herbert L. Eisenberg, Maurice Holden, Filed by Shalleck & Shalleck, 152 West 42nd street.

Malone Midal, New York City; amusement places; \$25,000; Isaac Miller, Moshe Gluckin, Joseph Feldman, Filed by Nathan Shulman, 305 Broadway.

Larry Stry's Music; orchestras and bands; \$5,000; Larry Stry, David H. Feldman, Hyman J. Glucklich, Filed by David H. Feldman, 475 Fifth avenue.

Play-or-Pay Contract Not Recognized in Pottsdam

The Cooke and Valdare Sisters, vaude act, filed a complaint Monday with the Vaudeville Managers' Protective Association against Walter Plimmer and Laurence Leon for cancellation of a play or pay contract for the Hippodrome, Pottsdam, Pa.

The complaints aver that the act arrived in Pottsdam, Dec. 16, at 10.30 a. m., ready for rehearsal, but was met by the Hip manager, and told that the Hip did not play three days, that previous week was the finish of that policy, and only two days at present.

The act informed the manager it had not been notified. He asked regarding the booking and was told that Leon in Plimmer's office, New York, had sent them there. The management replied that he couldn't inasmuch as he (Plimmer) did not book the house any more.

The act asked the Hip manager when he had notified Plimmer and the answer was Dec. 12. The Hip executive said the Raymond Agency, Philadelphia, was now booking the theatre.

So the act stuck for three fares to and from New York, and with 900 pounds of excess baggage and five trunks returned, to take up the matter with Plimmer. They say Plimmer stated in a wire to Pottsdam that Cooke and the Valdare Sisters had a play-or-pay contract, and that the Hippodrome manager had better play them.

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Personal Direction, IVAN BANKOFF

CARUS ESTATE \$165,000

Los Angeles, Dec. 20. Proceedings for the probate court of the \$165,000 estate left by the late Emma Carus, vaudeville comedienne, were postponed by Superior Judge Crail. The action followed word from German consul in New York that the children of a half sister, Frau Rose Wunch, were en route from Europe to put in a claim.

MARION SUNSHINE

KEITH CIRCUIT



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MILTON LEWIS

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ROXY

(NEW YORK)

New York, Dec. 18.
Pictorially brilliant show, distinct-

ly in the Roxy manner. At times one would suspect that it might be a bit over the heads of the generality, except that Roth-

apel is usually right in appraising his public.

For instance, there is one elaborate ballet effect, called "A Futuristic Study of Jazzmania," pretty complicated in its cubist significance and composition.

Presentation opens with a gorgeous bit of spectacle as background for "The Song of India," by the Russian Cathedral Choir. Group of 50 or so singers are posed in palace setting, all attired sumptuously in far eastern garb, apparently attending some religious fete. Down center, while the group sings, Miss Wayeno does a dance solo, remarkable performance in itself. Girl stands on her hands to do up-side-down splits and performs astonishing contortion feats. Part of an exotic acrobatic routine. Song is carried by rich baritone of Harold Van Duzee.

Follows a slightly dance bit by the Roxy ballet corps in a routine that carries them across stage in "one," allowing for change of set. Nothing special about next turn. "Ballet de la Reine," with Gaby; pretty number, figures stepping from French china ornaments for choreography. More in the popular vein is "Romance of a Chimney Sweep," one of those silhouettes, with shadowy dancers working atop a skyline of cottages against luminous red drop. Neat little pantomimic story worked out in dance, with laughing climax when old woman chases flirtatious chimney sweep and two girls on roof to hang out washing.

News reel intervenes here, followed by the "Futuristic Jazz" number. Stage is set with chorus sitting in confused rows behind what might be long silver desks or airplane bodies or silver painted rowboats. In the dim light you can't tell what the furnishings are. Anyhow, each chorister has a paper cone the size of a small megaphone held over each hand. These they strike together or wave in the air, the motions being in accordance with no rhythm or order.

Back drop is blank white, and spot lights set at eccentric angles throw a confused jumble of triangular shadows (made by the cones) in delirious confusion. Popular synopscopated numbers are sung in a sort of medley, and the effect is a kind of nightmare of confusion both in the shadows and in the stage picture itself. On a guess, the significance is that jazz is a sort of emotional delirium tremens which is here pictured in the Caligari manner. Maybe the Village would like it, but it was blab to the Washington Heights and Brooklyn sections of the Sunday night crowd. Presentation part took 20 minutes in all, exclusive of news reel.

Several of the Fox clips were in Movietone. One had the sound effects of a flock of turkeys being fed and another was a little production, showing two youngsters visiting Santa Claus in a New York department store. This had the kids speaking and St. Nick replying, as well as the sounds of several mechanical toys working. Voices do not heighten the illusion of the action. On the contrary, the sound effects where voices are concerned brings in an artificial element that opposes illusion of screen action. This has always been the case with sound and sight material, where fictitious scenes are shown. The Movietone effect in actual events is tremendously convincing and heightens realism, but in acting and dialog result seems contrary.

Feature is "The Girl from Chicago," Warner Bros. underworld melodrama with a high-powered dramatic finale. *Rush.*

LOEW'S STATE

(LOS ANGELES)

Los Angeles, Dec. 20.

Following up on the recent presentation here of Will King's musical tabloid revue, the State this week offered another affair of the same kind headlined by Kolb and Dill. The two Dutch comics rank high in local popularity, but trade the first day did not live up to expectations.

One explanation is pre-Xmas shopping, which is putting a dent into everything. The team goes in here on a guarantee and percentage basis and counting strongly on personal draw off time of the year notwithstanding. First show Friday started off nicely, filling the main floor to capacity. After that the going slimmered down for the rest of the day.

Fanchon and Marco's idea for the revue surrounded Kolb and Dill with a group of 12 dolls and five principals and divided the show into two sections, allowing for several specialties by principals in "one." The stage looked rather empty with the customary group of boys in the band removed to the pit and no master of ceremonies. The m. c. thing was not attempted by either Kolb or Dill, the show starting off in regular revues fashion through average line formations. These girls did not carry F. & M.

labels, but were picked from the outside and at a late hour, with not enough time for the producers to whip them into shape. Considering that, the youngsters did mighty well. A nifty looking bunch of femmes.

The typical boy-girl musical comedy theme brought out Doreen Wilde, with pronounced "it" about her, and Don Carroll, tall, handsome and a smooth baritone. The usual song and dance followed, with the girl affecting a stuttering pose and not hampered even with that. The atmospheric here was hick townish with a local slant, and Floyd Rathburn and Josephine Clark (Mrs. Max Dill) aptly fitted in with their hick humors.

Kolb and Dill announced themselves in burlesque style by climbing over a prop fence pursued by a bull. A reception was forthcoming on their entrance. Reverting to their style of work of some years ago, the pair trotted forth in tramp outfits of the trampiest description, Max Dill taking the brunt of his senior partner's clowning and, as always, an exceedingly good straight. Exchange of repartee and play on words brought them together, with a sob song for the curtain ending this part.

Specialties by Bobbie Thomson, high kicking acrobatic lass; Floyd Rathburn, eccentric buck stepper, and Doreen Wilde, songs and steps, filled in the interlude between. Then for the second sequence a flash layout of Algerian motif, with the girls lined up in colorful garb and set off to advantage with a tasty Oriental musical arrangement, picturesque settings and effective lighting.

The scene gave Kolb and Dill another crack at more burlesque comicities with military maneuvers, supposedly travestying the "Beau Geste" thing. They shot over some bags and got away with a couple of fast ones. Mostly it was rank hoke and more or less dusty, but to the cinema-going mob here it was new, therefore good and laughable. Legit drill by the bevy of coryphees had the girls working hard but getting twisted up in routines. A few rehearsals should remedy that, however, and the number likely will stand up much better by the end of the week. The finale brought in the entire company climbing a mountain, with Max Dill doing comedy was travesty. The show ran for 45 minutes, with little opportunity for cutting down on time.

On the screen Jetta Goudal in "The Forbidden Woman" and current events via International newswire. Claude Reimer and Harry Q. Mills divided the straight organ interlude at the console.

Even if Kolb and Dill do not go over the flat guarantee they are in here for, their chances for making up for that are very good when they hit the trail up north, which is proven stamping ground for them and where they play to big business.

GRANADA

(CHICAGO)

Chicago, Dec. 13.

Somewhat premature for a Christmas show, though the Santa Claus stuff is spread on lightly in this one to permit flashier double-stage action and lighting effect. The outside talent end is a bit below the class of production itself, but chiefly because of Benny Meroff and the stage band the show conforms to the Marks Bros. recently adopted plan of attempting the best independent film house shows in Chicago, with a genuine name or two when available.

Also the current program is a farewell one against Benny Meroff's departure later this week for a short vacation. Meroff will be replaced, capably if not sensationally, by Maurie Blumenthal, his pianist. Blumenthal, like other bandmen around town, has developed into a fav with the audiences, and is used frequently for odd jobs, such as bits with the acts and conducting openings, besides his very fine orchestral work.

This vacation thing for stage band conductors looks to become quite the fashionable rave, since Paul Ash has his stipulated clause in contract and Meroff's is optional. Not the best idea for business if the conductor is in any way an established attraction, but the ready respite in one stand at three, four and sometimes five shows a day is a grind. It wouldn't be a bad thought for all band houses to send their permanent stars away yearly. The triumphant return and welcome home ballyhoo perfect drum up stuff.

Without Meroff, not even one act reminiscent of the present days of vaudeville, let alone a name, but a moderate line-up that is back of and in line with production, meanwhile pleasing. Production accentuated to cover.

The Three Browns, colored dancers, are excellent for a turn that would be hooting in a cafe or deucing it in intermediate vaudeville. There, before the band, they are extraordinary. They stopped this show cold and stopped it again with two encores, though their late work might have been better with-

out the talk, unless gabbling to recover their breath.

Madelyn Killeen, featured, is a smart looking girl, soubret type, who opens with a play-up song, foiling with Meroff or any band leader at hand, and follows with a dance that overshadows the vocal attempt. She is cute, can sing and dance, and clicked, but without explaining the top billing.

The maining outside turns were Hurt, Roy and Gentry, vocalists, and Norman and Constance Selby. The trio, all men, open in the pit and come up to stage level on the rise, carrying a piano with them. The voices are somewhat subdued, being strictly odle-do stuff and the kind picture house audiences apparently prefer. The Selbys are ballroom dancers, tangoing here and not unusual. Most effective is the girl's appearance and a costume that goes a long way in revealing her dark beauty.

House ballet of eight served for opening and closing, the former in "one" before a scrim and the band for a snowman number. Very pretty, and the finale, having the girls on a second rear stage amid many lights and a star-spangled swing, very beautiful.

The Meroff man, forming about the best stage band in the Chicago neighborhoods and running the Oriental orchestra a neat second, were forced to encore after one particular number. It was a concert arrangement of a pop, and whoever plected it can arrange anybody's music.

Ed House's organ solo is dedicatory to the late Ernest R. Ball, and is a medley of the composer's melodies. It lacks the usual congregational appeal, but is well concealed and played.

"Good Time Charley," which previously failed in the loop, the feature, "When the Wife's Away," Two Doves and Williams and Russell on the Vitaphone.

PARAMOUNT

(NEW YORK)

New York, Dec. 18.

Speed and variety are the main elements of the John Murray Anderson presentation called "High Lights." Ten distinct numbers go into the even half hour it occupies, many of the specialties dove-tailing for super speed.

Bits are as brief as less than two minutes and run up to six for the comedy knockabout of Clifton and DeRex, two girls who do grotesque characters in low comedy song and dance routine.

The 10 numbers include two by the stage orchestra presided over by Lou Kosloff, two by the group of 16 Foster girls and all hands assemble for the spectacular finale. Kosloff is a personable young man and attempts little beyond a casual announcement of the turns.

Opening with the orchestra, a novelty is introduced in the first appearance of the Foster troupe. They do ensemble maneuvers, each girl being attached to six strings running up out of sight and purporting to work the girls as mannikins. The bit is simple and is not elaborated to its full possibilities.

Leonora Cori, brilliant coloratura soprano, sings "Caro Nome" as a solo, giving way to Helen McFarland, who opens with a jazz song solo, goes into dance after stripping to tight tunic and then plays xylophone accompanied by orchestra. Cutie-cutie girl, looker and stepper with the xylo for good measure. Band in for another session doing "Telling Them About You," with song interpolation by bandsman in neat turn.

Douglas Burley, eccentric gymnast and dancer, with brief bit of remarkable acrobatic dancing done in slow motion. He's almost a mid-get in size and his rolls and turns get that odd "floating" look that goes with slow motion photography. Great applause getter.

Foster Girls on again for picturesque military evolutions called the Arabian Gun Drill, which gives excuse for the futuristic costumes, trouser-like affairs of startling reds, greens and yellows and hats like sofa cushions. Just a well done military drill, except for the dressing.

Transparent drop in "one" for effect of building front of Palais de Danse with stage band visible through window front. In front of this Clifton and DeRex do routine of low comedy and knockabout, using all the hoke, grimacing and falls in the book, but getting laughs by their slapstick. Dress in shabby costume of 1900—leg o' mutton sleeves, tight wasted packets and trick hats of period. Really feminine version of grotesque tramp. Few exchanges of talk, rest comic singing with interruptions. Old stuff, but made 'em laugh.

Then all on for the finale, band blaring crescendo, Miss McFarland going like house afire on xylo, Miss Cori holding to her highest high note and Masse and Dietrich in Russian steps. Meanwhile, back drop has been raised, disclosing three enormous brightly lighted Oriental lanterns with Foster Girls posed in transparent panels, as the lanterns revolve. First rate lively finale and received deserved approval.

Overture worked into three part

song and dance interlude, back drop being divided into three sections, or cabinets, vocal soloists right and left and dance pair in center. This was blended into a sort of medley of old time songs by symphony orchestra. Soloists' names not programmed.

The Jesse Crawford contribution was a characteristic arrangement of "Souvenirs," without illustrated slides, but with the lyrics flashed. When Crawford goes seriously into playing a sentimental number with that organ of his and the chimes, he doesn't need effects. With him at the board, a sentimental theme is an emotional production.

Feature is "Serenade," typical light comedy drama with Adolph Menjou, pleasing screen material. Besides the news reel, mostly Paramount with good views of Lindbergh in Mexico, was a short subject in color, reciting in action the circumstances under which the nursery rhyme "Mary and Her Little Lamb" was written. *Rush.*

PENN

(PITTSBURGH)

Pittsburgh, Dec. 20.

The week before Christmas at Loew's Penn and a strong show booked in by L. K. Sidney should result in better than average business for this week.

The presentation ran 35 minutes yesterday, having six acts, all going over.

Opened with Dave Harman and band, Penn Rockets (8) next doing a Tiller routine to "At Sundown." Better than average group as they were almost perfect in unison and at first show, too.

Charles Gregory, sitting in orchestra, stepped out playing auto tire, rubber gloves and saw, and got over on the novelty. Last week Whiteman had Wilbur Hall doing some of the same stuff, which took an edge off Gregory. Capitol Quartet next, singing three numbers in usual "Vo Do De O" style. Lloyd and Brice stopped show with acrobatic comedy turn and could have done more but it was wise to let them want more.

Band number with Dave singing, comedy bit with violinist and another dance by the Rockets came in succession, with Murray and Allen doing two numbers following.

"Liars" with the boys in hoke makeup and carrying two musical lyres and the well-known "ten thousand years ago" with new verses cleaned up.

Finale had entire company on, with elevating stage filled with shells, ornaments all having mirrors in them, gave a flash finish. Audience liked whole show.

Don Albert and symphony orchestra had a novel overture called "Spirit of Christmas." After straight musical opening Capitol Quartet on small platform in pit rises above the orchestra singing "Adeste Fideles." Then "Jingle Bells" and scrim drop on stage has Santa Claus on sleigh going across stage.

"Holy Night" is heard and when lights go up behind the scrim, Virginia Futrelle sings "Holy Night" and Christmas tree, crystal stars, with lighting effects brings overture to close.

Got most applause overture has yet received here. Dick Liebert at the organ did "For My Baby," interrupted by Abe Blum delivering packages to Dick, who says "For My Baby." Then Abe opens one showing silk stocking, for a laugh. A few gags and Blum sings number from organ console. Okay.

Feature, "Body and Soul," with Our Gang comedy, "Heebie Jeebies," and M-G-M News. *Brahm.*

STATE

(MINNEAPOLIS)

Minneapolis, Dec. 15.

"Whoopie," this week's stage band presentation, heralded as "a wild and woolly revue," failed to reach the high plane of its two predecessors, but proved good entertainment in conjunction with the other units comprising a pleasing program, including the feature photograph, "The Fair Co-Ed." Gave the customers another big run for their 60 cents.

Once again the State ballet and its costuming stood out. There were twelve of the girls this week, all recruited locally, all very young and all very pretty. There is little or no variation each week in their steps, general routine or grouping and their individual dancing and ensemble work could never set the world afire. But the manner in which they are garbed and their good looks and youthfulness win.

"Whoopie" was set in a mountain gully of far western atmosphere. The stage band wore cowboy attire. The ballet pranced on for a starter. Representing Indian chiefs, the girls presented a highly colorful and effective picture in abbreviated attire, stinky-brassieres, short trunks and moccasins topped off by the feather head decorations.

A volley of shots ushered in Fred Heiseke, pit leader, who served as cowboy master of ceremonies and conductor of the stage band. The master of ceremonies biz is out of Heiseke's line. His efforts were confined to ungarished, simple announcements of the numbers.

"I Told Them All About You," by the band, with the pianist contributing a vocal chorus, landed nicely. Accent and Genesee, a classy dancing couple, boasted good looks and nifty appearances as well as dancing ability.

The twelve ballet girls were out next in nifty cowboy regalia, doing a "cute" dance number to the tune of "Dancing Tambourine." The orchestra followed this with a snappy number, with several of the musicians offering solos and leading to a strong jazz finish. Heiseke introduced "the ranch cooks," Moss and Frye, familiar here through numerous vaudeville appearances. They reaped rich laugh returns. And their harmonizing stopped the show.

A pleasing totem pole number by the girls had a weak-voiced male singer warbling the words. The girls represented idols and participated in some very effective grouping. This was reminiscent of a similar number in "Rose-Marie." For a finale the back drop rose to reveal the girls ranged in picturesque fashion on two sides of a huge boulder.

The three stage shows presented to date have not shown the expected pulling power. Hitherto, when offered as an occasional attraction, the stage band presentations invariably spelled big grosses so that it was expected local fans would welcome the new permanent policy. A combination of factors probably is responsible for the public's failure to respond at this time, the terrible weather and pre-holiday conditions no doubt being mainly to blame.

However, the lack of a peppy, witty master of ceremonies, an exuberant personality, able to give dash and speed, might account in part for the fans' seeming indifference. The management has been trying to find a person who could fill the bill.

"The Fair Co-Ed," feature photograph, well liked, but nothing to get excited over; International News and an original and ear-tickling interpretation of "When Day Is Done" by Eddie Dundstedter on the organ. This last was a smash.

BRANFORD

(NEWARK, N. J.)

This show is not up to Harry Crull's best but it is good entertainment, at that. Demand for encores prolonged the show beyond its usual length, running 65 minutes. Charlie Melson's voice was in bad shape and this hurt, but he clicked with his gags.

After an announcement by Charlie the curtains disclose the band in Tuxes on a narrow stage set in Christmas colors with a large window and wreath prominent. It serves but is no knockout. Marty Beck's band playing here is ragged in spots, but registers heavily notwithstanding. Peggy O'Neil, an eye-ful in tights, smashes with taps and a tap black bottom. The Melody Belles, one a brunette, in red and white pajamas, the other a blonde in green and white, make a colorful picture. With the brunette playing a sax and the blonde a concertina and both getting everything back of every note, they are a natural. The sax is dropped for a clarinet, which goes wild.

Williams and Ross, baritone and tenor, sing straight and then burlesque grand opera and go over for another encore. Melson starts a story about two Hebes and is constantly interrupted. This goes over for applause. Some good playing by the band, in which is introduced a vocal solo by the pianist.

Eddie Murray is billed for her second week. She is a personable girl and not hard to look at in a stunning black and white creation. She employs broad effects but is in no way vulgar. Her fault is that by forcing her voice she sometimes prevents herself from being understood. She finishes with comedy, with Melson and a band member in a red wig for "Redheaded Man."

Melson with the aid of Henry Marshall and Miss Murray pulls a laughable blackout.

Another show-stopper is Maurie Leaf with comedy songs and talk. Good comedy with Melson and the band adds to the effect. He's different and he's there. Bernard and Gould of Mutt and Jeff build do eccentric dancing that has them laughing.

For the finale a band number starts with Charlie and Miss Murray coming in for a brief duet and then the others breaking into a laugh chorus, which brings in everybody, finally including the band, and the house orchestra takes up the melody. At the curtain a falling snow effect is flashed over the whole opening. The curtains open showing Santa Claus on a small stage up and back. The tree in front of him lights up and an airplane scatters balloons over the orchestra. It's all to the good.

George H. Morgenroth leads the house orchestra in the overture, "Rio Rita," and they do well with it. Basing his bit on "Just Another Day" Jim Thomas at the organ projects original lines on the screen. "Madame Pompadour" is the feature.

BOULEVARD (LOS ANGELES)

Los Angeles, Dec. 18.
Gene Morgan followed Abe Lyman in here when the latter left to go to Loew's State for two weeks before departing for the east. Morgan was brought in from the Uptown, where he was posted after leaving his original berth in the state.

At the downtown house Morgan rated a big fav and was there for a long period. Since then he has allied himself with the picture racket and spends his days at the Hal Roach studios. At the Boulevard he is only doing two shows a night, aided by a 10-piece band on the stage; Fanchon and Marco bills and his aide-de-camp, "Chucky" Callahan, an invaluable straight man and an adept "black-out" accomplice.

A top of 75 was put on when Lyman opened, but has been lowered to 50 and 60 cents. However, the task of magnetizing the neighborhood folks is still a problem.

Layout of this bill is typical of F. and M. specialty shows in outlying houses. Opening band number preceded by Morgan and Callahan running out in front of curtain and setting mob in good humor by exchanging gags. A pop musical selection is delivered in good style by the boys in the band, who, despite their small number, managed to get volume. Morgan has the knack of making himself liked by musicians wherever he is. With these boys he accomplishes a good deal and a spirit of good will on both sides is evident. As master of ceremonies, he held up the show by clowning through it with the acts, while filling in many a gap.

Six F. and M. girls, who were at the State the previous week, come on for about six minutes with average group routines. The girls are willing workers and collectively good to look at, with two of the girls doing specialties. About the best portion of the bill was the Four Cheer Leaders, harmony youths with lots of class. The boys effect collegiate togs and look the part. All have pleasing personalities and know how to sell their wares.

Banjo solo by band member showed class with the instrument and called for a couple of encores. The Morgan-Callahan combination pulled a "black-out" affair soliciting the aid of a "plant" in the audience. Strictly lowbrow with the "pie-in-the-face" punch for a finish, but connected with the patrons for prolonged laughs. Closing number was by the band with Morgan swinging the baton.

"Mitey" Ann Leaf, featured house organist, put the community singing bee on with a neat rendition of "Memories," done to accompanying slides on the screen. Caught on quickly.

"Silk Stockings" the feature attraction. An old Lloyd Hamilton comedy, "One Sunday Morning," and International newreel completed.

CENTURY (BALTIMORE)

Baltimore, Dec. 18.

Bill opened with an overture contest between Harold Ramsay, house organist, and George Wild, house orchestra conductor, titled on a screen slide as "A Friendly Till." Ramsay leads off, his console coming up from basement as screen displays doggerel to organ accompaniment. At conclusion of this comic introduction Wild steps to the conductor's stand. (House has no orchestral elevator.)

Ramsay at organ opens contest with aria from "Samson and Delilah," screen being used for color effects interpreting mood of music. Wild and orchestra reply with "Indian Love Call." Organ comes back with "I'm Her Boy Friend." (Lyric on screen for this one.) Wild then does "Dew, Dew, Dewy Day." Ramsay grows sentimental and does the ballad "Are You Really Happy Now?" Wild mellows and shows what he can do with same number. Following this orchestra and organ get together for an ensemble repeat of same ballad.

A scenic subject in colors. Then curtains part, revealing Sam Robbins and his Baltimoreans, the stage band. The band has ten boys in tux, with Robbins garbed in a mildly humorous costume suggestive of the London "alls. The set is nocturnal, with miniature lights on jet back drop. Robbins conducts the band in "Cradled in Carolina," his syncopated foot movements contributing to the number. He introduces the Eight Century Rockets, girl steppers, who dance "Sundown" in Tiller style. Freddy Martin does a drunk dance in gobs costume and pleases with a burlesque Spanish dance to tune of "L'Estudiana" as an encore.

Bell and Coates, two boys and a pint-sized piano, lead off with a comic, "She's a Chicken Today." The boys grow sentimental and do "Broken-hearted," with another comic, "My Operation," for a much applauded encore.

"When Day Is Done," by orchestra, next, with Robbins dropping

baton and playing a violin orchestra obbligato. Jet back drop up, revealing brilliant Chinese red back curtain. Number repeated by muted trombone.

The Rockets return to do the "Alabama Stomp," having changed white pony garb for brief rainbow skirt costumes. Bemis and Brown, boy and girl in collegiate costume, do a rah-rah dance, encoring with a rural one. Good hoofers and nice comedy exit. Rockets return and Robbins joins them for a comic dance. Bell & Coates return for "Absolutely and How," and all remain for grand finale.

Effective and well staged. Robbins has nice personality and should develop. Excellent impression and reception.

METROPOLITAN (BOSTON)

Boston, Dec. 20.

Mae Murray in the flesh certainly drew them in. The balcony filled up almost to the limit for both shows Monday night, and in this 5,000-capacity house this means a genuine pull a few days before Christmas with the temperature half-way between freezing and zero.

Miss Murray is doing two dance bits, running less than three minutes each, with a little curtain speech in which she reveals that she has acquired an Anna Held accent that the yokels apparently love. She is backed up with the Cambria unit, "The Merry Widow Revue," which is particularly well done, although it is really Gene Rodemich, the Metropolitan's dapper fashion plate, house conductor and master of ceremonies, who builds up the applause for the star.

He steps to the footlights after her first number and whoops up the audience into additional applause. It is good showmanship. Later Born and Lawrence, comedy dancers, stop the show, only to be refused a bow by Rodemich. The audience was stubborn and kept applauding half-way through the next number, determined to make Rodemich give this team a break.

The film was "Wild Geese," which was expected to be a bust, but which unexpectedly made the grade and proved to be really good film material. The comedy was a Felix cartoon, entitled "The Stork Exchange," which was up to standard and contained a few feet of real novelty in the form of an animated telephone urging Felix to answer its ringing.

Annie Arthur Martell at the organ did "Romantic Rivers," an intelligent song plus artistically done. It looks like a better week at the Met than was expected, even with the Mae Murray draw.

ALBEMARLE (BROOKLYN)

Brooklyn, N. Y., Dec. 18.

This A. H. Schwartz neighborhood house playing to 35c. and 50c. top (loges), is a 2,200-seater on Flatbush avenue and Albemarle road.

Elaborating its stuff, the house this week has the Maryland Collegians as the stage feature in an atmospheric prelude to Marion Davies' "Fair Co-Ed," a corking feature in itself which, in combination with the snappy band unit, should boost the gross a-plenty.

Albemarle is the type of neighborhood theatre, of Schwartz and other independent affiliations in the residential sections of the metropolis, that can get away with, and has been successfully getting away with, a routine strong feature release of third or fourth run, with an overture, news reel and comedy. Features are bought on the open market.

The investment for a costly presentation is a departure and evidences the progressiveness of the Schwartz interests to keep abreast of the trend. With the Mark Strand in downtown Brooklyn and the impending extra competition from the new Paramount and Fox houses in the same territory promising to threaten the neighborhooders' business, the move to forestall it is a wise one.

Schwartz would be wise to annex the Maryland Collegians as a permanent presentation unit. It is possible that is the circuit's intention and this may be a "showing." If such it is the returns more than insure the band's holdover.

It's one of those happy band combos for which picture house managers ever and anon are on the alert. As their billing indicates, they look collegiate, with personality. Going in strong for hoke and entertainment, with the jazzology secondary, the Maryland Collegians evidence innate showmanship and have the right idea for stage purposes. There are at least two corking comedy specialists, the falsetto warbler doing a "dame" in great style, and a clown performer doing a chimp dance that is strong on laughs.

Roger Casini conducts the regular house orchestra, and A. Chellis is at the organ console.

Kinograms with an additional International shot of Lindbergh's Mexican arrival comprised the screen magazine; a Mack Bennett-Pathe is the comedy flick. Abel

NORSHORE (CHICAGO)

Chicago, Dec. 12.

Opening presentations in "one" through the medium of a scrim has developed as the long suit for the producer of shows at the Norshore. Last week it was a ghost hokey-pokey and this week it's a wrecking train ride on the scrim screen. As an illusion to serve the purpose of transporting the audience to California, and thereby carry out stage show time "All Aboard," it tickled the kiddies.

The scrim goes up and reveals the band, Al Kvale and eight Gould dancers all ready and waiting. Funny things these dancers, one kicks east and one kicks west. At last some one has realized their minority of talent, and in this abbreviated costumes chalked them up as the main eye fillers of the evening.

A pair of clowning tumblers using a little contortion as a side issue followed. The tumbling was fast and furious and the tortion a comic laugh getter and very forte. Bobby La Salle got in solid and was forced to take three encores through the good material he uses in the way of comedy song specialties and his ability to put them over in the right tempo. The blue song singer that hasn't been left out of any presentations was Edith Griffith this week, a typical cafe soubrette. Her voice is weak and lacks volume, but her looks and personality help her.

Filling the bill as a single is one thing and as an m. c. is another. Al Kvale works to perfection in his role of the latter, while Boyd Senter, an ex-m. c., goes strong as the former. He is a whiz sax and clarinet artist, being popular here and great picture house material apparently as a single only, since his recent unsuccessful stage band director work at various houses.

The stage band, an Al music machine, closed the show with the assistance of the entire cast in a grand finale. Chauncey Haynes, at the organ, works like the other 999 organists in town, using sonal slides and accompanying congregational singing. The feature film, "Dress Parade" (P.D.C.), was good.

CAPITOL (NEW YORK)

New York, Dec. 17.

Stage attractions this week are weak. The Capitol orchestra, under Mendez, is used as accompaniment for four solo vocalists, three of whom are pretty colorless. Instead of capitalizing Madame Elsa Stralla, who has proved herself, and the usual orchestra overture, which thousands of patrons of this house come to hear, the entire effect is minimized, with neither the orchestra nor the songsters winning great approval.

The first presentation, "Snow Flakes," is a sort of introduction to "Winter Frolics," which follows "Snookums Newlywed's Xmas Party," a Universal comedy.

Ewen Hall, Brunswick recording artist, registers in "Snow Flakes," the balance consisting of the usual ballet prancing by the ballet corps, with Joyce Coles featured. Hall has a particularly likeable voice and delivers again in "Winter Frolics." He carries no stock clincher. If he would only finish up on some freak high note he might win stronger applause from the gallery. As it is he goes over as a lower floor draw.

Bailey and Barnum, eccentric songsters accompanied by a banjolist, are featured. Okay but do not score as strongly as the headliners of a presentation here should. Kim and Ross do ordinary hoofing to fair returns.

Dull fare, and that includes the picture, "The Lovelorn" (M-G-M). The newsreel carried two Pathe, two Fox, two Paramount and one International shot. Paramount delivered Lindbergh's arrival in Mexico, a worthwhile item.

MIDLAND (KANSAS CITY)

Kansas City, Dec. 15.

Good old hokum comedy put out by Lambert and Lewis and Dody brought the laughs and proved the most entertaining part of the Midland's bill.

The opening overture, "Il Cuany," was nicely given by the Midlanders under the leadership of Conductor Carbonary, making his first Kansas City appearance.

The news reel showed M-G-M features and some local shots, and Art Hayes at the organ made 'em sit up and take notice with a novelty telling of the picture house he would like to build and the artists he would show. It was good.

"Way Down South" was the stage show, and the setting had good Dixie atmosphere, with bales of cotton piled on a river dock and the regulation steamer drawn alongside. The band, in flashy plantation suits and with Jack-Sidney leading, got away in great shape. The Eight Midland Rockets put over a hot dancing number and were followed by Andy Rice, Jr., who is a better dancer than vocalist. The Loomis Twins, home products, were given a nice welcome. The girls sang "A Night in June"; one of them gave an imitation of Ted Lewis, and the

team closed with "Dewey Day" and a neat little dance.

The Rockets helped Jack Sidney put over "Clap Your Hands," and how they put it over. Lambert, introduced as the world's worst xylophonist, fooled 'em. He is about the best in his line and a real comedian in addition. He gets far away from the usual xylophone act. He stopped the show cold, but was able to take but one encore as the show was running long and Lewis and Dody came on for their familiar "Hello-Hello-Hello" routine. They have a lot of new verses for the old reliable "Hello" number, one or two a little blue, but the customers cried for more.

"I'm Coming, Virginia," by Jack Sidney and the Rockets, proved another entertaining bit and let into the racing finale, with the girls as the jockeys and riding little ponies on the upstage elevation behind the band. It made a pretty picture and a nice closing for the 55-minute show. Feature picture, "Body and Soul," followed and proved a rather spooky affair, with many highly melodramatic scenes.

Hughes.

PALACE (WASHINGTON)

Washington, Dec. 20.

Currently (Saturday opening) this Loew house has Anatole Friedland's clever aggregation, and the show is just as good the first time Saturday as it will be on the last show next Friday night.

This is contrast to a bunch of acts arriving Saturday morning, frantically rehearsing, as was done last week, and show not set until the middle of the week, rough spots being shown before the biggest gatherings of the week.

Present week is a repeat for Friedland. He offers an excellent 37 minutes' entertainment, which in the present instance is further enhanced by the pit boys being on stage. Five men added in middle of last week make the combination impressive as well as furnishing some excellent syncopation. Al Jockers, Friedland's director, put them through exceptionally well.

Show opens with rather shaky overture from pit, blending directly into the news reel (M-G-M) accompaniment. A "Fables" follows and then the stage offering.

Wesley Eddy, permanent m. of c. for the house, does but one number inserted in Friedland's regular routine. Got much with it, though.

Incidentally, business in the stage night club, as the revue depicts, was terrible—the tables being empty.

SCHWARTZ PROMOTION

(Continued from page 1)

neither asking nor receiving banking aid.

Schwartz has 2,000 stockholders in his various enterprises, mostly prominent Brooklynites. These are interested in his theatres dotting Long Island and including Brooklyn.

The Schwartz stockholders have followed him implicitly, it is said. Any theatre proposal submitted by him is usually over-subscribed by the present stockholders before the party or dinner adjourns.

Last night at the Waldorf-Astoria Schwartz gave a dinner, when he broached the subject to his stockholders. The matter of the huge promotion was mentioned and another theatre project for Sheephead Bay, 3,000-seater, was submitted. It was said before the dinner that the \$35,000,000 capital stock would be absorbed and the new theatre over-subscribed.

Schwartz is reported to have received as high as \$1,500,000 in stock subscriptions for a new theatre enterprise within 15 minutes after submission before a meeting of his stockholders.

Decided Himself

From reports, Schwartz had decided upon stock exchange in the holding company for his various separate corporations before the dinner last night. For his oldest show properties, as high as six and seven for one were set. Seven for one is reported to have been offered the stockholders of the Rialto on Flatbush avenue, Brooklyn, while six for one was the exchange made for Schwartz's Merrick theatre, Jamaica, the oldest house on the Schwartz chain.

At the dinner last night a general stock dividend of 10 per cent was to have been declared upon nearly all of the Schwartz properties.

Started in 1915

Schwartz started as a theatre promoter and operator 12 years ago. He is said not to have put over a loser to date. The Schwartz system of promotion, from accounts, is to take for himself a profit of 10 per cent upon cost of construction of a theatre, 50 per cent of its common stock, and operate the

house at a salary of \$100 weekly for himself.

Schwartz is reported to have stood ace high with his stockholders since declaring a cash dividend of 100 per cent upon the Brevoort, Brooklyn. That house was erected by Schwartz. Some time afterward and during the war, Marcus Loew put in a bid for it, just double what the house stood Schwartz. The operator accepted the Loew offer and declared the 100 per cent dividend. Ever since that time, from the story, Schwartz has had all the support he could wish for from his Brooklyn circle of stockholders, which then rapidly increased.

When starting his circle, Schwartz had interested directly with him H. C. Miner and James McAllister (layman). Later he operated his corporations alone, although Messrs. Miner and McAllister have remained upon his boards of directors.

HAYS AND STORIES

(Continued from page 1)

the new story with the banned play or book.

"Sadie Thompson"—"Rain"

An agitated meeting is reported in the Hays office when the matter of "Rain" or "Sadie Thompson" on the film came up. From the report Joseph M. Schenck, who is behind the picture for United Artists, prevailed, after his statement that the picture now represents \$900,000 of his own money. It's said that the "Thompson" picture will now go out without molestation.

"Rain" at one time appeared due to stir up considerable noise in film centres. William Fox had secured the picture rights it is said, and intended to film it under the original stage play title. Hays intervened when Fox abandoned his purpose. Later Schenck took it up with some script changes and "Sadie Thompson," the leading character, as the picture's name.

The authors in calling on Hays claimed that the practice of declaring certain books or plays unfit for the screen had proven unnecessarily costly. In some instances it is known official censors have passed on stories, with deletions, which the Hays office refused to okay.

Title changes usually mean a heavy loss to authors, because the producers offer less on account of a loss in the advertising value of the book or play purchased. The former contended that they had a right to be notified, when the M. P. A. considered the title a detriment, with the privilege of presenting reasons why the book should be accepted in its original form.

At present a member of the M. P. A. notifies the association if offered the screen rights to a book or play that the member believes to be unsuitable. The association, with the assistance of other members and other authorities will now investigate the story deemed unsuitable for the screen. In addition, the association will hereafter notify the author of the story who is to have the right to present to the association reasons for its acceptance.

The authors cannot understand why a play like "Crime" was banned with Paramount producing "Underworld" and "Jesse James."

The writing fraternity believed that unless they are given an opportunity to present their cases before a work is rejected they have a basis for damage suits under the claim of title slander where a book or play has been successful.

OUTDOOR CAFES

(Continued from page 1)

Fair, over there where the "cocktail hour" came from.

In Palm Beach it is expected the open-door hip-tea stuff will draw the socially elite, climbers and near-great out of the Coconut Grove of the Royal Poinciana. The mixed sets have used the Grove for a couple of decades to show up around 5, before or after.

Most of the in-the-money bunch here do their tea stuff, however, in their patios or exclusive clubs, while the younger set may sidestep the sidewalk scheme to dance and dine in the shade.

Chances are about even for the sidewalk cafe.

Ada Ward, in vaude and musicals, has signed a five-year contract with Lew Leslie.

WALTER HUSTON (4)
"Character Cameo"
 18 Mins.; Three (Special)
 Palace (St. Vaude)

Back to vaudeville after several seasons in legit, Huston seems to have hit upon a sure pop vehicle in this one, captioned "Character Cameo." With the drop representing the usual sideshow banner and a Hawaiian male trio of instrumentalists on the bally stand, Huston walks on in character of "The Barker," which he originated in the original company of the legit production. For opener he uses a song, "Back Home in Vaudeville," going to "Haven't Got the Do, Re, Me" (an old one), following up with "Back in Your Old Back Yard." The songs are interspersed with a barker spiel worked up for comedy on comments of the banner photos, and wisecracks on the freaks.

The trio gets an inning of its own aside from carrying the accompaniment for Huston's songs. They have the stage to themselves, while the latter changes for a bit from "Desire Under the Elms," which went over big.

Preceding, Huston sent across a comedy topical with a punchy lone-some clown recitation, accompanying, and worked up for a heavy dramatic climax. "The Desire" bit for smash, also helped materially to a smash, and an undisputed hit for Huston.

Huston could chop running time by deleting one of two of the five songs without impairing chances of the act which is head and shoulders above the usual set-ups provided for legit excursioning in vaudeville.

Edba.

INEZ and DE WYN
 Novelty
 10 Mins.; Three (Special)
 Palace (St. Vaude.)

This couple, Carl Inez and Richard De Wyn, have built up what might have been an ordinary gymnastic opener or closer into something more classy for later spotting, thanks to the work of Miss Inez, who shoulders the burden of the team.

A looker with personality and showing some great bends bordering on contortion. Miss Inez works herself around her partner in snakelike fashion, doing marvels of gymnastics-contortion and in a manner that can't fail to hit. The style is there and the girl has a shrewd showman angle in selling. De Wyn handles his assignment with almost the same degree of ease. The act opens as presumably a posing stunt, later going into an art classic in adagio. Went over big in deuce on this bill.

Edba.

GUNNINGHAM and BENNETT
 Songs and Dances
 20 Mins.; Four (Special)
 81st St. (V-P)

This newest song and dance frameup of Paul Cunningham and Florence Bennett is a darb. Jack Kearney is at the piano. This tall, elongated boy steps away from the ivories and scores with an eccentric and acrobatic dance. Effective. Then there is Ben Ruyle, colored, apparently a West Indian, who first appears as a "maid" and then flashes a high pair of pipes a la soprano that fooled most of them out front.

But the real entertainment is the Cunningham and Bennett pair; they sing well together; they show exceptional team work and the way they slam over their numbers reminds of the Billy Taylor and Stella Mayhew combo.

This duo doesn't overstay; they get a sympathetic flavor into their numbers and they make "Among My Souvenirs" a little gem. They got results with "The Hollywood Parade" and then came down in "one" for an encore and scored with "Side By Side."

All told a fine layout, clean cut and worthy of attention in any man's house.

Mark.

"RAINBOW REVELRY" (9)
 Dance Revue
 23 Mins.; One and Three (Specials)
 American Roof (V-P)

"Rainbow Revelry" features Ralph Olsen and Sue St. John. Act may have been known previously as "Rainbow Revue," with the feminine septet in the dance formations as a feature of that act.

As it shapes up, Olsen and St. John, specialists, are assets, although the girls could go it on their own, doing ensemble and concerted numbers of novel character, including a flash effect on a ladder-net-work curtain.

It's a good vaude flash and a worthy headline for the family houses.

Abel.

"BACK STAGE" Idea (34)
 Music, Singing, Dancing
 48 Mins.; Full Stage
 Granada (Pct), San Francisco

San Francisco, Dec. 15.

Business not so good at the ace West Coast house the opening matinee. It was fortunate, as the intimate view of backstage life as revealed was not working any too smoothly. The early portion was draggy with this natural, coming in cold, and, no doubt, worked out nicely as the week progressed.

Whether or not it's a good idea to tip off the pay customers as to working conditions backstage is a question. There may be a certain proportion who would relish this expose, but it is questionable if the rank and file care to have the illusion under which they have long lived, dispelled.

This latest Fanchon and Marco "Idea" is in the nature of an opening day stage rehearsal. Bare stage with principals and chorus girls practicing, limbering up, etc. Orchestra put through their paces, songs rehearsed, dances tried, etc. A lot of mighty good talent but in the early stages of the show their efforts seemed wasted. Maybe this was due to the meagre crowd out front.

At opening orchestra boys are entering pit, jabbering, tuning up, making all kinds of noises. Curtain up revealing bare stage with reverse side of drop, painted white. Chorus girls and principals ambling about with seemingly nothing to do. Stage door is carried past and from behind it appears Frank Jenks, house leader and m. of c. Dialog over his being late and then band "rehearsed" for the opening number. Too many interruptions of the music to make any favorable impression out front.

Seven girls brought on to try out dance steps and high kicks. First act, Helene Hughes and Roy Smoot, on next, in street attire, as though just arrived. They have not been seen on Market street in several months and the return was welcomed. Both in fine voice and their duet, "Memory," clicked nicely. Vivian Fay on for some high kicking and bends, and then Jenks and Vic Smith (of the band), tried out a few nonsensical blackouts, using timeworn gags purposely.

Emily and Romaine, man and woman adagio, recently seen at the Granada, "rehearsed." Their Nile green trunks and bodices against their white skin set them off to advantage and the turn was all that could be desired.

Ates and Darling, comedy man, girl working straight, came near to wow despite the few patrons. Ates is boob comic who uses an impeded speech for hearty laughter. Black piush drop down and real show began. Ates played "Charmaine" on a freak instrument, floor brush with string, cigar box and bow. Girl on for brief song, and then into some high kicking that demonstrated her versatility.

Ates' police dog displayed intelligence and persisted in attempting to take chunks out of Ates' legs. Finally pulls off comic's trousers.

Hughes and Smoot back, this time in stage dress for another ballad. During second chorus girls brought on in fetching white for a dance routine and then some intricate toe dancing by Miss Fay.

Rear drop flown to reveal a gorgeous set in white, representing numerous fountains, with everybody on stage in white and Hughes and Smoot singing as final curtain drops. By speeding up first part it looks like sure-fire for the Granada mob. At least it's something different and for that reason should click.

WALTER WALTERS and Co. (1)
 Ventriloquist
 15 Mins.; One (Special)
 State (V-P)

Formerly of Walter and Emily Walters, the man is monopolizing the billing with a new feminine vis-a-vis contributing to the general atmosphere but not herself performing on the vocal calisthenics. It burdens Walter not only with the male dummy work but the little girl (dummy) and the difficult baby sobbing specialty. A tough schedule for anybody's vocal cords.

Otherwise the same idea for the main as when of Walters and Walters excepting that a tropical background permits for the natty tropical duds that look well on the team and dresses the turn considerably.

Walters presents his ventriloquist stuff in showmanly fashion for generous returns and withal makes for a highly entertaining interlude.

Abel.

MARVEL and Co. (6)
 Song and Dance Revue
 15 Mins.; One and Three (Special)
 State (V-P)

Marvel, Prof. Ad. Newberger's deaf-mute protege of 11 years ago, is now doing an elaborated dance revue, featuring his own remarkable rhythmic precision despite his aural handicap.

Adele Vosan, prima donna, announces that Marvel is guided in his terp routines by sound vibrations and the conductor's baton and, were it not for the name which has since become identified with a deaf-mute dancer and the announcement, his handicapped senses would make little difference.

Back in 1916, over 11 years ago, Sime mentioned the freak possibilities of an act of this nature for exploitation purposes. This still goes today, when now as then Marvel is the only deaf-mute dancer on the stage. And, apropos of nothing, Sime then prophesied a now fulfilled prediction that "this country will use pantomime on the speaking stage to a great extent in the years to come. The moving picture will force it."

Back to Marvel, he still has a special conductor, although this time the latter does not contribute in anywise as in the past. The prima; Anita Wingrad, clever ballerina; and Selden and Vora, dance team, round out the company.

The diminutive Miss Wingrad works to good purpose; Miss Vosan sings well, and the dancing couple are adequate support. In between, Marvel is the main show. His esthetic work for the opening is noteworthy from the start. His intricate legmania, squat hock stepping and general deportment distinguish him, and, all combined, Marvel and Co. is a flash for any time.

Abel.

WILL VODERY'S ORCH. (27)
 Song and Dance Revue
 35 Mins.; One and Full
 Academy of Music (V-P)

An all-colored band of excellent syncopators, registering convincingly in the closing spot here. There is a noteworthy lack of freak orchestrations through which many a stage band has found itself unable to get returns. "Oriental Fantasy" is the heaviest offering on this program for results.

It's a great band, but it fails to put over the team of hoofers, while the opening quartet would be enough to ruin a lesser group of musicians. As a pretentious revue it lacks singing and dancing material.

Why Vodery was not satisfied to use his show-stopping feminine warbler for two or three numbers, instead of the time-killers, is beyond comprehension. There's a chocolate-colored baby who walks on for only a couple of minutes towards the close of the act and burns them up with a coon song delivered with heart, lungs, pipes and everything.

Closed to good results, mainly on account of the girl, who was strong enough to make them forget about the earlier material.

Mori.

MISS AMERICA OF 1927 (3)
 11 Mins.; One and Three
 Academy of Music (V-P)

Miss America does three walks across the stage, once in a bathing suit, and concludes her act by lisping thanks in a low voice scarcely reaching beyond the footlights. If this girl photographs some picture producer should grab her for the most attractive baby-faced vamp in the racket.

As a vaudeville or picture house attraction Miss America is out of place. They greet her kindly the first time, but after she has walked across the stage three times not saying anything, and after her talk about "loving the people of Fourteenth street," she gets sarcastic laughs. Whoever wrote or allowed her to use that speech in her act rates minus in showmanship.

Mori.

MOHR and WATKINS
 Songs at Piano
 12 Mins.; One
 American Roof (V-P)

Halsey Mohr, songwriter with Billy Watkins, who has been around with a number of combinations, are team in a conventional pianolog.

Mohr's contribution on the special material is obvious. It is all in a light vein. "Broken Hearted" is the sure-fire pop ballad and a kind applause patter finish on Dempsey-Tunney permits for a routine encore.

Devoers for the family trade.

Abel.

"GOSSIPS OF 1927" (25)
 Orpheum Unit
 95 Mins.; Full (Special)
 5th Ave.; (V-P)

This unit has been brought in for an eastern route after playing Orpheum and W. V. M. A. houses in the middle west for several months. It is suitable replacement for a five or six-act bill of moderate quality.

Acts composing the unit are Billy Dale and company, Hibbitt and Hartman, Marjorie Moore's June Buds, Al Butts and Six California Peaches, Bob and Al Ward, and Howard and Bennett. The bill differs from regular vaudeville in that Dale acts as master of ceremonies, four blackouts are inserted, and the entire company is brought together for a finale in Billy Dale's turn.

Marjorie Moore's June Buds, an eight-piece girl orchestra directed by a man, Ray Powell, open in full stage. Ten girls are billed; the missing two must have rounded out the orchestra considerably, as the music by the eight is unbalanced and jerky. Powell directs while playing a trombone. Weakness of the music may be attributed to the heavy rhythm section (two banjos, drum and tuba), drowning out any melody. One of the banjosts has a pleasing pop song specialty.

Howard and Bennett, girl harmony team, did well on second. They use standard material and each has a solo spot. Voices are not ideal for blending, but the solos are of sufficient merit to overcome this.

Ward brothers followed with their humorous English interpretations of the American expressions used in poker and baseball. This is a standard turn of known quality and clicked easily here.

All Butts and Six California Peaches are not selling themselves sufficiently. None of the girls' dance numbers drew more than sporadic applause. The girls can hoof well enough and have a pleasing, although plump, appearance. Butts is an acrobatic dancer, wiping up the stage with his tuxedo and getting considerable applause for his efforts. As a whole, the act seemed weak here.

Hibbitt and Hartman get top results in the company with a line of comedy chatter. Miss Hartman is a somewhat heavy blond, pretty, and with a better than average conception of louder and funnier delivery. Hibbitt is an inconspicuous straight. Their forte is the reliable before and after marriage business, practically unrecognizable because of broad burlesque treatment by Miss Hartman. A suitable comedy team for earlier than next to closing.

Billy Dale's Parisian cabaret act is used to bring the company in for a finale. In this Dale acts a rouse in Paris with his son, talk being worked around the son getting a wife for himself and the father being taken by a determined gal (Hartman). Various members of the company use the cabaret scene for specialties.

Sandwiched among the acts are four blackouts featuring Dale. All of them drew laughs, although three are old stuff. First was a prison bit, with the fellow in for life asking the fellow in for 20 years to mail a letter when he gets out. Another was a singing gag, inharmonious members of the chorus being shot until one is left. Oldest was the one of the traveling salesman knocking on the closet door to say goodbye to his wife's boy friend. A kibitzer bit went good; in this the kibitzer shook his head at every move his friend made in a checker game, finally nodding his head at a move that gave the other fellow a clean sweep of jumps.

The unit should hold up in the vaude-picture houses.

JOE MACH, JR., and CO. (8)
 Song and Dancing
 22 Mins.; Three
 Academy of Music (V-P)

Occupy stage space and use time without accomplishing anything. Leave an impression of vague attempts at hoofing. A girl sings listlessly once in a while.

Audience doesn't know who Joe Mach, Jr., is. He doesn't introduce himself, and there is no performer built up in the routine over the others. An acrobatic dancer gets more time than the others, but does not score as a featured member.

The strong-arm stuff pulled by a couple of pink boys is a gag. Unsatisfactory in its present condition. Received little recognition here in No. 2.

Mori.

EDWARD J. LAMBERT
 Assisted by James Clark
 Comedy and Songs
 16 Mins.; One (Special)
 Palace (St. Vaude)

Lambert may have been around before but is not listed in Variety's New Acts file. More recently, and before returning to New York, he had been principal comic of Will Morrissey's Revue at the Music Box, Los Angeles.

Lambert's forte is hokum comedy effecting a miltgrossian delivery and depending upon this and eccentric make-up for his early laughs. A distorted narrative on Cinderella in same dialect further down helped much better than his earlier stuff with the real wallop coming near the end when Lambert does a dame burlesque on Mae Murray with Clark warbling a Spanish song and doing straight for more hokum.

Lambert's comedy got a slow start Monday night but more than balanced for finish with a recall for the travesty recitation on "Boots" which also helped for laughs.

After getting started did well in No. 3 Monday night.

Edba.

HIBBITT and HARTMAN
 Comedy Talk
 14 Mins.; One
 81st St. (V-P)

Hibbitt conforms to that type of straight man who thinks his partner is the funniest comedienne in the world. He guffaws after every catch line. And so the act goes, much as many of the type have done before it.

Miss Hartman is all over the stage, shouting for results, with her partner the butt of all crossfire. Each is apparently a vaude veteran yet Variety's files fail to reveal any trace of the pair as a team. The act's main sequence revolves around one of those "before and after marriage" themes. Handled in a rough and tumble verbal fashion, it is productive of no brilliance but forces its way across on the strength of the woman's lusty delivery.

Hibbitt's white spats with tuxedo is strictly a variety conception of what the well-dressed men are wearing, while the plump Miss Hartman confines herself to evening gown and heavy masculine shoes on entrance. The gown remains, but the shoes are left off stage before the finish.

Spotted fifth on a six-act bill and before less than a pre-Christmas half a house, the combination drew some laughter and a fair share of applause Monday night.

Sid.

DON LEE and MLE. LOUISE (4)
 Dance Act
 17 Mins.; One and Full (Special)
 81st St. (V-P)

Neat dancing pair for vaude assisted by two girls and a genuine attempt to get away from the usual. A lyric by the chorus of two opens after which the principals front for an explanation of what they're trying to do. This leads into offstage dialog, ending as the drapes part to upset the audience's expectations.

One of the girls is on for a peacock dance of bends, trailed by the co-worker doing a comedy Russian lyric and dance. This girl appears to have latent possibilities beyond the number. The main couple confine themselves to adagio work for effective results.

Held down to 17 minutes, there is sufficient movement to prevent tediousness, and the act lost not a customer in closing intermission in a house where they like to stroll before the celluloid second half.

Appropriate costuming and better than average lighting are of decided aid. The act figures to hold its own wherever pushed around by the bookers. It closed at the 81st St.

Sid.

ABBOT and BISLAND
 Comedy
 19 Mins.; One and Three
 5th Ave. (V-P)

Two women are with Abbot and Bisland in this comedy hoke entitled "The Night Club," besides a tall young chap, acting as waiter who also has a little dancing of a tap nature.

The act is mainly Abbot, who clowns and also fiddles. Tap dancing by one girl, a topical number vocally by the other woman, and the boy's dancing vary the running.

The money bit was accepted as capital fun at the 5th Avenue and so was the blackjacking of the girl and throwing her over his shoulder as the comedian starts for the night club.

As framed the comedy is paramount yet there are sufficient specialties to diversify.

Mark.

DeVINE and FIELDER and Co. (7)
Miniature Revue
22 Mins.; One and Full
American (V-P)

Clare DeVine and Ralph Fielder are from burlesque and show it. They have here framed a sort of cross section of the Wheel show, the number-and-comedy bit routine. Six girls and an indifferent straight man make up the roster. Turn looks as though it might ask for money, in which case it is short on production and class.

Miss DeVine is a handsome blonde and a vigorous worker, while Fielder, doing Hebe, is a first rate dialect comedian. Girls are a good looking sextet and one is a whirlwind of an acrobatic dancer. You'd think that with these three angles of value they couldn't miss.

The revue is only so because it isn't knitted together. With all the ability represented it ought to make 16 minutes of riot but they deliver 22 minutes of spotty entertainment instead. Bits are strung out until they tire. The familiar cafe bit was genuinely funny for a time, but they killed it off by too much.

The opening of the girls is altogether a dead one for present purposes. For no reason, except possibly economy in costume cost, they walk on in shabby dresses of the 1905 era and go into a long and labored number called "We're the Leavings of a Willet Bouquet" or something like that. It's the sort of stuff that Ruth Draper could make a scream for the \$2 matinee crowd, but as done for the American roof, blah.

If they're going to hire good looking dancing girls, why not give them something to wear? The girls' costuming was apparently assembled out of turkey cast offs.

These people are all experienced troupers. Their stage work shows it. Variety has always held that vaudeville ought to be duck soup for almost any good burlesque people, but they can't crash on this sort of a hook up, be they ever so clever.

The best thing this team and their group could do would be to pull this layout long enough to shape it up—paying for a specialist's services to be on the safe side—and making it presentable. Then they could go out after some money.

Rush.

DOROTHY BYTON and CO. (6)
Dances.
20 Mins.; Full Stage (Special Cyc.)
81st St. (V-P)

Dorothy Byton is always trying something new in dancing. Four years ago she had a classical dancing turn. She then essayed something different by working with a partner (Caird) in 1925. She jazzed that one up.

Now she returns with a more pretentious effort; the dances are more elaborately staged and real money has been invested in an arrangement which comes closer to the miniature production classification. It is not only an eye-fel in a dancing way, but it dresses up a bill.

Six girls who work along the Tiller or Rasch style; they work hard, uniformly and harmoniously. Miss Byton stars and does the solo stepping, a performance of standard class.

Two of the girls go in for bends and splits. There is good variety in type of dances, all running to class until the fast finale, when the star and supporting dancers go to black bottom. Miss Byton puts this one over.

The whole act is just as well suited for the picture houses as vaude. It looks classy, and it's both flashy and entertaining. The clock-like precision of the girls in their numbers shows thorough training, and Miss Byton is a looker and of symmetrical outline.

Mark.

FROLIC FOUR
Dances and Songs
13 Mins.; One
5th Ave. (V-P)

A quartette of young men featuring dances and one of the four doing most of the vocal work to his own uke accompaniment.

The men open with stepping, taps being the specialty, with three boys doing some effective combo routine. They wear straw hats and rural garb, later changing to conventional attire for the finish.

The man with the uke has a ballad alone; slows the act up. Two of the boys do a "Wooden Soldiers" double dance neatly.

Just another dancing turn.

Mark.

STATE
(Vaude-Pcts)

A right, tight, bright vaudeville bill at the State this week. Mary Pickford's "My Best Girl" as the flicker feature should lure them in despite the impending holidays. It is an all-around satisfactory show, looking good on paper and playing better, and yet not up to the usual show cost, a necessary economical move for the pre-holiday week.

Van Cello and Mary, with their clever foot juggling, and the Gaudsmith Brothers and their canines were perfect one-two dumb turns. Marvel and Co. (New Acts), with a flashy turn routine were followed by Walter Walters and Co. (New Acts), with a comedy ventriloquial turn.

Keller Sisters and Lynch, nite club favorites and vocal harmonists of unusual caliber, were the class. Vincent Lopez, their sponsor, at whose Casa Lopez the trio has been a standard for more than a season, made a personal appearance with the brother-sister act as a gesture of good will.

Lopez graciously complimented the Kellers and Lynch after they had made their mark, which took the curse off any suggestion of American-flagging the act. Lopez did a specialty at the piano, this extra contribution being something the customers didn't anticipate, and, coming as good measure, it was heartily appreciated.

Closing was the Willie Creager Band, novelty among stage orchestras, in that the clown conductor works strictly dumb and gets more on his comedy pantomime than many a more prepossessing and loquacious maestro can. Creager wears goggles and has a funny mop of unruly hair that fits the picture perfectly. He uses no baton, conducting with his hands, and his gestures and mannerisms are most expressive. Creager works semi-nut, without once becoming eccentric in his style.

This band act has much beyond the average fancy array of crack instrumentation featured in contemporary stage offerings, in that the comedy predominates and entertainment is the keynote in favor of intricate instrumentation. This is the more surprising considering Creager's fully established prowess in more serious departments.

Abel.

PALACE
(St. Vaude)

Programs don't mean a thing any more in the few K-A houses distributing them.

The "subject to change" out has smarted the general auditors in tearing them up and depending upon the enunciator which leaves open to suspicion that the vaude theatres are merely using them for the advertising revenue or maybe to bewilder trade paper reviewers. Seems the bookers would know their trade sufficiently to understand their acts and how to spot them before setting program copy.

The current week's Palace show was heavier with names than usual. The Duncan Sisters back for a repeat within several weeks and Walter Huston back from "The Barker" legit rating name billing, also Herman Timberg and his army of funmakers.

This K-A house may not have as yet yielded to the silent drama, but it's current line-up has certainly succumbed to dumb acts, spotting three of them on this eight-act bill.

Lottie Atherton, pacemaker of the silent contingent, opened with her familiar dancing act, the upside down clog and tap dancing up and down stairs the chief mainstays in putting it over.

Carol Inez and Richard Wyn (also silent) followed with a like-

PAULSON SISTERS
Acrobatics
7 Mins.; Two (Special)
81st St. (V-P)

Nothing new about these girls as performers. It's possible the combination may be comparatively recent. According to memory these women formerly worked with a male partner as the understander. Now one of the team does the lifts as the other flits around in ballet flourishes between holds, bends, etc.

Both are in white, the oddity of the feminine hand-to-hand routine and the seven minutes consumed making a fair enough opener for the vaude houses. They were so placed here.

Sid.

PAVAROFF-EUGENIA
Piano and Dance Recital
11 Mins.; Full
Keith's (St. V.) Washington, D. C.

First trip east and good for a touch of the artistic in any theatre. Pavaroff is a gifted pianist and has shown wisdom in selecting his numbers. Each melody requires heavy technique, but are known to the average theatregoer.

Eugenia, a dainty miss, does the barefoot interpretive work. All very pretty, high class and well done.

Meakin.

able routine of gymnastic adagio that elicited heavily (New Acts).

After this the program routine began to stagger, Edward Lambert shifting a notch ahead of Dave Apollon's Revue as routine. Lambert got off to a mild start but later picked up for a clicker (New Acts).

Dave Apollon flanked by a seven-piece Manila string orchestra and two clever dancers, Danzi Goodell and Lucretia Craig, offered a colorful combination of Russe revue and straight stuff, with Apollon instrumentals and dancing the outstander, but with the girls giving him a good run for honors. The music combination also hit on their own.

Another switch brought Herman Timberg up from No. 7 to fifth place, closing the intermission, and a happy shift to bolster up comedy on the first half. Timberg went through his delicious routine of clowning with brother Sammy, introduced a neat crooner and hoover in Barbara, did his usual shuffle dance to previous good results and at the tag brought out his young son for a hooping routine that sewed things up tight.

Walter Huston, originally scheduled for the Timberg new spot, went on after intermission and cleaned up with "Character Cameos," comprising bits from "The Barker" and "Desire Under the Elms," former legit vehicles for Huston, and interspersing the bits with songs. Huston had no trouble in registering and holding them from walk-on to walk-off (New Acts).

The Duncan Sisters (Vivian and Rosita), repeating here, were the accredited headliners and registered as such legitimately with their vaude version of "Topsy and Eva." Opening with some clever comedy chatter salvaged from their legit musical, the girls then went into their harmony stuff, bettering this at the finish with more clown stuff in form of a burlesque on "Floradora Sextette." The Duncan girls were 100 per cent. throughout and could easily have overplayed their time, but it was a late show.

Mijares male duo of wire walkers and generally rating better spotting than this closed and held most in, possibly due to the plea of Vivian Duncan that it was a good act and worth remaining for.

A long show despite no one attempting to pad time or jockey for encores. The audience had become restless before the Duncans came on but recovered in their whirlwind of comedy and harmonizing.

Edba.

ACADEMY OF MUSIC
(Vaude-Pcts)

Jean Granese and the pair of comedians with her working from the floor of the house, drew steady roars of applause, practically the only act on the bill Monday night of sufficient strength to register to that extent.

With the exception of the work among the audience, the Granese group is worthy picture house material.

As an attempt at a song and dance revue Will Vodery's Plantation orchestra (New Acts) are not quite there. All colored, this congregation of syncopators deliver some real hot stuff in their musical offerings. "But the hoofers and vocalists called on between numbers are flat. The opening quartet, with Billy Gray named as the leader, finishes to inaudible returns.

There's one exception. Some dusky mama, whose name is lost beyond the 10th row after it leaves Vodery's lips, walked on and sang the customers into a high fever. The way that girl churns her tonsils and airs her pipes, crooning and howling and almost crying in the frenzy of coon melody, is a treat for music-hardened ears. All Vodery needs with his well organized band is this girl for three or four numbers. The rest of his gang serve only to slow up the fast, smoothly-running tempo and should be rouined on a flashier scale.

"The Roundelay" (New Acts), with Joe Mach, Jr., and an acrobatic dancer, created little interest in No. 3.

In the opening spot La Fleur and Portia, acrobats, don't stay long, but sold themselves on three bits, any one of which could serve as a climaxer for the usual monotonous acrobatic routine. This pair had sense enough to get down to essentials.

Browning and Braken, blackface comedians, flounder through with material that hasn't a chance. Some of it is so well known that the wisecracking members in the audience were telling the answers.

Burke and Burke, another pair trying to get laughs without the material.

"Miss America of 1927" (New Acts), died. A corned peacherino, one of the few beauties ever picked whose face is on a par with the rest of her, she looks and registers 30 below. If someone could only put some life into this girl she'd burn them up in their seats on appearance.

"Better Days" feature flicker carried Dorothy Devore in big top. Business good.

AMERICAN
(Vaude-Pcts)

If this grade of pop audience wants low comedy, here is the shop that peddles it, and this is the week of the year. Eight in a row they come, sometimes doubling on each other, but all designed to the one great end of coaxing the haw haw. It's pretty much all low comedy and the absence of any real change of pace and lack of contrast doesn't give it its real value.

That was unfortunate, for there is material for first class entertainment for such a clientele as the American. Nothing is so utterly indispensable to the pop layout as robust comedy, but here types are not quite varied enough. Three man and woman talking turns with man more or less grotesque, and, as it happens three men comes making their entrance waving a lily.

Anyhow the crowd laughed continuously and as between too much hoke and not enough, the former outweighs the latter by a wide margin.

John Olms and Co., magician and girl atmosphere, opened. Good showy specialty with a novel twist. Olms manipulates watches instead of coins and works rather complicated illusions involving clocks. The finale is the production of maybe two score clocks, big and little and all screaming with their alarms, from an apparently empty box. The mechanism is fairly transparent, but the flash is there. Good looking Amazonian girl does one or two illusions, but principally dresses stage. An opener, but a good one.

Ilalto Trio are three Tuxedo-ed singers, working after the semi-comedy quartet style. Nice robust voices for harmony. Elaborate idea of all three singing "O Sole Mio" like grand opera stars, and then Harry Lauder in kilts. All hoked up. Parody medley of old songs for finish. House took 'em to their hearts. The American boys are practically all members of street corner quartets themselves.

Wormser and Kenting are grotesque "nances" and straight singing woman. Great buffoonery for the rural districts, but rather too unpolished for so near Times Square. Man has one funny trick of starting nervously as though he expected to be kicked from behind, but the talk is pure dumbbell. Woman looks well in flashing frock and sings acceptably, besides doing the feeding.

Clara DeVine, Ralph Fielder and Co. (New Acts) with revue number are from burlesque with all that means in merit and handicap.

Gilbert Wells was not so lucky in spotting, working while they were walking back from intermission. He has toned down his self-satisfied manner and now makes first rate appeal on the quiet personality type. What he does sorely need is talk material. Any single who pulls the "Afraid the lawyer would ask me if the lantern was lit" gag in the late half a bill is begging the question. Wells could tell negro stories if he had 'em. He has the natural dialect. For the rest his raggy, blues songs are thoroughly agreeable and his dancing slightly. Works in tux and gets away with polite single turn.

Andy and Louise Barlowe rode in on a wave of approval. This couple are up and coming. Girl is neat trick and a pip of a stepper and more than that she has the gift of character humor. Her tough girl has wit, humor and a certain brazen fidelity. Boy looks the tough but subdued suitor, but it is the sparkle of the vital girl that builds the act. This is the pair's third or fourth routine and each one has marked progress. They are about ready for some billing prominence.

Demarest and Deland next, to closing. Good arrangement of red nose piano player and good looking, strikingly dressed girl. They get a good deal out of the combination, partly on the score of the girl's good looks and her really fine voice. Plenty of low comedy. Open with girl in misfit gown doing burlesque concert singer, with man travesty accompanist. Go into crisp cross-fire punctuated with laughable low comedy business of interrupting singer in solo, falls, etc. Man is there with the ivories and gets much comedy out of the piano keyboard.

Three Victors closed; two straight acrobatic workers in hand to hand, and usual "Patsy" comic who also acts as understander in throws and leaps into hand-to-hand by top mounter. Clean-cut gymnastic exhibition, but no showmanship and little real comedy in turn.

Rush.

RIVERSIDE
(St. Vaude)

Customers at the upper Broadway outpost of "big time" are treated to six acts of an unsurpassed collective dullness this week. It is a paradox of the art of laying out a show that good acts can make a poor bill.

Such is the instance under review. Each act in its department possessed merit and contributed entertainment, but the bill itself was as heavy as a Christmas pudding and, carrying the simile a step further, had a tendency to produce yawns.

The explanation probably is in the paucity of comedy. To Mr. and Mrs.

Jimmie Barry was given the overpowering assignment of providing a laugh-hungry audience with a ration of giggles ample for an entire evening. The Barrys are a standard turn but altogether too quiet and legitimate in method to lift a variety show as heavy as this one onto its feet.

There was some minor mirth in Gus Edwards' Ritz-Carlton Revue, but at no time did the clients get a chance to vibrate the stomach muscles. Hence the show and the evening were a flop.

"An Artistic Treat," posing act, opened following the customary Keith-Albee "Treat," those Fable things. Frank Jerome and Evelyn proved in seven minutes that they belong in the front rank of sensational acrobatic and endurance dancers. The man somersaults with his head as a hinge, an applause-getter and the act's highlight.

Eddie Miller and Frank J. Corbett were popular. Their opening lyrics announce a resolution, hardly heroic, to pick all the song hits from the \$5.50 shows and bring them to 50-cent top vaudeville (Riverside is 75c). They plan, according to the lyrics, to devote themselves to this peculiar form of public service indefinitely.

The Yacopi Troupe, circus act, closed the first half preceding an entirely superfluous intermission with the aid of which six acts are stretched into a full evening's show. The second "half" of the show consisted of Gus Edwards and his more or less juvenile company.

The seat holders extended as far back as R.

5TH AVE.
(Vaude-Pct)

Even with the old 5th Avenue scale slashed the show Monday night was no bargain anywhere in the house. One act after another depended on dancing, mostly taps, and it sure sounded taps for the show.

The old 5th Avenue's solid community clientele seems to have gone further uptown for its entertainment. It looks like a new patronage now. But it can't be much to brag about when the house has to cut the prices.

The Variety Sextette opened. Act does well in spots but slows up here and there. A fast tempo just before the getaway helps a lot. The Frolic Four (New Acts) followed with more dancing and songs.

Abbot and Bisland (New Acts) turned loose the first comedy of the evening and it was a pushover for Abbot with his low buffoonery. Ann Butler and Hal Parker wisecracked with Miss Butler pulling new gags and using her sympathetic voice to advantage on two straight numbers.

Scott Sanders (New Acts) Scotch character actor, made a speech telling how a great ambition had been realized in his coming to this country after many years of stage service on the other side.

The Four Girtion Girls closed the show. They are as peppy and noisy as ever. Their bike work is still the piece de resistance, with some of the reckless stuff proving a life saver.

On the screen, "The Wise Wife" (deMille-Pathe). Mark.

DECIDING BY COST

(Continued from page 1)

would call for a mythical show and have an actor doubling as Ziegfeld.

This latter story was written by Wilson Mizner and Bernard Glazier, with the continuity by Sprague.

Were the old version used it has an overhead of \$300,000 and would require at least another \$400,000 to make and take a troupe to New York.

The Glazier-Mizner version is said to be more satisfactory to the Paramount officials, as it looks right for Clara Bow, who would be starred in it.

This picture could be made for around \$300,000 on the coast. Paramount figures it would be easier to charge off the \$300,000 already expended on the picture's preparation than to make it with the Ziegfeld atmosphere.

In that case the picture would have to gross at least \$1,250,000 before any profit.

Paramount has sold the picture to the exhibitors and say if going ahead with the original version, it could not show one million dollars on the screen in this production, physically, but if it were to do the other version with the Bow name it would mean a great deal more than the loss they would sustain in setting aside the original version and keeping the cost down to around \$300,000 would warrant a wholesome profit.

In case the original version is made Louise Brooks will play the glorified Ziegfeld girl.

Mal St. Clair has been assigned to direct, but it is likely that with a change of story it will be turned over to either Dorothy Arzner or Clarence Badger.

PRESENTATIONS—BILLS

THIS WEEK (December 19)
NEXT WEEK (December 26)

Shows carrying numerals such as (18) or (19) indicate opening this week on Sunday or Monday, as date may be. For next week (26) or (27) 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
Barberina
Rousanova & D
Bea Zoltana
Irmgardt Borchardt
Iris White
Elli Glassner
Baby Benders
Tera Guinch
Christiane & Dorch
Otto Clemente
H. Andre

Colombia
Jonny van Hall
Eugenie Garry
Dewita Sis
Norman & Olsen
Eddy Burke
Kremolina & D
Richard Golde
Enoch Light Bd

Florida
Armando & E
Jack Proctor
Tatjana Golinikoff
Ernest & Yvonne

Metropol
Wiesenthal
Claire Waldoff
Lotte Kauer
Klara Karry

Scala
Fratellini
Hiawatha
4 Urbanis
Andalusia & H
Glen Eliza
Clark
Lowskaja
Baranoffs
Bert Erol
Martha Western

Wintergarten
Jackson & Lawler
Cortini
Creole Rev
4 Fellows
Persina
Margwill
Ballet & Merton
Madeleine Harrison
Williams Bonos

PARIS

Week of December 19

Apollon
Tre-Ki
Tamara & Roberts
Duncan Dogs
Frehel
J. Palmer
J. J. J. J.
Mia Dora
Jacqueline Myrille
Chauvel
Charley M & P
Mouskorsky & I
Hells Bros

Casino De Paris
Maurice Chevalier
Jack Forester
Mick Florence
Pasquall
Theresa Dorsey
Danielle Brogini
Tiller's Girls
Horan & Myrill
Germaine Fraville
Bach
Steading Sis
Diana & Mefet
Charlotte Martens
Pierce Meyer
Helle Nice
Susette O'Nill
Rocky 2
Andrea & Dorris
Paul Gason Bd

Empire
Grock

Barbette
Flying Banvards & So 2
Canto
Bierre Bayle
C & R Zenga

Medrano
Mme Conetta
Maurice 3
Hesse Busch Horses
Moh ben Samain 19
Walter & Gers
Calroli & Porto
Briethart
White & White
Oreans
Reinach 3
Mme Gauthier
Karl Hesse

Olympia
Wanda Wiener
Maurice Rogot
Jane Marceau
Michelle Grandier
Novia
Lillian Helten
Canadians
Pierrotys
Spartacus
Mysticulous Ball
Roselios
Ernesto Co
Artons 5
Max & Maurice
Atlanta
Gloria Maravillas

LONDON

Week of December 19

FINSBURY PARK
Empire
Splinters Rev

HACKNEY
Empire
The Neverworks

LONDON
Alhambra
Sammy Shields
Syd Roy Co
Alleen Stanley
Lily Morris
A C Astor
Stannil & Douglas
The Aeris

Coliseum
Dorrie Dene
Dollin & Nemchova
Coram
Norman Long
Rudolph
Clifford & Grey

Victoria Palace
Ann Penn
Billie Bennett
4 Harmony Kings
Williams & Taylor
Victoria Girls
Hans Graf Co
J.H. Scotland

NEW CROSS
Empire
L & S Shields
Fyne & Hurley
Dolly Eacworth
2 Bobs
Fletcher Bd
Les Stadium

SHEPHERD'S BUSH
Empire
Mackey's Bd
Houston Sis
Nat Mills & B
Tribble & Smiles
The Niagaras
Jack Stocks
Reynell & West
Welsh Miners 4

STRATFORD
Empire
Moulin Rouge Rev

PROVINCIAL
ENGLAND

ABERDEEN
M. M.
Sunny Rev

ADWICK GREEN
Empire
The Police Force

BIRMINGHAM
Empire
Laugh Mixture Rev

BRADFORD
Alhambra
Florrie Forde Co

BRISTOL
Palace
Contrasts Rev

CHATHAM
Empire
Imperial 3
Hong Kong Tr

CHISWICK
Empire
Ask Baccies

DUNDEE
Kings
Doyle Carte Opera

GLASGOW
Alhambra
The Desert Song

HANLEY
Grand
Too Many Cooks

HULL
Palace
League Neighbors

LEEDS
Empire
Home Comforts Rev

LEICESTER
Palace
Go Rev

MANCHESTER

Hippodrome
Joe Collins
Thorpe Bates
Lorch Family
Albert Whelan
Pierrotys
Wilson Hallett
Jack Browning
Tambo & Tambo

NEWPORT
Empire
Piccadilly Rev

NOTTINGHAM
Empire
Pontoon Rev

PORTSMOUTH

Royal
The Blue Ray

SALFORD
Palace
Surprises Rev

SOUTHSEA
Kings
Royal Italian Cir

SWANSEA
Empire
Brownbirds Rev

WOOD GREEN
Empire
Whole Town Talk's

WANTED

TOE and BALLET
DANCERSfor
PICTURE THEATRE
PRESENTATIONSImmediate and Permanent
Engagements

Apply CARL MCBRIDE

ALF T. WILTON

INCORPORATED
1500 Broadway Bryant 2027-8

Picture Theatres

NEW YORK CITY

Capital (17)
Mme Elsa Stralla
William Robyn
Joy Sweet
Joseph Martel
Joyce Colea
Ewen Hall
Cap Bat Corps
Walt Roosenor Bd
Bailey & Barum
Klim & Ross
Rhythm 3
Chester Hale Girls
"The Lovelorn"

Paramount (17)
Poster Girls
Leonora Cori
Mame & Dietrich
Douglas Barry
Helen McFarland
Clifton & DeRex
"Serenade"

State (19)
Shean-Phillips & A
Don Vocal 4
Stella Stepanoff
M. Dody
"Gay Defender"

Rialto (17)
Paul Ehrenfels
Paul Farber
4 Aristocrats
"We're in the Air"

Rivoli (17)
Gilda Gray Co
Helene Denison
Rivoli Ens
"Devil Dancer"

Roxy (17)
Harold VanDusee
Miss Waneys
Maria Gambarelli
Beatrice Belkin
Lillian LaTonge
Cath LuEyles
Gert Matthews
"Girl from Chicago"

Strand (17)
Fania Davidson
8 Jolly Jesters
8 Tivoli Girls
Night Club Boys
"Man Crazy"

CHICAGO, ILL.

Chicago (19)
H. L. Spitznagel Bd
"Her Wild Oat"

Harding (19)
Al Belasco Bd
Bob LaSalle
Hutchings & H
Babe Carter
"Arabian Knights"

Norshore (18)
Al Kynle Bd
"Breakfast Sunrise"

Oriental (19)
Paul Ash Bd
Mark Fisher
"In Old Kentucky"

Senate (19)
Sammy Kahn Bd
Hayes & Speck
Baby Johnson
Janton Sis
Adelaide Kirkhoff
"Arabian Knights"

Tivoli (19)
Bernice Krueger Bd
"Man Woman Sin"

Uptown (19)
Frank Masters Bd
"Man Woman Sin"

ATLANTA, GA.

Howard (17)
Publix Unit
Victor Artists
Irving Talbot
Peerless 4

BALTIMORE, MD.
Century (19)
Paul Whiteman Bd
"In Old Kentucky"

Broad (19)
Moran & Feldkamp
"Home Made"

Stanley (19)
Walter C. Kelly
Stanley Bon-Bons
"French Dressing"

BOSTON, MASS.
Metropolitan (17)
Mae Murray Co
Joseph Griffith
Virginia Johnson
Pietro Diero
Horn & Lawrence

BUFFALO, N. Y.

Buffalo (17)
Annual Public Rev
Ally Hyde Gang
"Gay Defender"

Great Lakes (18)
LaRosaria Ens
The Sightseers
Gretchen Nighton
"Wreck of Hesper's"

Lafayette (18)
Joan Starr
Phil Spitznagel Bd
Richard Boys
Richard & Church
Georgia Howard
Glorio & Stanton
Judgment of Hills

CLEVELAND, O.
Allen (18)
Rubinoff Co
"Wild Geese"

DES MOINES, IA.

Capital (17)
Publix Unit
Dance Caprice
Joy Landry
Lora Hoffman
Rach Girls
Crandell & Morley

DETROIT, MICH.
Capital (18)
Jerry Green
John Quigg

OFFICIAL DENTIST TO THE N. Y. A.

DR. JULIAN SIEGEL
1500 Broadway, New York
Bet. 40th and 47th Sts.The West
BARRY WALSH; JOE AND ERNIE VAN

FLORENCE, BRADY

R & A Boyan
"Good Time Chirly"

Michigan (18)
Del Delbridge Co
Nina Hinds
Pearl Leonard
Rose & Gilbert
4 Carrs
Kikutas Japs
Low Flank
"Serenade"

FT. WORTH, TEX.
Worth (17)
Publix Unit
Way Out West
Kendall Kapps
Lang & Voelk
Hilda Ramson
Holly Hall
Mooney & Ch'chill
Sorel Girls
Jack Powell

HOUSTON, TEX.
Metropolitan (17)
Publix Unit
Gypsyland

INDIANAPOLIS
Circle (18)
Grace Doro

LOS ANGELES
Boulevard (16)
Gene Morgan Bd
Irving Lee
E. Carpenter
Joe Graham
"No Place to Go"

Carthay Circle
(Indef.)
Carl Elinor Ork
Laughlin's Lights
The Gloria
The Californians
J. Frederick & M
Nota Lorraine
Bert Prival
Marion Gabney
David Durant
Aber & Clark
Don Thraillink
Leonard St Lee
Kosloff's Bal
"Sunrise"

Chinese (Indef.)
Argentine Nights
Minesvitch Ork
Gaucho Marimbaz
Samuel Todras
White & Manning
Mariano Del Gado
Triana & Ant'nette
"The Gaucho"

Kyrgian (16)
Lynna Cowan Ork
Cliff Nazario
John Maxwell
Jinette Bruce
Ballet of Girls
"We're in the Air"

NEW ORLEANS

Swinger (17)
Publix Unit
Banjomania
Margaret Ball
Morgan & Stone
Thompson Sis
Byrona Sis
Libraries
Eddie Hill

OMAHA, NEB.
Rivers (17)

Public Unit
Bernard & Henry
Ernie & Fisher
Foster Girls
Flyin' High

PHILADELPHIA
Fay's (18)
Sylvia Pollock
Henry & Faur
Larry Kelly Co
Gosler & Lundy Rv
"Clancy's Wedding"

Fox (18)
Dixie Hamilton
Max Fisher Ork
F & J Hubert
"St Elmo"

Stanley (18)
Littlefield's Sparks
Flah's fr'm D'cel'd
Cath Littlefield
Paul Mathis
"Gay Defender"

PITTSBURGH, PA.
Grand (19)
Whitely K'm's Or
"We're in the Air"

Penn (18)
Dave Harman Ork
Murray & Allen
Lloyd & Brice
Capitol 4
Charles Gregory
10 Debutantes
"Love"

PRINCETON, N. J.
Fay's (19)
Carnival of Venice
Johnny Barry Co
Sully & Thomas
Hall-Ermaline & B
Bloom & Sher
Liaaced Tr
"Temptation"

ROCKFORD, ILL.
Coronada
3d half (22-24)
Prosper & Merit
Markell & Faun

ROCK ISLAND, ILL.
Ft. Armstrong (18)
Anna Chang
Breen Bros
Johnny Dunn

SAN ANTONIO
Texas (17)
Publix Unit
Tokio Blues
The Maykays
Geo Hirose
C. E. Kuma
Willie Selder

SAN FRANCISCO
California (18)
Gino Severi Bd
"Helen of Troy"

Granada (17)
Frank Jenks Bd

SAN ANTONIO

Delancey St.
1st half (26-28)
Aerial Smiths
Moh & Watkins
Beema & Grace
Coogan & Casey
Margie Hayes Rev
(One to fill)
Chas McGoods Co
Lee & Berger
Joe Bernard Co
Donovan & Lee
LaPollette Co
(One to fill)

Grand
1st half (26-28)
John Olms Co
Gilbert Wells
Mabel Tallaferra
Gaudemith Bros
Oscar Stang Ork
2d half (29-31)
Harrison's Cir
Moran & Warner
Cook & Oatman
Demarest & Deland
Flo Hedges Co

Greeley Sq.
1st half (26-28)
Lottie Atherton
Jack McCowan
Marks & Ethel
5 Maxellos
(Two to fill)
Van Cello & Mary
Rye & Eliza
Foster & Peggy
Beeman & Grace
Frank Taylor Co
Margie Hayes Rev

Lincoln Sq.
1st half (26-28)
Clark Sis
Brooks & Nace
Bert Lewis
Royal Pekin Tr
(One to fill)
2d half (29-31)
Evans & Perez
A & L Barlowe
Jimmy Pinto Co
Rehan & Fay
(One to fill)

National
Billy Gleson
Erma Powell Co
(Three to fill)

WASHINGTON, D.C.

Helene Hughes
Roy Smoot
Altes & Darling
Vivian Fay
Emily Romaine
Glen Goff
"College Widow"

St. Francis (17)
M. Brambilla Bd
"Stark Love"

Warfield (17)
Al Lyons Bd
Earl Lee
3 Bad Boys
San Fran Beauties
"Man Crazy"

WASHINGTON, D.C.
Farris (25)

WHEN

PLAYING
PHILADELPHIA

NEWARK, N. J.

Bransford (17)
Charley Nelson
Marty Beck's Boys
Maurie Leaf
Williams & Ross
Peggy O'Neil
Bernard & Gould
2 Melody Belles
Henry Marshall
Edith Murray
"Mime-Pompadour"

Mosque (17)
Eddie Eklins Co
Milton Douglas
Allan Walker
Frank Duke
Dolly Sterling
Bubbles Shelby
Blenda Ranson
Peggy Wagner
Harry Davis
"W'm'n to Another"

Ed Hayman Pres
Dan Breakin Sym
Restivo
Vale & Stewart

Fox (18)
Sweethearts Co
Meyer Davis Sym
Movietone
"Honor First"

Palace (17)
Friedland's Rev
Weasley Eddy
C. Harriman Pres
"Women on Trial"

Warfield (17)
Fred Martin
Bell & Coates
Weasley Eddy
Ernest Charles
6 Tivoli Girls
6 Palace Rockets
Palace Sym
"My Best Girl"

JACK L. LIPSHUTZ

TAILOR
908 Walnut St.

ORDER MONDAY: FINISH SATURDAY

Loew

NEW YORK CITY

American

1st half (26-28)
Rudy Latham 3
Murphy Bros
Franklin & D'al'vy
Marone & LaCosta
3 Abbey Sis

Walter Walters Co
Burns & Burchill
The Andressons
2d half (29-31)
Mimi Rollins
Smith & Allman
Melodians
Pease & Nelson Co
Collins & Peterson
(Three to fill)

Buck & Bubbles

1st half (26-28)
Evans & Perez
Koonas
Morton & Brower
Anatole Friedland
2d half (29-31)
Lottie Atherton
3d half (30-31)
Mildred Livingston
Gaudemith Bros
(One to fill)

Brooklyn

1st half (26-28)
Van Cello & Mary
Bigelow & Lee
Frank Taylor Co
Sammy Duncan
Helen Higgins Co
2d half (29-31)
Gaynor & Byrona
Mae Francis
Brooks & Nace
Marion & Martin
Moonlight Fantasy

1st half (26-28)
2d Reddingtons
Eddie Selwyn
G. Toeman & Lissie

Australians Waites

(One to fill)
2d half (29-31)
Summers 3
O'Neill Sis
Miles Applebaum
Suits & Bingham
Evelyn Phillips Co
(One to fill)

Delancey St.

1st half (26-28)
Aerial Smiths
Moh & Watkins
Beema & Grace
Coogan & Casey
Margie Hayes Rev
(One to fill)
Chas McGoods Co
Lee & Berger
Joe Bernard Co
Donovan & Lee
LaPollette Co
(One to fill)

Grand

1st half (26-28)
John Olms Co
Gilbert Wells
Mabel Tallaferra
Gaudemith Bros
Oscar Stang Ork
2d half (29-31)
Harrison's Cir
Moran & Warner
Cook & Oatman
Demarest & Deland
Flo Hedges Co

Greeley Sq.

1st half (26-28)
Lottie Atherton
Jack McCowan
Marks & Ethel
5 Maxellos
(Two to fill)
Van Cello & Mary
Rye & Eliza
Foster & Peggy
Beeman & Grace
Frank Taylor Co
Margie Hayes Rev

Lincoln Sq.

1st half (26-28)
Clark Sis
Brooks & Nace
Bert Lewis
Royal Pekin Tr
(One to fill)
2d half (29-31)
Evans & Perez
A & L Barlowe
Jimmy Pinto Co
Rehan & Fay
(One to fill)

National

Billy Gleson
Erma Powell Co
(Three to fill)

Page & Class

Smith & Strong
Tin Types
Royal Gascolines
Bronson & Renee

BAY RIDGE, N.Y.

1st half (26-28)
Lou Rel'a Co
Clark Morrill Co
Poor Old Jim
Jimmy Pinto Co
(One to fill)
2d half (29-31)
Frank LaDent Co
Toney Gray Co
Billy Gleson
Helen Higgins Co
(One to fill)

BIRMINGHAM, ALA.
Temple (26)
Paul Nolan
Stanley & Kearns
Rodero & Moley
L'nd'n Palace Girls
T. Christian Bd

BOSTON, MASS.
Orpheum (26)
White's Dorga
J & B Morgan
Page & Shaw

Lydia Barry

Rainbow Revelries

BUFFALO, N. Y.

State (26)

Mitkus 2
Perrone & Oliver
Malia Bart Co
Herbert Clifton
Bob Brandles Or
"CANTON, O."
Loew's
1st half (26-28)
Francis Ross & DuR
Smith & Hart
Barrett & Cuneen
Harry Girard Co
2d half (29-31)
Montambo & Nap
Henry & F'nsworth
Al Lester Co
Mary Haynes
Shura DeVries Co

CLEVELAND, O.

State (26)
Little Pippifax Co
T & A Waldman
Lester Lane Co
Scott Bros & V'n'n
Ruth Elder

COLUMBUS, O.
Broad (26)
Elly Co
Castleton & Mack
The Little Liar
Emil Boreo

1st half (26-28)
2d Reddingtons
Eddie Selwyn
G. Toeman & Lissie

CORONA, L. I.

1st half (26-28)
Chas McGoods Co
Elise Huber
Saxton & Farrell
Anthony & Rogers
B'n'rdine DeGrave
2d half (29-31)
3d Gofers
Frank Peg Jones
Geo Fredericks Co
Van & Vernon
Silver Toes

DALLAS, TEX.

Malba (26)
4 Hartinis
Packard & Dodge
Nellie Arnaut Bros
Herb Williams Co
Kiddle Rev

DETROIT, MICH.

State (26)
Dixon Riggs 3
Primrose 4
Meredith & Snooser
Natcha Nattova Co
Faber & McIntyre
Chas Ahearn Co

EVANSVILLE, IND.

Tivoli
1st half (26-28)
Marge Clifton
Vincent O'Donnell
Odvia
Jack McKee
Sonorita Alcanis Co
2d half (29-31)
Ella LaVall
Healy & Garnella
Empire Comedy 4
Allen & Norman
Leach Warwick Bd

HOBOKEN, N. J.

Lyrle
1st half (26-28)
2 Pals
Farrell & Chadwick
Walsh & Clark
(Two to fill)
2d half (29-31)
Casazza Sis
(Others to fill)

HOUSTON, TEX.

State (26)
Carl Schenck

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN

BEN ROCKE

1632 B'way, at 50th St., N. Y. City

Loew Western

CHICAGO, ILL.

Avalon (19)
Buddy Fisher Bd
Pisano & Landau
Rector & Cooper
Vitaphone

Capitol (19)
Husk O'Hare Bd
Empire Com 4
Colby & Murphy
Vitaphone

Granada (19)
Chas Kaley Bd
Uyenos Japs
Raymond Elman
Evans & Evans
Irwin Sis
Vitaphone

Marbro (19)
Ben Meroff Bd
Maurie Blumenthal
3 Browns
Madelyn Killeen
Hurt Roy & G
N & C Selby

Rialto (26)
Will Morris
Stratford 4
La Pan & Bastedo
Rialto Co

JANESVILLE, WIS.

Jeffie
(24-26)
Kelly & Stanton
Dale & DeKova
(Three to fill)

KALAMAZOO

Faller
1st half (25-28)
Carr & Morin
J & E Farrell

MILWAUKEE

Garfield
(24)
Beth Davis
(25-26)
3 Warners

DETROIT, MICH.

Cinderella
2d half (29-31)
Pickards Seals

MUSKOGEE, MICH.
Jefferson
1st half (25-28)
Nelson & Stock
Billy Clair
LaFantasia
2d half (29-31)
Le Prince
J & E Farrell
Belle Isle Co

RACINE, WIS.
State
(27-29)
Nolly Tate
(30-31)
Jerry Gould
(31-32)
Waukesha, Wis.
Park
(25-26)
Jerry Gould
(27-29)
Warners
(30-31)
Hill & Margie

Pantages

NEWARK, N. J.
Pantages (26)
Aeroplane Girls
Carmel & James
Donald & Carson
Lippert's Kiddies
(One to fill)

BUFFALO, N. Y.
Pantages (26)
Butt's Family
Hafter & Paul
Mercedes

SEATTLE, WASH.
Pantages (26)
Amazon & Nile
Shriner & Gregory
Revelations
Lubin Larry & A
(One to fill)

VANCOUVER, B.C.
Pantages (26)
Boyd & Wallin
Wilmonit Sis

THIS WEEK
JOHN OLMS CO.
American and Delaney
KEER and ENSIGN
Loew's Boulevard
BURNETT and DILLON
Premier and Willard
Direction
CHAS. J. FITZPATRICK
100 West 46th Street, New York

Olivette
Christie & Nelson
English Madcaps

ROCHESTER, N.Y.
Pantages (26)
4 Pashas
Demont & Gracia
McCluskey Rev
Winchill & Briscoe
Kosher Kitty Kelly

NIAGARA FALLS
Pantages
1st half (26-28)
Fulmer & Wayne
Raymond Bond Co
Bobby Van Horn
Helen Lewis Ed
(One to fill)
2d half (29-31)
Ruby 2
Musical Lunde
Hart Wagner & L
(Two to fill)

TORONTO, CAN.
Pantages (26)
Marie McQuarrie
Vera Post
Ray Fern & Marco
Ballet
(One to fill)

HAMILTON, CAN.
Pantages (26)
1 Leland
Moran Kelo & R
Fridkin & Rhoda
Burke & Durkin
Diamond Set Rev

DETROIT, MICH.
Pantages (26)
Florette 3
Dotson
Revue Unique
Rogers & Donnelly
Age's Horses

TOLEDO, O.
Pantages (26)
1 Blank
Robbin Berta
Ed Blondell
Stanley & Birnes
Stepping Along

INDIANAPOLIS
Pantages (26)
Atkins & Lucinda
Marion & Dada

CLIFFORD, NAYNE
Paul Kirkland
Larry's Ent

TACOMA, WASH.
Pantages (26)
Vale Bros
Elsie Clark
Carlisle & LaMel
Winifred & Mills
Whiteway Gaieties

PORTLAND, ORE.
Pantages (26)
The Worths
Taylor & Markley
Wilton Marcus Co
Romaine & Castle
Brandell's Brev

SAN FRANCISCO
Pantages (26)
The Rickards
Astill & Fontaine
The Volunteers
McIntyre & Heath
Gentish & Phelps

LOS ANGELES
Pantages (26)
Lora & Spencer
Alice Lloyd
Hungarian Tr
(Two to fill)

SAN DIEGO, CAL.
Pantages (26)
Aussie & Crook
Caledonian 4
Hickson Bros
O'Hanlon & Z
Ben Smith
Balbanow 5

SALT LAKE CITY
Pantages (26)
The Texans
1 Dancing Cyclones
Wm Hene
Geo Lipshultz
Leon & Bank
Transfield Sis

OMAHA, NEB.
Pantages (26)
Fred Henderson
Henry Fink

Association

CHICAGO, ILL.
American
3d half (22-25)
Raymond Mason
4 Dumonts
Tommy Lavine Co
Michael Partl Rev
(One to fill)

BELMONT
3d half (22-25)
Strains & Strings
Hunting & Francis
(Three to fill)

DIVERSITY
3d half (22-25)
Joe Kayer Ed
Geo Schreck Co
Bobby Randall
(Two to fill)

ENGLEWOOD
3d half (22-25)
Amela
Padgett & Lubin
Carl Bauer Co
Dancing Manikins
(One to fill)

MAJESTIC (19)
Goss & Barrows
Jack Goldie Rev
Wilson & Godfrey
Envy
Kiku & Yoshi
(One to fill)

CHAMPAIGN, ILL.
Orpheum
3d half (22-25)
Eva Mandel Co
(Others to fill)

DAVENPORT, IA.
Capitol
2d half (22-25)
Sawyer & Eddie
Joe Wong
Willie West & McG
Hayes & Cody
Les Gellie

DES MOINES, IA.
Capitol
3d half (22-25)
Schlicht's Wonders
Pettie Rev
Carl McCullough
Local Orch
(One to fill)

EVANSVILLE, IND.
Grand
3d half (22-25)
Frozini
Mort Stanley Co
(Three to fill)

KAN. CITY, KAN.
Mala St. (19)
Will Aubrey
Wilton Crawley
Willie Rolie
Louisville Loons
McCarthy Sis
Bruno Weiss Co

Interstate

AMARILLO, TEX.
Fair
1st half (26-28)
(Same bill plays
Wichita Falls
2d half (30-31)
The Petties
Jack Hanley
Maddock's Tricks
Rice & Newton
(One to fill)

ATLANTA, GA.
Ritz (26)
Zella Sis
Alice Lawlor
Faber & Wells
Sid Morehouse
Rhea's Nite Hawks

AUSTIN, TEX.
Hancock O. H.
3d half (30-31)
(Same bill plays
Galveston 1st half,
25-28)
Gibson & Price
Adele Verne
Al K Hall Co
Tilman's Tunes
On the Air

BATON ROUGE
Columbia (26)
(Same bill plays
Alexandria, 27;
Monroe, 28;
Shreveport, 29;
Texarkana, 30)
Harry Carroll Show

BIRMINGHAM, ALA.
Majestic (26)
Cyril Boganny Co
Brooks & Rush
Eddie Fardo Co
Amaros & Janet
Elliott Dexter Co

DALLAS, TEX.
Majestic (26)
B & B Donna
Sargent & Lewis
Kelso & Demonds
4 Camerons
Woodland Rev

FT. SMITH, ARK.
Jole (26)
Walter Neils
Melroy Sis
Roy Cummings
Schlicht's Wonders
(One to fill)

FT. WORTH, TEX.
Majestic (26)
Nugold Rev
E Sanderson Co

CHICAGO, ILL.
Palace (26)
Raffin's Monkeys
A & M Havel

Orpheum

TONY & NORMAN
(One to fill)

MILVERIA (26)
Brown Derby Orch
Carl Emmy's Co
E & J Rooney
Frank Richardson
Howard & Bradam
(One to fill)

STATE-LAKE (26)
Gibson & Scott
Eral & Ayer
Leo Carillo
Shean & Cantor
Bud Harris Co
Stan Kavanagh
Left & Demarest
Midget Rev

TOWER
1st half (26-28)
Pepita Granados Co
Sis Marion Co
Goss & Barrows
Gaieties
(One to fill)
2d half (29-31)
Johnny Hyman
Carl Freed Orch
(Three to fill)

ROCKFORD, ILL.
Palace
3d half (22-25)
Bud Harris
Stan Kavanagh
Mildred LaSalle
(Two to fill)

ST. LOUIS, MO.
Grand (10)
Nite in Dixie
Osaka Boys
Jack Kennedy Co
(Three to fill)

ST. PAUL, MINN.
Palace
3d half (22-25)
Frank Richardson
Chas Withers Co
Barry & Whitledge
Hal Hart
(One to fill)

SIoux CITY, IA.
Orpheum
3d half (22-25)
Thelma DeOnzo Co
Peg Wyne
Denno & Rochelle
Alexander Carr
(One to fill)

SO. BEND, IND.
Palace
3d half (22-25)
The Skatelles
L Cantor's Midgets
Tony & Norman
(Two to fill)

SPRINGFIELD, IND.
Orpheum
3d half (22-25)
Fortunello & C
Gifford & Greenh'm
Arthur Ashley Co
A & M Havel
(One to fill)

LOS ANGELES
Hillstreet (26)
Yates & Lawley
F X Bushman
Toto
Chamelon Caprice
(One to fill)

Orpheum (26)
Pasquall Bros
Tandier's Orch
Chilton & Thomas
Gus Fowler
Johnny Burke
(One to fill)

MILWAUKEE
Palace (26)
Ray & Harrison
Irene Bordoni Co
Harlequins
Alitrock & Shack
Barry & Whitledge
(One to fill)

MINNEAPOLIS
Hennepin (26)
4 of U
Flo Vernon
Ann Cooee
A Codes Afterpiece
Goodie & Maurer
Gaston & Palmer
Pettie Rev

HOWARD SLOAT
BONDS FOR INVESTMENT
A. B. Leach & Co., Inc. 57 William St. N. Y.

Keith-Western

CLEVELAND, O.
Read's Hipp
3d half (22-25)
Harm & Lee
Gong North
Punjab
(Two to fill)

DANVILLE, IND.
Lincoln
3d half (22-25)
Paul Sydell

DETROIT, MICH.
Grand Riviera (19)
Brook Sis
Josephine Davis
Gordon & Leighton
Gardner & D'glan
(Two to fill)

LEXINGTON, KY.
Bon All
3d half (22-25)
Musical Flappers
(Others to fill)

MUNCIE, IND.
Wysor Grand
3d half (22-25)
Ed Lavine
O'Neill & Vermont
(Three to fill)

SANDUSKY, O.
Schade
3d half (22-25)
Dublin 1

TERRE HAUTE
Indiana
3d half (22-25)
Veronica & Hurlis
Manley & Baldwin
Joe Thomas Co
(Two to fill)

WINDSOR, ONT.
Capitol
3d half (22-25)
Geo Wilson Co
Butler & Santos Ry
Helen Carlson
(Two to fill)

Keith-Albee

NEW YORK CITY
Broadway (19)
St Clair Sis & O'D
3 Daves
Picer & Douglas
Jimmy Lyons
Boy & Girl Rev
Harry Coleman

COLEMAN
3d half (22-25)
Ossie & Linko
Hudnut & Schwartz
M Montgomery
3 Swifts
Frank Farron

81st St.
3d half (22-25)
Jim Jam Jems
Halstead & Alma
Winchester & Ross
Chas Dingle
Art Frank
Bert Earl Co

86th St.
2d half (22-25)
Ed Nelson
Hesser & Halfour
Norman Phillips
(Two to fill)

8th Ave.
3d half (22-25)
Flo Lewis

Dirksen & Cassidy
Benny Reed & Gold
(Two to fill)

88th St.
3d half (22-25)
Chisholm & Breen
Welch Maxwell & M
Mack & Stanton
June & Jo
Grace Adler
Murray Tariton

Fordham
3d half (22-25)
Al Vann
Low Cameron Co
B & J Brown
(Two to fill)

Franklin
3d half (22-25)
Diaz & Powers
Renie Panno
Richard Kean
Al Tucker Bd
(One to fill)

Hamilton
3d half (22-25)
L & J McKenna
Reynolds & Clark
Artie Melinger
T & K Andrews
(One to fill)

Hippodrome (19)
A & G Falls
East & Dunke
Ann Francis & W
Flo Meyers Ed
Rome & Galt
Bernays Johnson
(26)

Wier's Elephants
Gracella & Theo
Jim Jam Jems
Johnny Berkes
Bert Earl Girls
(One to fill)

Jefferson
3d half (22-25)
Jack Lee
Shamrock & Tilps
Percy Bronson
Dooley & Sales
Moonlight Fan

125th St.
3d half (22-25)
Josephine Joseph
Richy Craig
Gordon & Grof
Torrano Sis
Claude DeCar Co
Hamilton Haggerty

Palace (19)
Miljares
Inez & Dewin
Dave Appollon
Eddie LaMont
Walter Huston
Herman Timberg
Duncan Sis
(Two to fill)

Will Fyfe
Mr & Mrs Barry
4 Girtion Girls
Viv Segal
Rosita Ramon Or
(Others to fill)

Regent
3d half (22-25)
Nile & Mansfield
Marty White
Jed Dooley
Love Bandits

Riverside (19)
Miller & Corbett
Mr & Mrs Barry
Jerome & Evelyn
Gus Edwards' Rev
Yacopi Tr
Artistic Treat
(Three to fill)

Renee Riano Co
Yesterdaythoughts
Olyn Landick Co
Eddie Nelson
Dashington's Dogs
Henri Goodson
(Three to fill)

Royal
3d half (22-25)
Harrington & G'ren
(Others to fill)

CONEY ISLAND
Tilyon
3d half (22-25)
Hollingsworth
Gillroy & Lang
Zimmy
(Two to fill)

FAB ROCKAWAY
Strand
3d half (22-25)
Lang & Haley
Ed Foy
Kaye & Sayre
(Two to fill)

BROOKLYN
Albee (19)
Felois
Ryan Sis
Thos J Ryan
J Norworth
Summers & Hunt
Lockford

Arnold Johnson Bd
Jerry & Baby G'de
LeMaistre & Van
(Three to fill)

Bushwick
3d half (22-25)
Ponzini's Monks
Hazel Crook
Boggs Brady Co
Wallace & May
Krazy Kats

Flatbush
3d half (22-25)
Jerry & Baby
Claudia Coleman
Ruby Norton
(Two to fill)

Greenpoint
3d half (22-25)
Cunningham & B
(Others to fill)

Madison
3d half (22-25)
Don Sanchez Co
Maya Hurt F
Bernard & Keller
Joyner & Foster
Memories of Opera

Orpheum
3d half (22-25)
Reuben Beckwith
Rose & Thora
Van Haven
Cabaret Dogs

Prospect
3d half (22-25)
Nee Wong
Harry Fox
(Three to fill)

AKRON, O.
Palace
3d half (22-25)
Jack Russell
Delvey Sis
As We Were
Farnell & Florence
Gordon & Pierce
Torino

1st half (26-28)
Napa's Dogs
Shields & Delaney
Ida May Chadwick
Montana
Harris & Pepper
(One to fill)

3d half (22-25)
Mayo & Lynn
Jasie & Wright
Hunting & Francis

Seaback's Ent
Teck Murdock Rev
(One to fill)

ALBANY, N. Y.
Proctor's
3d half (22-25)
Sothern Girls
Chas Wilson
Kharum
Gordon & Day
Fay Elliott & King

ALBANY, N. Y.
Colonial
3d half (22-25)
Gene Green
Lastra Lamont
Guy Rarick
O'Brien & Jephine
2 Johns

ALTOONA, PA.
Mischler
3d half (22-25)
Harris & Pepper
bach's Ent
(Three to fill)

ASHBURY PARK
Main St.
3d half (22-25)
Togean & Geneva
Leona Stephens
Burns & Marsh
(Two to fill)

ATLANTA, GA.
Grand (19)
Patricia
Redmond & Wells
Fountain of Dance
Black & Gold
Roy Smack

ATLANTIC CITY
Karlo
3d half (22-25)
Shadowgraph
Kerry's Colleens
Kays Kutups
Alf Grant
Pierce & Arrow

AUBURN, N. Y.
Jefferson
3d half (22-25)
Yvonne & Victor
Which Is Which
(Three to fill)

BALTIMORE, MD.
New Garden (19)
Low Rose
John Irving Fisher
Hayes Marsh & H
Jones & Hull
Weeks & Campbell
(26)

3 Swifts
Big Side Show
Homer Rinaline
Roger Imhoff Co
(One to fill)

BAYONNE, N. J.
Keith's
3d half (22-25)
Stewart & Violet
Tom & Holly Ward
Caltes Bros

BEAVER FLS, PA.
Regent
3d half (22-25)
Ray Jerrold 3
(Two to fill)

BINGHAMTON, N.Y.
Binghamton
3d half (22-25)
4 Pepper Shakers
Dubos 2
R & K Morris
(Two to fill)

BIRMINGHAM, ALA.
Lyrie (19)
Zella Sis
Sid Moorehouse
Joe Rhea
Faber & Wells
Alice Lawlor

BOSTON, MASS.
Gordon's Olympia
(Scollay Sq.) (19)
Cervo & Mero
Bristol & Bell
M & A Clark
Joan John & B Sis
Zuhn & Zuhn
Boris Thom'h'faky
Francis & Hart
Ziegler

Gordon's Olympia
(Wash. St.) (19)
Oliver Everett & A
Geo & Byron
Pichlanni Tr
Musical Winters
Plunkett & Mason

Keith's (19)
Gordon's Dogs
Ernie Eaton
Mason & Keeler
Wright & Dietrich
Mar Severn
Joe Frisco
Hert Sheppard
(One to fill)

Frackson
Miller & Corbett
Pallenberg's Bears
Raynolds & Clark
Duel Kerejarto
Ferdinando Orch
The Lockfords
Mack & Rosette
(One to fill)

New Boston (19)
Hart & Francis
Gen Flano
Yesterdaythoughts
Clara Howard
J & B Page
Lynch & Mae

BRIDGEPORT, CT.
Palace
3d half (22-25)
Harry Cooper
Strains & Strings
3 Little Maids
Polly & Oz
Craddock & Shadney

Folia
3d half (22-25)
Communters
Paula Parquita

Morgan & Lake
Edna White 4
(One to fill)

BRADFORD, PA.
Bradford
3d half (22-25)
Danny Duran
Copes & Hutton
Ohlemeyer & Baker
Sylvester & Vance
(One to fill)

BUFFALO, N. Y.
Hippodrome (22)
Kody & Wilson
Brown Derby Orch
B'way Whirl
Ushers
Senna & Weber
Hunter & Percival

BUTLER, PA.
Majestic
3d half (22-25)
Jerome & Ryan
(Others to fill)

CAMDEN, N. J.
Lycum
3d half (22-25)
E Sheriff
Roger Williams
Sampsel & L'nhart
Robinson Carney Co
(One to fill)

CANTON, O.
Lycum
3d half (22-25)
Michon Bros
Seed & Austin
Glorifying Jax
Chas Red Marshall
Flagler & Ruth

DETROIT, MICH.
Hollywood
3d half (22-25)
4 O'Connors
Hope Vernon
(Three to fill)

Temple (19)
Dan Fitch's Mine
(26)

McLughlin & Evans
Rubio Sis
Rosalin Ruby
Jim McWilliams
(Two to fill)

Uptown
3d half (22-25)
Bud Carli
Pauline Saxton
Conserv of Music
Burns & Wilson
1 Arabian Night

E. LIBERTY, PA.
Sheridan Sq.

JOHN J. KEMP

Theatrical Insurance
551 Fifth Avenue, New York
Murray Hill 7638-9

CLEVELAND, W. VA.
Kearse
3d half (22-25)
Luley Henri & C
Lucky Still
Oscar & King
May Mack
(One to fill)

EASTON, PA.
Keith's
3d half (22-25)
Galla-Rini Sis
Chas Ruggles
Elton Rich
Victor Groff
4 Sidneys

ELIZABETH, N. J.
City
3d half (22-25)
Haven McQuarrie
Freem'n & Seym'r
Alexander & Gang
Milt Dill & Sis
(One to fill)

KIMIRA, N. Y.
Majestic
3d half (22-25)
Florence & Arnold
Lynch & Lockwood
Dra & Dagmar
(Two to fill)

ERIE, PA.
Erie (19)
Shields & Delaney
Millard & Marlin
Zermans Farra & M
Healy & Gross
(One to fill)

FAIRMONT, W. VA.
Fairmont
3d half (22-25)
Ross & Ross
B & J Brown
Morgan & Rhedem
(Two to fill)

WINDLAY, O.
Harris
3d half (22-25)
Connie Mitchell
Golden & Golden
Marko & Jerome
(Two to fill)

GERMANTOWN, PA.
Germanstown
3d half (22-25)
Adams & Rash

VAUDEVILLE-COMEDY MATERIAL
AL BOASBERG
2323 West 4th St.
LOS ANGELES, CALIFORNIA
Telephone Dunkirk 8811

Wilson Bros
Raffin's Monks
(26)

Marcus & Carlton
Morgan & Sheldon
The Parliennes
Lyell & Sheldon
John Barton Co

Palace (19)
Rubio Sis
Bartram & Saxton
Teck Murdock Co
Sinclair & Ford
Foy Family
Ida M Chadwick
(26)

New Boston (19)
Hart & Francis
Gen Flano
Yesterdaythoughts
Clara Howard
J & B Page
Lynch & Mae

BRIDGEPORT, CT.
Palace
3d half (22-25)
Harry Cooper
Strains & Strings
3 Little Maids
Polly & Oz
Craddock & Shadney

Folia
3d half (22-25)
Communters
Paula Parquita

Van & Fields
Lehr & Ball
Billy Arlington
(One to fill)

GLENS FALLS, N.Y.
Rialto
3d half (22-25)
Gladiators
Chas Pink
Shaw's Hawaiians
(Two to fill)

OLYMPIA, N.Y.
Glove
3d half (22-25)
Ferre & Romm
Farrars
Loma Worth
Smith & Barker
Brown & Demont

GREENSBURG, PA.
Strand
3d half (22-25)
Jones & Jones

(Continued on page 62)

Bobby "Uke" Henshaw

AND HIS RELATIVES
Spending Xmas at Home
Malvern, L. I., N. Y. (Box 85)

Watson & Cohen
Rev
(Two to fill)

MINNEAPOLIS
Pantages (26)
Little Jim
Sandy Shaw
Jolly 4
Spencer & Williams
Crisp Sis

DULUTH, MINN.
Pantages (26)
Jack Hughes 2
Marcelle
Caranas & Barker
Piano & Landauer
Frank Hughes

BUTTE, MONT.
Pantages (26)
Flores Girls
Garl & Baldi
DeAndrea & W
Billy Beard
Spirit of Winter

SPOKANE, WASH.
Pantages (26)
Russell & Hayes
Jolly & Wild
Gilbert-Avery Rev
Bison City 4
Olympia-Devalles

Fulton Parker Rev
Fields & Johnson
Rome Tr

KANSAS CITY
Pantages (26)
Nathane Bros
Fred Morton
Youth
Noodles Fagen
Parlanian Whirl

MEMPHIS, TENN.
Pantages (26)
Emory Manley Co
Lee & Cranston
Corner Drug Store
Stanley Chapman
(One to fill)

BIRMINGHAM, ALA.
Pantages (26)
Nagylis
Jack Strause
Rigoletto-Bros
Fid Gordon
Coq Sanders

ATLANTA, GA.
Pantages (26)
Aerial Patts
Dorothy Summers
Sybil Bowhan
Christie & Dunn
Tom Kelly
Pascari Rev

HOT STOCK SHOW PUTS HOUSE IN BAD HOLE

Fox & Kraus Theatre May Again Lose License—Gayety Now Mutual

Minneapolis, Dec. 20. The Gayety, local burlesque house operated by Fox & Kraus, again is under city council fire and faces a second investigation by the license committee which, on the previous occasion, caused the aldermen to revoke its license. The house came to the council's attention this time as a result of a communication to Alderman L. N. Ritten from William Langer, Bismarck, N. D., attorney. Langer complains that a Gayety stock show witnessed by him two weeks ago was "obscene, filthy and positively indecent."

Alderman J. H. Chase objected to efforts by some of the council members to dispose of the Langer communication by placing it on file and succeeded in having it referred to the license committee for an investigation.

The stock policy was abandoned last week and the house is back again on the Mutual wheel from which it dropped last season.

No Sharing Terms for Columbia Shows This Yr.

There will be no provision made at this time by either I. H. Herk, Mutual, or Sam Scribner, Columbia, under the new working agreement, for any Columbia shows to cut in on what is termed the "over the top" sharing basis.

The Mutuals, with two or three exceptions, where the shows are played on percentage, have the "over the top" policy. In this instance the shows get 30 per cent in excess of the top figure set by the various theatres, derived in accordance with the running of the theatre.

Columbia is using the straight guarantee figure, now \$2,000, with the "top agreement" almost certain to become effective next season. As previously reported, the Mutual guarantee is less, being \$1,620.

Opal Taylor Wins

Mutual's Beauty Joust

The Mutual circuit conducted a beauty contest among its principals and choristers, but no one knows what prizes are to be designated. The Mutual Burlesque Weekly, circuit organ, handled the contest.

Opal Taylor ("Follies of Pleasure") was declared "the most beautiful girl in burlesque," with 1,674 votes. Elsie Raynor ("The Tempters") was second. Others following were Kitty Madison ("Jazz Time Revue"), Erin Jackson ("Bathing Beauties"), Carrie Fennell (her own show), Gladys Clark ("Girls of the Follies"), Blossom LaVie ("Big Banner Burlesquers") and Vi Penny ("Sugar Babies").

DROPS MINER'S BRONX

Columbia Withdrawing Jan. 2—No Circuit Above 125th St.

Miner's Bronx will be dropped from the Columbia Circuit Jan. 2. Prior to the Columbia-Mutual merger Columbia shows had to cut salaries on the Miner week this season, although it was once rated a lucrative stand.

With Miner's out, neither wheel has a house above 125th street. It is probable that another uptown house may be leased. Miner's may install dramatic stock, or pictures and vaudeville when burlesque goes out.

Burlesque Ball Lineup

Wash Martin has been chosen chairman of arrangements for the fourth annual entertainment and ball of the Burlesque Club due at Palm Garden Feb. 12.

Charles H. Allen is chairman of the entertainment committee, William S. Clark heads the reception committee, William Koud and Ben Bernard floor chairmen and Ed F. Sullivan b. o. committee head.

GERMAN MUSICAL STOCK

Hurtig & Seamon's Yorkville, New York, has called off the previously announced stock burlesque policy for German musical stock with the latter policy going in next week.

BURLESQUE ROUTES

COLUMBIA

Week of Dec. 19 and 26

A Perfect 36—Gayety, Rochester; 26-28, Colonial, Utica; 29-31, Capitol, Albany.

Bare Facts—19-21, Colonial, Utica; 22-24, Capitol, Albany; 26, Gayety, Boston.

Be Happy—Casino, Brooklyn; 26, Casino, Philadelphia.

Cock-A-Boo—Gayety, Toronto; 26, Gayety, Buffalo.

Dancing Around—Gayety, Baltimore; 26, Gayety, Washington.

Flying Dutchman—Empire, Newark; 26, Miner's Bronx, New York.

Foolin' Around—Gayety, Washington; 26, Gayety, Pittsburgh.

Galettes of 1928—Gayety, Pittsburgh; 26, Olympic, Cincinnati.

Here We Are—Olympic, Cincinnati; 26, Gayety, Toronto.

High Hat Revue—Gayety, Buffalo; 26, Gayety, Rochester.

Let's Go—Casino, Boston; 26, Empire, Brooklyn.

Merry Whirl—Miner's Bronx, New York; 26, Empire, Providence.

Nothing But Girls—Gayety, Boston; 26, Columbia, New York.

Peek-a-Boo—Columbia, New York; 26, Casino, Brooklyn.

Snyder, Bozo—Casino, Philadelphia; 26, Palace, Baltimore.

Tip Top Revue—Empire, Brooklyn; 26, Empire, Newark.

Wine, Woman and Song—Empire, Providence; 26, Casino, Boston.

MUTUAL

Band Box Revue—Corinthian, Rochester; 26-27, Geneva; 28-29, Oswego; 30-31, Schenectady.

Banner Burlesquers—Gayety, Brooklyn; 26, Lyric, Newark.

Bathing Beauties—Harlem Music Hall, New York; 26, Gayety, Brooklyn.

Big Revue—Plaza, Worcester; 26, State, Springfield.

Bowery Burlesquers—Star, Brooklyn; 26, Trocadero, Philadelphia.

Finnell, Carrie—Hudson, Union City; 26, Orpheum, Paterson.

Follies of Pleasure—Gayety, Omaha; 26, Garrick, Des Moines.

French Models—Orpheum, Paterson; 26, Gayety, Scranton.

Frivolities of 1928—19, Allentown, Pa.; 20, Lebanon; 21, Williamsport; 22, Mahanoy City; 23-24, Reading, Pa.; 26, Star, Brooklyn.

Ginger Girls—L. O.; 26, Empire, Cleveland.

Girls from Happyland—Trocadero, Philadelphia; 26, Strand, Washington.

Girls from the Follies—19, York, Pa.; 20, L. O.; 21, Altoona; 22, Cumberland, Md.; 23, Uniontown, Pa.; 24, Beaver Falls, Pa.; 26, Academy, Pittsburgh.

Girls of the U. S. A.—Lyric, Dayton; 26, Empress, Cincinnati.

Happy Hours—Empire, Cleveland; 26, Grand, Akron.

Hello, Parée—Grand, Akron; 26, Garden, Buffalo.

High Flyers—Mutual, Indianapolis; 26, Garrick, St. Louis.

High Life—Cadillac, Detroit; 26, L. O.

Hollywood Scandals—Academy, Pittsburgh; 26, Lyric, Dayton.

Kandy Kids—Gayety, Scranton; 26, Gayety, Wilkes-Barre.

Jazztime Revue—Garden, Buffalo; 26, Corinthian, Rochester.

Laffin'—Thru—Gayety, Wilkes-Barre; 26, York, Pa.; 27, L. O.; 28, Altoona; 29, Cumberland, Md.; 30, Uniontown, Pa.; 31, Beaver Falls, Pa.

Moonlight Maids—Garrick, St. Louis; 26, Gayety, Kansas City.

Naughty Nifties—Gayety, Kansas City; 26, Gayety, Omaha.

Nite Hawks—Gayety, Milwaukee; 26, Empress, Chicago.

Nite Life in Paris—Gayety, Montreal; 26, Howard, Boston.

Parisian Flappers—Gayety, Louisville; 26, Mutual, Indianapolis.

Pretty Babies—Lyric, Newark; 26, Hudson, Union City.

Record Breakers—Strand, Washington; 26, Gayety, Baltimore.

Social Maids—Empress, Chicago; 26, Cadillac, Detroit.

Speed Girls—State, Springfield; 26, Harlem Music Hall, New York.

Step Lively Girls—Garrick, Des Moines; 26, Gayety, Milwaukee.

Stolen Sweets—Gayety, Baltimore; 26, York, Pa.; 27, L. O.; 28, Altoona; 29, Cumberland, Md.; 30, Uniontown, Pa.; 31, Beaver Falls, Pa.

Sugar Babies—Empress, Cincinnati; 26, Gayety, Louisville.

Tempers—Howard, Boston; 26, Plaza, Worcester.

MUTUAL IN MINN. AGAIN

Chubby Driedale and "Her Red Hots," assembled by Fox & Kraus, opened a Mutual tour Dec. 18 and will travel one week ahead of "The Night Hawks."

Mutual has arranged for all its shows to open Saturdays at the Gayety, Minneapolis, and close there Friday night. They then move to Milwaukee for the Sunday opening.

This is the first time this year Mutual has played Minneapolis. It was there last year, however.

TIP TOP REVUE

(COLUMBIA)

Harry Le Vine.....Hebrew Comic
Lew Rice.....Book Comic
Kitty Starr.....Soubret
Tommy Fairclough.....Straight
George Hall.....Straight
Ruth Le Vine.....Ingenu
Mina Bernard.....Dancer
Edna Somers.....Principal

This is the second Mutual to be rerouted for Columbia wheel time since the Columbia-Mutual merger. The show has been lined up and presented by Joe Catalano and registers both as a laugh and fast dancing show.

Many elements of the Mutual idea of burlesque have been incorporated in the formula, with the production picturesque and costumes above the average Mutual. The principals are also graduates from Mutual wheel ranks and know their stuff aplenty.

The show, while adhering to many of the former burlesque bits for the laugh division, has given several a new slant that gets them over despite familiarity and with the general result a fast comedy song-and-dance show.

The outfit also has a hardworking and effective brace of comics in Harry Le Vine doing "Hebe" and Lew Rice, doing his familiar "boob." The pair shoulder the comedy burden throughout, and are adequate.

Kitty Starr, an eye-filling and clever soubret, also contributes much to the show with some nifty costumes of the abbreviated variety and also much ability both in number leading and supporting the comics in comedy scenes. Mina Bernard, attractive brunet and corking dancer, also adds to the sight division with costumes of revealing nature, scoring both on form and talent.

Ruth Le Vine makes an attractive ingenu, handling her numbers well but not going in heavily for the risque costuming. Edna Somers, another looker, winds up the fem principal contingent working in several of the comedy bits. Tommy Fairclough and George Hall alternate as straights for the comedy bits, both handling assignment beyond reproach.

The show has plenty of comedy of a sort, much snappy dancing and a better looking chorus than usual for a wheel show. Also a happy choice of principals in Le Vine, Rice and Miss Starr.

All in all a show that should do nicely for Columbia all along the line.

Edna.

BIG BANNER SHOW

Full title is Bennett's Big Banner Burlesques operated by Jack Dickstein, and working the Mutual circuit.

Comedian.....Jim Bennett
Straight.....Chas. Wilson
Second Comic.....Reynolds
Juvenile.....O'Neil
Prima donna.....Blossom LaVie
Soubret.....Ella Sears
Ingenu.....Bebe Brennan

Here's an outfit that goes in wholeheartedly for the sex appeal. On that score it has its merits, for they do manage the hip wailing with a good deal of skill to get the maximum kick out of it. There is the usual switch from number leading with Oriental trimmings to comedy bits, but that is merely to take the crowd's mind for the moment from the curves of the women principals so they can return to that main issue presently.

It probably wouldn't be possible to give a whole evening's entertainment of uninterrupted wriggling, but they here manage to get in the very largest possible amount of it. At that the comedy, in spite of its perfunctory purpose to fill in gaps between numbers, has its moments. The stuff is generally smutty, but it has the saving grace of being occasionally funny, which is more than can be said of the mass of burlesque humor lately. Bennett does Hebe, one of the surviving dialect comics of the twin wheels, and that contributes something to the laughing side. There's something about mangled speech that makes mediocre material laughable. Not that the dialect is the only funny thing about Bennett. He has some good lines, although the business isn't always funny. Reynolds (the program doesn't credit him with any other name) doesn't get any chance whatever, his tramp being practically a walking part. Charles Wilson, in the troupe for his dancing with Bebe Brennan, doesn't get much chance either.

This team have a neat specialty and work attractively in several numbers, doing something to vary the grind of shimmying. Girl also is a trim number leader, having it all over the professional wrigglers for figure and sprightliness.

The two chief sex purveyors are Ella Sears and Blossom LaVie, the latter a stalwart woman who would be none the worse for a bit of training down, and the other a little woman of enormous vitality. Both wear straw colored hair dressed in a style that doesn't help their appearance, but how they can shake!

They are continually working up those "teaser" bits. A shawl slips from a bare shoulder as they make their first exit. Cue for stormy applause by the intrigued customers. For the repeat the shawl is off both shoulders. This goes on six or eight times to the climax when there is practically nothing but a cambric

A Complete Answer

A question put to a prominent Eastern '26 quarterback on how much sport pages of the dailies affect a football squad, and whether it would be possible to keep the sport columns away from the players during the season, drew this question as an answer: "Can you keep reviews away from actors?"

LEVINE INTRODUCED

Passenger-Flier Has Become Fight Fan—Goldstein K. O.'s Lombardo

Charles A. Levine whose flight to Germany with Clarence Chamberlin gained him an international name, has developed into a fight fan. He has been noticed at the Madison Square Garden shows but not until Monday night was he singled out by fight bugs.

That was at Jack Curley's St. Nicholas club. Levine was cheered and the crowd insisted he be introduced. After climbing into the ring he was given one of those Dempsey receptions. Later when Mayor Jimmy Walker arrived he was also introduced. It was the largest attendance since Curley started staging fight bills at the St. Nick.

Monday's card was a good one throughout. In the main event Ruby Goldstein, once a lightweight idol of the East Side, made a comeback but his poundage of 139 approached that of a welterweight. In the third round Ruby scored a clean knockout of Johnny Lombardo, better known as Ray Mitchell of Phila. The second round found Goldstein in an uncomfortable position for a time when Ray smacked him on the chin. That roused Ruby who landed flush on Ray's button and knocked him out of the ring. It was the beginning of the end.

A well contested semi-final went the distance of six rounds, Johnny McNamara winning the decision from Willie Hohn.

Basketball

Metro-Goldwyn won from Paramount, 49-32, and Fox nosed out Consolidated by a 28-26 score in the opening games of the picture basketball league held Dec. 15 at Savage gymnasium, New York.

Pathe, last year's champions, start their schedule this week against Fox.

handkerchief between the shimmyer and the orchestra leader. This is the old technique, but these two do it with an elaboration and an insinuating candor that outdo most of their rivals.

Besides, they do it out on the runway, which makes it rather more poignant. Going a step further than the average of the wheel, these women appear in their most naive negligence to work in bits with the comedians, and generally speaking the whole proceedings are just another step forward in the new style of "steam."

The chorus is a notably snappy bunch, due in part to the fact that it includes several potential principals. The girl of the Wilson-Brennan team works in the line. Dona Fanstall, another chorister, leads three or four numbers, and makes an attractive enough plump figure, the plumpness being excused on the score of her obvious youth. These kids can carry overweight, but that doesn't go for the older women in burlesque by any means. Still a third girl from the chorus who gets out down front is Lottie Burke. It's not a bad idea, this of letting the girls out for a solo bit. They're usually youthful and as much cannot be said for the run of burlesque queens.

What there is of the dressing is fairly slightly and the production, largely of painted flats, serves for a fair flash. In the main just another burlesque show, but they do the familiar things with rather more than ordinary spirit and the rough sex stuff is man'ed with a certain effective touch.

Rush.

QUITS KING IN HUFF

San Francisco, Dec. 20.

After playing opposite Will King for several seasons Bessie Hill quit the King troupe when one of her numbers was assigned to another. The walkout occurred on King's opening day at the T. and D. Oakland.

Clair Starr (Mrs. King) replaced Miss Hill.

GLICK FOULS MORGAN IN HOT TITLE BOUT

End Comes in 14th Round After Tod Is Down Three Times—Schwartz Wins

By JACK PULASKI

Midgets held the boards at the Garden Friday night and the crowd was not so good, even with two championship bouts on the card. That made three title events in Rickard's arena last week, Tommy Loughran having won the light heavyweight crown on Monday.

But there was a sensational battle dished up when Tod Morgan, of Seattle, defended his junior lightweight crown against Joe Glick, of New York. Had the boys figured on such milling there would have been capacity. Tod was a seven to five favorite. In the second round he was dropped for a nine count, went down again in the fourth and fifth after which it was 15 to 1 he would not go the distance.

Morgan rallied like a thoroughbred. He was distressed three times but from the seventh round on he carried the fight to Glick and it was even he would have gotten a draw on the decision had the foul not occurred. That is if the judges do judge by rounds, regardless of knock-downs.

In the early knock-downs Morgan acted as though fouled. Eddie Forbes, veteran referee, refused to consider the claims and Morgan tottered to his feet on each occasion. Glick did appear to be hitting low but not all the knock-downs could be charged to foul tactics. The highly excited crowd blamed the referee for letting Glick get away with the rough stuff and there was no doubt that Forbes was confused at times. When Tod went to the canvas in the fifth round was almost over. He struggled gamely to his pins and had it not been for the ropes he would have gone down again. As he lay against the ropes the bell clanged, a life saver, but Forbes didn't hear

(Continued on page 42)

Track Closing Follows

Miami's Worst Summer

Miami, Dec. 20.

Miami's season is bound to suffer from the cancellation of the 45-day race meet scheduled for the Hialeah track by the Miami Jockey Club. Joe Smoot, president of the club, in broadcasting the board of directors' decision, stated that the track would never be reopened unless Florida laws regarding race track betting were liberalized. Previously officials of the club had stated the meeting would open Jan. 19, but their decision to suspend was expected in many quarters.

Smoot said the daily payroll of the Jockey Club was \$27,000 during its season and that 1,500 to 1,700 persons were employed. He added that the calling off of the races would keep from 15,000 to 20,000 wealthy persons away from the city this winter.

Miami has just passed through what was probably the leanest summer in its history and is anxiously waiting for the annual influx of winter tourists.

MANAGER'S 40%

Robert S. Roberts is suing Benny Touchstone, fighter, on a 40 per cent managerial contract. The fighter is alleged to have booked bouts at Madison Square Garden in violation of his agreement with Roberts executed for a period of three years from June 22, 1925.

U. A. Drops Out of

Film Basketball League

United Artists basketball team has dropped out of the Motion Picture League after playing, and winning, one game. The squad has affiliated with the New York Industrial League instead.

The U. A. dropout was due to the distribution of profits of the forthcoming basketball dance, which provides funds to cover the incidental expenses of the various teams. As United Artists only has about 250 employees on this end, it felt it could not be expected to sell as many tickets as Paramount, Fox, Consolidated, Pathe and M-G-M.

ALONG THE LINE

By BLAND

Curves at the Palace

Curves must be coming back. The two opening acts at the Palace this week were liked and each one featured a curvy damsel. First was Lottie Atherton, who did tap dancing, while standing on her head and tap dancing a la Bill Robinson on a staircase, and second, Carol Inez (Inez and De Wyn), a slow motion adagio dancer who isn't stingily built. Either girl could have posed for Justice on the front of a court house. Things seem to be looking up for the Amazons.

Besides hope, the girls got plenty of entertainment in the first half. Walter Huston, Edward Lambert's catty impression of Mae Murray and Mijares, Mexico, greatest wirewalker. Mijares has plenty for the tired business women, and a nice dress suit. Opening intermission he just about closed the show for the women.

Herman Timberg didn't get over so nicely, even for Monday. Maybe the Monday girls could take something stronger than a succession of gags like: "My next number will be 'My Canary fell in the ink and flew away.'" Brother Sammy: "Oh you mean 'Bye, Bye, Blackbird.'" They didn't wow the Palace girls out of their seats. Herman, when he brought out his little son, muttered, "Don't you flop, too!" The youngster did his best, even giving an imitation of papa. These bright babies of the family could make a better impression were they brought on ad lib, without the number four make-up and the white gaiters. Sonny seemed about an engagingly extemporaneous as a Reinhardt production.

The Duncan Sisters and Eddie Cantor in his box were headlining again. Eddie is getting to be the Palace's best holdover.

Women and Fashion Parades

It was the fashion show and not the mediocre picture "Women Must Dress" which brought the women into the Roxy last week. Even in New York, where the girls are assumed to be sophisticated, a fashion show can get them. And even in the Roxy, where the customers are a block away from the mannequins, a fashion show is a fashion show. Girls hadn't figured on the size of that theatre. All over the house there were murmurs, "May Belle, do you suppose that's a separate jumper or is the waist sewed right onto the skirt?" The girls went home without knowing, but they had seen clothes.

A fashion show could sell almost any picture for the matinee. It's strange the picture houses don't produce more of them. They cost nothing. Merchants fight to furnish the dresses.

And, if a local charity is given a mild cut, the Junior League girls fight to parade around in them. A female's first interest is in getting a man or keeping one. Why, Dad knows! But the flicks who deny it are congenital four-flushers.

Showmen may defend themselves by pointing to Paul Polret and his recent lecture tour which missed. But they forget that little Paul is approaching the toboggan, even in Paris, and that Polret creations are not adapted to the lives or incomes of the American middle classes. Clothes which will snare the shipping clerk are the clothes the girls want to see. And they will chew their gum through a million reels of tripe like "Women Must Dress" to do it.

Fans and Burlesques

Where is the public-spirited Mlle. Dooley or Brice who will break the spell of the "fan waltz" with a nice ribald burlesque? Roxy's Gambarelli is the latest prima alleria to fall into the line-up. Ever since "Rose-Marie" and Pearl Regay there hasn't been a musical comedy, vaudeville act or presentation which hasn't treated us to a damsel waltzing around preliminary to a back bend and complete eclipse by the fan.

The dance is effective enough. But it's prevalence is bound to create complications. The customers will feel cheated when they don't get it. Then where will be the girls who carry fans but can't do the back-bend, the girls who bend but haven't any fans, the ostriches which haven't any ballerina?

And won't all the women in Spain soon be flat on their backs. Dancers really shouldn't create public demand with such blind disregard of the supply problem. Think before you copy.

Greta Musses 'Em Up

There's been a heavy run on the Times Square mascara. "Run" goes both ways. "Love" and Greta Garbo have had the women lining up for matinees. That's how the women love to see a sister suffer. And Greta is their most heart-breaking sufferer. She's got everything for the girls, subtlety, wistfulness, languor, depth. Had Greta been cast for "The Captive," it might have outrun "Able's Irish Rose." When women give 65c to a speculator, they're going to get something stickier than a Schrafft luxuro chocolate ice cream cake.

"Anna Karenina" sounded promising. Women all had loved the book. They all had to see the film. The flaps, the wives, some 200-pounders in Queen Mary hats.

They seemed a little disappointed in John Gilbert. He wasn't making love as he did in the old days. Greta had him submerged. He wasn't quite good enough for her, in the story and before the camera.

But Greta did plenty to put the picture across without him. They all cried. And then the whole sellout tried to crowd into that place, a three by four, to repair the make-ups. They milled around, trying to push each other away from the mirrors, and got mad and made faces and looked things.

The more emotionally wrecked just had to give in and do their art work before the mirrors in the lobby. Drive the women into the street the way they are. It would make a great ballyhoo. Any women who get that mussed have had some sort of a good time.

When the downtown girls get atmosphere, they'll stand for any kind of pictures. They stood for "Jungle Gods" last week. "Jungle Gods" has some stuff in it, interesting for the National Geographic Magazine or for a finance subject.

Clara As a Son-of-a-Gun

Pictures like "Get Your Man" will hurt Clara Bow with the women. Her character is unsympathetic. Nancy is a first-rate little son-of-a-gun. Women don't like their heroines unscrupulous, unless there are a few extenuating circumstances. "Get Your Man" affords Clara none.

Her Nancy is a spoiled American girl who picks up a young man in Paris. Of course, pick-ups if all right, should be a little more romantic than Nancy's was. Hers was provoked only because she had run into the victim coming out of her hotel, in a shop, and in a museum. She spent the day with him in the museum and was fortunate enough to be locked up in it with him for the night. She slept with her head on his lap and he kissed her. Nice Nancy!

In the morning, he told her that he was engaged to another girl. Nancy had known him less than 24 hours but she was sore. His wedding was to take place that very week. Nancy had to act fast. She faked an automobile accident (that original gag) in order to be taken into the fiancée's chateau. The little French girl, all unsuspecting, was mighty sweet to her. But that didn't obstruct Nancy's plot to snare her hostess' sweetheart. She forced a proposal from her rival's father. She made a monkey of him. She lured Robert into her room and ascribed for help. And finally such sportsmanship was rewarded and she got her man.

It's about the least charming role the little allure compact has been given, and, curiously, a woman, Dorothy Anzer, directed. That must mean that the men directors give more thought to the feminine fans.

Aronson's Decors

If the sponsors of the B. Aronson stage decors exhibit at the Anderson Galleries took the word "art" out of their eulogies of the young Russian (Continued on page 42)

Need Cactus Leggings

Loew's New York theatre ought to furnish its femme patrons with cactus leggings. The house is infested with customers who drop in for other purposes than seeing pictures.

They parade the aisles looking for a seat next to a likely gal and then move in. If the victim glares, or makes a squawk, they simply change location. Some try six seats to a feature.

Why do the knee and elbow men pick the New York? A \$2 entertainment for 25 cents. Maybe the New York girls will stand for it now that Eighth avenue is torn up. Evidently the management will.

One usher patrolling the aisles and looking business-like could suppress a dozen nuisances a performance. The New York has had its trouble with the boys who create confusion by dropping their vanity cases. These others ought to be easier to handle. Anyway, they wouldn't faint in the arms of the bouncer.

And don't forget the Roof.

NEW BOOKS

Burns Mantle's Annual

Burns Mantle's "Best Plays of 1926-27" has just come off the Dodd, Mead & Co.'s press. It is a good book for sleeper jumps. It contains "Broadway," "Saturday's Children," "Chicago," "The Constant Wife," "The Road to Rome," "The Play's the Thing," "The Silver Cord," "The Cradle Song," "Daisy Mayme" and "In Abraham's Bosom," 10 best plays selected by a committee of New York critics. They are skillfully condensed and boiled down to the minimum of drama form dialog.

The book also contains a review of the theatrical season here and in the west, and (dirt) the ages of the actresses.

Mr. Mantle is the very able critic of the N. Y. "Daily News."

Joe. Kennedy's Lectures

"The Story of the Films" (A. W. Shaw Co.), edited by Joseph P. Kennedy, brings the Harvard lectures on the industry to the boys who don't go to Harvard. Lectures were delivered by Mr. Kennedy, Will H. Hays, Adolph Zukor, Dr. Attilio H. Giannini, Jesse L. Lasky, Cecil B. deMille, Earle W. Hammons, Milton Sills, Sidney R. Kent, Robert H. Cochrane, Samuel Klatz, William Fox, Harry M. Warner and the late Marcus Loew on their respective viewpoints and functions in the film business.

They are not especially hot reading but they are interesting and authoritative. The books offer no startling revelations to those already associated with pictures though it is a useful record of that knowledge. Solid, but too technical for the fans, and too mental for the children who like to read romances.

Evelyn Herbert's Escape

Evelyn Herbert, leading lady in "My Maryland," had a narrow escape from serious injury when she attempted to extinguish a blaze in her apartment at 204 West 59th street, New York. She sustained slight burns of the body. They did not interfere with her stage appearance.

Miss Herbert had been resting and reached up to put out an electric light. In some manner she turned on the electric heater behind some draperies. In a short time the draperies became ignited and it was while trying to extinguish the blaze that she was burned.

ENGAGEMENTS

Milton Schuster, Chicago booker: Billy Wilson, Avenue, Detroit, Mich.; Lew Orth, Star & Garter, Chicago; Lennon and Delight, Nile, Bakersfield, Cal.

Milo Bennett, Chicago booker: Ruth Thomas, George Clark, Helen Singer, Central, Chicago; George Hall, Chateau, Chicago; George Simmons, J. J. Fleming, Willard Kent, Phyllis MacKaye, Studebaker, Chicago.

Ruth Lee succeeded Edna Hibbard in "Tenth Avenue" on tour.

Helen La Vonne replaced Louise Squiles, Chicago "Hit the Deck."

Frank McIntyre, Lynne Overman, Jeanette MacDonald, Billy B. Van and Carl Randall for "Sweet Daddy."

Lyn Harding and Vernon Steel for "The Patriot."

GRAY MATTER

By MOLLIE GRAY
(TOMMY GRAY'S SISTER)

At the State

Marvel and Co. supply the flash for the State bill this week in an effective set the blue velvet embroidered in silver curtains hanging to either side of a variety of center views. The diminutive ballet dancer made up in quality what she lacked in quantity. One costume was of spangles and net, another a brown knitted one and finally an odd combination of black, yellow and red. Another member of the company wore a dainty frock of net in blue with pink showing prettily through it and her later costume was also blue but shading on green and had the points of the hem silvered. A girl with a very pleasing voice wore a buffant style in both her costumes and being tall she carried them gracefully. The boy the act is named for surely deserves his title.

The lovely blue frocks of the Keller Sisters appear to be the same worn at the Palace and are naturally just as becoming and they themselves are just as popular here as there also. Marie McCaffrey accompanied them, her crepe frock being a delicate yellow and her slippers pale green.

Walter Walters "Co." wore a simple white crepe de chine dress with a black velvet basque effect on the bodice.

At the Capitol

When a mist of white curtain rises the Capitol ballet "Snow Flakes" makes a pretty picture in rather long white tulle costumes with silver stars sprinkled all over them. Joyce Coles' silver edged ruffles were shorter and the band of diamonds in her hair wider than the others.

The same all white set was used for the "Winter Frolics," with the stage orchestra seated in an ornate sled. They have evidently won their letter, all of them, for each had a large "C" on the front of his red sweater, and of course their knitted caps were red, too.

Chester Hale girls in short white costumes with rows of white marabou on skirts, cuffs of the same but no sleeves appeared later in other white costumes consisting of capes and uniforms and a skating team speeded up the finish.

Why Malones Are Merry

"The Merry Malones" had every reason to be merry with two such lovely daughters as Polly Walker and Dorothy Whitmore and the daughters couldn't help but be merry wearing such beautiful frocks and wraps. In fact they had so many they changed both between the gate and rose garden of the last act when Dorothy's gorgeous gold ensemble became a white one of taffeta with three pleated tiers. Polly didn't change her dainty pink crepe frock or taffeta wrap made unusual by having the fullness come from the center of the back and a soft ruffle all around the edge of chiffon.

Mother (Sarah Edwards), changed from a green metallic ensemble to white which the entire company wore for the final gathering of the dancers. Among so many dancers, including Fay Adler, the daintiest of them all, whom Strand audiences will remember, and George Cohan with his hair and feet bellying each other, voices are scarce. Dorothy Whitmore's tone and diction are clear and with an occasional high note by Ina Hayward is the only singing noticeable.

As further indication that "God's Good to the Irish" Mr. Cohan uses two full lines of the Christmas hymn as part of one of his melodies.

The chorus made an effective group in costumes of silver the skirts of long fringe with only a large silk bow of orange at the left side. The rose garden scene was especially pretty with the girls in buffant gowns of soft satin a darker shade of rose than the flowers that scattered over them.

5th Ave's. Spirit and "Gossips"

The Fifth Avenue is showing the proper spirit. It's only right the theatre should start the movement for "Equal rights for men." For a long time women have only been charged 25 cents here, and now the men are to share the privilege. Business may have nothing to do with it. Reserve seats now for the New Year's Eve party—lemon drops and chocolate bars for sale in the lobby.

"Gossips of 1927," with a couple of burlesque's favorite blackouts for spice, hasn't gathered many new stories lately. The girls' band can feel sure of their good looks since this is evident despite the unattractive costumes they still wear.

Alice Howard and Sophie Bennet appeared first in capes of georgette crepe, one green, the other pink, with matching ostrich collars. Gowns were of the same colors with circular bands of rhinestones and beads on the skirts which ended with lace hems of the same. Silver used on the bodices looked solid enough to be armor and gave the impression of being too heavy for the rest of the costume, but that didn't interfere with their harmony or the pleasure of the audience.

Academy Dressing

Brall and Palo, with their Jugo Slav orchestra, led by a girl, found an appreciative audience in the Academy. The musicians were in native costume but the feminine dancer's outfit must have represented a mythical country. Both the dress and voice of the girl introducing the "Family Album" made a very poor impression. She later redeemed somewhat in two black dresses since her pretty hair was auburn. The final black gown had a hem of silver lace and was embroidered in steel beads.

Winifred St. Clair wore a smart cape frock using plain white and flowered crepe de chine effectively, plain for bodice and hem and flowered for cape and skirt. The white silk shawl worn over a white georgette frock later was embroidered only with sprays of small leaves and flowers just above the heavy fringe, lovely. Nora had to get giggled with her costumes so her wrap was a gaudily flowered cape with a round collar. Betancourt changes costumes like most women do their opinions. She finished in navy blue with a short matching coat for her bows.

Only Elinor's Book Can Explain

Masters and Grace changed their act a little for the State. The two girls with them wore ruffled costumes of the Tony Pastor era with black lace mittens and large bonnets. The act seemed to have more life than when at the 5th Avenue.

Donovan and Lee were warmly welcomed. Miss Lee wore a georgette frock in flame color, trimmed with matching ostrich on the hem and edging the detachable bolero of the bodice. Lieut. Gitz Rice and his Northwest Mounted also have Marie. She wore a red coat and cap with a pleated black satin skirt that was split twice because Marie is a dancer.

Elinor Glyn, introduced reverently by the manager in formal dress, stood beside a high backed chair draped with artistic carelessness in green silk, probably because Elinor's hair is auburn. Her black velvet gown was draped to the left side and had a long train. It also had tight sleeves with drapes from each wrist. Pearls of course, were close to the neck as well as long and knotted half way down. "It" possessors, says Mme. Glyn, are entirely unselfconscious, half self confidence and something in the eye that only her book can explain.

What Foreign Stars Don't Know

If "The Last Waltz" had only been made in Hollywood how gorgeous it would have been. Foreign stars apparently haven't yet learned that the quality of materials does show in pictures. The Princess wore a metallic cloth gown with train of crepe to the grand ball, where her engagement to the Prince was to be announced, and it looked more like (Continued on page 44)

AROUND THE SQUARE

H-O-T "Helen"

"The Private Life of Helen of Troy" at the Globe spells its title out in the tungsten display in this sequence, "The Private H-O-T Life of Helen of Troy." In addition the "hot" part gets the display in all advertising. Routining of the lights was done purposely.

Hit Makes Parties, Back Stage

In a certain musical success the company is so carried away with the putover that nightly parties are being held. After each evening performance, the parties are so long, numerous and flamboyant in the dressing rooms that the management, having no objection and not desiring to make the troupe discontented, has engaged a special watchman who is all but a "house detective" to see that the frolics do not go too far.

One answer was that a downtown John who stuck in the playhouse until 2:30 a. m., staggered out and placed with the added guardian a check for \$800 for tickets to the next evening's performance. The check was O. K. and the party backstage next night was a wow.

All this without solicitation from the management, but just shoulder-shrugging tolerance because it so happened that one of the chorines had met a New York rounder in Paris and when he renewed the acquaintance he started all the shootin'.

Plush overcoats have replaced camel's hair as the swanky thing for the well-dressed curbstone gentry.

Guinan Kids and a Check

Friday afternoon in a heavy downpour 16 of Texas Guinan's "kids" aired their views in front of the Longacre Bank on 8th avenue and 43d street, New York, about that banking institution in general and its cashier, Pat Codyre, particularly. It resulted from Codyre's questioning the genuineness of an \$845 check by Texas Guinan given to the girls to pay off part of the week's salaries.

With the kids "broke," they trudged down from the Century theatre basement on 62d street where Miss Guinan had her club recently and sought to cash the check. Codyre didn't believe Miss Guinan issued it and after phoning the nite club hostess and talking to her, he was still skeptical, but the kids got their money.

No Market For Life of Maurice

The latest widow of the late Maurice, Miss Ambrose, has been offering through Harry Reichenbach the story of her life and the life of the deceased dancing idol, Maurice Mouvet. Reichenbach, her press manager and eager to get the stuff in print as she became the star of a high-priced cabaret, first offered it free and asked publication. Several newspapers were interested. He immediately put a price on the stuff. When one agreed to negotiate he turned the matter over to an agent who frankly admitted that he was to get a share of the take. The result was that, without any gentlemen's agreement or trust understanding, the story was turned down generally, Reichenbach receiving the curt reply on all sides, "Not Interested!"

Miss Ambrose knew nothing of all this, having simply followed instructions.

Contract Bridge for Chumps

The latest chump racket in Times Square is contract bridge. It is a new version of the game which, a few years most respectable, has become the gambling rage of the professionals. It calls for skill as well as chance, and it has always been a psychological fact that where those who specialize in becoming sharks at an indoor pastime that calls on the brain play it out with strangers they can do better than in the out-and-out tip-and-toss systems.

Everyone who plays contract bridge twice thinks he is a past master at it. Without cheating, the boys who can afford to concentrate on the newly discovered possibilities have it on the amateurs from Times Square to Copley Plaza—so they take no chances; they just outplay the chumps and clean up.

There are not less than 1,000 contract bridge games going any night within apple-throwing distance of Broadway and 44th street, and three out of four are racketeers—the fourth pays—plenty.

Peddling Rye by the Gallon

The latest hooch gag is peddling rye in gallon jugs. Something about the four-quart measure, sans label, makes it seem honest. The leggers are offering these in quantity at \$25 a gallon, or \$40 the single glass vessel. The jaded buyers are accepting it at face value. It is drug-store whiskey, good but not great. The Christmas and New Year holidays will be lit with it and the worst results will be protracted hangovers. The rates are extortionate but that is the reaction of every American "blessing."

Hotel's "Courtesy Cards" for Pros

The Eastgate, "class" theatrical hostelry in Chicago, is issuing "courtesy cards" to select personages. The cards entitle the bearer to clear access to rooms at any time, with or without baggage.

Len Hall and the Cheesers

Leonard Hall, the new "Telegram" critic, has attracted the most attention of any play scrivener for the shortest space of time he has been officiating on the Scripps-Howard New York evening sheet. When Hall replaced Frank Vreeland the Washington scribe had Broadway focused on him for the first few days and then clinched the attention by going after the generally accepted legit favorites. In Mr. Hall's estimation Reinhardt was a stock company entrepreneur, Alfred Lunt and Lynn Fontaine just weren't, and Pauline Lord never was.

This is prelude to a biting dissertation by Sam Marx, the editor of Donald Flamm's throwaway weekly, "New York Amusements," which exists by grace of the Shuberts and other bountiful lineage customers at about \$10 per page. Marx did something a throwaway guide in New York has never done before, i. e. attract genuine attention because of the merits of the text outside of the advertising columns.

Marx went after Hall in a recent issue and Hall, fully cognizant of it, bided his time until Monday (Dec. 12) to answer this critic of a critic.

The circumstances revolved about a frame at the Cheese Club last Friday where an embryo press agent who bears some resemblance to Hall, although he does not particularly flatter the "Telegram's" scribe, inspired the hoax of masquerading as Hall and introducing Marx to him. Marx had never seen Hall anyway so it made little difference.

After some maneuvering by Walter J. Kingsley who merely engineered the introductions, but who disclaims cognizance of the frame, as Mr. Hall credited him as witty Monday night, Marx and the pseudo-Hall were introduced at the Cheesers' Friday luncheon.

"Hall" politely took Marx to task for his lack of hospitality, civility and courtesy and Marx was somewhat qualifying in his personal impressions of the pseudo-critic. This was what the real Hall capitalized in Monday's "Telegram" when he had it that "Mr. Marx indulged in a little high powered apologizing."

The Cheesers, sensing how good the gag went, then sprung a few of the legit press agents on the phony Hall who panned their copy, their tardiness in submitting it, its dearth of news value and had the boys who never met Hall doing calisthenics in trying to be "nice."

The "Journal" berth for which Vreeland was slated went to John Anderson, now on the "Post." Vreeland turned down the p. a. job with Philip Goodman to succeed Bernard Simon who wants to free-lance as a writer.

44TH ST. SAFE ROBBED

Moved to Kitchen of Restaurant and Rifled

Disregarding additional police protection along Broadway, burglars forced their way Sunday into the Rosoff Restaurant, 152 West 44th street, rifled the safe of \$650 and escaped.

The robbery was discovered when employees opened the store at 7 a. m. They found the safe was not in its usual place in the front of the restaurant under a brilliant electric light. It had been dragged into the kitchen.

On the floor beside the wrecked safe, the door of which had been pried open with a crowbar and sledge hammer, were the tools, gloves and flashlight of the thieves.

When detectives of West 47th Street Station arrived on the scene they discovered that the thieves entered through a rear window and then forced their way into the kitchen.

Mrs. Pierce's Sentence

Mrs. Evelyn Pierce, 30, dancing instructor, of 140 West 75th street, was sentenced to a term of from two and a half to five years by Judge Max S. Levine in General Sessions following her plea of guilty to manslaughter in the second degree.

Mrs. Pierce had been indicted for murder in the first degree for the stabbing to death her husband, Howard, during a drunken brawl in their home June 30 last.

After investigation the district attorney recommended the acceptance of the manslaughter plea, informing the court the State could not prove premeditation.

GLICK FOULS MORGAN

(Continued from page 40)

It and permitted Glick to wade into the wooly westerner.

Morgan's Rough Evening

Forbes got a proper razzing for that, the bugs suggesting he go to the old man's home. He lost count of the rounds too and was in the centre of the ring when the 14th began, walking away when the fans called attention to the error.

The surprise of the match was the showing of Glick. He started in pasting Morgan with a left hook from the first bell and it looked like the boys would go home early. Joe had the strength and although he missed plenty of hay-makers he certainly punished Morgan with smashes to the body. They will probably rematch these boys.

The battle became sensational when Morgan shook the cobwebs out of his home. By far the better boxer, he popped Joe with his left and crossed plenty with the right, shaking the contender up time and again. There was no time when Glick was in danger but he knew he was in a fight. As for Morgan, of the times he defended his title here, he never fought so hard and this Glick match is probably the roughest evening in his young career.

There were many fight followers who questioned the alleged foul that ended the match. As for them, they were probably betting "smart money" on Glick. There is some doubt about the correctness of Forbes' ruling because few people saw just what happened. Another is that when Morgan and Glick met a year or so ago, Morgan won easily and sent Joe to the mat a couple of times. This time it was Tod who did the diving.

Corporal Izzy Schwartz won over Dave Montrose, better known as Newsboy Brown of Los Angeles. The lilliputians put up an excellent battle for the flyweight championship vacated by Fidel Le Barba. Canada claims to have a champ at the weight, too, so there is some question as to who is the right one.

Izzy's lightning like counter-punches, inside uppercuts and such won him the match. If some of the heavier men could approach this kid's timing and precision, they would get somewhere. Brown shot for the body, while Schwartz specialized to the jaw. Neither midged was hurt nor were there any knock-downs but there was action all the way, 15 rounds. The coast kid looked much the stronger and is surprisingly muscled. That made Schwartz showing the more creditable for he is a slight looking chap.

Ada Williams engaged by Al Nathan for feminine lead in his new series of Sunkist Comedies, made at California studios.

Orville Caldwell, knight in "The Miracle," for male lead in "Sally of the Scandals," F. B. O.

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 Lovelorn."
Colony—"The Lone Eagle."
Paramount—"Serenade."
Rialto—"Now We're in the Air" (Beery-Hatton).
Rivoli—"The Devil Dancer" with Gilda Gray in person.
Strand—"Man Crazy."
Roxy—"The Girl From Chicago."

NEW SPECIAL FEATURES WORTH SEEING

"Sunrise" "Helen of Troy" "Wings"
"Jazz Singer" (Al Jolson) "The Gaucho" (Fairbanks)
"Love" (Gilbert-Garbo)

NIGHT LIFE

The Parody, with the inimitable Clayton, Jackson and Durante as the features, is recommended at all times. Parody also has a girle show to augment "those three boys."

Chez Morgan with Helen Morgan breaking in with "The Show Boat" is doing fairly well; Miss Morgan returns next week.

Vincent Lopez, with an excellent show at the Casa Lopez, must be made, if only for the Lopez dance music. Jack Osterman is m. c. 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) and Pennsylvania (Johnny Johnson) should not be overlooked for relief purposes for straight dining and dancing purposes, before or after theatre.

The Little Club has a fast show headed by Emile Boreo, Grace Hayes and Mrs. Park Benjamin.

George Olsen at the Club Richman is the sensation of the night clubs, with turnaway business. Two other jazz maestros at their own nite clubs are recent starters. Ben Bernie is doubling from the Roosevelt into the Club Intime and Harold Leonard opens Thursday at Harold Leonard's (nee the Mimic) with his orchestra.

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. The Mirador now offers Maurice's widow, Eleanor Ambrose, and Charles Sabin as the dance stars.

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 Fuzzy Knight at the 54th St. Club always produces a fast entertainment.

For a touch of Montmartre on Broadway, the unique Tommy Lyman, warbling his ballads at the Salon Royal, is very worth-while; Texas Guinan joins Lyman as co-star on Thursday.

Up in Harlem the Cotton Club has a whale of a hotsy-totsy brown-skin revue.

RECOMMENDED DISK RECORDS

Brunswick No. 3644—Louis Katzman's Anglo-Persians, famous WEAF commercial broadcasters, are at home with Oriental fox-trots like "A Siren's Dream" and "Dancing Tambourine." They broadcast consistently prior to recording. Make distinctive dance numbers.

Victor No. 21034—Tuneful fox-trots by George Olsen and His Music with the Olsen trio prominent in both. Couplet is from "Connecticut Yankee." Titles are "My Heart Stood Still" and "I Feel at Home With You," done in Olsen's best manner, which says plenty.

Columbia No. 1129—Don Voorhees and his crack radio band do tricks with the tricky "Soliloquy." Rubie Bloom's intricate piano solo, and the redoubtable "My Blue Heaven."

Edison No. 52139—Harry Reser, leader of the Clicquot Club Eskimos, goes it alone on the Edison with his banjo solos of "The Old Town Pump" and "The Clock and the Banjo." Permits for some fancy diodes on his stringed instrument.

Victor 21039—The Revelers are plenty hot with "The Varsity Drag." Jack Smith is a bit over-confidential in whispering "The Best Things in Life" from "Good News."

Brunswick No. 3262—Frederic Fradkin violin solos a pair of familiar and popular classics, the "Traumerei" and Drdla's "Souvenir." They are very worthy recordings.

RECOMMENDED SHEET MUSIC

"Among My Souvenirs" "Beneath Venetian Skies"
"Lonely in a Crowd" "Old Names of Old Flowers"
"Stay Out of the South" "An Old Guitar and an Old Refrain"

ALONG THE LINE

(Continued from page 41)

slan designer and substituted "hokum," they might get him the heavy attention they're playing for. The time was ripe for Aronson to be publicized. For four years he has been designing the sets and costumes for Unser Teater in the Bronx and the Yiddish Art theatre. Recently, he made his first English-speaking production, the Civic Repertory's "2X2=5." This exhibit, sponsored by Sheldon Cheney, J. Brooks Atkinson, Cleon Throckmorton, Kenneth Macgowan and Maurice Schwartz, includes the sets of these past productions.

Aronson's work is interesting. It's artiness is not formidable. Unquestionably, he will be cooed over by the people who like their art without cream or sugar. But he seems to have enough elasticity to get by with those who are less robust aesthetically. Reduced to black and white, his sets are especially effective. They suggest picture possibilities. "Faust" and "The Cabinet of Doctor Callaghan" employed similar decors.

In costuming Aronson paints his colors on the fabric. That might be a little strong for the Times Square theatres. Painted plaits will not unfold for an uptown hitch-kick. But the revues might find something effective in his ideas.

Female Pets

Certain stars are the female's pets. Women are crazy about Garbo now, as they once were about Swanson. It isn't only clothes. It's subtlety and sophistication. A fascinating, poised, misunderstood heroine gets under the female skin. They like to imagine themselves such high-powered, toney devastators. Mary Pickford always got the women on pity and sympathy. She made them feel motherly. As did Gish. Harry Langdon plays to whole houses full of mothers. They feel "Poor pale little thing!"

Any mothers who see Clara Bow in "Get Your Man," will like telling her to pipe down. A young girl's antagonism may not be so definite. But she will feel that she, herself, would hate to run up against such a double-dealing little rival.

Heroines ought to be idealized women. Miss Anzer has spread the idealization pretty thin on poor Clara.

GREENWICH VILLAGE AS IS

By LEW NEY

He blew in from Jersey this morning with a flood of words that would stop a Lindy in the air. He had paused over night in Christopher street where speakasies are plentiful and free beds, too. He came to me to sell literature of his own making.

Collins he called himself, and the cold atmosphere of unheated halls had not dampened his enthusiasm.

"Everybody that writes seems to come to the Village sooner or later," he ventured. "I have several plays, a novel and stacks of short stories that I would sell at a fair price just to get my room rent. I find four doughnuts and two cups of coffee a very satisfactory meal. I just love to write."

"I have seen so much of life it seems I could write all the time just telling about my experiences. I left a play in a suitcase in a bakery in Jersey. You see I am really up against it since I got fired from that teaching job I had"—and on and on.

Breezy Elsie

Elsie breezes in just as she did at Joe's years ago. Surely you have heard what made Elsie famous. She's the girl that tried to visit the North Pole when she was doing a vaudeville act in Winnipeg. Her vaudeville companions had a show of their own when she came back from an all-day trolley ride and her first lesson in geography.

Christmas Blah

The blah of Christmas is upon us. Stoppish days, ghoulish nights, mad crowds shopping everywhere, busy buyers, stupid sellers, all to glorify business.

Village studios are busy with gifts, plans for parties, much like other quarters. Bosses are wondering if they can make a \$5 gold piece look as big as the \$10 bill they gave away last year. Beaus are querying whether or not to get that platinum lavalliere. Blondes give away their knitting knacks to prove their homey ways, competing with the hankies and store ties of less domestic brunets.

Christmas spirit is chuck full of suggestive gestures, rivalry, revelry and commercial bigotry. But also the joy and thrill and good cheer through the holidays. Hearts melt, age is not felt and even misere spend.

Anything Wet

I love to sit on a wet bench beyond the Washington Arch on a damp, foggy night and see dimly the castles in the air about me. And when a blizzard comes at night I'll be there, too, to get that impression while it lasts.

The popular indoor sport of old Villagers who have been to Paris and Moscow is to return to somewhere hereabouts and belch a book on our changes during their un-noticed absence. That is just another way to provide a pot boiler.

Thus and so Dr. Max Eastman does his bit to damn us all as commercial parasites in his new book, "Venture." It isn't nice of Max to encourage and advertise the cool commercialism that does exist. But Max, too, has changed and isn't the same at all as he was when rows broke up the old and illiberal Liberal Club; as when he made the "Masses" which never helped the working classes. He, too, has become a commercial person, and he looks for business now where he sought serene Bohemia 10 years ago.

Cheap Cussing

Well, the sightseeing rabble has not driven the Chinks from Chinatown. It is most interesting to go there on holidays when the angle-eyed Orientals come in from Jersey and Connecticut by the train load.

And so if you hunger for atmosphere and thirst for old bars that have gone down in defeat, old timer, come back, if at all, as you left and re-establish yourself in a cold garret or rat-run basement and belong to a crowd or gang or clique as you did before going away. You can still run down the Rabbit Hole and play chess or eat spaghetti with red ink or discuss philosophy and cuss capitalists over a cup of tea for a dime or less.

Max Gabel has bought a play entitled "The Last Dance," by A. Blum, for production next year with Jennie Goldstein in the stellar role. The title has been changed from "A Woman's Soul."

NEW COPS IN SQ.

Loaned to Capt. Lennon for Holiday Season—Double-Edged Transfer

Captain Edward Lennon, commander of the West 47th street station, has been "loaned" about 15 young bluecoats from various precincts in Manhattan. Every year just before the Xmas holidays the police commissioner sees that the Times Square and Fifth Avenue jewelers are well protected.

The new Broadway squad was recently enhanced. The members of this outfit keep Broadway clear of evil gentry just as the Fifth Avenue "boys" see that dips and poke men remain off the Avenue.

The bluecoats on Broadway are somewhat vexed. They have been given new posts. That means when the storekeepers and others play Santa Claus they will be nowhere to be found. The young rookies that are helping them to cover Broadway are just as badly off.

The cops are out on Broadway in large numbers and happy to say there has not been a stickup on the Big Stem in a long while.

"The boys" have gone to the city where scar-face Al Capone is said to reign, from accounts.

WIFE STABBED WHEN FOUND WITH MAN

Frank Freeman Raided Apartment—Wife, in Hospital, Did Not Appear in Court

When Mrs. Edga Roberts Freeman, claiming to be a former actress, 161 West 77th street, failed to appear before Magistrate Dreyer in Yorkville Court to prosecute her husband, Frank, the case was adjourned until today (Wednesday), and a subpoena issued for her.

Freeman is accused of having stabbed his wife three times when he raided an apartment at 517 Madison avenue, and found her in company of Henry W. Livermore. The case had been adjourned because Mrs. Freeman was confined to Bellevue Hospital.

When the case was called an attorney representing Freeman asked that it be dismissed, as he did not believe the wife would appear. Magistrate Dreyer refused and issued a subpoena for her appearance. The attorney also requested the judge to issue warrants for the arrests of Mrs. Freeman and Livermore on a statutory ground.

Magistrate Dreyer told the attorney to draw affidavits and present them to him, and he would take the case under consideration.

Flower Girl Discharged; Engineer Didn't Appear

Marvis King, 20, 44 West 50th street, flower girl in Texas Guinan's former Century Club, was discharged before Magistrate Goodman in West Side Court.

She had been arrested by Detective McDonnell, West 68th street station, on a charge of grand larceny preferred by Harry W. Nelson, engineer, of 393 7th avenue. The case was dismissed when Nelson failed to appear to prosecute.

Nelson had visited the Guinan club Dec. 10, he said, and after spending considerable money in tips to various employees invited the King girl out to breakfast. After they had eaten and were en route to her home, Nelson charged the girl had rifled his pockets of \$600.

Miss King denied she had taken the money and said her arrest was spite on the part of Nelson. She said he attempted to attack her while they were in the taxicab.

The case was called three times and Nelson did not appear. The detective said he had made every effort to locate Nelson but that he had been unable to do so. Nelson is believed to have sailed for Europe.

Rivera, Brooklyn, former K-A house leased to Louis Werba for dramatic stock, is playing independent vaude bills on Sundays booked by Jack Linder. Eight acts and a picture.

HARLEM'S NITE LIFE AS COURT RELATED

Ratta Bella Castro, With Belles and Beaux of Black Belt, Pinched for Cutting

An incident of the night life and habits of the habitués of the Harlem "Black Belt" as pertaining to the theatrical profession was disclosed when Ratta Bella Castro, 23, "high-yaller" dancer, who professed to be a Spaniard, was placed on trial before a jury and Judge Otto A. Rosalsky in General Sessions. She was charged with felonious assault in having stabbed her boy-friend during a fit of jealousy.

Ratta, who described herself as a dancer, show-girl, chorus-girl and singer, is accused of digging a pen-knife into the hide of her erstwhile sweetie during a despondent fit at a dance. She denied the charge, declaring the complainant, Santiago Lopez, 22, a cigar-maker of 14 West 127th street, had injured himself while they were in a tussle for the knife.

Some time ago Ratta met Santiago in one of the numerous cabarets in Harlem. She was with a young man whom she called husband at the time. Ratta took a liking to Santiago. She testified she "fell flat for him."

The next day he called at her home, 246 West 129th street. Ratta still had her original spouse on hand. Santiago's frequent visits caused a ruction between the two admirers. About a month ago her "husband" was stabbed in a fight. Santiago was not arrested or even accused, but Harlem got the low down.

Dolled Up

A week later Ratta received an invitation from Santiago to attend a party at 47 East 134th street. She called there after she had concluded her bit at the stock burlesque show at the Alhambra theatre. The title of the show that week was "Step, Pep and Ginger."

Ratta, led by her attorney, James D. C. Murray, stated that after the show she went home, dolled up and then went to the party. She saw Santiago and about 30 others. She danced with Santiago once or twice and then he returned to his other lady.

The defendant testified that after his other lady had left the place she danced with a stranger. Santiago became enraged and started to beat her up.

Trying to protect herself she reached into her pocketbook, she said, and pulled forth a small pen-knife. In the tussle that followed Santi was cut a half-dozen times on the chest and neck. He was removed to Harlem Hospital.

Remorsefully, Ratta accompanied him there. He pleaded that she inform his "wife." Ratta testified she, with love still commanding her, called at the home of "Mrs." Lopez and informed the latter her boy-friend was in the hospital. The next day Ratta was arrested for chopping up Santiago.

Under cross-examination by Assistant District Attorney William Maloney, Ratta admitted she had been supplying money to Santiago for several months, in fact ever since he was released from the penitentiary, knowing all the time that he had another "girl friend."

"Why did you give him money?" inquired Mr. Maloney.

"Oh," replied Miss Castro, "I wanted to be a sport. Also, I admit I sort of liked him."

"What did you give him the money for?"

"Oh, Santi wanted to 'jollicapalooza up' (doll up), go to the movies while I was working, and gamble," was the reply.

The case went to the jury and the dope was that it would acquit the defendant as the ordinary jury in the Criminal Courts is ignorant of the ways of the inhabitants of part of Harlem's "Black Belt."

Spec Steerers Fined

Magistrate Henry M. R. Goodman in West Side Court imposed \$5 fines on theatre ticket steerers.

Samuel Cohen was arrested in front of the Criterion. Robert Hitchman was seized in front of the Embassy.

Both arrests were made by Detective Harold Tyrrell of Captain Edward Lennon's staff of West 47th street.

The pair pleaded guilty in West Side Court.

MINISTER'S SON'S CHECK

A Bouncer and Frances Keegan Did Rest—An Arrest

Frances Keegan, assistant manager of Town Hall, in West 43rd street, will be the complainant in West Side Court today (Wednesday) against Erwin Popcke, 26, son of a Lutheran minister, of 424 East 84th street. The son is charged with giving Miss Keegan a bouncing check for \$200.

Popcke was arrested in the District Attorney's office by detective George Smith following an investigation by Assistant District Attorney Alex Lehman. In West Side Court over a dozen women, alleged victims of Popcke, appeared.

The minister's son was represented by former Magistrate Charles Oberwager. Lehman will conduct the prosecution. Lehman told newspapermen that young Popcke has swindled scores of poor persons.

The defendant's father, William, and his wife, appeared in court. The parent has the greatest confidence in his son. His wife told reporters that her husband has been passionately fond of Richard Wagner, the German composer. So much so, she said, that he named his three-year old son Richard after him.

Early Morning Fire at B'way-51st—No One Hurt

About 40 tenants in the 5-story building at the northwest corner of 51st street and Broadway, opposite the Capitol, were driven to the street in scant attire early Monday morning when fire swept almost the entire building.

The fire, of unknown origin, started on one of the upper floors. It spread with amazing rapidity and that everyone escaped was considered miraculous. The fourth and fifth floors were almost completely gutted.

It was about 5 a. m. when one of the tenants, a number of whom are theatrical people, smelled smoke, and opening the door found it a virtual fog with flames coming up the shaft. He notified Jeremiah Hayes, elevator operator, and he in turn got Policeman John Maher, West 47th Street Station.

Maher turned in an alarm and then rushed into the building. Meantime, Hayes had started upstairs and began making regular trips to take the panic-stricken tenants to the street. Many left their apartments in pajamas and slippers.

After quite a stubborn fight the blaze was extinguished. Damage could not be estimated.

Coast Booze Prices

San Francisco, Dec. 20.

Little if any advance is quoted for Holiday period "booze." Despite reports circulated of a scarcity, there is a plentiful supply in the Bay region, some comparatively good stuff.

The demand is especially heavy for wines and gin, with some of the leggers quoting "fair" prices for so-called "imported stuff."

Here's the schedule for the yuletide period:

Alcohol—\$10 gallon.
Aged "corn"—\$5 pint.
Canadian whiskies—\$66 case.
Grandad whisky—\$5.50 pint.
Gin—\$2.50, fifth gallon; three bottles for \$6.
Wine (assorted)—\$5 gallon.

Artist Model Freed

After a jury had failed to agree in the case of Winifred Fisher, 24, artist model of 868 West End avenue, who was charged with burglary in the third degree, the district attorney recommended that the indictment against Miss Fisher be dismissed and she was freed.

The model was arrested Nov. 17 on the complaint of her former friend, Bernice Shagena of 1970 Lexington avenue, who charged the defendant with breaking into her apartment by way of a rear fire escape and carting off furniture and other articles worth \$1,000.

The police and the district attorney believed that robbery was a spite job due to a quarrel between the two women over the complainant's sweetheart.

While in New York Jack Marks, steamship agent located at Southampton, England, arranged to represent the Times Square Travel Bureau (Paul Tausig & Son) in Southampton, while that firm will represent Marks here.

CHEAPEST OF CON MEN FOOL GIRL FOR \$200

Petty Larceny Crooks Make Love and Trouble to Split \$160 from Trusting Nurse

Constance Blanchard, 27, titian-haired, from Springfield, Mass., who came to the "Big Stem" to have a pre-nuptial feast and be wedded the following day, is in Jefferson Market prison. She lives at 141 Maple avenue, Springfield, and is an orphan.

Somewhere, maybe on Broadway or its environs, are two "sharps" that victimized Miss Blanchard, believes Detective "Bill" O'Donnell, of Police Headquarters. The Broadway Squad is seeking two men whom the young woman claims duped her.

Miss Blanchard is a graduate nurse. Less than two weeks ago she met "Bob Henry" in Boston. She was introduced to "Henry." He stated he was a wealthy silk merchant and made ardent love to the nurse. He proposed and she accepted.

They were to be wedded in New York at the Little Church Around the Corner. She preceded him here, registering at the Manger hotel. He followed soon after. They dined at a Broadway restaurant. While seated at their pre-nuptial feast, "Edward Williams," stately and "Bob's" attorney, joined them.

"Mr. Williams congratulated them. 'Bob,' said the phoney lawyer, 'here is a check from your estate. The executor told me to make it out.' 'Bob' thanked the lawyer and suggested that 'my bride take it.' Miss Blanchard accepted the check.

For \$200

It was drawn on a bank in Kingston, Mass., the following day. Miss Blanchard hurried to Kingston and opened an account at the bank with the spurious check. She returned to New York with \$200, giving "Bob" \$110, and the "phoney" lawyer \$50, she said.

With the remainder and some other money she began to purchase part of her trousseau. Meanwhile, a special delivery letter from the police of Kingston to Chief Lahey, of Headquarters, requested him to arrest the nurse as the check was a bad boy.

Heartbroken, the nurse was arraigned in West Side Court before Magistrate Goodman. Still carrying her cheap valise with her wedding raiment, she waited an officer from Kingston. A telegram from her sister at Holyoke to the defendant read, "Have courage. We believe in your innocence. We will pay expenses."

It is said by detectives that a coterie of "sharps" are preying on gullible young girls in other cities, advising them to come on here to be brides, or be placed in the show racket. Soon they find that the sharps have taken them for all they have.

JOSEPHINE SWUNG RIGHT

Struck Cop—Got Pinched—"Didn't Recall"—Sentence Suspended

Josephine Miller, 25, who said that she had appeared in "Innocent Eyes" and "The Passing Show of 1926," received a suspended sentence in West Side Court before Magistrate Henry Goodman for disorderly conduct. Miss Miller gave her address as 336 West 11th street.

The showgirl was arrested by Patrolman John Clark of the West 47th street station, who was at the fire lines established by the cops on 44th street between 6th avenue and Broadway.

Miss Miller happened along. The bluecoat told her he was sorry but she would have to get back like the rest. Instead, Clark said, she told him who she was. "It is coming on winter, officer, and you had better lookout. You may be swinging that locust (nightstick) where the goats play."

Clark gently, but firmly, pushed Miss Miller back. Undaunted, Miss Clark swung a right on the officer's right cheek. The bluecoat then placed the girl under arrest.

In court she told Magistrate Goodman that she had been at a party with some friends but had lost them. She was on her way home but didn't recall the trouble with the officer.

The 3 Sunshine Boys (Sharkey, Roth and Ringley) open for B. & K. in Chicago Jan. 7.

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40 YEARS AGO

(From "Clipper")

Jake Kilrain, American ring champion and Jim Smith, English title holder, met on an island in the Seine, France, to decide the world championship. Stakes were \$5,000 a side. The match went 105 rounds to a draw, although the "Clipper" reports a consensus in favor of Kilrain and badly charges unfairness of the English referee. The fight lasted two and a half hours and was stopped by Smith's partisans when darkness fell.

Julia Marlowe embarked on a career as star, playing Juliet and Viola at the Star, New York.

A new week's gross record was hung up in Philadelphia by Henry Irving, playing a scenic production of "Faust." Total was \$23,000.

New York was full of show people who had closed road tours over Christmas. So many players were in town that Frank Robbins, who had just opened a Winter Circus in the American Institute, filled the house at an invitation professional performance.

The New York "Press," morning daily at 1 cent, had just made its appearance. John W. Keller was the first dramatic editor.

Berry Wall, dubbed "King of the Dudes," and Salome Melbourne, former opera singer, were married in Washington, D. C.

LITERATI

(Continued from page 17)

ing the stage or screen picked up the item as a message from above—for everyone thinks he can compose the juvenile, simple things that go to make up the daily comics.

Editors of these four-panel daddies maintain that there is no art so exacting, complex and elusive as constructing these features. The answer is that the biggest distributor of such material, having received and judged 3,600 offerings within three and one-half months, has not accepted a single one.

Broadway Racket Theme

"Daybook of a Broadway Racketeer" is a series slated to start in the New York "World" (Sunday) Jan. 15, authored by Louis D. Straus. It is being syndicated by the "World."

Authoress Gets Damages

Marie Laparcerie, French novelist (Mme. Nonette), sister of Cora, the actress, and former directress of the Paris Scala, has been awarded 40,000 francs damages in Paris for an automobile accident last year. The Court of Appeal reversed the first decision and granted damages.

Mae Murray's Book

"For Girls Only" is the title of a book authored by Mae Murray. In it the film star-dancer tells how to remain beautiful and keep the figure.

New Press Club Head

J. Fred Essary, Washington correspondent of the Baltimore "Sun," was elected president of the National Press Club in the capital city on Saturday last.

Russell Kent, representing the Chattanooga "Times" and Birmingham "News," was named vice-president.

W. H. Atkins, a special writer, was again elected secretary for about the "steenth" term.

Emanuel Eisenberg, assistant to Arthur Kober, publicist, is writing a novel. Eisenberg has been a column contributor for some time, sending poems to F. P. A. under the signature of Simonetta. In other columns he uses the name of Mannie.

A RADIO SHOWMAN

The New York "Herald Tribune" last Sunday in its Radio Magazine Section, per Stuart Hawkins ("Pioneer"), radio reviewer and critic, has it that "Variety," that trade paper of show business which has an avid curiosity concerning the cash value of everything, including scandal, has decided that artists and performers may safely plan to make money out of commercial radio because the advertising programs are meritorious, albeit novel, ballyhoo for the wholesale business. The question before this columnar congress at the moment is whether the famous-name or the big-program ballyhoo is beneficial to the broadcaster."

Mr. Hawkins from thence continues to minimize the value of "names" and mentions the general ineffectuality of the General Motors Family Party, Wrigley Reviews and Palmolive Hours as three famous commercials which enlisted prominent name entertainers and presented them inadequately.

The "Herald Tribune's" writer at length sets forth how incoherent are some of the all-star programs and how kaleidoscopic are the numbers, so that by the time one gets really interested in Judge Waiter Kelly (that's how Hawkins bills him), the Goldman Band is brought on and just when the recital becomes very interesting, it is curtailed. In summation that the variety of names is likened by the writer to the familiar "Radio Calvacade" feature.

Nor is Mr. Hawkins wrong.

But that is Radio's conception of showmanship. Suggestions to the radio directors have been dismissed with Radio's smug, self-satisfied and mayhaps justified opinion that whatever salvation Radio works out for itself will be from within.

Radio is aware of the well-intentioned suggestions of Radio Showmanship. But Radio does not want showmen to create that hybrid. Whatever Radio Showman that will develop will come forth from Radio itself, through its own struggles and tribulations.

That's the answer to everything cautious that may be expressed about commercial Radio. The broadcasting sponsors who should know more about Radio than any of its commercial clients, i. e. "time" buyers, will not enlist a showman's assistance.

With commercial radio what it is now, controlled by the advertising agencies that engage the broadcasting facilities and hire talent in the same routine and stereotyped manner that they buy lineage and engage commercial artists for the fancy color lay-outs, it is little wonder that the Air Theatre is floundering?

What good is all this fanfare of trumpets and impressive ballyhooing of fancy salaries per minute paid to the "names," when it is not impressively presented.

There is a tendency of late by one agency, the prominent George Harrison Phelps, Inc., of Detroit, which handles the Dodge Brothers account, to enlist showmanly advice. Phelps went to George Engles, concert manager. Engles turned to John T. Adams (Wolfsohn Musical Bureau) and Adams in turn hooked up with William Morris.

That is some promise. It portends the beginning of the ultimate. If Radio cares naught for a Radio Showman, mayhaps the advertising agencies hooking up with reputable theatrical agents like Morris, will bring about the perfect radio hour.

The smart theatrical agent who can step in now and forget, for once, the matter of top price for his people and the resultant maximum commission, but lends a hand in shaping a genuine showmanly radio layout, will have all of Radio at his feet.

Like everything else, the New Show Business, the Radio, may successfully flounder and work out its own salvation. Pictures did.

Still, why waste all that time? Experience is an expensive teacher. And while expense is the least of Radio's consideration, good will is its prime asset.

When the laity through its fan writers are beginning to take notice, it's time for Radio Showmanship to be noticed.

GRAY MATTER

(Continued from page 41)

a cheap negligee. At that it may be nearer the true to life facts, but in a fairy story what chance have facts?

Even the furs were not what we would have dressed a Princess with, but perhaps this one never came to America to endorse things. Her lady in waiting wore a velvet gown with insets of lace that looked good and another silk frock, ruffled from shoulder to hem. Some fine snow and mountain scenes and a real contribution by Elsie Vanya as the maid helped redeem the picture.

Buck Jones' Kidding

Buck Jones makes Western life reviewable by kidding it. In "Black Jack" he amuses himself and friends without slighting the big dash to save the girl and gold. Barbara Bennett is pretty in a double-breasted suit, and later in a dark bolero frock with white silk blouse. A two-piece frock had blouse of georgette and satin with pleated skirt.

All were nice but didn't seem to merit the special credit given to Kathleen Key.

Explaining the Third Degree

"The 13th Juror" has an occasional twist that keeps it from being just another trial, where the guilty person is among those prosecuting an innocent one. A subtitle says of the third degree "society's protective net which must be thrown even though it sometimes snares the innocent."

And only a few feet later the famous lawyer, now a criminal himself, boasts of the many guilty men he has freed to prey upon society.

Anna Q. Nilsson dressed well as usual though the heavily beaded and spangled gown she wore Christmas eve made a first impression of two trees in the room. Her negligee of metallic brocade chiffon was furless but a coat of caracul had wide flaring collar and cuffs as well as hem of fox.

A silk cape-coat also had a fox collar and the pretty figured chiffon frock for the re-union had a scarf collar of plain chiffon.

Unusual Pajamas

The "Pajamas" that name a movie must be unusual ones and Olive Borden's were. Their top was white crepe embroidered fantastically with gold thread even on the long sleeves and wrapped about with a wide satin sash also of white but the rest of them was black satin with white cuffs. Upper part stood the wear of mountain climbing and swimming

NELLIE REVELL IN CHICAGO

By NELLIE REVELL

"What's she doing in Chicago?" says you. Well, I do cover a lot of territory these days, don't I? But I am still an opening act. It's my maiden effort at opening a picture theatre, a cinema palace or whatever you want to call them.

And right here I want to state, in case I am invited to or omitted from an opening of a picture theatre, that never again will I grouch about my seats. I have learned that getting a circus on and off the lot each day or opening a new theatre and musical show, were rest cures compared to introducing a new movie house and picture. I'll bet if Mussolini ever tires of his job that Lou Anger could hold it.

But it's great to be back in the game. I had a feeling that all I needed to make my come-back complete was to find myself writing ads, okaying proofs, laying out pages, and scrapping with printers, billposters, frame makers, et cetera. This opportunity has come with the launching of the new United Artists' theatre in Chicago. It is my first job of its kind in over eight years. And golly, ain't it a grand and glorious feelin'!

Week before last it was the province of this column to call attention to the invalided of the theatrical profession quartered at Saranac. Out here in Chicago there are also many representatives of the theatre among the ill and injured who will be obliged to spend Christmas on hospital cots. The world outside is all agog and aglow with the Yuletide spirit, the knowledge of which only serves to stress the plight of those in hospitals and resurrection camps. To them the receipt of some message of good will and cheer, just a line or two to make them understand that they are not forgotten, is manna from Heaven.

The register at the American hospital of Chicago, Irving Place boulevard at Broadway, where Dr. Max Thorek is in charge, shows 18 members of the profession. Many are far removed from their homes and it is hard enough to spend Christmas away while in perfect health without having to observe it within the confines of a hospital room. The least their friends can do is to send them a wire or card.

Those at the American hospital are as follows: Morris Posner, Christ Chousis, George Stein, Mrs. Anna Gould, John Meany, Marguerite McLain, Mary Aronson, Henrietta Quinlan, Isabelle Thompson, Edward Wright, Robert Huff, F. Franklin, N. Greenberg, Teresa White, Paul Strand, Mrs. A. Skjereth, Irving Campbell and Philip Norton.

Sophie Tucker is laying off here this week, having just completed a nice tour at \$6,000 per week. Soph says that when she was getting \$60 a week or even \$600, she didn't mind a layoff so much but now she figures it costs too much to be idle.

The late Emma Carus was one actress who gave the lie to the popular idea that all stage people are spendthrifts. Her will, which was probated recently, disclosed that she had acquired an estate of over a quarter million. Miss Carus, who died in a sanitarium for mental diseases, saved part of this fortune by paying her maid no salary. The maid stayed with her 2½ years without pay because Miss Carus promised to remember her in her will.

It is like the incident of the cow that had been raised in a backwoods country down in Mississippi. A railroad was finally built down there and passed through what had always been the cow's pasture. When the first train came through the cow was on the track ready to defend her territory. The train whistled and the cow bellowed defiance. But the train came on and in about 30 seconds the cow was fresh beef. Two colored uncles had been watching the unequal contest. One spoke up. "I sho' admires her spunk," he declared.

"Yeah," said the other, "I admires her spunk but dern her judgment." So I admire the loyalty shown by Libby McCann but I can't say a great deal about her judgment.

The other morning at the hotel that houses me there was a total of nine C. O. D. packages brought to the desk and sent back again because the consignees either would not or could not pay for them. I learned from one of the delivery boys that it is an amazingly prevalent custom to order things C. O. D. and then refuse them when they come.

It may be an optimistic feeling that the money will be obtained by the time the package arrives or it may just be an irresistible urge to buy something a person doesn't need and can't afford. Whatever it is, it constitutes one of the most unfair practices in the mercantile world. The whole procedure is so useless and selfish that I would not blame the stores for requiring a deposit to cover service charges on all C. O. D. purchases.

Trixie Friganza, who is very much in evidence in the Chicago "Hit the Deck" company, says she feels perfectly safe in Chicago and she knows there are fifty thousand people here who have never even been shot at.

The activity of Broadway with its avalanche of new plays Christmas week is going to be repeated on a smaller scale, but just as impressive proportionately, in the Loop. No less than seven new legitimate attractions will appear and the picture theatres will have some important premieres. It is a serious situation for the space stealers, who are wondering if there really is a Santa Claus.

That was an error about the handsome new Alvin. Perhaps I was deceived when entering a cosmetic room, from which another door leads to wash rooms more ample than any legitimate theatre in New York and tiled as though a hotel. The dressing rooms are all equipped with running hot and cold water, while the lounge extends the entire width of the building.

The Alvin is easily the best house built by Pincus & Goldstone. It cost a million and a half. There is not one dollar in mortgage upon it.

and flying better than the lower, which slit and tore different lengths in each scene, not wanting to hide the vision beneath probably. Dolores from the Bowery had to wear the plaid skirt the Bowery made famous, but dressed up for the finish when she could have been a dainty pink powder puff. What looked like green mirrors, but with the electric bulbs that lighted them plainly reflected, were revealed when the radio opened for a flashy finish that somehow failed to flash.

An Angel As Mother Eve

Leatrice Joy makes what she can of "The Angel of Broadway." As extreme in costumes, she was a Salvation Army lassie and Mother Eve, though she wore Lady Godiva's wig as though Adam had no preference. Elsie Bartlett had a shawl collar of fur on her cloth coat worn with a metallic cloth hat.

Women, Groceries and Clothes

"In Old Kentucky" has at least two things to recommend it, Carolynne Snowden and Stephen Fetchit. The race in the rain was well done too but there's no suspense in a horse race, not on the screen. Helene Costello had little to do, so little that her gowns were rarely seen, only her profile.

Dorothy Cummings wore smart clothes always, whether the grocery bill was paid or not.

Of course the real heroine was "Queen Bees," not so good, but used to mud.

EQUITY'S COAST BRANCH MAY ASK HEARING COUNCIL'S DISSOLUTION

Coast Local Branch Says Must Have Power to Negotiate—New York Body Not Conversant with Picture Situation—Taxation Without Representation—Meeting Called in Los Angeles Last Week

Los Angeles, Dec. 20.

Equity's Los Angeles Executive Committee of 51 members dissolved by Equity's Council as reported in Variety last week, was recently negotiating on the coast for a standard player's contract with picture producers.

Equity endeavored a year ago to obtain a standard contract, but producers would not get together with members of Equity's local executive committee on such a contract, as the committee did not have full powers for negotiating. The contract would have had to be finally approved by the Council in New York. The producers contended at that time that members of the council in New York were not conversant with conditions of pictures and not qualified to pass on the contract that might be outlined with the coast executive committee.

Six months ago, when the ten per cent. cut threatened all picture salaries, Equity again endeavored to obtain a standard contract with producers, but still the same barrier to negotiations existed. Producers refused flatly to consider Equity unless the local committee had full power of negotiation, which the council would not grant.

Adopted Contract

When it was found a standard contract for players could not be negotiated through Equity with picture producers, players as individuals went after the contract through the Academy of Motion Picture Arts and Sciences, and were successful in having producers adopt a standard contract that eliminates many former existing evils.

The action of the players, members of the Academy and nearly all members of Equity executive committee here, did not meet with the approval of the Council, with the dissolution of the local committee following.

One of the players connected with the Academy and Equity says that none of members of Equity Executive Council in New York are fully qualified to pass on a standard contract for picture work, and that the local organization is of no value unless it can reach its own decisions.

It was pointed out the stand of the Council regarding final approval of any contract and incorporation in that contract of Equity shop, and a 48-hour week stood in the way of adoption of an equitable contract for nearly two years. He said if the players had not voluntarily taken action through the Academy, any form of standard contract would still be years away.

Equity Out of Pictures

The action of the Council in dismissing the Los Angeles Committee, if allowed to stand, will undoubtedly wipe out Equity in picture affairs for all time, claims a member. The committee comprised some of the biggest names in pictures, many of whom were prevailed upon to take active part in Equity affairs by Conrad Nagel, the chairman, and Milton Sills.

Members of the local executive committee resent the action taken by Equity Council, and will attempt to have their side of the controversy presented for consideration by the Council so the action taken in New York may be rescinded.

The player claims the Council must give the coast branch full authority to act on all matters pertaining to pictures, with the present system of taxation without representation unjust, and will not be tolerated by the majority of Equity members now in pictures on the coast.

Members of the Executive Committee dissolved by action of the Council have already talked things over, and will not meekly submit to the arbitrary wiping out of their body.

Immediately upon receipt of copies of the Equity Council's resolution last week, members of the committee got together and decided to call a general meeting of the entire coast Equity membership to thrash

Beck's Offers

Martin Beck, who left last week on a four-weeks trip to Panama, was recently asked if he had received any offers for his namesake theatre. "More than that," Beck replied, "six offers and no money."

STOCK TIPSTER TAKES AIR ON "CLIENTS"

Eddie Deutsch Traded on Market for Joe Glick, Rube Epstein and Max Hart, Friars

Three Friars are wondering about their trustfulness, even of a fellow clubman, Eddie Deutsch, who departed for the west without explaining the why of certain stock transactions which he handled for them. Joe Glick, Rube Epstein and Max Hart are the wondering ones. It seems that Deutsch was a sharp about stock market quotations. He had the dope on many listed securities and invariably called the turn on the rise or drop on the exchange. In that way he had the confidence of Glick, et al.

Seems also that Deutsch suggested he open a joint account for the trio and he started, trading, with their money, Deutsch to get a rake-off.

Glick put up about \$5,000, Epstein about \$1,500, and Hart an undetermined sum. Whether Deutsch bought the stocks he said he did is not certain, but the stocks he mentioned started climbing. Glick figured profits of about \$16,000 and claims a loss of \$21,000. The claims of the others appear to be variable.

Last week Glick received a letter from the missing one, dated at Salt Lake City. The note asked the boys not to be sore, that the writer, Deutsch, was sorry about making a mistake and that he would straighten himself out and pay off. Deutsch formerly sold cigars for Sam Meyers, once of Churchill's, Meyers' brand being "Highlife."

Kay Hammond as Star

Los Angeles, Dec. 20.

"Funny Little Thing," new play by Agnes Christine Johnston, will reopen the Morosco under its new name of the Garland on Feb. 1.

Kay Hammond, leading woman of the Morosco stock house there to Jan. 1, will be retained to star in the piece.

'Get Your Man'—Bordoni

Gilbert Miller and Ray Goetz are believed to be preparing "Get Your Man" for Irene Bordoni. The producers have obtained the rights to the original Louis Verneuil script, presented abroad.

Paramount but recently turned loose Clara Bow in a picture of the same name and based on the Verneuil work.

ULRIC IN WOODS' SHOW?

Al Woods has bought the American rights to "Mademoiselle Flute," which it is planned to produce this season.

Leonore Ulric may play it.

out the matter thoroughly next week.

The Los Angeles branch executive committee has acted in an advisory capacity only, with Wedgewood Nowell, salaried representative of Equity receiving instructions from New York as the only one in authority. Nowell is not affected by the Council's action.

Friendly Warning Against New Playwright—Keefe

New York, Dec. 17.

Editor, Variety:

This letter is by way of warning you that if a playwright named Willard Keefe, of the Morton (Minn.) Keefes, begins hanging around in your office after his show, "Celebrity," opens at the Lyceum (they tell us the stage door of the Lyceum and the front door of Variety are side by side) that you mustn't take him seriously.

It's his first time as a playwright, and being one of the Morton (Minn.) Keefes, it probably has him worried.

He's a good sort of a guy—you'll find one or two people along the Street who'll vouch for him, one or two—and the fact that he looks like Clyde Cook hasn't much significance. So if he comes in to hang around—he's liable to mope around until he figures out just how much royalty each night's receipts mean to him—ask the fellows to give him a "Graphic" to read and he'll be happy.

Watch him, though. Don't let him grab one of those outside phones to call up the Morton (Minn.) Keefes to tell them how the show's doing.

(Signed).

Ward Morehouse,
Mark Barron,
Richard Watts, Jr.,
Bob Bak,
John Bangs Miley,
Walter Winchell,
John S. Cohen,
Whitney Bolton.

Rose Burdick's Affidavit

An affidavit made by Rose Burdick, leading woman of the Jefferson Stock, Portland, Me., denies the statement appearing in a Portland daily and Variety that Miss Burdick was about to leave the company because of the leading man, Russell Hicks.

Miss Burdick's affidavit mentions she spoke to no one in a strain reflecting upon Hicks and that the newspapers misquoted her to that effect.

Harry C. Libby, of Portland, is counsel for Miss Burdick.

ETHEL SHUTTA'S RETURN

Idea of Joint Starring with Olsen Temporarily Off—Olsen's Theatre?

Ethel Shutta (Mrs. George Olsen) is to shortly make her professional comeback. Since marrying the bandmaster, at which time she retired professionally, the former comedienne has been in demand.

It was originally Olsen's intention to hide his time for a joint starring musical with his wife, but pending offers may forestall that for the time being.

Eddie Cantor, who originally sponsored Olsen, has ultimate plans for an Olsen theatre toward which purpose Olsen has been developing his entertaining orchestra as a versatile stock company of performers.

March's Mex. Divorce

Milwaukee, Dec. 20.

In the same town and same theatre in which he announced his marriage, two and a half years ago, Frederic March, University of Wisconsin graduate and a member of the local Theatre Guild, was served with papers announcing that his wife, Ellis Baker, was suing him for divorce. March received the parchment in his dressing room at the Pabst theatre last week.

According to information from New York, where the divorce has been filed, Miss Baker charges March with obtaining a Mexican decree without her knowledge and marrying another girl in Denver.

March's explanation was that he and Miss Baker had separated more than a year ago.

YIDDISH "SOME GIRL"

"Some Girl" (Yiddish), musical comedy, starring Mollie Picon; goes into the Second Avenue week of Dec. 25, following "Raisela."

Nathan and Blackmer

What George Jean Nathan did to Sidney Blackmer in the current (December) "Mercury" was nobody's business. Nathan, who attended the opening of "Springboard" with Lillian Gish, the only woman ever known to have intrigued this hard-boiled tall-tall, is said to have been responsible for Blackmer's split with Ziegfeld in "Rosalie." Blackmer was almost literally razed out of the engagement by quotes from Nathan's acrid comment.

Nathan's pet point was that Blackmer, whose name was prominently (and authoritatively) associated with the exotic Lenore Ulric, was lacking in "it." All rumors that the Ulric-Blackmer attachment is "cold" are untrue. He is still the kid, and the long distance dialogs to-and-fro are terrific, lengthy and high-power.

Yet Nathan was able to give Blackmer an inferiority complex.

'BOOSTER' CAST CAN'T LOCATE PRODUCER

Show Suspends in Rehearsal—Principals in on Percentage Instead of Salary

"The Booster," scheduled for the Opera house, Bayonne, N. J., next week, suspended rehearsals Monday, with most of the cast at a loss as to further continuance. They were unable to locate information on the next rehearsal date. Yesterday (Tuesday) it was said fresh money was interested and rehearsals would be resumed.

The company has been rehearsing three weeks on a sharing plan arrangement to receive a percentage of the gross in lieu of stipulated salary. Under those terms no bond was required at Equity.

Sammy Wright, principal, is reported as having walked when Garrity refused an advance on the possible percentage salary. The company had been rehearsing at Lyric hall and appeared as usual Monday, finding author and producer absent.

Inside reports have it that although Joseph Garrity's signature had been affixed to contracts, Paul Trebitsch was the real producer of the show and had been promoting capital for it while in rehearsal. Trebitsch had spent much time at rehearsals, but most were told that the Trebitsch connection was merely working a two-for-one arrangement when the show came into New York.

About "Collette"

Garrity had formerly been general manager for Trebitsch on the latter's ill-fated ventures with "The Daring Duchess" and "Collette," revised edition of the former musical. Under the former title the musical stranded in Boston, with Trebitsch holding the bag on obligations for which he is currently posted at Equity. Later, John Cort got jammed on "Collette," with Equity recently awarded judgment against Cort for salaries due.

"The Booster" was authored by Henry C. White, author of "Night Hawk," produced by Mulligan and Trebitsch, and also author of "Footlights." Garrity and White engaged the "gambling" cast, with Trebitsch later coming into the affair.

Shuberts Paying Off

With Harold Atteridge and the Shuberts making up and resuming business relations, Atteridge is now receiving royalties on all his stuff. The Shuberts overlooked compensating their crack librettist for his "Gay Parce" contributions which resulted in the break. Atteridge is now getting his, back in the Shubert fold.

Coburns Close "Tavern"

Cleveland, Dec. 20.

The Coburns in "The Tavern" revival will close the George M. Cohan reproduction this Saturday here. Show has been unable to draw business that warrants it remaining out longer.

PHILA. FORBIDS TWO SEX PLAYS

'Women Forever,' 'Shanghai' Forced to Cancel.

Philadelphia, Dec. 20.

Two New York hits have been forbidden to appear in this city and have been cancelled.

For about ten days "Women Go On Forever" was announced as the booking for the Walnut Street theatre, beginning with a matinee performance Christmas Day (the 25th). Ads to that effect appeared in all last Sunday's papers and reading matter also. On Sunday, Dr. Frederick Poole, one of the board appointed here by Thomas W. Love when the latter was given jurisdiction in such matters by the mayor and by the former director of public safety, Smedley Butler, made the first announcement of the play's cancellation on Sunday when he spoke to the congregation of the Northminister Presbyterian church. He declared as well that "The Shanghai Gesture," scheduled for the Lyric theatre on Jan. 23, had also been forbidden and cancelled.

The barring of "Women Go On Forever" has been verified definitely by the announcement of the substitution of "Immoral Isabella." That title will cause a lot of laughs here, even though the play is innocuous, but nothing final has been reported on "The Shanghai Gesture" booking.

For almost a year Dr. Poole has declared his opposition to "Shanghai Gesture," and the management, knowing that, sent Wallace Munroe, advance man, here with a revised script which he left with the censors. At that time he announced the producers were willing to transform the first act setting from a Chinese bawdy into a gambling den if the censors insisted. Evidently this was not enough.

The opposition to "Women Go On Forever" was quite unexpected. The changed booking here was a last-minute affair.

Dr. Poole was on the warpath last year on several occasions, especially as a result of "Lulu Belle," which he allowed to go on the stage without changes, with the result that a number of church organizations criticized his leniency. This year he made a number of rather silly changes in "The Command to Love," including an order that Basil Rathbone must wear a dressing gown instead of a pajama coat in one scene. Since that time he has had very little to say.

When "Women" was underscored for the Philadelphia engagement, representatives of the latter city viewed the show in New York and notified the management of the Forrest it would not be allowed to play as is. Deletions recommended to abrogate censorship were turned down by Brady and Winman with the producers shifting bookings to the Broad, Newark, N. J., instead.

Action upon part of Philadelphia authorities against "Woman Go On Forever" is the first of its kind noted, and is said to have been precipitated by the experience with "Rosalie," which reached Philadelphia before New York.

Main objection upon part of the Philadelphia censors to "Women Go On Forever" is that the action takes place in a camouflaged brothel.

Dooley's Impression

Baltimore, Dec. 20.

Johnny Dooley made such an impression here last week he has been recalled for another appearance. The impression by Dooley was on the automobile of Clayton Meyers.

Johnny shared impressionistic honors with the auto of M. J. Gahan which John was steering. When the case came up in court, Dooley was there but Meyers was in a hospital so the case was postponed. Dooley is scheduled to dash down from Philly for today's date.

"2 X 2 = 5" or 0

Eva Le Gallienne has removed from her repertoire the foreign play, "2 x 2 = 5."

It was soundly rapped by several of the critics when first produced by Miss Le Gallienne a few weeks ago.

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 (8th week) (M-882; \$5.50). During pre-holiday lull theatre parties abound; not for real hits, however, such as this; well over \$20,000 again last week.

"And So to Bed," Harris (7th week) (C-1,051; \$3.30). Will move to Bijou Monday; third house to have Fagan comedy; moderate money but presumably profitable; \$8,000 to \$9,000 average.

"Artists and Models," Winter Garden (6th week) (R-1,492; \$5.50). Doing business but not in volume expected in this house of major capacity; estimated \$30,000.

"Broadway," Broadhurst (66th week) (CD-1,148; \$3.85). Run leader dropped under \$9,000; should be in holiday money, however; moves to Century for cut-rate mid-January.

"Behold This Dreamer," Cort (CD-1,013; \$3.30). Was taken off Saturday after seven weeks of disappointing trade; started around \$10,000; last week probably half of that; "Behold the Bridegroom" next week.

"Burlesque," Plymouth (17th week) (CD-1,041; \$4.40). One of best money makers in town; getting top money among non-musicals along with "Trial of Mary Dugan"; eased off to \$21,000 last week.

"Caste," Mansfield (1st week) (C-1,117; \$3.30). Presented by Joe Weber; written by Cosmo Hamilton, adapted from his book of same name; opens Friday (Dec. 23).

"Coquette," Maxine Elliott (7th week) (D-942; \$3.85). One of very few shows holding to capacity in last week or two; over \$18,000; heavy agency demand.

"Dracula," Fulton (12th week) (D-913; \$3.30). Figures to stick until spring; while not among smashes, drawn consistently profitable business; last week \$10,000, but normally higher.

"Escape," Booth (9th week) (C-708; \$3.30). Another drama getting excellent attendance with good agency support; last week \$12,000.

"Fallen Angels," 49th St. (4th week) (CD-708; \$3.30). Hasn't started anything; two star show may survive holidays but run not anticipated; estimated \$5,000.

"Five O'Clock Girl," 44th St. (11th week) (M-1,490; \$5.50). Among four or five big money musicals; bettering \$40,000; like others, grosses somewhat under normal; around \$38,000.

"Follies," New Amsterdam (19th week) (R-1,702; \$6.60). Expected to go through winter but booking switches will bring "Rosalie" here and "Follies" to road Jan. 9; slipped under \$31,000 last week.

"Four Walls," John Golden (14th week) (CD-900; \$3.85). Highly commended as drama; business moderate but profitable with pace between \$8,000 and \$9,000; "The Strange Interlude" due here Jan. 23.

"Funny Face," Alvin (5th week) (M-1,400; \$5.50). Class musical comedy that is among standouts of season; big agency sales; \$38,000 approximately.

"Good News," Channing (46th St. (16th week) (M-1,413; \$5.50). Also musical smash; virtual capacity; \$33,000.

"Happy," Earl Carroll (3d week) (M-997; \$3.35). Started mildly and does not figure to stand up against musical competition; last week quoted around \$10,000.

"Hit the Deck," Belasco (35th week) (M-1,000; \$5.50). Still one of favored musicals; holdover show getting agency support and bettering \$24,000.

"Interference," Empire (10th week) (C-1,099; \$4.40). English melodrama doing well; although not among leaders, business has held up profitably; recently around \$13,000.

"Jimmie's Women," Frolie (13th week) (C-602; \$3.30). Operating on rental basis; modest hook-up permits show to break even at light grosses; \$4,000 lately.

"Los Angeles," Hudson (1st week) (C-1,094; \$3.30). Presented by George M. Cohan, making his third on current list; written by Max Marcin and Donald Ogden Stewart; opened Monday.

"Manhattan Mary," Apollo (13th week) (M-1,168; \$5.50). Among musical leaders from start and ought to round out season; pace estimated recently around \$37,000.

"Mikado," Royale (15th week) (C-1,117; \$3.30). With "Iolanthe" and "Pirates of Penzance" due to tour after another two weeks; Gilbert and Sullivan operettas did well during fall; off recently; \$11,000.

"My Maryland," Jolson's (15th week) O-1,777; \$5.50). Something of surprise; after unusual out-of-town showing, came in to com-

paratively moderate grosses; estimated at \$20,000.

"Nightstick," Selwyn (7th week) (C-1,087; \$3.50). Off to Buffalo for week's booking, then back to Cohan New Year's Monday (Jan. 2); around \$10,000; "The Royal Family" follows next week at Selwyn.

"Out of the Sea," Eltinge (D-892; \$3.30). Off Saturday after playing two weeks; house reopens Monday with "It Is to Laugh."

"Porgy," Republic (11th week) (C-801; \$5.50). Colored cast play one of season's dramatic novelties; moved here from Guild after subscription season and doing good business; last week \$14,000.

"Playing the Game," Ritz (1st week) (C-945; \$3.30). Presented independently; booking appears to be for one week, show then presumably moving to another house next week; opened Monday; this house listed to get "Excess Baggage" at that time.

"Revels," Shubert (4th week) (R-1,395; \$4.40). Admission scale reduced Monday to \$4.40 (1st eight rows) top from \$5.50; performance liked, but business weak; estimated at \$15,000.

"Rio Rita," Ziegfeld (47th week) (M-1,750; \$5.50). Will move to Lyric next Monday; that house supposed to get "Show Boat," which comes to Ziegfeld at that time; "Rio" \$33,000; should pick up and last another couple of months.

"Road to Rome," Playhouse (47th week) (CD-1,530; \$3.30). "A Free Soul" slated to this house Jan. 7; "Rome," around \$10,000, going to road, then London.

"Sidewalks of New York," Knickerbocker (12th week) (M-1,412; \$3.85). Popular musical that looks set for season; business good though not capacity now; recently around \$20,000.

"Sisters," Klaw (1st week) (C-831; \$3.30). Presented by Shuberts; authored by John Willard; opens Saturday (Dec. 24).

"Spring Song," Bayes (1st week) (C-860; \$3.30). Presented by Gustav Blum; one of flock of pre-Christmas week premieres; written by Virginia Farmer; opens tonight (Dec. 21).

"Storm Center," Klaw (4th week) (C-831; \$3.30). Final week; will go off after Friday, with "Sisters" debuting Saturday; didn't mean a thing.

"Take the Air," Waldorf (5th week) (M-1,111; \$4.40). Word-of-mouth praise should count; musical comedy of undoubted merit, getting good money, with takings around \$21,000.

"The Laby Cyclone," Henry Miller (15th week) (F-946; \$3.30). Off lately, but will be in holiday money; averaging better than \$10,000 until lately.

"The Banishes," Daly's 63d St. (3d week) (D-1,173; \$3.30). Reported all right as a melior, but little trade since opening; estimated less than \$3,000 and must improve to stick.

"The Command to Love," Longacre (14th week) (D-1,019; \$4.40). Upstairs trade considerably off last two weeks; still all right on lower floor; \$15,000.

"The Desert Song," Imperial (56th week) (O-1,446; \$4.40). Another week or two with "The New Moon" slated to follow in Jan. 7; holdover making little money, but slipped to \$12,000 last week.

"The Doctor's Dilemma," Guild (5th week) (C-914; \$3.30). Doing big business and with subscription aid over \$16,000, which means standee trade. "Marco's Millions" will alternate here starting Jan. 9.

"The Golden Dawn," Hammerstein's (4th week) (M-1,265; \$6.60). Some difference of opinion, but little doubt about enthusiastic reception by goodly percentage of audiences; claimed to be grossing \$32,000; important money.

"The Ladder," Belmont (62d week) (D-517; \$3.30). No change in status of champ flop; wealthy backer still giving tickets away free; moved here under eight weeks' rental and may continue thereafter.

"The Letter," Morosco (13th week) (D-893; \$3.85). Final week; as high as \$23,000 in opening weeks, but soon dropped off with recent grosses reported under \$7,000; "Restless Women" next week.

"The Love Call," Majestic (9th week) (O-1,800; \$3.85). Going out after another three weeks; never got important money; around \$17,000 average; "The Patriot" due to follow in.

"The Love Nest," Comedy (1st week) (C-760; \$3.30). Presented by Actors-Managers (Grand street group); adapted by Robert Sherwood from Ring Lardner's story; opened Thursday (Dec. 22).

"The Marquise," Biltmore (6th week)

Morris Gest Tired

Morris Gest says "I'm through with miracles"—meaning "The Miracle" and other stupendous ventures. Morris is tired. He is at the stage when he is thinking back of the dear days of Comstock & Gest producing little successes that paid big profits and gave no worries.

With nothing except successes since (at least artistic ones, and when they were financial disasters he still had no substantial griefs) he is weary of the gamble, the hazard, the suspense.

Now he wants to do four-people comedies in one set, gross expense \$2,143.50—and have hope instead of panic.

"ROSALIE," \$43,500

"Peggy Ann" and "Maryland" Each \$16,000—"Kay"—"Rang Tang" Out

Boston, Dec. 20.

Record breaking attendance for the second successive week puts Ziegfeld's "Rosalie" show in a fair way to better the \$100,000 the wise mob predicted.

Business at the Majestic, where "Oh, Kay" closed last week, went up \$1,000. The house is dark this week, but reopens with "The Spider." The holiday matinee will start the show off. Also coming on Christmas Day is "The Letter," at the Plymouth, for two weeks, and "Cock Robin," which will play a two weeks' engagement at the Hollis.

"Broadway" left Saturday after winding up successful season. "Rang Tang," colored show, also quit last week to clear the way for "Wings." "The Student Prince" will return to the Boston Opera House next Monday for a short return engagement.

Estimates for Last Week

"Rosalie" (Colonial, last week). Best bet ever for the Colonial; S.R.O.'d as much as \$43,500.

"Peggy Ann" (Wilbur, 4th week). Did \$16,000.

"My Maryland" (Shubert, 4th week). Okay at \$16,000.

Closing weeks of "Oh, Kay," at the Majestic, and "Broadway," Plymouth, saw grosses respectable.

"Rang Tang," Tremont, finished at \$8,000, as did "Tenth Avenue" at the Hollis.

(CD-951-\$3.30). Not up to early expectations; business moderate since then with pace estimated around \$10,000.

"The Merry Malones," Erlanger (13th week) (M-1,500; \$4.40). Cohan music play and one of his best productions; holding up very well in pre-holiday going; last week over \$26,000.

"The 19th Hole," Cohan (11th week) (C-1,111; \$3.30). Leaving after another week; first floor draw with upstairs cut-rated; under \$3,000 now; "Nightstick" will follow in after playing a week out of town; latter show current at Selwyn.

"The Racket," Ambassador (5th week) (D-1,200; \$3.30). Praised as crook melodrama, but business not what it should be; profitable, however; last week quoted at nearly \$10,000.

"The Shannons of Broadway," Martin Beck (13th week) (C-1,198; \$3.30). Trade moderately good, while not among leaders showed profit; \$10,000 or bit less last week.

"The Trial of Mary Dugan," National (14th week) (D-1,164; \$3.85). Best of season's melodramas and top non-musical gross getter at over \$24,000 weekly.

"Trigger," Little (3d week) (D-530; \$3.30). Colorful drama that should have chance; pace after holidays will indicate possibilities; \$5,000.

"What Do We Know," Wallack's (1st week) (D-770; \$3.30). Brings Olga Petrova back to Broadway; tried out recently on road; opens Friday (Dec. 23).

Outside Times Sq.—Little—Special Max Reinhardt's season in Foreigners will continue at this house until Dec. 31, probably then moving to smaller house; current attraction, "Danton's Tod," opened Tuesday.

Moved here from Hudson Monday at which time "Juno and the Paycock" succeeded "The Plough and the Stars"; top admission lower to \$2.75 upon removal.

Civic Repertory, 14th Street. "Cradle Song," "The Good Hope," "Three Sisters," etc.

American Laboratory, repertory. "At the Gate of the Kingdom," "Granite," "Much Ado About Nothing," "Taming of the Shrew," Garrick (9th week). Modern dress Shakespeare doing fair business.

"An Enemy of the People," Walter Hampden's (12th week). Ibsen revival well done.

"The Ivory Door," Charles Hopkins; "Bare Facts," Triangle; "The Centurions," New Playwrights; Tony Sarg's Marionettes, Totten.

Frisco Offsets Slump; "Deck" in at \$19,000

San Francisco, Dec. 20. Satisfactory business among the legit last week, the expected pre-holiday slump failing to materialize to any great extent. "Hit the Deck" continued to set the pace and had things pretty much to itself at the Lurie, though "The Beggars Opera" did well enough.

Henry Duffy's newest, "The Gossipy Sex," at the President, got away to a bang start and should have no trouble remaining until late January. Duffy's "The Mystery Ship" closed its fifth week at the Alcazar and was replaced by "New Brooms," with Robert McWade, of the original cast, brought on. The Green Street continued to be the mecca for the sophisticated and the ninth week of "The Married Virgin" was unusually good.

Estimates for Last Week

Lurie—"Hit the Deck" (4th week). Ran neck and neck with third week; no difficulty keeping around \$19,000; most consistent business house has ever experienced.

Curran—"Blossom Time" (2d and final week). Lucky if it reached \$9,000.

President—"The Gossipy Sex." Duffy clientele took to this one and opening week spelled \$5,400; unusually good.

Alcazar—"The Mystery Ship." Probably could have remained another week or two; final week \$3,800.

Green Street—"The Married Virgin." No letup in sight; at better than \$3,000 showed nice profit.

\$90,000 FOR 'SOURIS' IN FRISCO, 3 WKS.; PANIC

San Francisco, Dec. 20.

Morris Gest is traveling west on a special train with the "Chauve-Souris" company that opens Dec. 26 at the Curran.

Advance sale indicates engagement will gross \$90,000 in three weeks, sensational for San Francisco.

\$6.60 IN NEWARK!

"She's My Baby," starring Beatrice Lillie, will play the Shubert here next week. The scale for New Year's eve is \$6.60 top, the highest admission yet charged in this city.

The Dillingham attraction is due at the Globe, New York, early in January.

Carlton Miles Accepts Stock Company Job

San Francisco, Dec. 20.

Carlton Miles, dramatic editor and reviewer of the Minneapolis "Journal" and one of the best-known critics in the country amongst show people and newspaper men, has assumed charge of the Henry Duffy stock company at the local Alcazar.

No report is about as to the exact inducement that impelled Miles to leave his newspaper post.

Two-Cast Play Again

"Jealousy," A. H. Woods' two-character play, is being readied for another try with Chester Morris and Claudette Colbert comprising the cast. The piece tried out previously with Violet Heming and Kenneth McKenna.

This is the second two-character play to reach production via A. H. Woods, the other being "Under Orders," produced 10 years ago with the late Shelley Hull and Effe Shannon.

ABBOTT FOR "SISTER"

George Abbott has been called in by A. E. and R. R. Riskin to revise and redirect "Bless You, Sister," starring Alice Brady and due in New York next week, unless revision period sets back the New York opening.

The Riskin offer taking precedence over that of A. H. Woods and Richard Herndon for a similar assignment on "The Small Timer." It may set back the reopening of that piece until February unless some one else is called in sooner.

RUSSIANS' \$10,000 SCENE

Los Angeles, Dec. 20.

Balleff and his "Chauve-Souris" will double while playing the Community Playhouse in Pasadena next month.

There is a scene in "The Red Dancer of Moscow," Fox picture, for which Raoul Walsh wants Balleff and his crew.

Fox will pay the Russian troupe \$10,000.

CHI. STALLING BEFORE XMAS; BLINN, \$17,500

Mrs. Insull and 'Tommy' Thru—3 Musicals \$82,000

Chicago, Dec. 20.

After the fourth week of "Mr. Pim Passes By," now in its second, Mrs. Samuel Insull will dissolve her Repertoire Theatre Company at the Studebaker for all time. This, the rep's second season, has been as unsuccessful as the first one. George Kingsbury, Mrs. Insull's present manager, will conduct the house as a regular legit stand.

About half the outfits now in town got the run out idea after checking up Saturday night. "Lulu Belle" closed and "Tommy" posted notice. "Night in Spain" took the top seat, at the same time running first at the agencies. "Desert Song" followed, and "Hit the Deck" was close up on strength of a heavy evening and week-end draw. Among the non-musicals "Lulu" took first money, though without bragging about it, and "The Play's the Thing" was \$500 behind. The Blinn show was stimulated by three sellout benefit performances during the week.

"Broadway" finally hit the slides and dropped about \$4,000. It can stick at its take, nevertheless, and looks okay to survive the holidays, if not longer. "Road to Rome" gross looks good enough for the Adelphi to prolong the engagement another week. This is the second postponement of the closing date. "Countess Maritza," the forced operetta, had a few theatre parties to bolster, and finished with a fair sum, while "Rain" finished 13 weeks at the Central on Saturday to be succeeded by "A Good Bad Woman," acted by the same company.

Estimates for Last Week

"Broadway" (Selwyn, 14th week). Tossed off \$4,000 and about ready to say "uncle"; still most consistent show of the year; \$12,000.

"Countess Maritza" (Olympic, 7th week). Fortunate in special plug stuff and location; \$18,000.

"Desert Song" (G. N., 16th week). Continues strong; \$26,000; likely to do best Xmas business in town.

"Hit the Deck" (Woods, 7th week). Only light musical here; matinee off but eve's and week ends covering; \$25,000.

"Lulu Belle" (Illinois, 9th week). Closed after profitable engagement; run did much to further Miss Ullrich's local following; \$18,000 final.

"Mr. Pim" (Studebaker, 2d week). Will be certain piece of Mrs. Insull's Repertoire Theatre Co.; not much of an improvement over "Heartbreak House"; maybe \$7,500.

"Murray Hill" (Princess, 4th week). Hasn't vitality to last; \$5,000 not reason for remaining.

"Night in Spain" (Four Cohan, 4th week). The current big boy and enjoying best spec demand; \$31,000.

"Rain" (Central, 13th week). Finished long run, "Good Bad Woman," by same company, succeeding; revival made money throughout stay, even at \$4,500 last week.

"Road to Rome" (Adelphi, 10th week). Now on results of sudden surprising influx; run twice extended; another week on last week's \$11,000.

"The Play's the Thing" (Harris, 6th week). Okay at \$17,500, and pocketing coin over expenses.

"Tommy" (Cort, 17th week). Leaves in two weeks; has taken full advantage of Cort's peculiar selling ability; house best located in town for mediocre farces; \$7,000.

CAST CHANGES

J. Irving White has replaced William Courtleigh in "Weather Clear, Track Fast." Joe Laurie, Jr., is now sole feature. Buck and Bubbles were replaced by Max Williams and Billy Osborne, also colored team. No other changes are slated.

Albert Hackett replaced Danny McCann in "Nightstick."

Sally Sloan (Sadie Sussman) added to "Desert Song."

Ruth Lee replaced Edna Hibbard in "Tenth Avenue."

David Burton supplanted George Cukor as director of "The Royal Family" in the final week of rehearsals. Sylvia Field withdrew from "Behold This Dreamer" to go into the piece.

Alfred Frith rejoined "Dracula." Walter Filmer, Jr., replaced Leslie Howard in "Murray Hill."

Frank Farnum is with the Chicago company of "Good News," leaving Friday for that city.

28 NEW SHOWS WITHIN 10 DAYS FILL EVERY BROADWAY HOUSE

**Big Trade Expected at Peak of Theatrical Season—
Monday's Extra Matinees Over Holiday Period
Expected to Pile Up Top Grosses for Season**

Next week, that of Christmas to New Year's, peak of the theatrical year will find Broadway's theatres 100 per cent. tenanted for the first time this season.

Earlier in the fall indications were that there would be a list of dark houses throughout the season and it was even predicted that the crux of the season would not see that condition materially altered.

10 new attractions this week and 18 next week make for a total of 28 shows arriving in town within 10 days, an influx of record premieres. Though the new shows will fill the gaps January is likely to again exhibit at least some dark theatres.

Although several attractions were virtual capacity last week save for the mid-week matinee, this week will find none in that position. The Christmas rush upon the shops is ending and the managers are readying for a clean-up. Additional matinees are scheduled for a number of shows, during the coming week and nearly all are scaled at high prices for New Year's Eve.

As that event falls on Sunday the big night of the season will come on Saturday. Monday, also a holiday, should see big matinee trade, probably better than evening attendance. For seven day towns such as Chicago there should be two big theatre nights—Saturday and Sunday, with Monday light.

"Mary Dugan," \$23,000

Last week there were no new attractions. "The Trial of Mary Dugan" was best among the non-musicals, with the gross around \$23,000; "Burlesque" got \$21,000; "Coquette," \$18,500; "The Command to Love," \$15,000; "The Doctor's Dilemma," \$16,000 (including subscriptions); "Porgy," \$14,000; "Interference" and "Escape," \$12,000; "Dracula," "The Racket" and "The Marquise," over \$10,000; "Nightstick," a bit less; "Road to Rome," about the same; "Shannons of Broadway" and "Broadway," \$9,000; "The 19th Hole," \$7,500, and the others trailing, down to as little as \$3,000, and of course nothing for "The Ladder" which continues to give all tickets away free "during the period of revision."

The musicals were bunched, "Good News" being best at \$39,000, with "Fanny Face," "Five o'Clock Girl" and "Manhattan Mary" rated around \$37,000 or less; "Follies" dropped down to \$31,000 and is due out soon; "Rio Rita" bettered that mark, getting \$32,000 or over; "The Golden Dawn" claimed as much; "Artists and Models" estimated under \$30,000; "The Merry Malones" \$26,000; "Hit the Deck," \$23,000; "Connecticut Yankee" and "Take the Air," over \$20,000; "Sidewalks of New York" a bit less; "Revels," \$15,000; "Desert Song," \$12,000; "Happy," \$10,000.

In and Out

"The Letter" will close at the Morosco, which gets "Restless Women" (starting Christmas matinee); "Storm Center" stops at the Klaw Friday night with "Sisters" entering Saturday (this week); "Behold This Dreamer" was withdrawn from the Cort last Saturday, the house getting "Behold the Bridegroom" next Monday; "Out of the Sea" was closed at the Eltinge which gets "It Is to Laugh" on the same date; "Paradise" relights the 48th Street; "Lovey Dovey" comes to the Harris, "And So to Bed" moving from that house to the Bijou; "Venus" relights the Masque; "Bless You Sister" relights the Forrest; "Celebrity" relights the Lyceum; "Excess Baggage" is slated for the Ritz which this week opened with "Playing the Game"; "L'Aiglon" comes into the Cosmopolitan; "The White Eagle" arrives at the Casino; "Paris Bound" relights the Music Box; "Show Boat" bows into the Ziegfeld, "Rio Rita" moving from these to the Lyric; "The Royal Family" comes to the Selwyn; "Nightstick" going out of town from that house for one week and returning at the Cohan Jan. 2; "The Prisoner" starts the Provincetown season; "Magnolia" opens at the Greenwich Village; "The Medicine Show" revives the Princess, and Keating with magic will be offered at special matinees at the Booth.

Locked Doors

House managers of legit and picture houses along the street have issued official letters of warning to players not to leave their dressing rooms unlocked unless in charge of a maid or valet.

In the past month the racket of walking into dressing rooms, played by what is believed to be an organized gang, has been overworked. Claiming acquaintanceship with featured players various individuals have been crashing backstage. Numerous losses have been reported.

\$11,000 OR \$20,000 FOR HOPE—TAKE YOUR PICK

Hope Hampton's \$36,000 suit for breach of contract against Martin Beck and Charles Dillingham has been settled out of court for a cash sum varying between \$11,000 and \$20,000. Miss Hampton states "in the neighborhood of" 20, while the Beck-Dillingham faction sets it actually at \$11,000.

Miss Hampton, in private life Mrs. Jules E. Brulatour, predicated her suit on a contract for the title role in "Madame Pompadour." She opened in Philadelphia with that operetta in 1924, to be displaced by Wilda Bennett for the Broadway engagement. Miss Hampton computed the \$36,000 on a season's contract earnings.

Originally reported that Leo Fall, the Viennese composer, had objected to Miss Hampton in the title role, the composer denied this in writing, according to the evidence.

Lee's First Musical Fixed Up—Opening

Lee Shubert's first personally produced musical comedy starring Edna Leedom opens re-cast and re-titled Dec. 29 at the Harris, New York, with Guy Robertson replacing Donald Brian, Jack Sheehan and Doris Patson, Wesley Pierce and Hazel Harris, the latter an English dance team making their American debut; Mary Dunkley, Ruth Goodwin and Eva Lyn.

The new title is "Lovey Lady," nee "Ain't Love Grand."

Miss Leedom is signed to the Shuberts for five years at \$1,000 a week and graduating upward. Through Miss Leedom, Dave Stamper becomes a Shubert show composer; Harold Atteridge on the book; Dave Bennett staging.

RAMBEAU DISAPPEARS

**Leaves Wilkes Flat on "Vortex"—
Gwendolyn Sieler Replaces**

Los Angeles, Dec. 20.

Marjorie Rambeau, to have starred in and directed Thomas Wilkes' production of "The Vortex," slated to open at the Hollywood Music Box Dec. 25, walked out on her contract last week during rehearsals and without notification. The actress disappeared suddenly with Wilkes unable to ascertain her whereabouts.

A report is that Miss Rambeau's grandmother died at the Rambeau ranch near Concord, Cal., but whether the connection had anything to do with Miss Rambeau's walkout was not learned. In the meantime, she has been replaced by Gwendolyn Logan Sieler, English actress.

Frank Reicher will direct the play and others in the cast are Barton Hepburn, Ivis Goulding, Barry O'Daniels, Fergus Reddie and Mary Forbes.

TREVOR AS FILM'S LEAD

Los Angeles, Dec. 20.

Norman Trevor has been engaged by M-G-M to support Norma Shearer in "The Actress," title selected for the screen version of "Treclawney of the Wells."

L. A. GROSSES

Los Angeles, Dec. 20.

"Cocoanuts," the Marx Bros' opera, led the town last week with \$18,500, at the Biltmore. "Sunny" ran along to nice biz at the Mayan; was second high with around \$17,000 for the fourth week.

Fifth week, "Relations," Vine Street, \$4,500. Two weeks enough for "Gertie," at Morosco, when second week dipped to \$4,000. This \$125 super-stock house averages nearer \$6,000.

"The Morning After" was launched by the dauntless Oliver Morosco with a \$550 top at the Hollywood Playhouse, and with four performances at \$220 copped \$4,600.

Lionel Barrymore's flyer in "Laugh, Clown, Laugh" is attracting healthy clientele to the Belasco. Reported \$10,000 for third week.

"Broadway," with plenty of stamina apparently still on tap, touched \$11,000 in its 12th week at the Mason and is having one of the best runs at the money ever chalked up locally.

New Money, and Demands for "Revels"

Signs of financial trouble are indicated for Harry Delmar's "Revels," at the Shubert. Monday the admission scale was reduced from \$5.50 to \$4.40, the latter price going for the front rows, with the balance of the lower floor at \$3.85.

The show is accredited an excellent performance but business has been disappointing. Delmar and Sam Baerowitz, vaudeville agent, were in control up to Saturday, when Frank Fay, featured with the show, and Charles Bierbauer, another vaude agent, are reported buying in.

There is some trouble over royalty payments. Ballard MacDonald, Billy Rose, Jimmy Monaco and Jesse Greer are said to be on a flat basis of \$250 weekly instead of the usual percentage of the gross.

Rose has made a demand for payment, with Baerowitz carrying in a new manner as a stall. He demanded arbitration and is said to have applied to the Authors' League. Greer's royalty is also in arrears.

ZIEGFELD SWITCHES

The booking mix-up that threatened when Flo Ziegfeld decided to switch his new "Show Boat" to another house than the Lyric, has been squared. "Show Boat" will open at the Ziegfeld theatre next Tuesday. Monday "Rio Rita" will move from the Ziegfeld to the Lyric.

Under the new contract for the Lyric, Zieggy is to play "Rio" at the house for about eight weeks and is to follow it in with "Three Musketeers" which he placed in rehearsal Monday.

The Oppenheimers who operate the Lyric agreed to the switch because with the two Ziegfeld bookings they figured keeping the house tenanted with Ziegfeld shows for year. That expectation is based on the strength of the "Musketeers" show. The remodeling of the Lyric is being rushed and will entail a cost of more than \$40,000. The improvements are regarded making the house more desirable in any event.

The switch in "Show Boat" was accompanied by the booking of "Rosalie" which arrives at the New Amsterdam Jan. 10, succeeding the "Follies" which goes to the road after another two weeks. The revue has been among the leaders throughout the fall, but trade dropped around the \$31,000 mark last week.

MANTELL CANCELS TOUR

Robert Mantell was compelled to call off his road tour in Shakespearean repertoire in Columbus, O., last week because of illness. Mantell suffered a nervous collapse and was removed to his home at Atlantic Highlands, N. J.

Mantell's road tours have been signally lucrative, particularly through Mantell's insistence upon a \$150 top.

"Captive" on Coast

Los Angeles, Dec. 20.

Edward Rowland and Leslie Pearce, producers, have obtained the Coast rights to "The Captive."

The producers will attempt to do the sex show here sometime in February with a New York cast. Plans are to make it a \$250 show.

Double-Crossing-Pretty

A new producer who rented a theatre from one of the Big Fellows has a show, not clicking as it should.

"What'll I do," he asks the Big Fellow, "shall I cut salaries?"

"Sure," says the Big Fellow, a pretty good cutter himself, "cut."

So the new producer runs back to his cast and tells them that there will have to be a cut.

"Yes?" said a leading lady, asked to take off 50 per cent. of her salary. "Yes?"

"Yes," says the new producer, and he didn't say it with a question mark, either.

Pretty soon the leading lady got a phone call. It was from the Big Fellow who advised the new producer to cut salaries.

"Don't worry," said the Big Fellow, "there'll be another job waiting with me. Take the cut, kid, take the cut."

The lady left the cast, pronto or quicker. The Big Fellow had her all framed for another job.

Nice boys along Broadway—very little double-crossing except on Sundays and week-days.

NO ONE FAVORED THEATRES ON TAX

Washington, Dec. 20.

Not one administration voice was raised during the debate on the floor of the House favoring the repeal of the 10 per cent. theatre admission tax.

Every amendment offered by a group of Democrats was decisively voted down. A half hour later a break came that, if it sticks, will forestall any chances of the hoped-for, and promised, relief from the Senate.

That break was the repeal of the entire tax on automobiles.

Attitude of the administration leaders is summed up in the statement of Chairman Green, Ia., when he informed the Democrats that "the trouble with the spoken drama is that you have the speculators."

Attempts was also made to change the new provision levying 25 per cent. on prize fight tickets from \$5 up. Loring Black (D), N. Y., lead this move. It met defeat.

Sutphen Ran Out With Night's Gross—No Show

Sioux City, Dec. 20.

Relations between C. D. Sutphen, manager of the Playhouse theatre, and P. A. Phelps, whose Phelps Players have been presenting repertoire there, haven't been any too pleasant.

The world was let in the secret Sunday night when the curtain was run down on the second act and Phelps from the stage solemnly notified the patrons out front that Sutphen had gone with the box office receipts; there would be no more show that night.

Sutphen was later arrested by city detectives.

A stage hand accused Sutphen of issuing bouncing checks, the warrant terminology being uttering a fraudulent check. On this charge Sutphen is to be arraigned late this week.

The Phelps Players are "out," but Sutphen has announced that he will keep the faith with the local drama lovers as soon as he can find another company of artists.

Prof. as Producer

Bela Blau, instructor at Columbia University, and student of the theatre, is to become a manager. As yet he has not selected a play for first production.

Last season Blau established a course on "Show Business" in the extension division of Columbia, which activity he will continue, although discontinuing his other work in the theatrical field to engage in the managerial end.

Blau's college instruction course is one along lines of the practical and business side of the theatre. Variety is used as the text book of the Columbia class.

\$136,000 TOTALS "SHOW BOATS" 3 WEEKS

**Philly Has Ups and Downs
—'Cardboard' \$14,500—
'Barker' Around \$12,500**

Philadelphia, Dec. 20.

Taken by and large, last week was one of the most peculiar in the legit houses that Philly has had in seasons. It was in the nature of a repetition of what happened the previous week, only more so. Ziegfeld's "Show Boat" crashed through to \$16,000 at the Erlanger, perhaps a little more, the only variation being in the number of standees. In this traditionally bad six days before Christmas it is certain that another capacity week will be achieved, giving "Show Boat" better than \$136,000 on its three local weeks. That's at \$4.40, too.

As opposed to this was one other gross that was neat, but not sensational, and six more that ran from so-so on down. "Her Cardboard Lover," in its third and last week at the Adelphi, was the best of the pack outside of Zieggy's sensation. Jennie Eagles' farce did well here although off to around \$14,500 last week. "The Barker" had a good opening at the Broad but didn't hold up as well as expected. Critics were not very keen about the company outside of Bennett, who got glowing notices. After Christmas the show should coast out its remaining fortnight to real profit. Last week between \$12,000 and \$13,000.

"The Silver Cord" finished its five weeks with less than \$7,000. It was evident this drama had exhausted its real demand after three weeks. However, it undoubtedly realized a profit on the engagement. Up at the Lyric "Broadway" was down to about the same figure. Held to about four exceptionally good weeks then went along moderately for two more, but in its last three it catapulted steadily downwards. It filled out its originally allotted nine weeks but disappointed.

Howard Thurston got along nicely at the Garrick, although seriously hurt at a couple of performances by the weather.

"The Student Prince," at the Shubert, and "Rose-Marie," at the Chestnut, were both "way off," the former getting a slightly better break with around \$11,000 claimed—perhaps a little high. "Rose-Marie" was under \$10,000 by a good margin.

This week has two openings. On Monday William Hodge's "Straight Thru the Door" bows into the Adelphi for what is expected to be a month's stay. On Thursday an operetta, "New Moon," will open at the Chestnut for two and a half weeks. Philly thus has three houses dark all this week and a third untenanted up until Thursday.

Next week brings in five shows—three musical. There has been one last-minute change, due to the exclusion from this city of "Women Go On Forever," by order of the censor. This Brady-Wiman production was to have opened Monday at the Walnut, but its place has been taken by "Immoral Isabella," with Frances Starr. The other non-musical is "The Silent House," at the Lyric. It is in for two weeks, and, like "Isabella," will open at a matinee. The other three openings Christmas week are: "Scandals," for three weeks at the Shubert; "Allez-Oop," indefinite, at the Garrick, and "Honeymoon Lane," return, at the Erlanger.

Estimates for Last Week

"The Barker" (Broad, 2d week). Critics panned the company except Richard Bennett; slow start, although with holiday influx should get out with a neat profit in four weeks; between \$12,000 and \$13,000.

Howard Thurston (Garrick, 3d week). Magician holding up nicely; profit claimed at \$150 top; "Allez Oop" on Monday.

"New Moon" (Chestnut, 1st week). Doesn't open until Thursday, and slated for two and a half weeks; "Rose-Marie" down to \$10,000 or less last week.

"Show Boat" (Erlanger, 3d week). Sensation of the town and a lifesaver for new theatre; last week, \$16,000 or thereabouts; capacity every performance.

"Straight Thru the Door" (Adelphi, 1st week). William Hodge's new play in for four weeks; "Her Cardboard Lover" off, but still excellent, with around \$14,500 last week.

Lyric—Dark this week. "Broadway" down to \$7,000 in ninth and last week; "Silent House" next Monday.

Walnut—Dark this week. "Silver Cord" well under \$7,000 in fifth and last week; "Immoral Isabella" Monday.

Shubert—Dark this week. "Student Prince" around \$11,000 last week. "Scandals" Monday.

Mae West Making Linder's 'Frame-Up' Into a Show

Mae West has called off her proposed revival of "The Wicked Age," after the holidays. Instead, Miss West is collaborating with Mark Linder on a new melodrama, "Chatham Square."

This is an elaboration of "The Frame-Up," authored and played in vaudeville by Mark Linder. The legit production will be made by Jack Linder in association with James Timoney and Robert Sterling. Mae West starred.

Ann Harding III

Ann Harding was forced to leave the cast of "The Trial of Mary Dugan" last week through illness. Ann Kostand, who was playing a minor part, went into the name role.

Brunnetto Owes \$8,517

Rafael Brunnetto, actor, 104 West 49th street, owes \$8,517, according to a voluntary bankruptcy petition and has no assets.

The largest creditors are S. W. Sharmat, \$3,445, and Caroline Hanscom, \$1,300.

MUSICAL WITH MISS HINES

Carl Hemmer, figuring previously as producer of the revue, "Allez-Oop," will sponsor a new musical, unnamed, in which Elizabeth Hines is to be starred.

It will be done by James Montgomery, Joseph McCarthy and Harry Tierney.

IRVING PLACE CLOSES

Irving Place theatre (Yiddish), with Bertha Kalich as the attraction, closed last week. Affected by general legit business depression in that district.

\$3,000 and 10% for

'News' and 'Rose-Marie'

John S. Vajda has purchased the Hungarian rights to "Rose-Marie" and "Good News" for F. Ravess. The latter is to produce the plays in Budapest. "Rose-Marie" is to be shown at the Kiraly-Sinhaus.

It is understood the purchase price for both shows was \$3,000 each and 10 per cent. of the grosses. "Rose-Marie" will be shown.

L. A. Treasurers

Los Angeles, Dec. 20.

At the first annual meeting of new Theatre Treasurers' Club of Los Angeles the following officers were chosen: President, Ray Perry; vice-president, Harold Mathews; recording secretary, Don Dechold; financial secretary, Raymond Nelson. Board of governors, Bert Edney, Maurice Domke, John McGuire, Edward Kidroski, Basil Mallicoat, and Edward Oliver.

Mary Jenkins' Divorce

Mary Jenkins, in Chicago company of "Hit the Deck," was granted a divorce from Edwin Weidbusch, foundry man, in Cleveland.

LYRIC ON CRITICS

Washington, Dec. 20.

The closing number in Beatrice Lillie's "She's My Baby" (Dillingham) gives opinions of the various New York critics in advance. The finish of the lyric is "everything must be okay, as Kelsey Allen, 'Women's Wear,' likes our show."

Changes are being made in cast. Barnum and Bailey and Harry Watson, Jr., are out.

Lee Kohlmar in Hospital

Lee Kohlmar, legit actor, is in the Misericordi hospital, 86th street, New York.

It was decided yesterday that an operation is necessary. His condition is serious.

4 SHOWS OUT

Four more Broadway attractions are off the list or will be by Saturday. Three are flops, the other a moderate success.

"The Letter," presented by Messmore Kendall, at the Morosco, goes on tour after a 13 weeks' engagement. The attraction has an unusual history as to business. It opened like a smash and was rated at \$22,000. After a few weeks trade dropped in the agencies and the grosses steadily declined. Lately the show was rated under \$7,000.

THE LETTER

Opened Sept. 26. Osborn ("Eve, World"): "created and held the sensational interest expected." Mantle ("News") thought it lucky Miss Cornell did not have to depend on play to establish herself. Variety (Ibse) said: "sure of success but longevity problematic."

"Storm Center" will close at the Klaw Friday, playing less than four weeks. It guaranteed \$4,000 weekly, but the gross was reported under that figure.

STORM CENTER

Opened Nov. 29. Second string assignment. Variety (Ibse) figured: "four weeks—should be sufficient to see this one tucked in the storehouse."

"Behold This Dreamer," presented by George C. Tyler, at the Cort, closed last Saturday after playing seven weeks. With some agency support it got around \$10,000, but lately dropped to half that figure. Out of town the show had drawn excellent business.

BEHOLD THIS DREAMER

Opened Oct. 31. Hammond ("Herald Tribune") found it "dull and hazy." Gabriel ("Sun") voted: "mixed and middling entertainment." Variety (Lait) thought there were enough refined palates in town to make this "box office goode for months."

"Out of the Sea," also presented by George C. Tyler, was taken off

OUT OF THE SEA

Opened Dec. 5. Reviewers pessimistic. Variety (Lait) said: "can scarcely make grade."

at the Eltinge last Saturday, playing but two weeks. Drama, too heavy.

BROWN'S \$300,000

(Continued from page 1)

with the type of picture he is making.

Brown was dicker for about three months with M-G-M before the deal was finally consummated. Meantime, Howard Hughes, released through United Artists, had deposited a certified check for \$100,000 guaranteeing Brown \$125,000 for each picture he would direct for him with a minimum of four a year.

Work has been completed on "The Trail of '98," by Brown, and his next picture for M-G-M will probably be "Heat," starring Greta Garbo.

Brown has been with M-G-M for two years.

Morosco's Minority

Los Angeles, Dec. 20.

State Corporation Commissioner J. M. Friedlander granted a stock issue permit to the M. & S. Corporation, organized for the purpose of producing "The Morning After," with a capital stock of 100 shares.

Of this, 51 shares will go to Oliver Morosco, Ada Mae Sprecher and James G. Sprecher, officers of the company, the remaining 49 shares to be issued to Selma Paley, wife of Morosco, in exchange for property to be used in the production.

"DIVORCE" AFTER "FLUSHER"

Los Angeles, Dec. 20.

Guy Bolton's "Grounds for Divorce" will follow "The Four Flushers," now at the Morosco. The Bolton piece is expected to go in about the first of the year for a run.

Gerhold Davis, new lessee of the Morosco, will close the house for repairs after that to reopen with a new line of dramas. So far no change of policy for the house is announced.



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The dearest bit of a Nightie—hand-made of Silk and Lace and brought from Paris by Mr. Lewis for this particular Christmas box. Its companion is a sketchy little silk combination with tiny pockets and various sweet and tender feminine touches. And—And—Oh Jolly! a little pair of colourful French garters, plus a pair of McCallum pure Silk Stockings.

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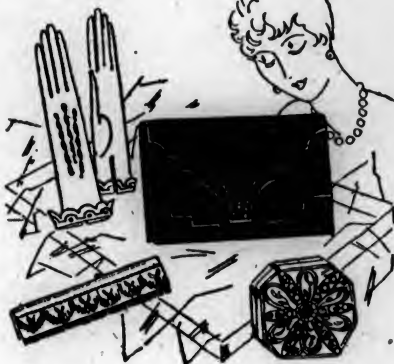
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\$25

ACTORS PLACING FLAT SUM FOR RADIO SERVICE—'CLUB DATE'

Disregarding One-Eighth Salary as Equity-Ruled Minimum—Eighth Paid When Radio Picks Up Off-Stage at Regular Performance

The National Broadcasting Co. (WEAF) is paying the casts of Broadway shows picked up by direct wire from the various legit houses at the rate of one-eighth salary additional.

Aside from that Equity ruling, legit producers and actors figure radio as a "club date" booking. Accordingly they are demanding flat sums for their services.

In the case of the Old Gold on Broadway series, Equity has ruled that the P. Lorillard Co., tobaccoists, compensate the cast with an eighth week's salary. This is where the regular performance is picked up by direct wire from the theatre by WEAF without additional effort by the talent.

Where a unit or a star from the legit stage is in demand for radio-casting the special fee obtains for his or her services.

Musicians at \$8

Edward Canavan, representing Local 802, has ruled that the National Broadcasting Corporation must pay approximately \$2,000 to orchestras, which have, since September, gone on the air in connection with the broadcasting of musical comedies as part of the commercial advertising campaign of Old Gold cigarettes.

The award represents \$8 per musician for each performance, and \$16 for the orchestra leader or contractor.

The shows broadcast were Ziegfeld "Follies," "Just Fancy," "Connecticut Yankee," "A la Carte," "My Princess," "Happy," "Funny Face," "The Love Call," "Chauve Souris" and "Rio Rita."

25 Questions Ruled

Out on Schwab-Mandel

In Joseph Van Nunes' suit against Lawrence Schwab and Frank Mandel for an accounting, 25 of the most important of proposed 40 interrogatories were stricken out in an order to examine Frank Mandel before trial. Mandel need only testify on minor points.

Van Nunes, a stock broker who financed Schwab & Mandel, Inc., was to have had one-half of the corporation in exchange for a \$25,000 investment at the time they produced "The Firebrand" and "Captain Jinks." Van Nunes only paid in \$12,500, half of the stipulated amount, and lost on the deal through "Jinks" losing money although "The Firebrand" was a winner.

Van Nunes' complaint is that he is entitled to a share of the profits in the later Schwab and Mandel enterprises, "Queen High" and the "Desert Song," also in the Ambassador theatre lease, which Schwab & Mandel, Inc., deny.

The producing firm is now operating as Schwab and Mandel, Individuals, and as such are producing under their joint names.

O'Brien & Cassidy are acting for the producers.

Yorkville Will Again

Have All German Plays

New York will again have a theatre devoted to productions exclusively in German, aside from Max Reinhardt's company, when the Yorkville reverts to its former policy. Dramatic stock failed at the house, following burlesque.

Andreas Flugman and Erni Belian, musical director and leading lady of the company Rudolph Bach had at this house two seasons ago, are making the German venture. They put on a number of Sunday evening performances in German at the Longacre recently, the resultant business prompting the full season try.

B'WAY SHOWS, CANNED, \$1 TOP SUBSTITUTE

Talking Picture Reproductions—Paying for Rights—Expect to Materialize by March

Broadway productions with the original casts will be shown in the smaller cities and towns throughout the country next year via talking pictures at 75 cents and \$1 top, if, as reported, experiments with a new microphonic device have proven successful.

It is reported by the producing organization that the plans are to make the first legitimate show in films by the end of March, 1928. The financial backers of the company are reported to be a millionaire insurance man and the heads of a Wall Street banking and brokerage firm. The talking picture producers plan to pay for film rights to legit shows on a percentage or outright purchase basis only.

While it is not expected that there will be any competition in bidding for legitimate attractions between film producers and talking film manufacturers, the latter field may turn out a new source of revenue for the producers of legit shows not found suitable for regular picture purposes but which would be acceptable if presented on the screen exactly in the form of a legit show, with the original cast.

The microphonic device, which it is claimed has been tested and found practical, makes it possible for the voice to come clearly from whatever part of the screen the speaker is shown to be, instead of from the center of the stage as at present. In the exact picturization of a legit show this would be necessary for the success of the presentation.

Kussell Wins Arbitration On "Very Well" Lapse

By arbitration Daniel Kussell was awarded the full six months within which time to produce the musical version of "Sick Abed," which Kussell adapted under the title of "Very Well." The arbitrators upheld Kussell's contention that the three summer months should not count as part of the elapsed period of his contract with Ethel Watts Mumford, who wrote the original farce. That provision is contained in the Dramatists' Guild Minimum Basic agreement.

Kussell rehearsed "Very Well" four weeks. During that time Sam Grisman, who was to have backed the show, backed out. Kussell has a letter in which Grisman promised to take care of the expenses incurred. Included in that item is two weeks' salary due the company under Equity rules. Kussell has not been able to locate Grisman.

The show was temporarily withdrawn, with Mrs. Mumford claiming Kussell's right had expired. In asking for the return of her book the authoress demanded \$10,000 from Kussell. The award denied any such damages and ordered Mrs. Mumford to pay \$25, the expenses of holding the arbitration.

The arbitrators were Henry Littleton, I. H. Herk and John V. A. Weaver.

THEATRE'S 1ST THIS SEASON

Tony Sarg's Marionettes will be presented Dec. 23-Jan. 2, at the Edyth Totten theatre.

It is the first booking the diminutive theatre has had this season.

Shows in Rehearsal

"Three Musketeers" (Florenz Ziegfeld).
"The Prisoner" (Provincetown Playhouse).
"Mongolia" (George H. Brennan).
"The Immediate Jewel" (Carl Reed).
"A Free Soul" (William A. Brady).
"Greenwich Village Follies" (Shuberts).
"Lover Dovey" (Shuberts).
"The Patriot" (Gilbert Miller).
"Sweet Daddy" (Hassard Short).
"Marco Millions" (Theatre Guild).
"Rain or Shine" (Jones & Green).
"Cock-Robin" (Guthrie McClintick).
"It Takes a Thief" (Bennett Productions).

CALUMET STOCK CLOSES

Cast of Eight Rejects \$75 as Combined Salary—Collects on Bond

Chicago, Dec. 20.

The eight players in Cyril Clarke's Calumet stock company at the Calumet Theatre, south side, refused to accept \$75 offered as payment of their combined salaries for a week and disbanded Dec. 11 in the "red" plenty. Management claimed the sum was all it had when proffering the \$75. This fell short of the regular salary list by about \$425.

The cast was all-Equity and will collect on bond amounting to \$1,000. In addition the members are reported preparing a claim for back salary and salary for two weeks in lieu of notice.

AHEAD AND BACK

Charles Roebert is now press agent for "Five O'clock Girl," succeeding Bernard Simon.

Leon Friedman is agenting Harry Delmar's "Revels."

Michael Goldreyer is managing "Happy," Henry Myers doing the presswork.

Karl N. Bernstein, publicity for "Funny Face" (Aarons & Freedley).

Burton Davis, p. a. for Gene Buck's "Take the Air."

Don Brown handling New Playwrights' theatre in Greenwich Village.

Nathan Zatkun, p. a. for Civic Repertory theatre.

Farnol & Benedict handling publicity for Carl Reed's "Venus" and "Storm Centre" and Rosalie Stewart's "Behold the Bridegroom."

Tom Bodkin, company manager for "Take the Air."

Eddie Mullen agenting "L'Aiglon" with Joe Williams back.

Sepha Day, agenting "La Gringo."

Ann Ayres succeeds Julia Chandler as general press representative for Richard Herndon.

Arthur Kober, publicity for "The Celebrity," Shumlin and Stieger.

W. P. Dodge, Chicago manager, "Road to Rome" (Adelphi), is now in advance of the show, with D. J. Kelly back.

CANCELLATION SUIT UP

San Francisco, Dec. 20.

Trial of Fred Giesea's action of damages against Kolb & Dill, coast comedians, for alleged breach of contract, has been noted for January.

Giesea is seeking to recover \$20,000 damages, and expenses aggregating \$2,800, which he claims through being forced to cancel the Kolb & Dill "Queen High" show at Stockton in May of this year.

THIRD EQUITY ARBITER MUST NOW BE NEUTRAL

"Mirrors" Case Brings Change—No Interest to Have Vote Majority

A changed arbitration method at Equity will hereafter be used, the arbitration board comprising an arbitrator for each litigant and a disinterested referee representing the American Arbitration Society.

The change follows the recent arbitration on "Mirrors," which was abandoned some months ago after having rehearsed nine days. Sam H. Harris, Albert Lewis and Hassard Short were the producers. The cast filed claim for a week's salary. The producers sent the issue to arbitration upon claim that the show was abandoned because of inability to cast it satisfactorily.

The arbitration board comprised Ben Roeder, general manager for David Belasco, and Harry D. Kline, general manager for the Chanins, representing the managers, and Pedro De Cordoba, representing the actor claimants. Cordoba was for giving an award of a week's salary, but Roeder and Kline were agreed on one-half week, with the majority carrying.

Although the arbitration board lacked a disinterested referee, the award stands, but Equity will see to it that a business man outside of show business will sit as referee on future arbitrations.

"Mirrors" has since been recast and opens out of town next week. An eight weeks' lapse after originally abandoned left the producers free to assemble a new cast.

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PLAYS OUT OF TOWN

MORNING AFTER

Los Angeles, Dec. 16.

M. & S. Corp. presents Oliver Morosco's musical comedy, "The Morning After the Night Before," in two acts and six scenes. Book and lyrics by Oliver Morosco, with story based on original play by James Cullen, R. Brown and Adelaide French. Music by K. M. Burton. At the Hollywood Playhouse, Hollywood, Cal., Friday, Dec. 16, \$5 top.

Soapy.....Kenneth M. Burton
Parson Nut.....Herbert Corthell
Mr. Ashby.....Elmer Ballard
Mrs. Ashby.....Fan Bourke
Ferdie Lamb.....George Grandee
Mary Ashley.....Doris McMahon
Sally Swift.....Selma Paley
Walton Lamb.....Pierre White
Frances.....Dorothy Day
Hotel Clerk.....J. Albert King
Maid.....Regina Fuby
Bellboy.....William Dorval
Rev. Jenkins.....Perry Edwin

Oliver Morosco is back home again. His new location is six miles out. Instead of starting his second production career in downtown Los Angeles he has selected Hollywood as the scene of his future activities. In this town Oliver Morosco is a King Pin. He cannot be wrong. He produced plays here for years at the Burbank and afterward in the Morosco theatre. During that time he had a lot of hits, all of which went east. He also discovered a lot of starring material.

A Mr. and Mrs. James Sprecher are backing their come back production. They bankrolled him properly. Gave him a good production physically, and all of the people in the cast he called for. Besides some 15 principals and specialists they provided 16 boy and 16 girl chorists. They spent plenty

on wardrobe for them, too, as well as for the principals.

The play is thin in texture and reminiscent. The story of the musical deals with a romantic young couple who want to get married. Father of boy says nix, because he is rich, and parents of girl say yes for the same reason. Couple of crooks are in the house and one of them in ministerial attire (Corthell) is drafted to perform the ceremony. This he does in satirical fashion. Kids make getaway. Sheriff comes along with the two crooks. The fake parson admits the wrong he has done and the parents of the girl get all excited.

Search begins for kids. The honeymoon in hotel room is interrupted by various ruses, and finally a fire. The couple get out into the woods with destruction of hotel, and finally work back to girl's home. There everything is squared when a real parson comes along and makes things right.

The dialogue is all hoked and gagged with thread of story picked up here and there, though at times plenty of author's license is taken. Corthell seems to be hidden away in the role of the crook.

Big burden of the proceedings is carried by Selma Paley (Mrs. Morosco), who sings well, dances, too, even with one of those tango sheiks, and leads most of the ensemble numbers. Her singing voice is only one in the feminine contingent of any strength. George Grandee and Doris McMahon are a likable couple as the newlyweds. Burton as side kick of Corthell is one of the many others in the passing parade.

Pierre White has the male song burden and leads the 16 boys in one harmonious and well-rendered number. Boys behind Miss Paley in another very sour. The girls did

not seem to be on their toes. They had plenty of dance opportunity, but worked in ragged and listless fashion. Had it not been for the skillful orchestral direction of Lou Gottschalk they would have fallen by the wayside.

Regina Ruby and William Dorval, as the colored bellhops, provided the fast eccentric and acrobatic dance routine. The girl is a spry and alert youngster who can talk lines, too.

Morosco has produced a great many plays in his day. All have not clicked. It is unlikely that this particular one will, but checking up on the loose strands and speeding up the cast, with possibly a few changes, might make this a relishable dish over the holiday period, as Morosco has a following here and they will want to see what the "Prodigal Son" has brought back with him.

Opening night audience was composed of old friends of the producer and group of picture people who at one time worked for him, as well as the stockholders in the theatre proposition, of whom there are about 150.

"The Morning After" is probably just a feeler for Morosco while he is waiting for some one to bring a good new one along for a real climb back toward his old position in the theatre here.

SISTERS

Hartford, Dec. 16.

The Shuberts present a domestic comedy in three acts; written and staged by John Willard; Roberts Arnold featured; at Parsons, Hartford, Dec. 8.

Gwendolyn.....Roberta Arnold
Dick.....Arthur Aylsworth
Dick.....Roger Pryor
Ann.....Irene Purcell
Larry.....Leward Meeker
Mary.....Jane Seymour
Malcolm.....C. W. Van Voorhis
Act 1—Gwendolyn's flat in upper New York city. Act 2—Mary's apartment on Park avenue, New York city. Act 3—Same as Act 1.

The Shuberts call their newest play "Sisters," a domestic comedy, but they might possibly bring it into Carnegie Hall as a debate on the subject: "Resolved: That it is more profitable to be a rich man's mistress than the point argued and pre-tah't the point argued and presented as an evening's entertainment.

It can stand plenty of rehearsals before it arrives on Broadway, where the sisters may take their places with the fallen angels, Mary Dugan and other troubled women of the day. Throughout the play the battle rages back and forth, until at length the subject becomes tiresome only to be revived with a touch of comedy and the debaters are off anew on another point.

The poverty-stricken wife of a shiftless husband yearns for a life of ease, no matter at what expense of respectability, and is determined that her younger sister shall never have to put up with the sufferings she has had to bear. A second sister has a rich man friend who will not marry her, and resolves that the kid must live in respectability.

The youngster returns from college and has two boys after her, one a windy, fourflushing loafer and the other her ideal, a rich man with youth and looks but married. It seems he had been roped in by a gold digger while on a spree and, though she lives in Paris, refuses him a divorce. After the long argument the girl resolves to live with her real love at his Adlon-dacks lodge when, as they are about to leave, they read in the paper that his wife has been killed and that they may be legally married.

Aside from the featured player, Roberta Arnold, as the poor man's wife, there is no standout in the cast. Arthur Aylsworth as her husband and Roger Pryor the blow-hard work well together for all the comedy, while C. W. Van Voorhis and Jane Seymour as the rich boy and his gal are adequate. Leward Meeker doesn't show up very well as the married man with honorable intentions.

Settles amount to little, one a cheap flat and the other a Park avenue apartment. "Sisters" stands a fair chance through the winter months.

Roberts.

SHE'S MY BABY

Washington, Dec. 18.

Charles Dillingham presents Beatrice Lillie in a new musical comedy. Book by Guy Bolton, Bert Kalmar and Harry Ruby. Music by Richard Rodgers; lyrics by Lorenz Hart. Staged by Edward Royce. First performances, National, Washington, week Dec. 12.

Stage Manager.....William McCarthy
Call Boy.....Betty Murphy
Plantist.....Margaret Hart
Dance Director.....Nick Long, Jr.
Pearl.....Pearl Eaton
Joan.....Joan Cleland
Phyllis.....Phyllis Rae
Martin's Butler.....Harry Watson, Jr.
The Nightingale Quartette.....Evelyn Sayers
Loretta.....Sayers
Jossie Payne
Doreen Glover
Jossie.....Ula Sharon
Polly.....Irene Dunne
Bob Martin.....Jack Whiting
Tilly.....Beatrice Lillie
The Author.....Clifton Webb
Bailey & Barnum.....Themselves
Mr. Hemingway.....Frank Boone
A Policeman.....William McCarthy
The Nursemaid.....Gertrude Fitzgerald

The Nightingale Quartette.

Here is another of those cut to

pattern. It's got a book with every comedy situation forced plus a silly story that has been utilized so many times it has whiskers, and they haven't even attempted to dress it up. Maid doubles for the mother, stolen baby, etc., etc. But, be that as it may—

Looks like the piece is going to get some money, but in getting it any musicals already established will not know of its arrival.

Reasons for the money-getting are many. First is Royce's job in pepping it up. He actually fools the customers with the tempo he's set and the general gloss he has thrown over it all. Second is Rodgers' score. Several hits are there,

though a certain sameness predominates. Outstanding are "You're What I Need," plugged for the hit number; "Morning is Midnight," "A House in Soho," and possibly "How Was I to Know," as well as "Whoopsie." Pretty generous line-up for one show.

Third is the cast. Miss Lillie occupies a niche of her own in the scheme of things—if you've seen her once you've seen her. She is, though, a delightful relief and does know how to plant a comedy point—would she had some real material here.

Next is Clifton Webb. He dances beautifully, is the typical musical light comic, gets his laughs, looks

(Continued on page 51)

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.

RIO RITA

MOVES TO LYRIC THEATRE, DEC. 26

BELASCO Theatre, W. 44th St. Eves. 8:30.
Mats. Thurs. & Sat., 2:30.

9TH MONTH

VINCENT YOUMANS' International Success

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 EDDIE DOWLING'S New Musical Comedy
SIDEWALKS OF NEW YORK
Supported by 104 Musical Comedy Artists

ERLANGER'S Theatre, W. 41 St. PEN 7063
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. & Sat., 2:30

VANDERBILT Theatre, W. 45th St. Eves.
8:30 Mats. 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
Henry Miller's
Theatre, 124 W. 43d St. Eves.
8:30. Mats. Thurs. & Sat.

GEORGE M. COHAN Presents
Grant Mitchell
in The Laugh Sensation

"The Baby Cyclone"
EXTRA MATS. DEC. 26th and JAN. 2

4 WALLS

A NEW JOHN GOLDEN SUCCESS
with Muni Wisenfreund
By Dana Burnett and George Abbott
John GOLDEN Theatre, 58th St.
East of Broadway
Eves. 8:30. Mats. Wed. & Sat., 2:30

JANE COWL

in
"The Road to Rome"
Playhouse 43 St. E. of B'way, Eves.
8:30. Mats. Wed. & Sat., 2:30
Extra Holiday Mat. Xmas, Mon., Dec. 26

AL JOLSON
in
"THE JAZZ SINGER"
WARNER THEATRE, B'way at 52nd St.

A. L. ERLANGER presents
FRANK CRAVEN

The 19th HOLE

GEO. COHAN THEATRE, B'way, 43d St.
Mats. Wed. & Sat., 2:30.
SPECIAL XMAS MAT. MON., DEC. 26th

"Blithely blood-curdling."
—Herald Tribune.
HORACE LIVERIGHT Presents
New York's Newest Shudder

DRACULA

FULTON Theatre, West 46th St.
Mats. Wed. & Sat., 2:30
EXTRA MAT. XMAS & NEW YEAR'S DAY

BILTMORE Theatre, 47th St., W. of B'way.
Eves. 8:30. Mats. Wed. & Sat.
"Lovely—Radiant—Glowing—Charming."—Mirror

Billie Burke
in THE MARQUISE

with ARTHUR BYRON and
REGINALD OWEN
SPEC. MATS. MON., DEC. 26 & MON., JAN. 2

The Theatre Guild Presents
PORGY

REPUBLIC Theatre, W. 42d. Eves. 8:40
Matinees Wed. & Sat.

Theatre Guild Acting Co.
in Bernard Shaw's Comedy
The Doctor's Dilemma

GUILD Theatre, W. 52d. Eves. 8:30
Mats. Thurs. & Sat., 2:30

HAMMERSTEIN'S Theatre, B'way & 53 St. Eves.
8:30. Mats. Wed. & Sat.
Tel. Columbus 8380

EXTRA MATS. MON., DEC. 26 & MON., JAN. 2
Arthur Hammerstein's Music Drama

"GOLDEN DAWN"

Presenting LOUISE HUNTER

CAPITOL Broadway at 51st St.
Doors open at 11:45 A. M.
BEATRICE FAIRFAX'S
"The LOVELORN"
with SALLY O'NEIL
Comedy, "Snookums" in "A XMAS PARTY"
On the Stage: "WINTER FROLICS," a Snappy
Revue, featuring The Capitols—Chester Male
Girls—Capitol Grand Orchestra

MARK STRAND
DOROTHY MACKAIL and JACK MULHALL
MAN CRAZY

A First National Picture
Joseph Plunkett's Mark Strand Frodo
MARK STRAND SYMPHONY ORCH.

WILLIAM FOX presents the
Motion Picture
with Symphonic Music Accompaniment
By the Master
Director
with GEORGE O'BRIEN & JANET GAYNOR
HEAR and SEE
MUSSOLINI—THE VATICAN CHOIR
On This Motion Picture
FOX MOVIEPHONE NEWSREEL
Times Square Theatre, 42d St., W. of B'way
Twice Daily, 2:30 & 8:30

ROXY

7th Ave. and 50th St.—Under Personal Direction
of S. L. BETHAUFEL (RUSK)
"The Girl From Chicago"
with CONRAD NAGEL & MYRNA LOY
Excellent Surrounding Program of
MUSIC, BALLET and NOVELTIES
FOX MOVIEPHONE

PLYMOUTH 45th St. W. of B'way, Eves.
8:30. Mats. Thurs. & Sat.
Mats. Week of Dec. 26th:
Mon., Tues., Thurs., Fri. & Sat.
ARTHUR HOPKINS Presents

BURLESQUE

A Comedy by George Manker
Watters and Arthur Hopkins

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

PLAYERS IN LEGITIMATE DIRECTORY

FAY TED
ADLER and BRADFORD

Featured Dancers with
"THE MERRY MALONES"
Erlanger, New York

FLO BROOKS

as
FRITZIE DEVERE
in
MANHATTAN MARY
APOLLO, NEW YORK

MISS BOBBIE TREMAINE

Featured Dancer in
"Just Fancy"
Casino Theatre, New York

PEGGY ROSS
CHAMBERLIN and HIMES

Featured Comedy Dancers
"ZIEGFELD FOLLIES OF 1927"
NEW AMSTERDAM, NEW YORK

SARAH EDWARDS

Character Contralto Comedienne
"THE MERRY MALONES"
Erlanger, New York

JEANETTE MacDONALD

FEATURED IN
"THE STUDIO GIRL"

FAIRCHILD and RINGER

FEATURE PIANISTS
Exclusive Victor and Ampico
"ZIEGFELD FOLLIES"
New Amsterdam, New York
Direction LOUIS SHURR

HARRY McNAUGHTON

"ZIEGFELD FOLLIES"
NEW AMSTERDAM THEATRE
New York City
Representative—Louis Shurr

CECIL CLEO
LEAN and MAYFIELD

Starring in
"ALLEZ-OOO"
EN TOUR

CLEO PERGAIN

PREMIERE DANSEUSE
with
GEORGE M. COHAN'S
"MERRY MALONES"

ELIZABETH MURRAY

Featured With
"SIDEWALKS OF NEW YORK"
Knickerbocker, New York

DOROTHY WHITMORE

Prima Donna Comedienne
"THE MERRY MALONES"
Erlanger, New York

MARIE SAXON

CARE VARIETY, NEW YORK

JACK WHITING

Featured in
"SHE'S MY BABY"
NATIONAL, WASHINGTON

POLLY WALKER

as
MOLLY MALONE
in
"THE MERRY MALONES"
Erlanger's, New York

NANCY WELFORD

Starring in
"TWINKLE, TWINKLE"
PACIFIC COAST TOUR
Direction BARBOUR and LURIE

PLAYS ON BROADWAY

LOS ANGELES

Comedy drama presented by George M. Cohan at the Hudson Dec. 19; written by Max Marcin and Donald Ogden Stewart; staged by Sam Forrest.

Mrs. Canfield.....Jane Oaker
Mrs. Jones, a maid.....Alison Skipworth
Cynthia Nelson.....Martha Manners
Ethel Grierison.....Frances Dale
Mr. Pirano.....Jack LaRue
Nita.....Thelma Pritchard
Mark G. Livermore.....Nell Pratt
Joe Britt.....Frank Ford
Miss Harrison.....Helen Vinson
Eddie Trafford.....Alan Brooks
Mamie Prentice.....Mary Robinson
Lucius Towne.....O. Davidson Clark
Robert Towne.....Harold Vermilyea
Pearl Wiley.....Rosalee O'Reilly
Tom Ellery.....W. W. Shuttleworth
Butler.....Daniel Wolf
Mr. Rosebud.....Louis Sorin

"Los Angeles" is a story of Hollywood, its suburb and the heart of the picture industry. Like similarly named "Broadway" and "Chicago," it is along the lines of comedy melodrama but unlike the latter two plays is without crook characters, police, detectives and so forth.

The new play, first known as "Hollywood Party," which another producer was scheduled to present, is produced by George M. Cohan. It is one of the few plays under his name which he did not write or at least aid in revision. Max Marcin and Donald Ogden Stewart, a younger writer, did "Los Angeles." Cohan busy with his other attractions and his personal appearance in "The Merry Malones" probably had little time to devote to it. That is one reason that the pace seemed too slow.

The writing permitted long stretches of quietude. The laughs were too few. But in direction, an old hand was noticed, none other than Sam Forrest, who for many years was stage for Cohan and Harris. Forrest had been going as he pleased when not long ago he met Cohan, who asked him to come into the office and hang up the hat. They didn't intend plunging into active production but seem to be right in the middle of it.

"Los Angeles" starts in the cosmetic room of a New York night club. There a pretty little gold digger, to whom all men are the same, gets an idea of going to Hollywood for some plucking. The maid at the club is supposed to be her aunt and Ethel Grierison is supposed to be just out of a convent. The idea is to snare a picture star, since such people cannot

stand scandal any more so than the producers of their pictures. Arrived on the western gold coast, Ethel steps into a situation. Eddie Trafford, star comic with the Superb Picture Co., has signed with the Rosebud company, the opposition. Towne, of the Superb, had only squared a scrape at the cost of five thousand to stave off a scandal involving Eddie. Seems his sweet-heart, Mamie Prentice, knifed another girl in jealous fit.

Towne engages Ethel to be seen around with Eddie, figuring Mamie would start something and he might recapture Eddie through another threatened scandal. In her guise of a sweet innocent thing, Eddie proposes marriage and is accepted. She had never been tipped off about Eddie's little lady friend, Jessie James. There is an off stage shooting by Mamie. Towne's son jumps in between and gets the bullet in the hand.

Ethel sensing harm to Eddie weds the boy next morning and Eddie's dream of love is over. So is Towne's plan to force the star back to his lot.

Back to Broadway goes Ethel, but in the same night club comes Eddie, and it's the happy ending, even though she figures it cannot be.

The play makes the scandal matter a serious thing. That is perhaps the reason why it is not more amusing. The play's chances appear to depend on whether an interesting semi-serious story is enough to command box office sustenance.

Frances Dale as the attractive Ethel gives a fine performance and Mary Robinson stood out as the vixenish Mamie.

The best performance was by Alan Brooks as Eddie Trafford, the picture comic. He is the successful actor but not boastful. Alison Skipworth and Jane Oaker as aunts both did well. Other principals were G. Davidson Clark, Louis Sorin, Harold Vermilyea and Frank Ford.

The setting picturing the ornate home of the picture star is best of a well staged play. They have 'em that way out there and some even more garish. So it's a laugh to those who know.

Title and topic may carry "Los Angeles" along for a moderate run, but the chances are against that.

Idee.

ENGAGEMENTS

Thomas McQuillen has left Richie Russell Players, Schenectady, N. Y. Replaced by Gordon Tutthill, Jr. Summer Gard, comic, to be replaced by Grant Irwin. Gertrude Kearney new ingenue, in place of Mabel Byron.

Roland Young, Katherine Alexander, Gladys Hansen, Gyles Isham and Reginald Barlow for "The Queen's Husband."

PLAYS OUT OF TOWN

(Continued from page 50)

good, and there you are. There is also Jack Whiting, a peach of a juvenile.

For one sensational dance, there is Nick Long, Jr., and how that boy did tie them up—they were shouting when he finished a new routine.

And, oh yes, Harry Watson, Jr., is there, too, struggling manfully to get something out of nothing and occasionally getting it.

Add to that a slightly chorus, excellently trained; eight of John Tiller's girls; sensational dancing; a female quartet that can't sing, but makes them think it can; Bailey and Barnum eliciting as always, plus a new production, and there you have it.

You might take a file of Variety and therein note dozens of other musicals with just that same lineup of ingredients, possibly different names, but the same in principle.

But the Messrs. Bolton, Kalmar and Ruby should forevermore list Royce as their real pal—for 'twould have been awful but for the director's tricking of that book.

In for a while, but never a smash.

Meakin.

L'AIGLON

Baltimore, Dec. 16.

"L'Aiglon," translated by Louis N. Parker from the French of Edmond Rostand. Staged by John D. Williams and presented by Mr. Williams by arrangement with Charles Frohman, Inc., at the Auditorium theatre, Baltimore, Monday, December 12, 1927.

The Duke of Reichstadt.....Michael Strange
Flambeau.....George Marion
Prince Metternich.....William Courtleigh
The Emperor Francis.....Hubert Wilke
Count Prokech.....Richard Nicholas
Baron Von Gents.....Clifford Walker
French Attache.....Edward Jerome
The Tailor.....Harold West
Count Dietrichstein.....Perry Norman
Baron Von Obenaus.....Douglas Garden
Marshal Marmont.....Pierce Long
Count Sedinsky.....David Rager
Marquis of Bombelles.....Benedict MacQuarrie
Tiburtius de Loget.....Robert Farrell
Lord Cowley.....Paul Hansell
Dr. Malfatti.....Charles Peyton
General Hartmann.....Louis Edwards
Captain Foresti.....Gordon McCracken
Austrian Sergeant.....John Hanley
Montenegro.....Antonio Salerno
Maria Louisa.....Edie Shannon
Archduchess Sophia.....Catherine Proctor
Theresa de Loget.....Madeline Delmar
Countess Camerata.....Gertrude Davis
Fanny Elssler.....Marjorie Barney
Scarampi.....Eva Benton

Within a few hundred feet of the site of the stage on which it had its first American performance 27 years ago, Edmond Rostand's poetic treatment of a pathetic historical character was revived with all the material splendor of Ziegfeld's "Follies."

In the scenes where Bernhardt revealed the Napoleonic princeling spreading his ambitious wings and soaring momentarily in tragic flight, Michael Strange is given to flapping her wings aimlessly and striking poses. It is hard to believe. In

brief, she is not an eaglet, but a canary, and she frets in the gilded cage that is the Schonbrunn, and it is hard to believe she ever dreams of the world beyond the palace gardens.

"She" is used advisedly, for Miss Strange does not create the illusion of masculinity, even of a weakling regal masculinity. She is ever an interesting literary lady looking pretty, pathetic and more than a little poetic in the becoming uniforms of an early nineteenth century Hapsburg court. Were the Rostand play built around the Duchess of Angouleme Miss Strange would be more happily cast, but the blood of the Corsican does not pulse in the veins of the Duc de Reichstadt as she interprets him.

This being so all reason for the revival vanishes. The poetry is there, and elaborate setting by Livingston Platt, also the effective but obvious drama of the successor to Sardou in Bernhardt's repertoire. For a full appreciation of "L'Aiglon" even as interpreted by the Divine Sarah, one had to be a Frenchman whose grandfather fought in the Grande Armee, a republican cockade in one's hat, and seated in the Theatre Sarah Bernhardt on Bastille Day. Under any other conditions the poetry of the M. Rostand falls somewhat short. It fell a great deal short at the Auditorium theatre on Monday night.

John D. Williams has cast the play lavishly and staged it with the expertness that always characterizes his direction. William Courtleigh only approximates the oily, sinister Metternich. He conveys the austerity, the coldness, but not the cunning of the Austrian chancellor. George Marion revels in the fat part of Flambeau. In fact, he gambols too much and his interpretation is too colorful.

The lesser roles are in many and capable hands.

FUTURE PLAYS

"The Crimson Stain," by George Broadhurst and Lillian Trimble Bradley, has been acquired for production by William Friedlander. The piece is now being cast and goes into rehearsal next week, with opening set for the Windsor, New York, Feb. 6.

"A Free Soul," (Willard Mack's), will supplant "The Road to Rome," at the Playhouse, New York, Jan. 9, with the latter going on tour. William A. Brady is behind "A Free Soul," with cast including Kay Johnson, Adelaide Prince, Jane Houston, Ann Winston and others. George Cukor is staging.

"A Very Wise Virgin," by Sam Janney, is being given a stock trial this week by the Little Theatre Guild of Nashville, Tenn. Janney will produce the piece for New York the latter part of next month.

Littell on "Post"

When John Anderson, dramatic critic of "The Evening Post," New York, goes over to the "Evening Journal" week of Jan. 2, Robert Littell, on the editorial staff of the "New Republic," a serious weekly, goes on the "Post" succeeding Anderson.

Littell is new at daily dramatic criticism, but has written on the theatre for some time.

YOVI LEAVES BELASCO

Jose Yovi, for many years stage manager with David Belasco, is joining Arthur Edison in a similar capacity.

WANTED

PRINCIPALS FOR

"RIO RITA"

"GOOD NEWS"

"MARY MALONE"

"BABY CYCLONE"

EUROPEAN ENGAGEMENTS

Apply in Person

JENIE JACOBS

and

WILLIE EDELSTEN

Room 411, 1674 Broadway, New York

The "HIT" of "HIT THE DECK"

FRANK

JACK

MITCHELL AND DURANT

Playing "Bunny"

Playing "Matt"

NOW—FOURTH CAPACITY WEEK, LURIE THEATRE, SAN FRANCISCO

"VARIETY" said:

"Outstanding hit in this coast production was Frank Mitchell and Jack Durant. Not in years have San Francisco 'regulars' witnessed such a demonstration as followed this outstanding feature."

SAN FRANCISCO "CHRONICLE"

"Mitchell and Durant, a great team that made the hit of the show just before the final curtain. Their five minutes became nearly fifteen, so eager was the crowd for more of their capers."

SAN FRANCISCO "EXAMINER"

"Comedy team leads fun in Nautical treat. What capsize the boat was a couple of gobs named Jack Durant and Frank Mitchell."

"PRODUCTIONS OR PICTURE HOUSES CAN'T GO WRONG WITH MITCHELL AND DURANT."—"VARIETY"

GARDINER HART

Formerly Pacific Coast Co.

'NO, NO, NANETTE'

NOW—JUVENILE, PACIFIC COAST CO., "HIT THE DECK"—LURIE, SAN FRANCISCO

BUDDY WATTLES

"Leading Man" in West Coast Production, "HIT THE DECK," Lurie Theatre, San Francisco, Now

DISTANCE RADIO REVIEW

(ATLANTIC COAST TO CHICAGO)

By F. E. KENNY

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

Listened for about an hour to WBZ, Springfield, Mass., broadcasting messages to people in the Arctic Circle. They were intended for people ranging from Northwest Mounted police to clergymen as well as men engaged in different lines of business, mostly trappers. Of course the messages were all of Christmas cheer. Listening made one realize the vastness of radio and that it isn't altogether a playtoy.

Chain Broadcasting

This chain broadcasting thing certainly has its disadvantages. It is no wonder the folks in remote sections have complained to the Radio Commission relative to inability to get any distinct programs other than chain. It is hard also on the DX fan.

For instance, in one night rammed into the WEAF chain at WHAS, Louisville, Ky., WSAI, Cincinnati, WFAA, Dallas, Texas, and WGY, Schenectady. At KMOX, St. Louis, picked up the Columbia chain and KDKA, the WJZ bill.

WTIC, Hartford, Conn., had the American Legion band furnished by Stetson Shoe Company.

WDR, New Haven, was sending forth a corking bill, with announcements that "The University band would play" and figured it to be Yale. Listened great until the announcer finally revealed the station was presenting a phonograph program.

Hawaiian trio clicked with some brightly tunes at WBBM, Chicago. WLS, Chicago, had a stunt night for the benefit of the Christmas Fund. The idea was that Doc Cook and orchestra would play a request selection for each contribution to the fund. It swelled up during the night with each donor's name given.

A smashing good band holds forth in the Gospel Tabernacle at Chicago, picked up via WJBT. It stands out as one of the best units heard on the air and snaps into it with plenty of vim. Even jazzed up "Brighten the Corner" a bit. Should be a drawing card to the Tabernacle.

WCRD, Zion, Ill., had no trouble reaching through at 9.45, although WGDS, New York, was on only two points away. Zion offered Mrs. Dean, Mrs. Bird and Mrs. Fields in a hymn sing.

WLIT, Philadelphia, presented two crack units in the Sylvania orchestra and the El Patio band, both dispensing tunes in pleasing fashion.

Peeved somewhat at the lack on other stations, actually listened to the Sandman Circle at WBAL, Bal-

timore, one of the few remaining bed time story periods—and darn if it wasn't good.

WHAZ, Troy, in with the Berkshire orchestra, which rates well enough.

WRVA, Richmond, Va., has an interesting period in a history of Old Virginia, given by Dr. D. S. Freeman, under the auspices of the Richmond "News Leader." J. H. Lawrence and band caught here came through okay.

The Keith radio review at WEEL, Boston, booms Keith attractions playing the Bean City.

The Hudson-Essex orchestra from WJAR, Providence, proved a good commercial broadcast, the plug not being overdone.

Movie News Service From Coast for Radio

Arthur Franklin, formerly general manager of Station WCGU, has started a company to handle movie news for radio dissemination.

Franklin's plan is to send out a news telegram from Hollywood daily to stations contracting for the service. The telegram will provide enough movie news nightly for about five minutes.

As the radio news bureau will derive its revenue from the stations and not the picture companies, Franklin expects to eliminate "publicity" and concentrate on legitimate news.

United Artists for some time has been sending out material to various radio stations although not having any definite deal. Movie news has been broadcast in New York through hook-ups between stations and picture companies as WHN, Loew's; WJZ, First National and WOR, Universal.

Hearst's Radio Tie-Up

The New York "American" is going in strong for radio. The Hearst daily has arranged for 21 hours weekly over WHN and has placed Frank Carson in charge. Carson was editor of the Chicago "Examiner." Marguerite Hurter is in charge of programs. Not only theatrical names are sought, but a number of private parties held in the homes of socially prominent people are listed for broadcasting by the "American."

SENATOR SEEKS LIGHT ON RADIO FAVORITISM

Washington, Dec. 20.

Confirmation of the new members of the Federal Radio Commission is going to be held up pending a hearing during which several senators, including C. C. Dill (D), of Washington, are going to put questions as to the favored treatment accorded the big commercial stations.

It is known that Senator Dill, who is responsible for the commission's existence, is not pleased with the manner in which these big stations have hung on to the desired wave lengths.

He also is going to delve into the manner in which the short waves have been handed out to these same commercial stations. These waves are admittedly the most sought after by the commercial broadcasters. The charge now being made is that one corporation has succeeded in cornering no less than 16 short waves.

Senator Dill is reported to be in readiness to proceed with the hearing immediately after the recess. He wants to get this information, it is stated, prior to the hearings scheduled before the commission on Jan. 17 on short wave lengths.

Radio to Understudy

Agnes Davis, of Denver, and Wilbur W. Evans, of Philadelphia, the winners in their divisions in the Atwater Kent Radio Audition competition, were signed by Arthur Hammerstein as understudies for his "Golden Dawn." Miss Davis will understudy Louise Hunter, the star of the Hammerstein show, and Evans will be general male understudy.

The 10 finalists in the Atwater Kent Radio Audition broadcast via the WEAF network in the final competition.

U. S. Policing Air

Washington, Dec. 20.

Though an avalanche of bills on radio was expected at the very offset of the 70th session of Congress, not one such has yet been introduced.

Only mention radio has had was the passage of the Deficiency Bill by both houses supplying the Federal Commission with some money to pay back funds borrowed from the Department of Commerce with which to function.

This bill supplies considerable cash for the purchase of new equipment to police the air for wave jumpers.

No Senate Broadcast

Washington, Dec. 20.

After an investigation extending over three years the Senate Committee has reported against broadcasting the proceedings.

Chief trouble was the cost. Next was the fact that a "mike" would have to be hung over the head of every senator.

Senator Howell (R), Neb., reported that such an installation would cost above the \$3,000,000 mark.

NEW ST. PAUL STATION

Minneapolis, Dec. 20.

St. Paul is to have a new radio station, KSTP, to take the air within 60 days on 5,000 watts power which later may be increased to 10,000 watts. The 5,000 watts already had been authorized. The National Battery Co. will operate the station.

It now operates WAMD, a Minneapolis station which recently burned down, using the sending equipment of KFOY, a St. Paul station.

She's the Cow's Moo

Tulsa, Okla., Dec. 20.

The Oklahoma State Agricultural College, for no reason at all, has added its prize cow to the regular KVOO program. Nancy Jane, the cow, obliging moos twice or thrice into the mike, according to her spirit.

Announcer Transferred

Washington, Dec. 20.

John B. Daniel, chief announcer of WRC, has been transferred to Chicago for a seven weeks' stay to announce the broadcasts of the Chicago Opera Co.

Norman Sweetser, of WJZ, is substituting for Daniel.

James Liebling, musician, 433 West End avenue, New York, admits he's "broke" in a voluntary bankruptcy petition. Liabilities, \$1,685; no assets.

N. B. C.'S RATE CARD

With the two giant radio networks, Columbia and National Broadcasting systems in the field, their advertising rates for the "time" on the air are informative.

Columbia sells an hour on its chain of 16 stations for \$5,000. This includes the show cost, Columbia contributing its corps of entertainers for the bills.

N. B. C. has issued detailed rate card as follows:

NATIONAL BROADCASTING CO., Inc.
New York Chicago San Francisco

RATE CARD

Sept. 1, 1927
Issue 2

I. General Broadcast Advertising

A. Basic Rates for periods between 7:00 p. m. to 11:00 p. m. local time.

Red Network (WEAF)				Blue Network (WJZ)			
Available only as a Group				Available only as a Group			
Cities	per hr.	per 1/2 hr.	per 1/4 hr.	Cities	per hr.	per 1/2 hr.	per 1/4 hr.
New York....	\$375.00	\$187.50	\$93.75	New York....	\$600.00	\$300.00	\$150.00
Boston.....	250.00	125.00	62.50	Boston.....	250.00	125.00	62.50
Hartford.....	120.00	60.00	30.00	Hartford.....	210.00	105.00	52.50
Providence....	120.00	60.00	30.00	Providence....	190.00	95.00	47.50
Worcester.....	120.00	60.00	30.00	Worcester.....	200.00	100.00	50.00
Portland, Me..	120.00	60.00	30.00	Portland, Me..	300.00	150.00	75.00
Philadelphia..	310.00	155.00	77.50	Philadelphia..	340.00	170.00	85.00
Washington....	190.00	95.00	47.50	Washington....	250.00	125.00	62.50
Schenectady..	190.00	95.00	47.50	Schenectady..	460.00	230.00	115.00
Buffalo.....	290.00	145.00	72.50	Buffalo.....			
Pittsburgh....	250.00	125.00	62.50	Pittsburgh....			
Cleveland.....	250.00	125.00	62.50	Cleveland.....			
Detroit.....	340.00	170.00	85.00	Detroit.....			
Cincinnati....	250.00	125.00	62.50	Cincinnati....			
Chicago.....	460.00	230.00	115.00	Chicago.....			
Total for network.....	\$3,770.00	\$1,885.00	\$942.50	Total for network.....	\$2,800.00	\$1,400.00	\$700.00

Supplementary Cities				Midwestern Group			
Cities	per hr.	per 1/2 hr.	per 1/4 hr.	Cities	per hr.	per 1/2 hr.	per 1/4 hr.
St. Louis.....	\$210.00	\$105.00	\$52.50	Davenport....	\$190.00	\$95.00	\$47.50
Min. St. Paul	210.00	105.00	52.50	Des Moines....	190.00	95.00	47.50
Washington....	190.00	95.00	47.50	Omaha.....	190.00	95.00	47.50
For use in conjunction with the Red or Blue networks.				Kansas City..	190.00	95.00	47.50
				Oklahoma City..	190.00	95.00	47.50
				Tulsa.....	190.00	95.00	47.50
				Dallas-Ft. Worth	190.00	95.00	47.50
				Total for group.....	\$1,140.00	\$570.00	\$285.00

Southern Group				Pacific Coast Network			
Cities	per hr.	per 1/2 hr.	per 1/4 hr.	Cities	per hr.	per 1/2 hr.	per 1/4 hr.
Louisville....	\$210.00	\$105.00	\$52.50	San Francisco..	\$300.00	\$150.00	\$75.00
Nashville....	190.00	95.00	47.50	Los Angeles...	300.00	150.00	75.00
Memphis.....	190.00	95.00	47.50	Portland.....	150.00	75.00	37.50
Atlanta.....	190.00	95.00	47.50	Seattle.....	200.00	100.00	50.00
Total for group.....	\$750.00	\$375.00	\$187.50	Spokane.....	150.00	75.00	37.50
Charlotte.....	190.00	95.00	47.50	Total for network.....	\$1,100.00	\$550.00	\$275.00
Available only as a group.				For use in conjunction with the Red or Blue networks.			
For use in conjunction with the Red or Blue networks.				Requires special program production in San Francisco studio.			

B. Basic Rates for periods other than between 7:00 p. m.-11:00 p. m. local time are one-half above rates.

C. Discounts on Basic Rates for number of period under contract not to exceed one year duration: Less than 25, net; 25 to 49, 5 per cent; 50 to 99, 15 per cent; 100 to 299, 20 per cent; 300 and over, 25 per cent.

II. Classification

All acceptable accounts are subject to the same rates.

III. Commissions and Cash Discounts

(a) Commissions to recognized advertising agencies on net charges for station time—15 per cent.

(b) No commission on program charges.

(c) No cash discounts—Bills due and payable on the 15th of month following service.

IV. Program Structure

(a) Services of Artist Bureau, Program Department and Announcers, in arranging and presenting programs are included without extra charge.

(b) All programs are subject to the approval of the National Broadcasting Company.

V. Other Requirements

(a) The closing date for general publicity and program service mailed to publications is three weeks in advance of initial program.

VI. Miscellaneous

(a) Lectures and educational talks are not accepted between 7:00 p. m. and 11:00 p. m. except by special arrangement.

(b) Additional special charges made for programs originating outside of the National Broadcasting Company studios.

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BLOOM SHIFTED FOR HOUSE COPYRIGHT POST

Theatre Champion 'Promoted' Over His Protest in New Congress

Washington, Dec. 20. Congressman Sol Bloom (D.) of New York has not been reassigned to the Patents Committee. Looked upon as representing the theatres and copyright holders, with a greater knowledge, gained through practical experience, than possibly any other member of that committee, his removal has caused no end of comment and no little consternation here.

That Congressman Bloom was denied the assignment over his protest is admitted. He was told that in placing him on the Foreign Affairs Committee he was being promoted. Bloom doesn't think so, and though he made every effort to influence the caucus, the vote carried the new assignment and Mr. Bloom could do nothing.

He states that his usefulness in the interest of copyright legislation has not been impaired, and that he will still be able to appear before that group and protect the interests and publishers. However, he admitted that he would not occupy the key position as during the last session, which enabled him to practically conduct the hearings for those opposed to bills that might lessen the rights of the holders of copyrights.

The new line-up of the Patents Committee is as follows:

Republicans—Albert H. Vestal, Ind., chairman; Randolph Wefald, N. J.; Clarence J. McLeod, Mich.; G. G. Goodwin, Minn.; Florian Lamper, Wis.; F. D. Lettis, Iowa; H. L. Englebright, Calif., and R. G. Bushong, Penna.

Of this majority group, C. J. Esterly, Penna., and Knud Wefald, Minn., of the last session are not included, while the last three named above are new assignments this session.

Democrats—Fritz G. Latham, Tex.; Wm. C. Hammer, N. C.; James B. Reed, Ark.; Mell G. Underwood, Ohio; Wm. C. Lankford, Ga.; Jeff Busby, Miss.; Allard H. Gasque, S. C., and Wm. I. Sirovich, N. Y.

In addition to Mr. Bloom, this committee from the minority Thomas S. McMillan, S. C., while the new members consist of Lankford, Busby, Gasque and Sirovich, the latter succeeding Mr. Bloom.

Whiteman Going on 4 Weeks of 1-Nighters

Starting Dec. 26, Paul Whiteman and his orchestra will tour through Pennsylvania and Ohio dance territory for four weeks. Whiteman opens in York, Pa., at \$2,000 a night; guarantee, against 70/30 on the gross, the standard arrangement for his dance engagement.

Two weeks ago Whiteman grossed \$11,500 in Michigan and Ohio one-nighters for five nights.

Following the dance tour the Whitemans return to Broadway at the Paramount, New York, on the second lap of their Publick tour which William Morris arranged.

Band Boys Best Paid

Hamilton, N. Y., Dec. 20. Collegians who had summer jobs in orchestras were the top money earners of the Colgate student body, a questionnaire survey by the university employment bureau showed. The musicians, along with the boys who rang the door bells for magazine soliciting, averaged \$48 a week, while those who engaged in manual labor (67 per cent of the 450 employed students did m. l.) averaged \$28 and clerical workers \$22.50. Other popular occupations were life guards, playground directors, councillors and dramatic instructors at boys' camps. Average earnings for the summer amounted to \$212.85 and the total was \$95,784.

SUBSTITUTE BANDS

Ernie Golden states he is leaving a substitute orchestra behind at the Hotel McAlpin when he starts a few weeks' tour in the picture houses. Golden has been four years at the spot, hence the decision to take a little vacation on tour. Golden will return after his theatrical bookings.

Freddie Rich, who sails in January for England, is also leaving a sub-band behind at the Hotel Astor.

WARING'S MOVED UP

Opening for K-A Jan 1—New 2-Year Contract With Victor

Waring's Pennsylvanian's K-A contract has been set ahead a few weeks, opening the band New Year's Day at the Palace, Cleveland, with the Albee, Brooklyn, and Keith's Boston preceding the Palace run at \$4,000 a week. Charles Morrison arranged the booking.

The band comes into the K-A Palace on Broadway Jan 30 at \$2.20, after playing at 75 cents across the street at the Strand (picture house).

Waring signed a new two-year contract with Victor prior to sailing for a brief Bermuda vacation Dec. 15.

TAYLOR'S GAGS FLOP WITH JUDGE; 5 DAYS

Los Angeles, Dec. 20.

Jackie Taylor, of the Vince Rose-Taylor orchestra at the Montmartre cafe, is a wov of a fiddler, has a great personality, but possesses a bad sense of comedy values. Taylor tried some of his cracks on Superior Court Judge Bowron and landed in the county jail for five days. It was all about alimony proceedings.

Taylor, the husband of Vera Steadman, was brought before Judge Bowron to explain why he is \$3,000 in arrears for alimony. Judge Bowron, who always insists that the dignity of the court be upheld, inquired of Taylor if he kept a budget. Taylor said, "What's a budget?" and then continued to kid the court by stating he had gotten some paint on his coat in the Hall of Justice and that he might have to devise a budget to get it off. Taylor laughed but was alone when the court remarked, "Five days for contempt of court."

That pulled Jackie's sails and his attorney, Phillip Cohen, came to the rescue. The latter requested that his client be allowed to leave the jail at noon and in the evening, in the custody of a sheriff, so that he could play at the cafe and earn the money to diminish the alimony due. The judge stated the plea was novel and might tend to make the ruling of the court a farce, but would agree to the suggestion if okay with Sheriff William Traeger. So during the five-day term Sheriff Bill took Taylor to the cafe twice daily and then brought him back to his official lodgings to sleep.

Mrs. Taylor obtained a divorce from the musician in 1923 on charges of cruelty. They have a daughter.

Fisher Out of Avalon

Chicago, Dec. 13.

Buddy Fisher will be out as conductor of the Avalon stage band when the Cooney Bros. fall, as expected, to take up the option on a contract expiring Jan. 2. Salary difficulty is said to be the reason for Fisher's release. The conductor is reported getting \$500 weekly.

Various odds between Fisher and the Cooneys since the Avalon opened about four months ago with Fisher as the original conductor have been generally known in Chicago show circles. At one time Fisher called on the musicians' union to uphold the billing clause in his contract. In that instance the union warned the Cooneys that if their agreement was not carried out, bands in all Cooney theatres would be pulled.

Fisher played at the Vanity Fair cafe in Chicago before going into the picture house.

One Game Guy

Minneapolis, Dec. 20.

Forced by an injury to abandon the violin and drop out of the Minneapolis Symphony Orchestra five years ago, Jean Koch has returned to the organization as a tuba player.

In February, 1922, Koch slipped on the ice and shattered his right elbow, causing him to give up his beloved violin for the rest of his life. He then started to master the tuba, and has advanced so far in the art that he has been able to get back into the symphony orchestra.

REISNER AT N. Y. STRAND

Previous report that Carl Edouarde will return to the Strand, New York, as musical director is erroneous.

Alois Reiser, assistant conductor under the Edouarde regime, assumed baton duties over 40 men last Saturday, upon Nathaniel Shilkret's departure from that house.

Son Refused \$250,000 To Give Up Career

It wasn't so long ago that Werner Janssen, son of August Janssen, the restaurateur, was not welcome in his father's Holbrau restaurants, at one time being bodily ejected, and at others only tolerated when he (Werner) paid the checks.

This was a result of the musically-inclined Janssen's refusal to accept \$250,000 from his father as inducement to give up his musical career. The elder Janssen summarized the boy as another musician whom he could buy at \$6 a man per night.

Werner Janssen, who is now associate conductor at the Roxy and staff composer of the special atmospheric overtures has somewhat won his father back.

Posed as Donaldson, Took People for Coin

Chicago, Dec. 20.

Posing as Walter Donaldson, songwriter, Walter Harman, 35, gained the confidence, a modicum of affection and \$195 of Hazel Siemers, 24, whom he met flirtatiously.

Harman worked fast. He borrowed \$75 from Miss Siemers and the \$120 followed as an investment in a new Donaldson song hit. The pseudo-Donaldson mentioned "My Blue Heaven," "A Shady Tree" and "Sing Me a Baby Song" among other actual Donaldson song hits as his compositions, and Miss Siemers, much impressed, fell for it.

In Lyons & Healy's store, Harman was greeted as Donaldson, the girl later learning that Harman had previously introduced himself as such a week ago.

Publishers Chasing College Show Music

Princeton's Triangle Club is questioning the advisability of ceding the entire music publishing and recording rights for its annual production to the Church Company.

Hitherto none of the melodies in the annual Princeton musicals have been obtainable at popular sale. The undergraduate club, however, has been making its own records in limited quantities.

Offers from musical publishing sources were received by the Princetonians for last year's production. It is expected that by the time the current show, "Napoleon Passes," has completed its tour, the Triangle Club will be in a position to put the melodies on the market both for sheet and recording distribution.

Coast Leaders Changing

Los Angeles, Dec. 20.

Several switchings of stage band leaders in West Coast theatres loom with the coming new year.

Rube Wolf, at the Metropolitan, goes to the Warfield, San Francisco, Jan. 14, with Eddie Peabody opening at Loew's State here Jan. 13, coming from the Broadway, Tacoma.

Al Lyons from the Warfield, San Francisco, goes into the Met here, taking Wolf's place.

The only house not changing is the Granada, San Francisco, where Frank Jenks has been m. of c. for six months.

Waller's Alimony

Thomas ("Fats") Waller is once more on his word that he will pay his wife, Edith Waller, \$35 weekly. Waller and his wife came to the breaking point when she went to court and charged him with abandonment and non-support.

Judge Cohn, in the Bronx County court, originally instructed the organist to pay Mrs. Waller \$30 weekly. But he was remiss and was again taken to court. This time the ante was raised. Waller was arraigned before Judge Cohn and given a brief jail sentence and fined \$1,000.

The sentence was held up when the court put Waller on probation oath to keep the \$35 going regularly to Mrs. Waller.

PAUL ASH BACK

Paul Ash docks his (Wednesday) morning on the "Leviathan" in New York after a seven weeks' vacation in Europe. Ash will fly to Chicago in order to appear at a Friday night Xmas benefit show.

DEMORNY QUILTS SAVOY

Ceases Booking Bands for Hotel—Three There by Jan. 1

London, Dec. 20.

Demorny ceases to act as booking manager for bands at the Savoy hotel the end of this year, but the Savoy Orphean orchestra will continue there under the direction of Reg Batten instead of Carroll Gibbons. A claim to the Savoy Orphean title by Demorny may involve legal action.

On the first of the year there will be three new bands at the Savoy, these are to be Elzalde and his music, composed of nine English and three American musicians, including Frankie Tromba; Pasente and his tango unit, and Mischatto's orchestra.

10.9 LESS SALES OF INSTRUMENTS IN 1927

Washington, Dec. 20.

Sales of musical instruments dropped during the 10 months reported on by the Department of Commerce for the current year under the same period in 1926.

Total shipments from the factories to various points in the U. S. of cup mouthpiece and wood wind instruments along with saxophones disclose a decline from \$5,156,737 from Jan. 1 through Oct. 31, 1926, to \$4,595,112 in the like 10 months of 1927. A drop of 10.9 percent.

Subdividing these figures discloses that the cup mouthpiece instruments and the saxophones did the skidding, the first dropping 11.6 percent and the latter 11.4 percent. Wood wind instruments being the only class to hold up, an increase being recorded there of 5.8 percent.

Department officials declined to analyze the situation.

INSIDE STUFF ON MUSIC

"Blue Heaven's" 1,000,000

The biggest song hit of the day, "Blue Heaven," by Walter Donaldson is outselling Donaldson's previous smash for Feist at the rate of 5-to-1 for the corresponding periods of time. "Blue Heaven" is dubbed the "disease of the music business." Contemporary music men, outside of the Feist organization, believe this song will go 1,000,000 copies, phenomenal in these days of 400,000 to 600,000 copies for the biggest sellers. The million copy hit went out of style with the Woolworth syndicate.

"Blue Heaven" is two years old in manuscript, antedating "Blue Skies" (Irving Berlin's), despite the similarity in title. George Whiting (Whiting and Burt) wrote the lyric and it was Whiting's schoolboy pal, Tommy Lyman, who was instrumental in reuniting the song. Lyman warbled the confidential lyric from manuscript for many months, thus creating a demand for it. H. Emerson Yorke, of Brunswick, was also among the first to recognize its hit potentialities with a recording last summer, long before the song really got "started."

There is talk of the biggest "name" in the orchestra business switching recording affiliations to another company. This company will issue a special Blank Blank label of all the Blank Blank band's recordings.

Whiteman Drops 34 Pounds

Paul Whiteman; on a diet for four weeks, has reduced his weight 34 pounds. Four weeks ago Paul weighed 289, now he is only 255. Paul simply cuts out a few certain foods, enjoys plenty of meat, but doesn't indulge after evening performances.

Moulin Rouge Still Dark

Walter J. Salmon has the Moulin Rouge on his hands with no takers. Since a Chinese syndicate sought to reestablish the former Salvin cafe 18 months ago, the basement has been empty.

Salmon wants \$20,000 a year the first year, \$25,000 the second, \$30,000 the third, etc., for rental; also a \$25,000 cash bond against any liquor violations.

Early New Year's Ballyhoos

The night club boys are starting to broadcast those New Year's eve reservation invitations. Biz has been brutal and, like every season, it's a case of looking forward to the holiday eve for a little gravity. The public seems earlier than usual in saving its coin for Xmas and the nite clubs are the first sufferers.

Fox Under Own Name Abroad

Sam Fox Publishing Co., is probably the first music firm to maintain its own offices under its own name in foreign capitals. All other publishing houses are affiliated with European companies. Fox has offices in London, Paris, Berlin and Melbourne.

Varsity, film house in Evanston, a suburb of Chicago, is paying four musicians \$100 a week each without actually employing them. According to the musicians' union rules, the house comes under the four-man minimum classification. Clyde Elliott, operator of the Varsity, claims he would like to use eight men but cannot afford to, so believes an organist more proficient than a small band. Therefore the house is running without the musical quartet, though paying for one.

Romancin' Again

Bob Rice and Helen Henderson, divorced, are understood romancing again. Rice is the banjolist with George Olsen's orchestra in "Good News" who was the third party to the triangle involving Miss Henderson and the 59-year-old Aaron Benesch, whom she married in Baltimore and left within a couple of months.

Rice and Miss Henderson married when both were in the Ziegfeld "Follies."

Kahn Still Records

Despite specially built airplanes and a new pilot's license, Roger Wolfe Kahn hasn't wholly abandoned his band bug. The millionaire maestro is still an exclusive Victor recording artist and his erstwhile all-star orchestra, scattered throughout the metropolis with other band units, is intermittently assembled by Kahn for his recordings for Victor.

NIGHT CLUB REVIEWS

JARDIN ROYAL (NEW YORK)

New York, Dec. 7.

The Broadway and 48th street corner, that was successively a class night club (Rector's), the Cinderella dance hall, Paul Whiteman's Club and the New Yorker, its most recent flop venture, finally has a winner. It took a Chinese restaurant syndicate to turn the trick.

With the opening of the room the M. T. Chin interests have finally accomplished what was believed the impossible—an atmosphere of warmth and life which could never be reached in view of the capacity. Place now seats 900.

The Jardin Royal is unique in Chinese restaurants, in that the leasehold specifically prohibits any mention of Chinese in advertising, billing or exploitation, although Chinese menu, management and staff are permitted. Hence the trend, as with the Palais d'Or, toward the French billing in title and suggestion.

Palais d'Or, on the opposite side of the same corner, has been a winner among Chinese-American restaurant enterprises, and is not limited to any style of publicity. The Palais d'Or has a lesser capacity than the Jardin Royal.

With the opening of the Jardin Royal, the Chin syndicate took over some of the Palais d'Or's catering staff, including C. M. Joe, the expert headwaiter and general factotum. Joe is a unique attraction among door greeters.

The rival restaurant's reported bitterness has been somewhat softened, there being a friendlier spirit in existence. Whether the tong phase, as reported, figured or not, the new restaurant issued invitations to its established competitor as a gesture of friendliness, although a prepossessing bodyguard was in the door.

Jardin Royal, like most of the Chinese-American restaurants, will be a cinch click. They have a happy faculty of catching on pronto. The J. R. seems more assured of it, offering Jimmy Carr and his orchestra as the premiere attraction, with a Ted Rilly revue, quite an elaborate floor show for a Chinese restaurant, also featured. Carr is hooked up with WOR and the network, and the radio will be enlisted in the same channels as B. A. Rolfe's WEA.

broadcasting, across the street. Like Rolfe, Carr will be on four or five times weekly.

C. M. Joe's restaurant showmanship, if one might call it that, is evidenced on the catering staff. The waiters seemed to have been selected for their responsiveness, personality and intelligence. The linguistic handicaps of most Chinese waiters is too well known for comment, Joe overcoming that successfully. The boys must have been ordered to consult a manicurist also for the premiere, apparently. Their natty outfitting is another asset. Details like this will count strongly and favorably.

The Rilly revue includes eight choristers; Castle and Mays, tenor and soprano balladists; Sven Dahl, tenor; Jack Lewis, comedian, doing an unannounced Ted Lewis in spots; Kentucky Twins. The Carr band, besides Carr as the master of ceremonies, features Dick Barton, tenor-violinist, with Barton, Sam Seese and Val Harold, comprising a vocal trio.

The Jardin Royal should click. No covert, the same table d'hôte dinners and club luncheons, are the menu features. Large capacity and low tolls, the secret. *Abel.*

ROSE DANCELAND (NEW YORK)

New York, Dec. 8.

Rose DanceLand is the woozest of creep joints and does not rate classification or identification with a night club, excepting that it might serve as an appetizer for an excursion in the Harlem joints. Rose DanceLand is situated on 125th street and 7th avenue, on the Alhambra theatre corner, two flights up, one flight more than they are willing to climb up generally. Situated on the spade-of-a-deadline, the place compromises by catering to whites with a colored band dispensing.

It was the dark jazzists that prompted the visit on the "rave" of an enthusiast that the best colored dance band in New York was hiding its light behind the prosaic bushel of a common dance hall. The rave was not particularly over-rated, as it developed.

Chick Webb and his Harlem Stumpers are the aggregation, 11 men, playing colored man's jazz as is. It's the Caucasian element that knows its jazz as is that has

Net Cut Six Ways

One of if not the most profitable of all nite clubs in New York at the present time is reported split six ways. The profit divided among six people. In percentages interests are held as low as five per cent.

converted an impossible loft into a heavy money-maker.

Shrewd exploitation could make this place a rubber-neck stop-off and a smart tourist's novelty. For one thing, the schedule of dancing on week-ends from 2:30 p. m. until 3 a. m. is unusual in itself since dance halls call it a night at 1 in the a. m.

The Rose DanceLand has the tariff dance idea of a dozen crawls for a dollar, with a young army of "hostesses" on hand to entertain the visiting fleet.

The ultra type of jazz that Webb purveys is just too bad. What a smart room of sizeable accommodations, catering to collegiates, could do with Webb! He'd have the kids hungry for his conceptions of the standard blues or even such indigo didoes like the "Rhapsodie in Blue" blued like Gershwin never dreamed of. *Abel.*

LITTLE CLUB (NEW ORLEANS)

New Orleans, Dec. 20.

Tops them all, near and far, on this side and the other, does this newest of Tony Denapolls' night club. Tony is the local millionaire bookmaker whose hobby is "hosting" for the night lifers. He takes it on the chin from Monday to Friday inclusive and catches a few honest pennies on Saturday and Sunday. Just how he hopes to break with this one considering the early week loss only he can figure. What a pot of money he slipped into this plant! It's four times the size of the average sucker salon and twice that of the largest around Broadway.

Entrance is through a built-in courtyard with brick walls and wrought iron gates. Then a foyer that leads to an elevated platform, after which there is a stairway descent down into a waiting room. Being properly "pegged" and essayed, one glides further toward the main entrance and into the cabaret proper that holds hundreds of crystal chandeliers and several thousand yards of silk and satin drapes. The Little appeals class but does not reek of it. There's an air of quietude that appeals to those who appreciate such an environment.

The opening show is terrible. Evan Burrows Fontaine, a peepless floor mistress, two feminine balladists and the orchestra. Fontaine is getting the big dough. Plenty. And they're wondering who she is? Denapolls must keep her for eight weeks, though. It says so right in her contract. Around two she stripes down to a wild hula. But this burg is so much wilder than a hula nobody seems to care. The two balladists get sticky in the wee weepful hours and as one departs only the crack orchestra is remembered. Tony's gonna have a new show after New Year's. He needs it. Ah, but what a night club! *Samuel.*

CLUB INTIME (NEW YORK)

New York, Dec. 16.

Ben Bernie now holds forth at 159 West 49th street, the former George Olsen club, rechristened the Club Intime. It is the upstairs room of Peter's Blue Hour and an open door policy is now on.

Bernie is doubling from the Hotel Roosevelt, coming along after midnight, with his brother, Dave, handling the dance music, and Herman Bernie the patrons.

The Bernie opening was a notable event. But since openings are openings and the rest of the nights the real thing, one must wait for things to happen.

Opening a nite club is so precarious a proposition these days that one commands respect for foolhardiness in the undertaking.

Bernie had an assortment of specialists, a host of volunteer talent for, and everybody had a headache from the premiere excitement. After it returns to normalcy, Bernie will best know whether a perfect intimate room, a nice dance band, a good personality as the attraction and everything combined mean anything for covert purposes. *Abel.*

N. T. G. DECLARES

In a \$394.60 suit by Hepner's Companies against the Silver Slipper Corp., and Nils T. Granlund, the latter has interposed a defense through Kendler & Goldstein that he is not affiliated with the Slipper cafe and is not responsible. N. T. G. staged the revue but is not a member of the management.

Hepner's rented a wig at \$10 a week to the Silver Slipper and has not collected for 39 weeks.

Jones Back to Rainbow

Chicago, Dec. 20.

Isham Jones will return to the Rainbow Gardens on New Year's eve and remain as the band attraction. It was at the same north side cafe that Isham first crashed the select orchestral circle about seven years ago.

Edgar Benson office handled the booking.

Another Benson placement is that of Roy Barge with Maurie Sherman's band at the College Inn (Hotel Sherman). Heceforth this outfit will be known as the College Inn All-Star orchestra, with Sherman and Barge sharing billing.

LESLIE'S COLORED SHOW

Roger Wolfe Kahn's Le Perroquet de Paris becomes an American counterpart of the Ambassadeurs of Paris when Lew Leslie opens that room Dec. 29. Leslie is installing the Plantation orchestra which was with "Blackbirds" revue in London as the dance feature, including U. S. Thompson, husband of the late Florence Mills, as one of its featured members.

A colored floor show of 20 will comprise the entertainment. Samuel Tauber is angling Leslie.

WATSON'S 3D YEAR

Detroit, Dec. 20.

Monk Watson and orchestra has been signed for another year by the Grand Riviera theatre. It will be the third consecutive yearly contract issued to Watson by the house.

K-A Band Carnival

A prolific penciling in of orchestra dates for eastern K-A houses has just been completed by Hermine Shone. What has been designated as a "winter carnival" by the K-A offices is that of different bands now under placement in the New York offices.

The list mainly comprises bands that have recorded and includes Waring's, Don Bestor's outfit, Coon Sanders, Lombardi's Canadians, Ray Miller, Thelma Terry and Play Boys, Egyptian Serenaders, Zee Confrey, Charlie Dornberger and Jack Crawford.

HEALY REVUE AT A. C.

Atlantic City, Dec. 20.

When Miss Babbette's Golden reopens here Xmas eve, a Dan Healy revue will be the feature with a cast including Edna Howard, Isabelle Graham, Lee Byrnes, McDonald and Keene, Shirley La Mon, Betty Clarke and Jack White, from the Frivolity Club, New York, as m. c.

Al Lewis and his Miami Club Orchestra will supply the dance music.

Olsen Unit for Havana

Eddie Kilfeather is taking a George Olsen band unit to the Casino, Havana, for the winter season.

Jack Kreindl, Olsen's business representative, is accompanying the group.

CABARET BILLS NEW YORK

Casa Lopez Vincent Lopez Or Jack Osterman Con Conrad Rev Jay Vello Milton Berle Muriel Stryker Andre & Del Val	Club Monterey Jack Edwards Jerry Osborne Alyce Radnor Mell Fie Madelyn White Mailee Allie Eileen Dee Cee Montgomery Billy Lustig Or	Hotel Ambassador Grace Hill Geo Marshall Van der Zanden Or Hotel Astor Freddie Rich Or Hotel Biltmore Madeline Northway Geo Chiles B Cummins Or Hotel Manger Irwin Abrams Or Jardin Royal Jimmy Carr Or Ted Rilly Rev Knickbocker Grill Sylvia Hanley Trifxie Hicks Peggy Hart Grace Ashley Bert Kauff Or	McAlpa Hotel Ernie Golden Or Oakland's Terrace Will Oakland Landau's Bd Palais d'Or B A Rolfe Bd Rolfe's Rev Park Central Hotel Cass Hagan Or Parody Club Jimmie Durante Lou Clayton Eddie Jackson Parody Rev Durante's Or
Club Florence Florence Sue & Palmer Florence's Or	Club Richmond Geo Olsen Or Mort Downey Juliette Johnson Geo Murphy Everglades Bunny Weldon Rev Calvert Shyne & M Rhona Lloyd Mary Titus Ruth Hamilton G & C Worth George Taps Charlotte Ayers Eleanor Terry Sylvanians	Little Club Grace Hayes Mrs Pk Benjamin Embassy 3 Billie West Grace Brinkley Vito & Stewart Dorothy Deader Joey Chance Or Mirador Eleanor Ambrose Chas Sabin M & B Johnston Ernie Helts Or Montmartre Darle & Irene Emil Coleman Bd	Salon Royal Tommy Lyman Geo Whiting Jacques Green Or Silver Slipper Van & Schenck Dan Healy Rev Dolores Farlie Beth Challes 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 Waldorf-Astoria Meyer Davis Or

CHICAGO

Alabama Dorothy Dale Dan Blanko Calhoun Hawaiians Dale Dyer Lew King Beatrice Harpster Bernie Adler Eddie South Bd	Davis Hotel Bonnie Adair Frank Libuse Gypsy Lenore Ischeron & H Al Handler Bd Frolie Roy Mack Rev Jack Waldron Babe Kelly J & M Jennings Rich & Snyder Eddie Mathews Julia Gerity Ralph Williams Bd Golden Pumpkin Banks Sisters Russell & Durkin Gene Gill Jean Gage Henrie Gendron Bd Katinka Buddy Whelen Claire Cattel Rose Marie Lindsay-King & Bd E'mer Desmond Aarath-Cope Bd Lido Romo Vincent Edna Norman Mergie Delaney	Mignon Stevens Charlie Schultz 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 Sylvia DeVere Helen Burke Colie Villani Lee Wiley Frank Quartell Bd Parody Club Roy Mack Rev Mergie Ryan Frances Allise Phil Murphy Zita & Howard Harry Harris Al Gault Jules Novit Bd Rendezvous Chisholm & Shields Jay Mills Lillian Scott	Margie White Jean Geddes Ed Capps Malenoff & Grey Chas Straight Bd Rainbow Gardens Jean Zafara Dell Coon Bd Tripoli 3 Lee Evans Ernestine Caru Betty Sterberg Sam Haase Bd Samovar Oliver O'Neil Camell & Gorman Mary Stone Lulu Swan Alvarez & Verita Fred Walte Bd Terrace Garden Auricle Sis Viva Ethella Jack Kates W Wadsworth Bd Vanity Fair Vierra Hawaiians Mirth Mack Gladys Kremer Karo Dick Hughes Rich & Snyder Leo Wolf Bd
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WASHINGTON

Better 'Ole McWilliams' Or	Club Lido John Slaughter E Dougherty Or	Le Paradis Milton Davis Meyer Davis Or	Al Kamons Meyer Davis Or
Carlton Harry Albert Meyer Davis Or	Club Marlboro Phoebe Or	Mayflower Sidney Seidenmann Sidney's Or	Villa Roma Alice Tupman Villa Roma Or
Chantecier Paul Fidelein Meyer Davis Or	Club Mirador M Harmon Or	Spanish Village J O'Donnell Or	Wardman Park McElroy & Munich Sidney Harris Meyer Davis Or
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U.S. Decision Padlocks City As Well as State Cops

Liquor seizures by New York city and town police, as well as by state troopers, are prohibited, according to the U. S. Supreme Court decision in a test case by Rosario Gambino and Joseph Lima of Utica, N. Y., who had been arrested by New York state troopers for alleged violation of the Volstead amendment. Gambino and Lima's constitutional rights were cited in Justice Brandies' opinion and a reversal of all the lower courts' decisions in favor of the gendarmes were reversed and a new trial ordered. This means the abandonment of the prosecution.

The U. S. Supreme Court decision rules that a search warrant by the police in states where there is no liquor enforcement statute is required before a search or seizure may be made.

Practically worked out, the decision means the cops no longer have authority to invade premises or make booze pinches without a search warrant.

The decision is a blow to the dry cause in New York State, Maryland, New Mexico, Nevada and Montana, none of which has an enforcement code.

The highest court's opinion interprets "any officer of the law" in the law to refer to only Federal officers, and that the troopers were not at the time of the arrest seizure agents of the United States.

In the past the New York state and city police have deemed themselves agents and officers of the United States, searching, seizing and invading on liquor suspicions.

Tanguay Cancels Castle Farms Cincinnati, Dec. 20.

Eva Tanguay, now in Dayton, has cancelled her engagement for Castle Farms this week because of illness.

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Just an Error??

Harry C. Green was standing in the long bar attached to a night club. He and several companions were annoyed at the remarks of a stew. The offended ones decided the fresh guy should be cured. The bartender was tipped to slip a micky finn into the drink of the annoyer.

The latter then invited the party to have a drink with him. Green took the wrong glass and got the mickey himself.

Upstate Price List

Includes Time Payments

Syracuse, Dec. 20.

Syracuse appears to be in for the wettest Christmas since prohibition made its debut. In some cases time payments have been okayed. The verified local price list:

Canadian rye whiskey, \$8 to \$12 a quart; Canadian scotch, \$12 to \$15 a quart; domestic rye, \$5 to \$7; domestic scotch, \$6 and \$7; good gin, \$3; "speakeasy" gin, \$1 to \$2.50; imported rum, \$10.

Hostess a Thief

Mrs. Margaret Martinez, 23, night club hostess and said to be wife of a former cabaret owner, living at 218 West 19th street, pleaded guilty to petty larceny in Special Sessions and was sentenced to 30 days in the Workhouse. She admitted the theft of a fur coat belonging to Bella Leahy of 960 Prospect avenue, the Bronx.

The theft was committed in a restaurant in Greenwich Village, two weeks ago. Miss Healy told the Justices she had been dining in the place and had left the articles in a side room. When she went to get them they had disappeared along with Mrs. Martinez, who had been dining in the place. When Mrs. Martinez was arrested, on Nov. 27, she was wearing the stolen articles.

The Justices were informed by probation officers that the husband of Mrs. Martinez had formerly operated the Gondola Club, at 54 Morton street, a cabaret recently closed.

Leonard's Club

Leonard's, when it opens tomorrow (Thursday) night, will be renamed after Harold Leonard, director of his orchestra, last at the Waldorf-Astoria. Leonard's is the old Club Mimic, which the leader will operate on a 50 per cent split of the gross, with Frank Nolan and Arthur Brown, the management.

WABC is running a direct wire into the cafe and will broadcast the band nightly, a departure for that commercial station, since Leonard pays nothing for the service.

It is a gesture of reciprocal appreciation, Leonard, when at the Waldorf-Astoria Hotel, favoring WABC'S services over WJZ.

Charles Ruddy, musical conductor with "The Ramblers," has joined Gus Edwards' "Ritz Carlton Nights" act in the same capacity.

Tex in Hotel and Dodges Curfew, but No Couvert

Texas Guinan opens Thursday night at the Salon Royal on West 58th street in the nite club situated in the Hotel Acropolis. This automatically eliminates any official complaints concerning Tex and her all night madhouse, since hotels of 50 or more rooms are exempt from the 3 a. m. curfew restrictions. Tommy Lyman, who put the Salon Royal on the map, remains as co-star with Tex.

The Tex Restaurant Corp., which sued Police Commissioner Warren for an injunction to restrain police interference with Miss Guinan's Century theatre basement cabaret had its plea denied with costs, assessing Texas three couverts or \$10.

Miss Guinan used as her argument for the injunction that the law was unreasonably discriminatory, citing the case of hotels which can run at all hours. This will be her very protection in the new venture.

BOSTON'S HIP CASES

Boston, Dec. 20.

The local ice business has received the first punch in the chin in Boston night clubs, hard on the heels of the recent U. S. Court decision that it is illegal to serve the little cold cubes in supper resorts if they are to be used to cool off the otherwise fiery Back Bay and South End liquor. The first sock in the ensuing battle to suppress the sale of ginger ale, cracked ice, liquor and the paraphernalia for consuming it came in the form of libels filed last Friday against Jack Renard's new Coconut Grove Cafe, Chateau, also one of the late night life arrivals and the Moulin Rouge. The libel against the Chateau alleges real hard booze was sold on the premises, while the charges against the other two fall back on the cracked ice, ginger ale, etc. ruling.

The libels were filed by Assistant Attorney Elhu D. Stone at the request of District Attorney Tarr, asking that the proprietors of the three supper cabarets and dance halls be brought into court to show why injunctions should not be ordered by the court for a period of one year.

No date has been set for the hearing.

No License Fines

Detectives Dolan and Tobin, of Captain Edward Lennon's staff, bring to West Side Court at least a dozen "speakeas" for having a cabaret without a license every week. The fines imposed by the court differs. In some cases fines of \$25 are handed out. In other cases \$5 and \$10.

The Winnipeg Club, 41 West 46th street (Paul Jansen), was served with a summons. Magistrate Goodman fined the club \$25. Hacienda, 121 West 51st street (Paul Baido) was given a ticket. The latter asked for an adjournment which was granted.

Col. George Kroupsky, who operates the Kav Kaz, 211 West 53d street, was given a ticket for operating a cabaret without a license. When the Col. came to court he showed Magistrate Goodman his license and the colonel was discharged.

Tommy Curiston, song writer, has announced his engagement to marry Hazel Carlton, formerly of the Joy Sisters (vaude). Both reside in Chicago.

Key Admission Only

Key admission only is a late scheme of some nite clubs in New York.

"Members" are given a key to the spring lock door. Anyone without a key can not gain entrance, while possession of a key denotes the "member" is in.

So far it has avoided book-keeping and cons.

Boston's Six Class Clubs

With Covers 50c to \$1

Boston, Dec. 20.

The Hub is going in strong for late hour entertainment this winter. The cabaret district now boasts six class clubs comprising the Coconut Grove, Lamba Club, Le Chateau, Lido Venice, Palais Royal and Kernack Club. All have a cover charge ranging from 50 cents to \$1, the latter sum charged at the Lido Venice.

Entertainers are being used for the first time, also name bands.

With the night clubs using high priced talent, the Chinese joints have been forced to splurge.

Team's S. A. Tour

London, Dec. 5.

Marlon and Martinez Randall, back from Australia, have cancelled two club dates here to perform in Havana this winter for their third consecutive season at that resort.

Following the Cuban date, the dancers will sail for South America with their own company of eight American girls. They were booked for the Kit Cat and Ciro's here.

They sailed on the "Paris" Dec. 15.

In a Variety review of Benny Davis' 54th St. Club, Fuzzy Knight was inadvertently omitted from the show lineup. Knight is to the fore in the show and is a pleasant entry.

He is regularly with Frank Cornwell at Janssen's midtown Hofbrau, and doubles around the Times square Joy caves.

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Ask Any Ace Orchestra Leader

Mike Speciale Is Suing For Salaries and Loans

Mike Speciale, nite club orchestra leader, is suing two different nite club managements in three separate cases to recover moneys either for wages or on loans. William Norins, now sales manager of WMCA and formerly treasurer of station WMSG (Madison Sq. Garden), is the defendant in two different actions with the West Catering Co., in a claim for \$525 as part of one week's salary.

Speciale also lent Norins \$500 cash and admits return of only \$50, taking judgment for the remaining \$450.

Speciale in the third case is suing Charles Hanson and John Wagner, of the Jay C. Flippen (Deauville) Club for \$750 for salary not paid him for his band. The cafe went blooey and Flippen, its star, was among the first to walk out for non-payment. Speciale stuck and was stuck.

Julian T. Abeles is his lawyer in all three actions.

Chez Nous Padlock

The Theatre Chez Nous, West 52d street nite club where Lew Brice originally held forth, has been ordered padlocked for one year and a personal injunction issued against the management.

It's their first offense but the heavy penalty is a result of legally defending the liquor violation.

The Black Cat in the Village is to be closed for six months.



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"BOHEMIA"

By W. C. POLLA

(A GYPSY ROMANCE)

Words by PHIL PONCE

W. C. POLLA, 210 WEST 101ST STREET, NEW YORK CITY

NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Frank Shay, playwright, is being sued for divorce by Fern Forrester, artist, who names Paula Halliday as corespondent. Miss Halliday, known as Polly in the Village, was original proprietress of the Greenwich Village Inn.

Health Commissioner Harris issued a warning that men posing as inspectors of his department are peddling fake tickets to charity balls and shows. No entertainments have been authorized by the health department.

The application of Dorothy P. B. Caruso, widow of the singer, to be appointed special guardian of the Caruso estate in New Jersey was denied in Trenton court.

Inasmuch as Frederic March, actor, obtained a divorce from her in Mexico and married again, allegedly without her knowledge, Ellis Baker March, actress, is asking for a divorce decree. March's Mexican decree is one the New York courts have refused to recognize.

Jane Egbert, actress, has brought suit for separation against Thomas G. Donovan, non-professional, alleging cruelty.

The first week of the Church and Drama Association's campaign for 50,000 members in New York brought in 2,614 new members and \$21,967 in funds.

Vivien Oakland, of vaudeville, left for Los Angeles, leaving her husband, John T. Murray, and their vaudeville act behind. Miss Oakland said she guesses John is tired of her after 10 years of marriage and she is "going to give him a break" by going home to her mother.

Daniel Kusell's option on production rights of a musical comedy version of Ethel Watts Mumford's farce, "Sick-a-Be," was upheld by the American Arbitration Association. Miss Mumford asked \$10,000 damages because Kusell had bought an option on her play May 9 for six months' duration and had taken no action. The Dramatists' Guild contract used does not include three months during the summer, so Kusell's option will be in effect until Feb. 9.

Members of the Jewish Theatrical Guild were guests of the Catholic Actors' Guild at a meeting in the Hotel Astor last week. Speakers representing both organizations predicted there would eventually be one guild to include all those of the theatre.

Rosamond M. Pinchot, actress, received a \$500 bequest and a share in the estate left to her mother by the will of her grandmother, Susanna Shaw Minturn, appraised at \$936,164.

"The Crimson Strain," mystery play by George Broadhurst and Trimble Bradley, has been acquired by Wm. B. Friedlander, who intends to present it in New York Feb. 6.

Wm. Brady plans bringing two new plays into New York in January—Willard Mack's "A Free Soul" and "Everything's Jake," by Don Marquis.

Representative Sol Bloom of New York introduced a resolution in the House asking creation of a standing committee on communications, radio and broadcasting, consisting of 15 members, to cope with the development and problems of radio.

In a letter to Senator Reed Smoot, chairman of the finance committee of the U. S. Senate, Otto H. Kahn suggests an annual tax be placed on billboards, electric signs and other outdoor advertising as an alternative form of taxation to permit dispensing with the impost on theatre tickets.

Frankie Bailey, now in the Percy Williams home for actors at Englewood, N. J., has announced she is not convinced her stage career is over, and will attempt a comeback. Miss Bailey is 63 years old. She took refuge in the home when severely ill.

Speaking from the pulpit of the Northminster Presbyterian Church in Philadelphia, Dr. Wolf Hopper said actors "are grateful when a city prohibits immoral plays."

Jane Egbert, appearing in "The Love Call," has sued Thomas G. Donovan for divorce on charges of cruelty. Donovan denies.

Mme. Elizabeth Rethberg, who came to New York to appear at the Metropolitan, stepped off the boat

from Bremen with only one of the 17 trunks she had originally packed. Workmen in her home blew up six experimenting with dynamite, and the other 10 were lost.

"The First Stone," Civic Repertory Theatre's next production, is postponed to Jan. 13.

Instead of opening "Paradise" out of town, Robert Milton is presenting six dress rehearsals before groups of dramatic students prior to its opening next week.

The American fund for the rebuilding and endowment of the Shakespeare Memorial theatre at Stratford-on-Avon has reached \$700,000. The goal set is \$1,000,000.

A \$100,000 libel suit by Guido Ciccolini, Italian tenor, against Hope Hampton was ordered dismissed for insufficiency by Justice Salvatore A. Cotillo, who, however, reprimanded Miss Hampton and Jules E. Brulater, her husband, and Alfred E. Aarons, producer of "My Princess," co-defendants, for having "displayed shockingly bad taste."

In the musical play was a character Ciccolini, addressed by Miss Hampton in script as "Ciccolini, you big wop, you great big wop." The Italian singer's wife, who is an American girl, first heard these lines when she saw the play.

Bulk of the \$250,000 estate of Paul Salvin, cabaret man, was distributed to Mrs. Tillie Salvin, who received a \$100,000 trust fund, and his son and daughter. Other relatives and friends receive small bequests. Several years ago Salvin gave Pavillon Royal, \$500,000 roadhouse, to three waiters who had worked for him many years.

Mrs. Michalina Wyleznaki is suing Leon Rothler of the Metropolitan Opera company for \$50,000 damages for the death of her husband in an automobile accident.

LOS ANGELES

After making plans for a trip to Honolulu Pola Negri changed her mind and decided to remain in Hollywood.

Louis Allyn Pooler, stage actor, filed a \$50,000 heart balm suit in superior court against Monte G. Mills, son of a millionaire stove manufacturer in Detroit. Pooler alleged in the complaint that Mills stole the affections of his wife, Mrs. Marguerite Pooler.

Leo M. Harvey, real estate operator, is forming a Western States Building Corporation to construct 15 theatres in towns of 15,000 population or less.

"Captain Billy" Middleton, under sentence to San Quentin in connection with promotion of a round-the-world tour that did not materialize after accepting money from various parties, married Y-See Irwin, 25-year-old stenographer. Judge Hardy, who sentenced Middleton, performed the ceremony.

Mrs. Hazel Well, screen actress, was granted a divorce from Richard Well, title writer, after declaring poker parties and cruelty interfered with their marital happiness.

Gerald Duffy, scenario writer, was divorced from his wife, Marjorie Duffy, in Superior Court. Mrs. Duffy charged Duffy had stepped out with other women. A \$20,000 property settlement was reported to have been made out of court.

Beatrice Payne, 17, cabaret dancer, was sentenced to the Inwood House for wayward girls for an indeterminate period after convicted of stealing hundreds of dollars' worth of clothes from various stores.

Joseph Haggerty, actor, was ordered by Superior Judge Bowron to pay his ex-wife, Mrs. Isabella Haggerty, \$250 a month back alimony when the latter appeared in court to complain. Haggerty's attorney argued that Mrs. Haggerty bothered his client so much that he found it hard to get work, and that all of Haggerty's money went to take care of his three children.

Financial settlement effected between Edwin Carewe, film producer-director, and his estranged wife, Mary Akin Carewe, former screen actress, will involve a sum totalling near \$200,000. Mrs. Carewe will receive \$110,000 in cash and property with a trust fund of \$22,000 for their two children—Sally Ann and William Edwin, who will get \$3,600 a year until majority. Divorce action is pending.

Divorce action was brought by Mrs. Mildred Williams against Frank D. Williams, Hollywood inven-

tor of mechanicals used in motion pictures. Complaint charged cruelty and asked for community interest in Williams' property. Williams is paying \$500 a week temporary alimony. There is one child, Barbara Jean.

Vera Stockman, wife of a lion tamer with Barnes Circus, and two others were released by the sheriff when Max Rosen, self styled crystal gazer of Culver City, could not identify the group as the bandits who robbed him of \$1,200 in diamonds.

Ruth Chatterton and Ralph Forbes, pictures, have separated and are living apart in Beverly Hills. Forbes says no divorce is contemplated. Miss Chatterton declined to comment.

Because her husband fibbed to her about his wealth Mrs. Lorna E. Velan, Filipino picture actress, was freed from James Velan by Superior Judge Sproul, after she petitioned for annulment. The pair were married last January 2 and separated next day.

Dorothy Mackaye, whose conviction on charges in connection with the death of her husband, Ray Raymond, was upheld by the district court of appeals, will file an appeal to the state supreme court. This, according to Miss Mackaye's attorneys, who say they will base their client's appeal on the grounds that members of the district attorney's office said in open court that she was convicted principally on public opinion.

Louis Wolheim, stage and screen actor, and Ethel Wolheim, his wife, are named in a damage suit for \$1,227.50. H. A. Nelson charges Wolheim leased a New York apartment and moved out after subleasing to another party.

Intoxication charges against Mrs. Shelby Worrall Somerset, third and newly wed bride of Pat Somerset, screen juvenile, were dismissed on insufficient evidence. Mrs. Somerset was arrested following her wedding party in Hollywood when neighbors complained.

Merle Armitage, manager of Los Angeles Opera association, sued for divorce by Mrs. Fanchon I. Armitage. Charges desertion.

Ace Hudkins, boxer, sued by the government for \$555 unpaid income taxes for 1924. Another tax lien was against the Cinema Studios Supply Co., in Hollywood, for \$4,953 for 1926.

Word received from El Paso, Tex., was that Anna Eason, 24, local dancer, was in the Masonic Hospital there in a critical condition following an autobus accident.

Virginia Vall and Charles Farrell, pictures, denied engagement.

Low Cody returned to Hollywood following a 12 weeks' vaudeville tour. Cody denied estrangement with Mabel Normand.

Trial for William Nigh and Bert Trowbridge, his chauffeur, jointly charged with assault and intent to commit murder on Edward Usher, Jr., former football star, was continued to January 3. Trowbridge's brother died in St. Paul. The alleged attack on Usher was over Jean Jarvis, picture actress.

Eric Von Stroheim has been engaged to rewrite the screen version of "East of the Setting Sun," Constance Talmadge's next picture.

Frank D. Williams, inventor of motion picture mechanicals, dropped divorce charges against Mildred Williams when the case came up for trial before Judge C. D. Wallace.

Frank Kingsley, theatrical producer, lost out on his divorce annulment suit against his former wife, Jean Kingsley. Judge B. Rey Schauer sustained Mrs. Kingsley's demurrer without leave to amend.

Demurrer filed by Carter De Haven, stage and screen actor, against Flora Parker De Haven's divorce suit went off calendar. De Haven's attorneys are understood to have called the matter off with a possibility of a compromise out of court.

Dorothy Mackaye, stage actress, must serve her sentence of from one to three years in San Quentin. Her appeal was denied through an affirmation of court findings of a jury in superior court convicting the actress of conspiracy in connection with the death of her husband, Ray Raymond, musical comedy actor. Paul Kelly, film actor, convicted of the slaying, is now serving a one to 10-year term.

Report made to Probate Judge Desmond by First National Trust and Savings Bank, guardian of the \$25,000 prize won by George Young, Catalina Channel swimmer, showed that Henry O'Byrne, Young's trainer, had voluntarily relinquished his \$10,000 share of the money.

Lucille Irwin, 22-year-old picture actress, attempted suicide by poison in her apartment. She was removed

to the General Hospital. No apparent motive.

Fred Cyrilacks, dog fancier, who shot and killed Peter the Great, canine film actor, was ordered to pay \$125,000 damages to Edward Faust and Charles Dreyer, owners of the dog. The verdict was by jury in Superior Court.

Value of Peter was fixed at \$100,000, the other \$25,000 being assessed as punishment for malice. The suit was for \$250,000.

Superior Judge Sproul annulled the marriage of Peggy McCurdy, picture actress, when her attorney showed the court she was under legal age when she married Selwyn Sternberg.

Superior Judge Fletcher Bowron granted Cullen Landis, screen actor, several weeks' stay of an order to pay off back alimony to his former wife, Mignon Le Brun, actress. Attorney for Landis stated his client had been out of work.

Mrs. Marie Dodds, screen actress, wants \$25 a week for the support of her son, Edward, Jr., from her husband, Ed Dodds, employed at Universal Studios.

Marie Bara, 28, an acrobat, is under arrest charged with violation of the Dyer act in having driven to Los Angeles from Portland, Ore., in an automobile alleged to have been stolen. They also arrested her companion, Al Weber, 24 years old.

Fire in the home of Richard Barthelmess caused damage estimated around \$5,000.

Complaint charging battery was drawn against George C. Murphy, accused of socking his estranged wife, Mrs. Ethel Murphy, former show girl, known on the stage as Ethel Hallor.

Edward Usher, Jr., former football star, filed a \$250,000 damage suit against William Nigh, motion picture director, in superior court. The suit follows an alleged beating that Usher took from Nigh over the affections of Jean Jarvis, former show girl and now in pictures. Nigh and his chauffeur are facing charges of felonious assault.

Lillian Tashman suffered a sprained ankle while playing tennis.

Joseph Stone, film extra, and Frank Crawford, were given one year prison sentences each, following conviction on charges of extorting money from prominent men by threats.

Ambrose Manning, charged with burglary on the yacht belonging to Tox Mix, was sentenced to six months. Mix's yacht was docked at Wilmington pier when Manning ransacked it.

The second trial of the 27 "Hot Mamas" arrested in connection with the "Hot Mama" burlesque show was put off calendar on motion of the prosecution. A bench warrant was issued by the judge for Dorothy Reeves, one of the dancers, who failed to appear.

CHICAGO

Al Brown (Al Capone, Chicago's gang leader) has returned to Chicago after being politely asked to leave Los Angeles, where he had intended to remain until after New Year's.

Bartlett Cormack, former Chicago newspaper man and author of "The Racket," now playing in New York, has been picked to direct the 1928 production of the Black Friars at the University of Chicago.

Olga Steck, former "Follies" girl, lost \$20,000 in jewelry when her brother-in-law, who was carrying the jewels, was held up. Knud Jacobson, the in-law, is being held with three companions for investigation.

The Chicago German-Americans opened their new German theatre at Belmont and Sheffield avenues last Sunday. Mayor Thompson was present.

Thieves again took up their work of robbing the dressing rooms of theatres and walked off with \$12,000 worth of jewelry and wearing apparel belonging to Regina Brown, star of "Tommy," now at the Cort. This makes the fourth robbery in the last three weeks.

The much talked of plans for Chicago's subway will be realized shortly. Mayor Thompson has just okayed plans for several projects which will cost \$50,000,000 to complete and will include a subway under Madison street, widening of several streets, and a "U" shaped boulevard encircling the loop.

John C. Righelmer, well known saloon keeper in pre-war days and more recently occupying a \$4,500 a year job as chairman of the Illinois state boxing commission, has tendered his resignation to Gov. Len Small.

LONDON

Following "The Letter" at the Playhouse, "The Private Secretary" will go in for a short Christmas season. Daniel Mayer Company and Basil Dean will then take the house over and produce Behringer's "The Second Man," with the only four characters played by Ursula Jeans, Zena Dare, Raymond Massey and Noel Coward.

A hitherto unacted play by Jerome K. Jerome will be put on for Christmas at the Everyman theatre, entitled, "The Soul of Nicholas Snyders."

George Robey is coming back to London December 23 when he will present his revue, "Bits and Pieces," with which he recently toured South Africa, at the Princes under the title "The Same Old Game."

Estelle Brody is to make her first appearance over here in a straight play, when she plays the lead in "An Old as the Hills" at the "Q" December 26.

The last nights are announced of "Potiphar's Wife," at the Savoy, after four months run, and Robert Lorraine's production of "Cyrano de Bergerac" at the Apollo, after but a few weeks.

Sir Gerald du Maurier is closing up "Interference" week before Christmas, reopening Dec. 26. When a successor is needed at the St. James he will put in "S. O. S.," a new play by Walter Ellis. He has engaged Grace Fields, a low comedienne who has made a name in touring revues, and whose promotion to such an exclusive West End theatre has caused rather a sensation.

Leslie Faber will leave for America before Christmas to appear in "The Patriot" in company with Madge Titheradge. Matheson Lang will produce "The Patriot" in London in February.

A new farce, "The Caveman," is following "Potiphar's Wife," which closed at the Savoy Dec. 10.

Flora Le Breton is leaving for America to take up film work once more. Her place is being taken in "The Girl Friend" by Eileen Redcott.

To fill in the gap of the failure of Noel Coward's "Sirocco" and the new Lonsdale musical at Daly's, there is a talk of putting in a revival of "Polly" (sequel to "The Beggar's Opera") with Lillian Davies.

A new form of lighting has been invented by R. Gillespie Williams called the Duo Phantom. Extraordinary effects are produced. Scenery appears to undergo a complete change. The new lighting was tried in the Hippodrome show, "Hit the Deck" and the whole company was transformed into darkies.

Early next year Margaret Bannerman, late star of the Globe theatre, goes to Australia with Francis Lister and James Lindsay.

Plans for the production in New York of Louis Carter's play, "Queen Victoria," have fallen through. Fay Compton, who was to play the leading part, has signed film contracts in the meantime.

SAN FRANCISCO

George Colby, claiming to be an actor, became so incensed when a machine driven by Fassett Compton knocked him down on Market street, that he jumped on the running board of another car, caught up with Compton, gave him a beating and then turned him over to a policeman.

Income tax liens were filed against Irving C. Ackerman, Simon Harris and the Ackerman Estate Co. on alleged incorrect returns. The action against Irving Ackerman is for \$4,500.86 for 1920. That against Harris is for 1923. In the sum of \$1,235.20, and that against the Ackerman estate \$6,364.06, covering 1926.

Anthony Richard Broom, aged 26, was selected as "Mr. San Francisco" at a male "bathing beauty" contest staged at a church festival in Civic Auditorium. More than 50 male contestants participated.

Helen Wills, tennis star, who broke into print a week ago when she was fined for parking, sought aid of San Francisco police in an effort to recover a lost purse, a tennis match trophy.

Mrs. Decia Martin, San Mateo domestic, filed suit in Alameda county Superior Court to recover a \$1,200 diamond ring alleged held illegally by Joseph Pelange, local musician. Mrs. Martin claims she gave the ring to Frank Adamson, another musician, who later turned it over to Pelange. The latter claims he bought the ring from his musician friend.

OBITUARY

EDWIN C. FOWLER

Edwin Crane Fowler, 52, veteran theatrical agent and easter, died Dec. 10 of pneumonia and complications in the United Hospital, Port Chester, N. Y. For the past 15 years Mr. Fowler had been living at Rye Beach, N. Y.

Mr. Fowler had been very ill for six weeks and had been in the hospital over two weeks when he died. At that time it was inadvertently reported that Mr. Fowler had died and his closest theatrical and life-long friends in Times Square had accepted the report as true.

At an early age he conducted an agency for club entertainments in a little office in Harlem offering Sophie Tucker, Pierce and Roslyn and others on his program. Later he became associated with Herbert K. Betts, then a popular leading man, in a dramatic agency in the old Theatrical Exchange (39th street), New York, then moving to the Knickerbocker theatre building and finally locating in the Fitzgerald building. His last office address was 145 West 45th street.

The firm operated stock companies, vaude acts and road shows and engaged extensively in casting shows and stocks. The Dolly Sisters obtained their first engagement in this country through Betts & Fowler. Mary Pickford, Pearl

decided upon a stage career and after some experience formed a partnership with his brother, John, in the Swor Bros. Minstrels. This troupe for some years travelled over the U. S. and Canada.

Albert was also a brother of Bert Swor, another minstrel man, for years with Al. G. Fields' minstrels and later in vaude with his brother, John.

Mr. Swor went back home last June and engaged in the auto busi-

In Loving Memory
Of Our Dear Brother
ALBERT SWOR

Who Passed Away Dec. 15, 1927

Bert, John, Jim

ness joining a local agency. He is survived by his widow, son, Albert Swor, Jr., his mother, Mrs. Susan Swor, all of Dallas, and three brothers, Bert, John and James Swor, all on the stage.

Interment in Dallas.

WILLIAM J. O'HEARN

William J. O'Hearn, 52, former vaudeville and in recent years in theatrical real estate, died Dec. 16 of heart disease.

Mr. O'Hearn promoted the financing and building of the new Fortune Gallo theatre on 54th street. He was also responsible for the building of the John Golden theatre on the site of an old stable on 56th street, and subsequently leased the house on Mr. Golden's behalf to the Theatre Guild. He was also interested in lease deals involving the Republic, Mansfield and Waldorf theatres.

Prior to leaving the vaudeville stage Mr. O'Hearn was known as an Irish comedian. He is survived by an only daughter, Patricia O'Hearn, playing opposite Glenn Hunter in "Behold This Dreamer." Solemn high mass of requiem was held at St. Malachy's Actors' Chapel.

EDDIE SHEEHAN

Eddie Sheehan died of pneumonia Dec. 17 at the St. Mary's Hospital, Hoboken, N. J. Judge William J. Hanley, of the same city and a friend for many years of Mr. Sheehan, assumed charge of the arrangements, shipping the remains to Binghamton, N. Y.

Mr. Sheehan was a member of the original Shanley Trio at Shanley's restaurant in New York, a floor act with the longest run to its credit of any turn in any New York cabaret. The trio were at Shanley's for over five years. Judge Hanley was a member of it until taking up a law course.

Following the restaurant engagement, Mr. Sheehan returned to his home town, Binghamton.

IN MEMORY OF
My Beloved Wife

Kate Elnore Williams

Who Passed Away Dec. 21, 1924

SAM WILLIAMS

ROBERT GIBNER

Robert Gibner, 57, basso, for some time a member of the Primrose Four ("1,000 lbs. of Harmony"), died Monday (Dec. 19) in the French Hospital, New York, of a complication of diseases.

Bob Gibner, prior to his connection with the Primrose outfit, had been with other vaudeville local combinations.

He is survived by his widow. The remains were taken to Campbell's undertaking parlors, where services were held today, with interment in the Elks' plot in Kensico cemetery.

ROMAINE FIELDING

Romaine Fielding, 45, screen and stage actor, died in the Hollywood Hospital, Los Angeles, Dec. 16, from a clot on the brain due to an infected tooth.

Fielding was very popular on the screen 14 years ago. He and Mary Pickford were voted the most popular players on the screen. He appeared since that time in a number

of pictures, playing character leads. His widow, Naomi Fielding, and three sons, survive.

DON MITCHELL

Don Mitchell, 33, for the last year assistant sales director (Western Division) for Universal Film Exchanges, died suddenly Dec. 11 at the Dante Sanitarium, San Francisco, of heart trouble. Mitchell, one of the best known film exchange executives on the Pacific Coast, had been ailing for some time. It was not until the day preceding his death that he was forced to his bed.

Mitchell started with Universal at 19. For the last three years prior to becoming assistant in the Western sales division, he was branch manager at Los Angeles.

A wife, who is now visiting in Honolulu, survives.

ROY BRIANT

Roy Briant, 39, title writer, employed by Paramount, died at his home in Hollywood, Dec. 16, of heart disease after six months' illness. Prior to coming to the coast Briant was employed at the Paramount, Long Island, Studios, as a scenarist and title writer. Briant was also a writer of vaudeville material. He is survived by his widow, Nila Mack, who gave up a part in a New York play when she learned of his illness to go to his bedside.

DAVID M. FITZGIBBONS

David M. Fitzgibbons, 58, concert pianist and organist, died Dec. 16 in the Peter Bent hospital, Boston.

In 1886 he started his stage career as a concert organist at Keith's Gaiety, Boston. At that time Fitzgibbons played the show music as the house did not boast of an orchestra.

Later he went on tour of the K-A circuit as a concert pianist and prior to 1916 went abroad and played for about eight years in England. Upon his return to the states he resumed his musical connections with the Keith-Albee interests.

ALBERT PARR

Albert Parr, 56, starred in "Robin Hood," "Yankee Consul," "Prince of Pilsen," and several others 20 years ago, died here at his residence, 1432 Girard street n. w., Dec. 15.

Retiring from the stage six years ago with his wife, Estelle Wenthworth, he was conducting a music studio as a singing and dramatic coach.

He is survived by his widow.

W. M. Smith, father of Bertha Julian, died in Beardston, Ill., Nov. 30, of heart disease.

The mother of John McCabe, en route with an "Able Irish Rose" company, died Dec. 6 in Cheyenne, Wyo., of heart failure.

Her death was hastened by the shock of the sudden death of her son-in-law, Charles Bristol, three weeks before.

The father, 69, of Hal Jerome, (Jerome and Gray) vaudeville, died Dec. 16 in Los Angeles.

Bridget Nash O'Connor, 80, writer, died at her home in Hollywood, Calif., Dec. 12. Mrs. O'Connor came to California from Minnesota after the Civil War from where she contributed to newspapers and magazines. Six children survive.

Two daughters are Mary O'Connor, scenario writer, and Loyola, stage and screen actress. Interment in Hollywood cemetery Dec. 15.

Robert E. Buckley, 54, once a widely known athlete and a battery mate of Charles J. Russell, now with Sousa's band, died recently at his home in Pittsfield, Mass. He suffered an injury to his spine in a football game some years ago and never fully recovered.

The grandmother, 87, of Marjorie Rambeau, stage actress, died Dec. 14 at her Concord ranch, near Piedmont, Calif. She had been a resident of California for 50 years. Meanwhile, Miss Rambeau had "disappeared" in Los Angeles, where she is rehearsing in "The Vortex," and all efforts to locate her in time for the funeral proved futile.

John M. Ward, 69, for 20 years Los Angeles correspondent for the San Francisco Recorder, died in Los Angeles, Dec. 16. His widow survives.

N. Y. NO. 1 DEATHS

Wilkie Collins, 58, property man, member of New York Theatrical Protective Union No. 1, employed at the Broadhurst theatre, N. Y., toppled over dead from heart fail-

BIG CIRCUS FIRM READY TO TAKE OVER FAIR BOOKINGS

Owners of 5 Circuses Prepared to Give Midway and Grandstand Shows on Parks or Fair Grounds—Mugivan, Ballard & Bowers, Circus Concern

Iowa Fair Tops U. S.; 430,176 Paid at Gate

Des Moines, Iowa, Dec. 20.

A net profit of \$68,293.71, the third largest sum ever realized from the Iowa state fair in any one year, was made by the 1927 exposition, A. R. Corey, secretary, reported to the State Agricultural convention here this week.

With its attendance of 430,176, the largest ever recorded at an Iowa state fair, the exposition ranked first in the United States in total paid admissions, and also ranked first in total premiums paid to exhibitors. Erection of the new grandstand and education building, along with other improvements, placed the fair first in the United States in the amount expended for improvements during the year.

\$100,000 Celebration

Rochester, Dec. 20.

The State Legislature will be asked for \$100,000 to supplement funds to be raised in Central New York for a monster celebration of the sesqui-centennial of the winning of up-state New York Indians wars by General Sullivan and his colonials, the Finger Lakes' Association decided last week.

The sesqui will be held at various points in the region in 1929. New Jersey, Pennsylvania and the New England States will be asked to join.

Carnival Crash Verdicts

Minneapolis, Dec. 20.

Verdicts totalling \$2,550 were returned in Twin City courts against the Carson & Lachman Carnivals as a result of a Ferris wheel crash last summer. Priscilla Stelmazewski, who sued for \$10,000, was given a verdict of \$1,175, and Stanley Pehoski and S. Marzinsky received \$750 and \$650.

Other actions involving \$7,000, were settled out of court. The city compelled the carnival to close after the accident and the city council passed an ordinance which virtually prohibits any more carnivals from showing here.

Phillips Heads Iowa Fairmen

Des Moines, Dec. 20.

Dr. E. A. Phillips of Maquoketa, Iowa, was elected president of the Fair Managers' Association of Iowa, which concluded its 20th annual convention here this week.

ure as he sat on a bench backstage of the Broadhurst, Dec. 9. Interment in Kensico cemetery.

William Bredder, 69, stage hand, for some time employed at the Century, N. Y., died in Roosevelt Hospital Nov. 23, from injuries received by being run down by a truck in Columbus Circle.

Henry Scheddel, 70, carpenter, a charter member of No. 1, died Dec. 11 of a complication of diseases. Had been employed at the Metropolitan O. H., New York, for years. Daughter survives.

Charles Ross, 70, property man, for several years working at the Met O. H., New York, died Dec. 4 of complication of diseases. Survived by daughter.

I. A. DEATHS

Recent deaths reported on I. A. rosters: Jesse Biggs, Local 64, Wheeling, West Va.; M. Holt, 284, Wilmington, Del.; George J. Kalusha, 154, Seattle; William Kelly, 23, Providence.

Deaths Abroad

Paris, Dec. 12.

Raymond Spire, 35, owner Grand Tavern concert, Rhelms, France.

Albert Jallon, French picture exhibitor.

Albert Clemenceau, 61, French journalist, lawyer and brother of Georges Clemenceau, famous French statesman.

What may develop into new phase of the park and fair business, especially affecting the grand stands at large state fairs is the intention of the American Circus Corporation (Mugivan, Ballard & Bowers, owners of Selis-Floto, Hagenbach-Wallace, Yankee Robinson, John Robinson and Buffalo Bill circuses) to send salesmen to meetings of state and county fairs, with a brand new list of attractions.

For many years fairs and parks have been looking for novelties for their mid-ways and grand stands. In many cases fair agencies have had to buy and rent wild animals and sensational stunts from circuses. With the American Circus Corporation going in that field they will not only cut that source off from the fair agencies but will cut into the fair agency's general business.

The circus people look already cinched for the Aurora (Ill.) State Fair, Topeka (Kans.) Fair, Sioux City (Ia.) Fair, Des Moines and a possibility of securing the Indianapolis and Louisville fairs. They have sold an entire circus before the grand stand for \$25,000, including aerial acts, troupes of acrobats and a wild animal display—elephants, horses, lions, tigers, seals, etc.

Beside this, the American Circus Corporation is ready to handle the entire mid-way with all concessions. It is said the corporation has a duplicate number of acts for each of its circuses and are plentifully supplied with performers' contracts.

J. C. MacCaffery, who put the Western Vaudeville Managers' Association's Fair Department back on the map and is at present general manager for the Rubin & Gruber shows, has been approached to handle the sales and promotion of the American Circus Corporation to the state fair representatives.

Candy Gyp Fined \$20

Des Moines, Dec. 20.

Robert Alvord, local manager for Jacobs Brothers Concession Company, was fined \$20 and costs in municipal court here last week for misrepresenting the weight of candy.

Investigation was made by a state agent who purchased two boxes of candy from the concession company's agents at the Garfield theatre here. The inspection by the state chemist showed the boxes to contain less than four ounces of candy each, represented to contain one-half pound.

Anti-Chance Crusade

Chicago, Dec. 20.

Chief of Police Lawrence, of Belvidere, Ill., has issued a general warning that all gambling devices, inclusive of punch boards, will be destroyed and the operators prosecuted. This is a part of the prevalent campaign against gambling in Boone county.

In the recent case of Emil Francione, owner of the Poplar Grove cafe, Rockford, Francione was fined \$100 for running a slot machine.

SLOT MACHINE TROUBLE

Alhambra, Cal., Dec. 20.

Effort is being made to get rid of slot machines in this town, a suburb of Los Angeles. Venders of the machines have protested on the ground of being within the law by putting cards on the machines stating checks are not redeemable.

The argument involves a section of a city ordinance.

Chief of Police Spencer awaits a ruling on the matter by City Attorney Emmett Tompkins before taking action.

SYCAMORE WINTER FAIR DATE

Chicago, Dec. 20.

The annual Sycamore Mid-Winter Fair, Sycamore, Ill., will be staged Feb. 7-10. The town of Sycamore has less than 5,000 inhabitants, but draws from a large radius and usual draws about 10,000 to the fair.

IN DEVOTED MEMORY

OF
My Beloved Dad

WILLIAM J. O'HEARN

Who Passed on Dec. 16, 1927

PATRICIA O'HEARN

White, Robert Frasier, Dorothy Lull, Helen Holmes and others at one time secured dates through that medium.

In 1917 when Mr. Betts returned to the stage the old Betts & Fowler office was continued with Mr. Fowler as its operator.

He is survived by the widow, Mrs. Evelyn Fowler, his parents, Mr. and Mrs. Alexander Fowler, Brooklyn, and three sisters.

JAMES CLARENCE HYDE

James Clarence Hyde, 60, one of New York's oldest and best-known press agents, died Dec. 18 in his room at the Lambs Club, New York, following an attack of indigestion.

Mr. Hyde was the son of John Newton Hyde, famous artist, James Clarence being born in Newton, Mass., where the family took up permanent residence in 1832.

He had received a fine education, studying in Ireland, Paris and later at Dartmouth College. His first theatrical connection was with Wallack's theatre, New York, where he studied scene painting. He later engaged in newspaper work and was attached to the staffs of different N. Y. papers, including the "World" and "Herald."

His initial press work was as general press representative for Henry W. Savage. He later became associated with Charles Frohman and also handled publicity for shows for David Belasco and Klaw & Erlanger. He also acted as general manager for Henry Miller, and last season managed the Chicago repertory season for Mrs. Samuel Inau.

Mr. Hyde belonged to the Theatrical Press Representatives Sons of the Revolution, the Society of Colonial Wars and the Lambs.

He is survived by a brother, Raymond Newton Hyde, Douglaston, L. I.

Interment in Douglaston, L. I.

ALBERT L. SWOR

Albert Lee Swor, 39, minstrel man, of the theatrical Dallas family, died Dec. 2, at the Swor home, 3815 Cole avenue, Dallas.

Al Swor was a son of the late A. G. Swor and was born in Dallas where he attended school. At 16 he

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.

Good bill at the Palace this week. Ran a trifle long the first show, offering many opportunities for slicing. Also handicapped by four full stage acts, three grouped in the first part and necessitating deucing with a band turn.

Don Bestor's orchestra was early, taking second and following Emmy's Pets. Somewhat premature a spot for a band. Notwithstanding Bestor has routine a musical concoction that never loses speed. He has a band of nine men and a pianist, in addition to an unnamed little girl who wows with an eccentric toe number. One or two more novelty numbers and another specialist would make this band act a good film house unit.

Bestor's announcing and mannerisms are for vaudeville only unless his present style was framed exclusively for vaude. Carlton Emmy's pups were a fast bill starter as usual. Gaston Palmer, who constantly muffs on the frog dialect, or seems to, delighted in number three, though would have been more fortunate in the orchestra's place. But full staggers on each side of him prevented an earlier start. Tricks effective but on too long.

Al Shean and Lynn Canter, fourth, in a Billy Wells skit very suggestive of a stock burlesque table scene, going great guns from opening until the last few moments, then ending with a sudden meaningless walk-off. The pair dished out a couple of Gallagher and Shean parodies, very smutty of context, to save themselves and their act, also to permit dressing of Helen Mackellar's full stage piece, the third of the period and the second in succession. This condensed version of Elliott Lester's "The Mud Turtle" is a gripping vaudeville act and satisfactory for once-around anywhere. Closed the first half.

Announcement of the Christmas week show very much Santa Clausy if there is a Santy—made during intermission.

Irene Bordoni, with an entirely changed routine since her last stop-off at the Palace, was the bill's best bet. The French girl and her million dollar gams changed costumes thrice. The first outfit gave the wearer an unqualified stout appearance, but the next pair of gowns changed everyone's mind. Miss Bordoni came on late and stayed later, causing Barto and Mann, next to closing, to stand for countless walk-outs. This was the first cross-fire comedy number in the bill and might have been more advantageous if further down. The Le Rays, aerobists, closed okay. Business better than usual.

Outside of a novel flash that

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looked fairly good in the closer, the American's last half revealed little. Thomas and Kent form a dependable triple-bar and trampoline turn. Warren and Inman, mixed two-act on second and flopped. Woman straight to man's attempted comedy. Style of both denotes plenty of experience, but material lacking.

"Gates of America," full stage hokum comedy skit, special set and five people, pepped things up somewhat for the snoring bookers. In spite of being a pleaser, this act is limited to certain vaude houses of the intermediate or lesser type, or nothing. Wop delivery of the lead, as Eytalianish as possible with the action all in the naturalization bureau, and pleasing, though transparent.

Evans and Sidney should be funnier. Just another two-man hokey-poke, though perfect for the circuit.

Tunes and Strings, five girls and a man, closed the show. Apparently a new one. All play violins, singly and in concert, besides specialties. The act is obviously a take-off on the Mildred Andre company and might be deliberate, as Mildred recently entered the production field. If so, she has formed a nice little act that should develop with proper tune-up. If not, she has a legit squawk. Opening by two girls with fiddles, one of those questionable "sister" teams, and well done. Later on the same pair murder a song, a number that should be immediately amputated. The boy, violinist, working both as comic and straight, plus a neat appearance, and a girl who high kicks, besides fiddling, feature the act. The girl looks inexperienced enough for all her ability and in need of expert coaching for her slow motion kicking. She has an abundance of basic talent.

As usual, half the American audience composed of independent agents and others not so independent. The latter in the majority notwithstanding it was their show. "Mockery," the picture.

A slim house at the Congress, mostly kids, although business picked up at the start of the second show. Mowatt and Hardy start things out with some songs that hardly hit the O row, and follow up with a bit of confusing juggling of miniature sombreros. They pass Indian clubs in snappy fashion.

Lyle and Virginia do the deuce with songs that just ain't. The man is a good whistler and the girl one of those tight-skirted jakie country lassies with squeaky shoes and a similar voice. They close nicely enough with clarinets, banjo-ukes, mouth organs and improvised instruments.

Lucille Sisters, two cute kids, do a mean try with a new slant on the "walk home" business. Two good encores, one in which they use a prop Ford and make their entrance sitting on its roof. The next is a neat take-off on the Duncan Sisters. Barron and Bennett, Hebe and straight, next to closing, with some good comedy hoke talk, but too drawn out. Closed with dancing and singing, with no results.

"On Tour" closes as a fair flash act, several special drops, some fair dancing and a silhouette stunt, quite nifty, although the drop looks like a sheet hung up for a magic lantern show and the spot is poorly set. They get a few laughs and a little applause, but need a bit of finishing. P. D. C.'s "Wreck of the Hesperus" feature.

As a result of his testimony on the side of factions that wish to oust John Plant, civilian head of the fire prevention bureau, Fire Commissioner A. W. Goodrich is accused of neglecting to turn in a report of alleged fire prevention violations by a Loop theatre. The identity of the theatre was not divulged by the officials concerned. Commissioner Goodrich, Chief Corigan, and others are pressing charges against Plant in an effort to transfer the bureau job to a department man, Assistant Chief John Touhey.

The charge of failure to perform duty against Commissioner Goodrich was made openly at the hearing before the committee on school,

fire and police by Ald. John Toman, defender of Plant. The latter, an engineer, has a national reputation as an expert on fire prevention, but is reported objectionable to the fire department as a civilian. Ald. Toman was violent in his outbursts against Goodrich. "You know, commissioner," he said, "and every man around this table knows, that you would not dare to attempt to close that theatre at that time. If you had made any such move you would have had 50 policemen on your neck."

G. Clayton Irwin, co-director with U. J. Sport Herman of the Cort theatre in the Radio Manufacturers' Show Association, asserts that practically all exhibitors booths are sold

cago, Saturday and left for Houston to play leads in the Lewis Worth Players. Bennett agency.

Rex Smelgrove's stock company moves from Richmond (Ind.) to Muncie (Ind.) Sunday.

McGee, Davis and Young will open the Majestic, Detroit, with stock Jan. 2.

Christy Albright opens his rep in Winona (Minn.) Jan. 23.

A. Siegfried was here last week getting acts and pictures for his Bijou, Decatur, Ill.

Billy Clifford, formerly a depart-

ropolitan last week, served to introduce Ted Claire, new director of the Metropolitan orchestra. Claire replaces Paul Spor, now directing a Publix orchestra at Des Moines.

Majestic last week admitted children under 15 years free if they brought a toy for a poor child. A press stunt for Master Jay.

The John Francis Shows opened Dec. 9 after being closed several days because of rain.

Director Lloyd Finlay has returned to the pit at the Majestic theatre.

DALLAS

Palace (Publix)—"The Gorilla"; stage, Art Landry and orchestra with "Joy Bells."

Majestic (Interstate)—"Pajamas"; stage, Dalley Paskman's Radio Minstrels.

Meiba (Loew's)—"College"; stage, Odiva and her seals.

Circle (stock)—M. and D. Players in "Not So Fast."

Old Mill (Saenger)—"The College Widow."

Capitol—"The Thirteenth Juror." Pantages (tab) — Buddy Morgan and Revue.

Arcadia (Dent)—Vitaphone.

La Mariquita and her Castilians, local all-girl orchestra, set a new record for concert bands here when they are finishing a solid year's stay in the cafeteria of the Baker hotel.

Louis P. Head, Jr., a Dallas youngster, is probably the youngest show critic in the southwest, as result of his recent promotion from copy boy to assistant of M. John Rosenfield, Jr., dramatic editor of the Dallas News. Head is only 18.

George Kay (Kay, Hamlin and Kay) touring Loew's time at the present, quit the troupe in Evansville, Ind., and returned to settle down in Dallas. His wife, Hazel Boyer, is director of the Castilians, girl orchestra. Kay and his brother had the act for more than 13 years.

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CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

The cities under Correspondence in this issue of Variety are as follows and on pages:

ATLANTA	61	NEWARK	62
ATLANTIC CITY	61	NEW ENGLAND	59
BALTIMORE	61	OAKLAND	60
CHICAGO	58	OKLAHOMA CITY	61
DALLAS	58	PITTSBURGH	61
DENVER	61	PORTLAND, ORE.	61
DETROIT	61	ROCHESTER	63
HOUSTON	58	ST. LOUIS	62
INDIANAPOLIS	53	SAN FRANCISCO	60
KANSAS CITY	61	SEATTLE	60
LOS ANGELES	60	SYRACUSE	63
MILWAUKEE	61	TOLEDO	61
MINNEAPOLIS	60	TORONTO	59
		WASHINGTON	61

out a year ahead for both the New York and Chicago radio shows.

Earl F. Dobler, formerly with Fox exploitation offices, is in Chicago; was at one time manager of the College Inn show at the Hotel Sherman. He is now booking at the Christmas desk of the National Booking Offices.

Members of the Chicago Comedy Club presented Chief of Police Michael Hughes with a solid gold membership card in the Comedy Club at a recent club festival given in his honor.

Spider's Web, performer's club in the Hotel Claridge basement, catering to the younger set, is reported as doing nicely enough. The entire cast of "A Night in Spain" visited the club recently to participate in a special affair staged in its behalf. Billy Gray, Gray and White, is master of ceremonies. Club is run on the cafe order, various members being called from their tables from time to time for entertainment.

Dave Davidson, publicity and exploitation man with the Ascher Brothers theatres is establishing quite a reputation in local circles. He is doing his share to put Ascher's Sheridan on the map, with 108 allied drug stores pushing a Verne Buck sundae and the B. & G. Sandwich shope a Verne Buck sandwich.

Ethel Robinson, of the Robinson Fair Attractions, is compiling a new catalog.

Bun Barry, publicity director for the Benson Orchestras, is publishing a small leaflet called "The Dance Program" for free distribution.

Two new Benson orchestras are the Globe Trotters and the Checky Peppers.

Winona Flaven, formerly "Moth Miller" of the Chicago "Herald and Examiner," and recently of "The Silver Screen," fan paper of the National Playhouses, is now handling publicity and exploitation at Lawndale theatre.

Forsythe and Kelly, formerly of vaude and now playing full-salaried picture house weeks around Chicago, open an Interstate Circuit route Jan. 2 at Tulsa.

Billy Weinberg, Chicago booker, started what may pan-out to be a regular Wednesday night frolic at the Drake theatre. Last week he placed five acts and Monty Brooks as M. C. in the house.

Sam Kauffman, M. C. at the Lawndale theatre, has been given his notice. Future plans of the house are unknown.

Cook Theatre Co., of Grand Island (Neb.) will open the Island theatre of that town with stock New Year's day. G. W. Sillman, stage director.

Jack Sutherland opened the Liberty, Bartlesville (Okla.) with stock Saturday.

Nancy Duncan and Foster Williams closed at the National, Chi-

ment head of the National Booking Offices, has opened an office.

Edward Marsh, lately of the defunct Independent Fair Booking Exchange, has joined the Ethel Robinson fair booking agency.

George Givot, college comedian, opened Dec. 18 at the Allen, Cleveland. Givot has 15 weeks of Fox time to follow.

Carl Lesserman (First National) was recently elected treasurer Chicago film board of trade and Carl Hardhill (Columbia) to the board of directors.

Great States' Orpheum theatre, Waukegan, Ill., has transferred bookings from the Ass'n to the Billy Diamond office.

Vic Weinberg has originated a new dance styled the "Chistep," which Jean Yoder is using at the Frolics.

Will Ruppert, former Chicago theatre treasurer, after twelve years in New York, has returned to join Ernie Young.

The film arbitration board of Chicago will consider 75 cases at its regular weekly meeting Dec. 22, the largest number ever arbitrated at one session.

Patricia Lynch has been appointed secretary for the Indianapolis film board of trade.

Elmer Pierson (Pathe) has been in Chicago for the past week inspecting the Chicago office.

HOUSTON

Metropolitan—"Her Wild Oat." Kirby—"The Valley of the Giants." Queen—"Honeymoon Hate." Majestic—Vaudeville-pictures. Palace—"Pigs" (Mackin stock). Loew's State — Vaudeville-pictures.

Nancy Duncan and Foster Williams have replaced Gene Lewis and Helene Millard at the Palace theatre (stock). Lewis and Miss Millard return to the Palace stock, San Antonio, Jan. 1.

"Banjomanis" stage show, Met-

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TORONTO

By G. S. SINCLAIR

Royal Alexandra—"Policing the Plains" (Canadian picture).
Princess—"Dark."
Empire—"These Charming People" (stock).
Victoria—"Bought and Paid For" (stock).
Hip—"The Spotlight"-vaude.
Loew's—"Tea for Three"-vaude.
Pantages—"Fortune Hunter"-vaude.
Uptown—"The Last Waltz"-stage show.
Tivoli—"Honor First."
Hart House—"Doctor in Spite of Himself" (U. of Toronto).
Gayety—"Cock-a-Dooodle Doo" (Columbia).
Palace—Vaude-pictures.
Runnymede—Vaude-pictures.
Capitol—Vaude-pictures.

For the first week since Labor Day Toronto has no legit attraction. Princess (Erlanger) is dark and Royal (Shubert) has a picture. Two

stock companies are drawing fair biz.

Jean Ford Tolmie, last of the Atlantic City "Miss Torontos," is touring the country with her husband, H. L. Appleby, in advance of the English pantomime, "Aladdin."

Jack Leonard, company manager with "The High Hat Revue" (Columbia), drew a tough break Saturday when sitting behind desks. Somebody had just decided to bump him a couple when somebody else holered "Fire!" Jack wanted to play out the hand, but the rest of the gang grabbed their dimes and ducked for the exit.

The result of it all was Toronto night owls catching a glimpse of 14 chorus girls hiking down fire escapes in fluffy duffies, a few hundred dollars in damage to the American hotel, and a trip to the doctor for Margie Catlin, soubrette. Margie felt better quickly.

Publicity in the dailies didn't help the box-office much.

With the University of Toronto

cutting their amateur plays from 12 to 6 at Hart House theatre the building is being used by dramatic clubs among the faculties. This week medical students offer John Macsefield's "The Doctor in Spite of Himself," direction H. E. Hitchman.

Alma Snellman, dancer, is suing for \$1,500 damages following a motor smash. She says her ankle was so injured as to be useless for future dancing.

Sales of subscription books, disappointing from the first, are beginning to pep up with the Christmas season. Stock companies are also putting out reduced rate ideas on the first three days of the week.

Three all-British dramatic outfits are heading this way via Montreal. The Brandon Thomas Co. will give, among other things, "Charlie's Aunt"; Sir John Martin Harvey will do "Scaramouche," and a London troupe will present "Aladdin."

Martha McGraw has joined the

Malcolm Facett stock, and Arthur Allard has left the Keppie stock.

Thugs took the safe from the Alhambra (Famous Players), neighborhood house, Saturday, with \$800 in it.

The Royal York, new C. P. R. hotel under construction, will have three orchestras. Contracts call for the bands to report late in 1928.

The Canadian National Exhibition will run 15 days rather than 14 in 1928. After 10 years' monopoly of the midway, Johnny J. Jones shows are not coming back.

For the annual anniversary week, Charlie Querrie will play revivals at the Palace (F. P.).

Eddie Hanley comes back to the Uptown (F. P.) as master of ceremonies next week. The band has been in the pit four weeks.

What was the largest gate to any

fight ever staged in Canada watched Ernie Jarvis and Frenchy Belanger scrap it out for the flyweight title Monday. Gate, about \$26,000.

After closing here Friday Pantages' bill will travel from Fred Schafer's house intact to the Pan Hamilton, a 40-mile hop.

"Little Lord Fauntleroy" will be the Christmas pantomime of the Malcolm Facett stock outfit.

NEW ENGLAND

Frank K. Eldridge has become manager of the Cumberland and Pastime theatres at Brunswick, Me., succeeding Joseph M. Goodwin. Mr. Goodwin has been acting manager since the death of Harry E. Gustin about a year ago.

Stanley Wallace, formerly organist at the Missouri Theatre, St. Louis, is at the console of the new organ at the Strand, Portland, Me.

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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.

It appeared that the Orpheum bookers were stuck for at least two strong feature acts to save an otherwise dishwater bill last week. Their own immediate ranks being exhausted scouts were forced to step out and as a result brought in the Florentine Choir, European church organization now playing concert dates around here, and Toney and Norman, who but several weeks ago and as the feature act, played the Pantages just around the corner.

The insertion of these two acts bolstered up the show.

In the Florentine Choir the buyers have a bargain. According to program Frank W. Healy does the presenting of what is on paper 50, but actually only 36 singers, not counting Sandro Benelli, conductor, and two heralds who remain silent. The massive choral body is associated with the church of Santa Croce in Florence, Italy, and for years has been a standard institution.

Despite that a vaude rostrum may be new the organization acquitted itself with dignified and reverential honors.

Wearing the garb of medieval Italy the chorists did not confine themselves to sacerdotal numbers, but included in a highly entertaining program heavy and light operatic selections and native folk songs. To Sandro Benelli, director of the organization, belongs honorable credit for what effect he brought out from the body. There were periods when the voices en masse took on orchestral tone and range, while soloistically it was profusely brilliant with individuals.

Doing fully 35 minutes and closing the first half the ecclesiastical organization stopped the show completely and forced the house curtain up again for another number. Chaney and Fox, holdover, were in the trey spot. The dancing couple romped through the same routines as the previous week, with the act in toto remaining unchanged.

Claude and Marion, No. 2, and "Still Arguing." Probably about the position this time. Neither seemed any too pleased and allowed matters to take their course without too much effort.

With the sober strains of the church choir still in the air, Yates and Lawley, Victor recording songsters, brought back the normal atmosphere with a group of songs divided between pop and special. The boys clicked right off.

Choo's "Spotlight Revue" closed and had 'em sitting for the exit march.

Four Valentinos led off the bill with some sensational acrobatic stuff delivered in topnotch style. Biz? What's the use!

Looked like an international relations meeting at Pantages last week. A sound bill made souder by O'Hanlon and Zambuni, character dancers, recently returned from a European invasion.

Only four other acts on the bill, one minus the usual. But the Pantages didn't seem to mind that Monday afternoon, with the house holding more than recent average attendance.

Opening turn, Aussie and Czech, gave the illusion of a Spanish dance act at first, full-stage layout de-

ceiving. Act is Australian whip crackers. Ben Smith followed with fast talk before going into ditties of special variety. As a talker Smith is easily understood, with his gags getting about an even break. Not so with his vocal efforts. New material would help out.

Kalabnow Quintet, Russian, provided a colorful period of accordion playing in all styles. The group appear to be one family—three brothers and two sisters, all young and plenty of pep. One of the girls is a nifty little dancer well up in her native routines. All are expert with the instrument.

Hickman Brothers, one in burnt cork, have a hokum-up affair done to the tune of anything and everything for a laugh. "Ladies Must Dress," Fox picture, on screen.

At a hearing before Deputy State Labor Commissioner E. M. Richardson, Martin Heyl, John Gorman and Adeline Willis, promoters of the Martin Heyl Productions, picture concern, were ordered to pay wage claims totaling over \$200. Mrs. Willis, who besides her picture activities is also a writer, was not present, owing to difficulties she had gotten into over the passing of \$5,500 worth of worthless checks in connection with her chartering of the "Vaterland," German vessel. Richardson held all three members of the film company responsible for the wage claims and ruled that two-thirds of the money must be paid by Heyl and Gorman before January 3, and the remainder upon the sale of "Nell of Red Gap," film made by the trio. Neither Heyl nor Gorman disputed the claims. Testimony given at the hearing revealed Heyl as general manager and supervisor of the company, Gorman as director of the picture, and Mrs. Willis as the financial backer.

Spencer Bennett, directing "The Yellow Cameo," Pathe serial, had to return from the Mexican border when he found himself and company washed out at Jacumba Hot Springs during the second day of shooting on the picture. Washout was caused by rains. The company is now working at the Metropolitan studios.

Permit to dispose of stock was issued to Belmont Productions, Inc., motion picture concern, by Corporation Commissioner J. M. Friedlander. The company has a capitalization of 25,000 shares, each having a par value of \$1. Members of the syndicate will receive 7,353 shares for money advanced on production "Village Days," film. Officers of the company are H. B. Meals, president; A. E. Conry, D. A. Esper, Charles E. Spence and Arminto E. Spence.

First National scored a beat for publicity when they secured one of the new Ford cars from the local Ford factory to photograph Colleen Moore in a series of personality stills. The car, one of the first to drive through Burbank, was taken to the studio, where it created attraction for the curiosity seekers.

John Leroy Johnston will move his publicity typewriter from First National to Columbia studios to take charge of Columbia's publicity department.

J. C. Dunning and Lewis Physloc, owners of Cinema Technical Service, have dissolved partnership. Physloc is retaining the business and operating under a new name, known as Cinema Art Service.

Dan B. Hetrick, 25, charged with "stealing several sequences of 'Sunrise'" from the Fox laboratories, pleaded not guilty to a charge of grand theft before Superior Judge Hardy, and will appear for trial Jan. 13. Ben Jackson, general manager Fox studios, made the complaint. He alleges that police officers found portions of the film taken from the studio in Hetrick's home.

A fraternal organization for cowboys engaged in picture work to be known as the Master Horseman's

Club is planned by members of a small club already existing. Membership in the new organization will be limited to 150, with only actual cowboys or expert horsemen eligible. Officers of the present body are Abe Lefkowitz, president; Hugh Strickland and Louis Shapiro, vice-presidents; Spike Speckman, treasurer, and Arle Robertson, secretary. Harry Robbins, Joe Mooney, Ray Fisk, Gus Anderson and Gordon Jones are on the executive board.

Ed Cheney, drummer with McMurry's Kollege Knights, is leaving Jan. 1 to accept a scholarship in the Ned Wayburn School of Dancing in New York.

Hollywood High School will present Victor Herbert's light comic opera, "The Serenade," in the spring as the school's next production.

Switch of assistant house managers between the Million Dollar and Boulevard brings Harry Wareham to the downtown house and George Sheely to the Boulevard.

Peggy Fears has replaced Lillian Mines in "Sunny" at the Mayan. Miss Mines joins Harry J. Conley in the latter's act.

Del Porter, saxophonist with Dwight Johnson orchestra underwent a sinus operation while playing the local Pantages engagement. He was out one day.

Adolphe Menjou, Paramount star, has left the California Lutheran hospital after 31 days confinement. He was being treated for ulcer in stomach.

Principals in "The Merry Widow," opening Dec. 26 at Shrine Civic Auditorium under auspices of Al Malakiah temple, are Ralph Errolle, Louis Templeman, Charlotte Woodruff and Richard Powell. Company of 125.

Beginning Dec. 26 Pasadena Community Players will play "Aren't We All."

Edward Preston Murphy will direct the Passion Play at Santa Clara, Cal. Cast consists of 35 major speaking roles and ensemble of 100 actors.

"The Four Flushers," by Caesar Dunn, opened at the Morosco Dec. 18, succeeding "Gertie." John Litel and Kay Hammond have the leads, supported by the regular Morosco stock cast. James Durkin is directing.

Bob Poole, former manager Million Dollar and Figueroa, is now manager of the State (Pantages), in Long Beach.

Vera Clark is writing "Revenge," an original story for a 1928 George Archainbaud special production for Tiffany-Stahl.

Al Raboch will direct Johnnie Harrow in his first of four for Tiffany-Stahl pictures.

George Holl has been appointed head of the Art Department of West Coast Theatre Circuit, succeeding Hubbard Robinson. Holl has been doing the art work for the Sid Grauman enterprises for seven years.

Carter Sexton, who has left the cast of "Sunny," joins "Hit the Deck" when it opens at the Majestic New Year's week.

E. George Woods, who produced cafe acts around Chicago, will stage a girl and specialty show at Miller's Cafe Lafayette Dec. 24.

Earl Capps and Nell Roach, newly formed dancing team, now playing west coast theatres over the Fanchon and Marco wheel, are doubling nightly at the Plantation cafe.

"One-Eyed" Connolly, champion gate crasher, crashed through the Golden Gate into San Francisco and announced he was here for the winter.

Sausalito Art Theatre inaugurated its season with a program of three one-act plays, "A Question of Principal," "The Blindman" and "East of Eden."

SAN FRANCISCO

Frank Shaw, entertainer in Coffee Dan's here, was drawn into the police investigation of the alleged assault on Sally Whitcomb, 19-year-old stenographer, during a booze party at the Hotel Wilson, when he reported that while occupying an apartment adjoining that in which the jamboree was in progress, he heard piercing screams, as if a girl was being attacked. He said he did not interfere because he did not want to get in

trouble. As a result of Miss Whitcomb's charges, three young club men have been charged with criminal assault.

On the eve of her departure from Melbourne for her home in the States, after two years in musical comedy in the Antipodes, Harriett Bennet, soprano, former California girl, signed a new contract with Williamson-Tait to continue in the lead role in "Rose-Marie" for ten weeks' tour of the Australian provinces. Miss Bennet is a niece of Mme. Louise Brehany, her music tutor. She will sail for San Francisco upon completion of her present 10-week engagement.

San Francisco Musicians' Union re-elected officers as follows: President, W. A. Weber; vice-president, Frank Borgel; recording secretary, Albert A. Greenbaum; financial secretary-treasurer, Clarence H. King; board of directors—Sam Davis, George Pinto, Ed S. Moore, Jules Spiller, Billy Cook, A. J. Hayward, Walter King; delegates to A. F. of M. convention—W. A. Weber, George W. Lerond, Clarence H. King.

Sid Goldtree, producer of "The Married Virgin" (Green Street), has closed for the rights for the entire United States with Edward Bourdet of Paris, the author, who also wrote "The Captive." Goldtree plans to take the show to Los Angeles, shortly after Jan. 1.

The California this week celebrates its 10th anniversary. Built in 1917 by Herbert L. Rothchild, later acquired by Publix, and passed under the control of West Coast Theatres, Inc., early this year, is now an extended run house for West Coast.

Civic Repertory Theatre of New York will present Eva Le Gallienne's production of "The Cradle Song" at the Columbia for two weeks starting Dec. 26. Randolph Hartley has arrived here to handle the advance.

"Old Ironsides" will have its first pop showing at the St. Francis.

"The Jazz Singer" opens at the Embassy Feb. 4. "Old San Francisco" opens at the house Christmas Eve.

Mike Newman, former manager Cameo (Universal), has returned to that house after a two years' absence.

M. Gore (West Coast Theatres, Inc.), was looking over the new house under erection in Oakland.

Jack Brehany back from a road tour, will spend two months here before going to Los Angeles to book the coast tour of the Vatican Choir.

OAKLAND, CAL.

By WOOD SLOANES

With the new West Coast theatre rushed to completion at 19th and Telegraph avenue, adjacent to the Orpheum, Henry Duffy entered the local field last week with the announcement that he is to have a house built for him and ready for occupancy by next September at 17th and Telegraph.

Immediately after this was announced Zukor, Franklin and Schenck arrived to look over the State, West Coast holding, although operated by the T. & D. Junior. Though no announcement has yet been made it is decided to install the Vitaphone there.

At the present time the State is playing a musical tab and melodrama policy with Bobby Fitzsimmons heading the musical show under the direction of Nat Holt. Whether or not Holt will continue in charge of the State when Vita is installed on Jan. 7 remains to be seen.

Will King returned to Oakland, where he once made a fortune and was later ignored as the feature of the T. & D. anniversary bill planned for the 11th year of the house, which opened in 1916. King appeared as an F. & M. act, doing some bits and working with a chorus. He used four principals on his opening show, with Lew Dunbar working opposite.

George Ebey revived "In Old Kentucky" with Ruth Renick and George Barnes. It was kidded in the reviews but shows promise of doing business. The Fulton has hired Jimmy Duffy, local puglist,

to do the fighting pug in "Is Zat So?" George Barnes will have the role played in New York by Robert Armstrong and Will Lloyd will probably fall heir to the Gleason part.

SEATTLE

By DAVE TREPP

Metropolitan—"The Cradle Song." President—"Dulcy" (stock). Orpheum—"Discord"—vaude. Pantages—"St. Elmo"—vaude. Fifth Avenue—"She's a Sheik." United Artists—"Garden of Allah." Columbia—"Madame Pompadour." Liberty—"The 13th Hour." Blue Mouse—"A Reno Divorce." Winter Garden—"Wine."

Movietone, installed in Tacoma by John Hamrick, opens next week.

Doug Richardson, for months leading singer KOMO, is recovering from a nervous breakdown.

W. D. Chandler, city ed of the Post-Intelligencer for some time, has gone to the Times, local afternoon daily, as m. e.

Jean Wilkie is through with her Butler cabaret engagement and has gone to San Francisco to join the Duffy Players.

Estelle M. Jones, appearing in "Keep Them Smiling" at Nelson, B. C., last week got a telegram during the first act, announcing death of her mother in a train wreck near Chicago. After the final curtain she collapsed.

Prince William of Sweden, recently here on a lecture tour, talking about "Big Game Killing," proved somewhat of a financial flop here, it is reported, and at Tacoma he flopped to the extent of a \$500 loss for the committee guaranteeing his appearance. However, the prince is not out anything, as he got 60 per cent of the gross.

MINNEAPOLIS

Metropolitan—Dark. Shubert—"Tommy" (Bainbridge stock).

Hennepin-Orpheum—Vaudeville—"My Friend from India."

Pantages—Vaudeville—"The Arizona Wildcat."

Palace—"The Gorilla" (McCall-Bridge tab).

Seventh Street—Vaudeville—"Fury."

Gayety—"The Nite Hawks" (Mutual).

State—"Now We're in the Air." Garrick—"Les Miserables."

Strand—"The Last Waltz." Lyric—"The 13th Hour."

Grand—"Shanghai Bound" (2d loop showing).

For the first time in years the Metropolitan (legit) will be without an attraction Christmas or New Year's week. Al Jolson, originally booked for Christmas week, has cancelled.

The New York Theatre Guild's traveling company is booked for three nights and a matinee at the Lyceum, starting Jan. 2.

Presentation of one of the Ibsen plays in the Norwegian language at a loop theatre is included in the plans for a three days' festival here to celebrate the 10th anniversary of Henrik Ibsen's birth, March 28. The Norwegian National League will sponsor the festival.

J. Arthur Young, the Bainbridge Players as character man, leaves this week to accept an engagement in Detroit. He will be replaced by John Todd.

William Warvelle Nelson, general musical director all the F. & R. theatres, was one of 22 hurt in a train collision near the Twin Cities. His injuries are not serious.

I. H. Ruben, a senior member of F. & R. local movie magnates, has taken personal supervision of Christmas parties for poor children in every city where the concern has a theatre.

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By HARDIE MEAKIN

Belasco (Shubert) — "L'Aiglon" (John D. Williams); next, "Spot on the Sun" (Edwin H. Knopf). National (W. H. Rapley) — "King of Kings," in for run. Poli's (Shubert) — Dark; next, "Rose-Marie." President (Columbia) — Dark. Earle (Stanley-Crandall) — Dark; next, presentations and pictures. Keith's — Vaudeville. Gayety — "Foolin' Around" (Columbia). Strand — "Record Breakers" (Mutual).

Pictures

Columbia — "Becky"; next, "Love." Fox — "Honor First" (reissue). Herbert operetta, "Sweethearts." Little — "Monsieur Beaucaire"; next, "Marriage Circle." Metropolitan — "Honey Moon Hate"; next, "Jazz Singer" — Vitaphone. Palace — "Woman on Trial" — presentation; next, "My Best Girl" and stage attractions. Rialto — "Irresistible Lover" — presentation; next, "On Your Toes."

John B. Daniel, chief announcer WRC here, has been transferred to Chicago to announce the air performances of the Chicago Civic Opera Co. Norman Sweetser, from WEA, is substituting for Daniels for seven weeks.

Leon Victor is doing exploitation for Fox pictures from the local exchange for this district.

Fox has imported Ferguson Taylor from Buffalo to preside at the organ of this new local house. J. Virgil Huffman, recently installed in a like capacity at the Palace, is in Chicago for the Christmas period.

National (legit) is withholding its advertising from the "News," evening tabloid. Row started over a review by Leonard Hall, now dramatic

editor on the "Telegram," New York, with the house showing no sign of weakening.

Each Saturday night Meyer Davis is booking in several acts as special features in his ballroom, the Swanee. This is a new departure.

Fred Hamlin has been loaned by First National for six weeks to exploit the Earle's policy of presentations and pictures. Ed. L. Hyman, Mark Strand, Brooklyn, is to do the staging.

Vale and Stewart, featured on the opening bill of the Earle (Dec. 25), will have played everything the town has in the downtown presentation houses within less than two months. The youthful dancers first played the Palace, then the Fox and now the third of the battling three.

PITTSBURGH

Two masked bandits walked into the office of the Aldine Wednesday night, pressed pistols against the back of the assistant manager, G. S. Murphy, snatched \$5,000 from the table and escaped.

Hundreds inside the theatre watching a movie were unaware of the robbery. The pair slipped into the office about 11 o'clock. Murphy was counting the money when the holdup men entered. He was unaware of their presence until ordered to throw up his hands. Although his own revolver was on the desk before him, he was helpless facing the bandit's weapons.

One of the bandits, wearing a green silk mask, swept the money into a satchel and turned to leave. He was called back by the man that was watching Murphy and ordered to clean out the safe. Another package of bills was taken from the cash drawer was emptied into the bag. The robbers then picked up Murphy's gun and walked out.

After passing a score of patrons in the lobby, the bandits walked to the street and boarded an automobile. Police were notified but they have only a meagre description of the men provided by Murphy, who was alone when the robbery occurred.

The Olympic theatre had "The Covered Wagon" booked for a week in addition to Vitaphone. Usual advertising was given the attraction. On the third day (Wednesday) in the afternoon the picture was taken out and "The Angel of Broadway" substituted. Vitaphone staying as is. Four years ago the house did the same thing with the Caruso picture, "My Cousin."

Charles Raymond was added to the publicity staff of the Stanley-Davis-Clark theatres. The Stanley, seating 4,000, is expected to open in February. This company operates 13 local theatres.

Raymond has taken care of main picture houses for Loew's, Balaban & Katz and with Publix. Before that time he wrote vaudeville sketches and acted in them and also connected with outdoor shows. His nickname is "Headline."

DENVER

Aladdin — "High School Hero" — Vita-Movietone. America — "Girl From Rio." Colorado — "No Place to Go." Denham — "Stella Dallas" (stock). Denver — "London After Midnight."

Empress — "Dolly of the Follies" (musical stock). Orpheum — Vaude. Rialto — "Garden of Allah." Victory — "Body and Soul."

James C. Quinn, manager State, has resigned to accept a position as publicity director for the Pathe-De Mille studios. His brother, Chris J. Quinn, succeeds him at the State.

Gordon Roberts, organist Isis theatre, is now at the Orpheum.

The Melody Four (male quartet), with the Lole Bridge Players, were signed by Nat Ayer for an engagement at the Kit-Kat club in London.

ATLANTA

By ERNIE ROGERS

Erlanger — Ziegfeld's "Follies" (road show). Forsyth — "One of the Family" (Stock).

Howard — "The Gorilla" — Publix unit. Loew's — "Topsy and Eva" — Vaudeville.

Keith's Georgia — "High School Hero" — Vaudeville. Capitol — "Tracked by the Police" — Vaudeville.

Metropolitan — "Enchanted Island." Rialto — "Motherhood."

"Motherhood," held over second week at the Rialto, usually a split week.

Fred Wilson, auditor, Atlanta Baseball club, named manager of Metropolitan. Preis, former manager, goes back to job in projection room to theatre.

Loew's has booked "Love" (Gilbert-Garbo) for Christmas week. Big ballyhoo being made in advance.

KANSAS CITY

By WILL R. HUGHES

Shubert — "Crisis-Cross." Orpheum — Vaudeville-pictures. Loew's Midland — "The Gay Defender" — presentation. Newman — "The Last Waltz." Pantages — Vaudeville-pictures. Liberty — "South Sea Love." Royal — "Honey Moon Hate." Mainstreet — Vaudeville-pictures. Globe — "Making Over Micky" (Lole Bridge stock) — Vitaphone-pictures. Capitol — Bert Smith stock-pictures. Gayety — Burlesque (Mutual).

Paul Thiemann, publicity director, Kansas City theatre, was struck by a motor car and severely injured last week as he was crossing the street to the theatre. This is his second auto accident within three months. Sept. 22 he was run down and suffered a fractured arm.

Leo Carillo (Orpheum) this week has lots of fun telling of his experience as one of the radio entertainers for Dodge Brothers a few weeks ago. It was not so funny to the management when they thought of the many who stayed away from the theatre to catch the show on the air.

Top prices for Fred Stone's "Crisis-Cross" (Shubert) starting Dec. 19 are \$3.35, while those for Mitzl at the same house Christmas week are \$3.35.

A sweet advertising stunt was put over by S. L. Winston, publicity director for the Loew theatres here, in tieing up with the public schools for a picture, "A Day in School."

Three days were consumed in shooting the picture, all the scenes being made at Central High, with some 4,000 scholars. The picture had the official sanction of the board of education and will be taken east in the spring for a showing before a national convention of school superintendents.

According to a survey just completed by the Newspaper Feature Bureau for the Chamber of Commerce, Kansas City has a population of 444,421, an increase of 37 per cent. over the last federal census of 1920. These figures are for Kansas City, Mo., only, and do not include Kansas City, Kans., which adjoins, the dividing line being the middle of a street, or the several suburbs, which really are a part of the city, all of which would increase the population of what is practically one city to close to 700,000.

OKLAHOMA CITY

By GEORGE NOBLE

C. D. Hughes has opened his new Liberty theatre at Heavener, Okla. T. R. Parks has taken over the Rig theatre at Bowlegs, Okla. The Walnut theatre at Bristow, Okla., is being enlarged. C. W. Allen, Kansas City, is the new manager for Pathe at Oklahoma City, succeeding E. S. Oldsmith, transferred to Kansas City in same capacity. A. J. Bedford has purchased the Palace, Fort Towson, Okla. H. F. Slusser bought the Liberty theatre at Quinton, Okla., from Earl Barrett.

Commencing next week the Empress (Paramount) at Salt Lake City will change its policy with all pictures and no stage presentations of any kind. The following changes in Pathe, Exchange at Dallas, Tex., announced by Ralph A. Morrow, district manager. J. L. McKinney appointed branch manager, L. C. Baxley, sales manager, succeeding E. C. Leevies. John T. Kirk, commercial aviator, and Marvin Jacobs (Metro-Goldwyn-Mayer), news reel cameraman, both of Dallas, were badly injured while doing a flying stunt in a picture making near San Antonio. Both men were taken to the hospital.

PORTLAND, ORE.

By SAM COHEN

The People's (Parker-W. C.), second-run house, was robbed of about \$150 just as Grover Handly, house manager, was closing the house for the night. The robbers overlooked the day's receipts, nearly \$1,000. The loss is covered by insurance.

A new movie playhouse seating 1,500 to cost over \$250,000 is to be erected in Eugene, Ore., by Calvin Hellig, local theatre owner.

D. J. McGowan, assistant supervisor First National exchanges, New York, was recently conferring with Lester Davis, branch manager, who has been transferred to the management of the Seattle branch. Bill Walsh is temporarily in charge.

Cecil Barnes, salesman at Universal, has been shifted to the Salt Lake branch as assistant manager.

Irving Sklare, for four years manager local Remick music store, has been named northwest manager for the two Remick stores, the local store and the one in Seattle.

Gillie Wallace, organist and new master of ceremonies at the West Coast Broadway, has invented a miniature organ, operated by remote control on the stage. On his opening here the peppy band leader gave

a concert on this small instrument, which measures about three feet in length.

J. J. Parker, local theatre owner, who controls the Rivoli, Majestic and People's, in conjunction with West Coast Theatres, Inc., denies the deal for the erection of a United Artists Theatre on the Majestic theatre property has fallen through. It is rumored U. A. and W. C. will jointly operate the West Coast Broadway when the new Publix theatre opens in February.

TOLEDO

By RALPH HEINEN

Auditorium — Dark. Coliseum — "The Messiah" (Dec. 19). Empire — "Ginger Girls" (Mutual). Keith's — Vaude-pictures. Rivoli — Vaude-pictures. Loew's Valentine — "Spring Fever." Palace — "Wreck of the Hesperus." Pantheon — "Valley of Giants." Princess — "Two Flaming Youths." Vita-Temple — "Jaws of Steel" — Vitaphone-Movietone.

Patsy Griffen, Virginia Creighton and Russell Gohring are featured with Al Amato's Crusaders at Green Mill Gardens. Gohring sang leads in University of Michigan opera for three seasons.

Toledo's legit season passed with last of Theatre Guild Repertory Co.'s presentations. Only road show house — Auditorium — booking. Yiddish plays till January, when newsboys remodel their house into a gymnasium.

Annual rumor of Keith's buying location for new house now current. Doubtful if K-A will find backers in this town. Logical solution may be: Pantages vacate Rivoli for the new Auburn, under construction; K-A into Rivoli, and Keith's house remodeled into legit show.

Kiwanis Players repeated "Turn to the Right" in Auditorium last week.

Toledo and Detroit federal officers busy breaking up a large bootlegging. Some weeks ago a large moving van filled with liquor seized at a busy downtown intersection here at noon. Waterfront cabarets at Ecorse, Mich., raided and ringleaders believed captured. Some one receiving payment for supposed safe transportation through Toledo, belief of officials.

Vita-Temple raising prices for "Jazz Singer," 75c. ton instead of usual 50c. Johnson's vitaphone act did a straight three weeks last year with a number of returns later.

Manager of Princess having quite a time with bookings. Last-minute changes by agents keep him on jump, and he usually doesn't know next week's attraction till middle of week.

MILWAUKEE

By HERB ISRAEL

Pabst — German stock. Gayety — Mutual burlesque. Alhambra — "Honey Moon Hate." Garden — "Slightly Used." Majestic — "Shanghai'd," vaude. Merrill — "The Bugle Call." Miller — "Woman's Law." Palace — "The Satin Woman," vaude. Strand — "Gentleman of Paris." Wisconsin — "She's a Sheik."

Bruce Mantell, 16, is awaiting a call from his father, Robert E. Mantell, seriously ill at his home in Atlantic Highlands, N. J. The boy, living with Genevieve Hamper's mother, his grandmother, was prepared to leave for the east when a wire was received ordering him to remain here and attend school.

All Milwaukee movie houses in the Rialto will run midnight shows on New Year's eve.

Due to the cancellation of the show "Big Boy," Davidson dark this week. Lenore Ullie next week.

Sophie Tucker is advertised as the stage attraction at Saxe's Wisconsin for Christmas week.

CINCINNATI

By JOE KOLLING

Shubert — New York Grand Opera Co. Cox — "The Old Homestead." Keith's — Vaude. Palace — "What Happened to Father" — vaude.

Olympic — "Here We Are." Empress — "Sugar Babies." Capitol — "Shanghai Bound" — Vita-phone.

Lytic — "Now We're in the Air" (2d week).

Walnut — "She's a Sheik." Strand — "Cat and Canary." Gifts — "Damaged Goods" (4th week).

The Grand, dark last and this week, offers "The Wooden Kinnos" next week.

"The Ramblers" closed last week at the Shubert. The usual Wednes-

day matinee was omitted, a Sunday opening and the Saturday matinee making eight performances on the week.

Charles Lowenberg, exploitation manager, Universal Film Exchange, Inc., headquarters here, has been promoted to division manager of the U. chain of theatres in the midwest.

Jake Bohrer, orchestra leader, Keith's, off duty two weeks by illness.

ATLANTIC CITY

By VINCE MCKNIGHT

Apollo — "The Royal Family." Stanley — "Honey Moon Hate." Virginia — "The Harvester." Earle — "Great Mail Robbery" — vaude. Colonial — "The Drop Kick." Globe — "Patent Leather Kid" (Dec. 23). Strand — "Women's Wares." Capitol — "Cruise of the Hellion." City Square — "Open Range."

After remaining dark since summer, the Globe opens Dec. 23 with a limited stay of "The Patent Leather Kid." Picture booked as road show, with \$1.65 top and intention of holding it for 11 days or longer. Fred Green, Jr., is doing both for advance and managing.

Palace theatre is second avenue playhouse to close for "repairs and alterations" in past two weeks. No date for reopening.

The latest cabaret to throw up the sponge, even with the proximity of the Christmas and New Year's holidays, is the Club Evelyn, run by Evelyn Nesbit, who recently failed to click in New York.

Christmas week, which usually finds a big musical show booked at the Apollo, brings "We Never Learn" as the attraction. It is a new play by Daisy Wolf, with Elizabeth Risdon, Charles Trowbridge and Austin Fairman featured.

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BILLS NEXT WEEK

(Continued from page 39)

Georgia Gordon
Maggie Lamp
Dell Sls & T
Martha Lawrence

GR. RPT'S, MICH.

Ramona Park

3d half (22-25)

Al Striker

Lucilla Bonstead

Dayton & Rance

Rodrigo & Lila

Chain & Archer

(One to fill)

1st half (26-28)

Werner & Mary A

Pauline Saxon Co

B'ford & Hamill's

Helen Carlson

Nelson & Warden

(One to fill)

2d half (29-31)

Furman & Evans

London Paris & NY

Burns & Wilson

Farnell & Florence

LaSalle & Mack

(One to fill)

HOK'NS'CK, N. J.

Lyrie

3d half (22-26)

Webster & Rem

Night in Paris

Gas & Oil

(Two to fill)

HARRISBURG, PA.

Majestic

2d half (22-25)

Mercedes

Frank X Silk

Demar & Lester

Chow Hing Tr

DeLeon & Davis

HARTFORD, CT.

Capital

2d half (22-25)

Foley & LaTour

Mme Bradna

Ruis & Bonita

Gwynne Co

Stewart & Olive

Palace

2d half (22-25)

Billie & Wally

Jack Jerry Waller

Rhea & Santora

E. Molays

(One to fill)

HORNELL, N. Y.

Shattuck

3d half (22-25)

Atkins & Jean

Boyd & King

4 Casting Stars

Barr & Lamar

(One to fill)

H'NT'G'N, W.VA.

Orpheum

3d half (22-26)

Billy Champ

Monts & O'Brien

INDIANA, PA.

Indiana

2d half (22-25)

Comopolitan 4

Murray & Payne

(Three to fill)

INDIANAPOLIS

Keith's (19)

Pepla Granados

Max & Gang

Bevan & Flint

Reed & Duthers

Solly Ward

(26)

G P Magley Rev

Zelda Santley

Seed & Austin

Bill Shine Co

Jack Hedley Co

ITHACA, N. Y.

Strand

2d half (22-25)

Lemieux & Young

(Others to fill)

J'KS'NV'LE, FLA.

Palace (19)

B & L Gillette

Betty Miller & B

Eugene Costello

Green & Lockhart

Lionel

JAMESTOWN, N.Y.

Shea's

2d half (22-25)

Gruber's Oddities

Saul Brilliant

Karl & Roelia

Joe Daniels

(One to fill)

JERSEY CITY

State

2d half (22-25)

Lillian Roth

Kelly & Jackson

Joe Phillips

(Two to fill)

KINGSTON, N. Y.

Kingston

2d half (22-25)

Bert Scott

Cole & Grant

Gatherine Kelsey

Ann & Mr Frank

(One to fill)

L'W'NCE, MASS.

Empire

2d half (22-25)

Davis & McCoy

(Others to fill)

LIMA, O.

Keith's

2d half (22-25)

Watson & Woods

(Others to fill)

LOOKPORT, N. Y.

Palace

3d half (22-25)

A & J Corelli

Slum Timblin

(Three to fill)

LONG BRANCH

Broadway

3d half (22-25)

McCloud & Ketric

Westcott

Burns & Chaplow

(Two to fill)

LOUISVILLE, KY.

National

2d half (22-25)

5 Cardinals

Lee Mason & Sonny

Hubert Kinney

(Two to fill)

1st half (26-28)

Dave Harris Co

Norwood & Hall

Maker & Hall

Barton & Raven

Olympic 3

(One to fill)

2d half (22-25)

Joe Marks Co

Bert Lytell Co

Mona Murray Co

Torino

Donovan & Wilson

McCoy & Gilson

LOWELL, MASS.

Keith's

2d half (22-25)

Princeton & Yale

Sandoy & Douglas

Roxy LaRocca

Fong Wong

Tyler & St Clair

Mildred Force

1st half (26-28)

Dunn & West Rev

Robbins & Jewett

Gordon's Dogs

Walsh & Eille

Lane & Harper

(One to fill)

2d half (22-25)

Herbert & Neely

Dale & Fuller

Clara Howard

Toddies & Tod

Edna White

Jas Coughlin Co

MACON, GA.

Grand (19)

Cantor & Duval

(Others to fill)

M'NCH'STR, N.H.

Palace

2d half (22-25)

Robbins & Jewett

Weber Girls

Hamill Sis

Herbert & Neely

(One to fill)

MANSFIELD, O.

Madison

2d half (22-25)

Ann Gold

Duval & Richards

Rasso

(Two to fill)

McKES'PT, PA.

Hippodrome

2d half (22-25)

M'dred Feeley

Monologist

Miss Myrtle

(Two to fill)

MEADVILLE, PA.

Park

2d half (22-25)

Raymond Pike

Welder Sis

(Three to fill)

MONTREAL, CAN.

Mobile

2d half (22-25)

Stanton & Delores

Kelso Bros

Dale & Fuller

(Two to fill)

MT. VERNON, N.Y.

Prospect

2d half (22-25)

Fisher & Gilmore

Pallenbergs Bears

Soi Gou'd

(Two to fill)

NASHVILLE, TENN.

Princess (19)

The Jansleys

Baron & Ravia

Billy Furi Co

May Usher

Dave Harris Co

NEWARK, N. J.

Proctor's

2d half (22-25)

Martella

Krafts & LaMont

Seymour & Howard

Rosa Wyse Co

Garden of Melody

N. BR'NSW'K, N.J.

State

2d half (22-25)

Anderson Bros

Carris Lillie

Turelly Cir

(Two to fill)

NEWBURGH, N.Y.

Proctor's

2d half (22-25)

Edmond & Grant

Johnny Marvia

Frank Viola

Meet the Mrs

Gregg Girls

NEW HAVEN, CT.

Palace

2d half (22-25)

Town Topics

Jean Sothorn

Robin & Rosa

L & F Lapine

3 Kirlitos

Flaming Youth

N. LONDON, CT.

Capital

3d half (22-25)

Wahl & Deede

(Others to fill)

NEW ROCHELLE

Proctor's

3d half (22-25)

Dorothy Magna

Bob Hall

(Three to fill)

NIAGARA FALLS

Belleview

2d half (22-25)

Bryson & Kerr

Austin & MCP

Eadie & Ramaden

Ashley & Page

Csalfonte Sis

OTTAWA, CAN.

Keith's</

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SYRACUSE, N. Y.

By CHESTER B. BAHN
Wieting—"Oh, Johnny" (2d half);
all next week, "The Spider."
B. F. Keith's—Vaudeville-pictures.
Temple—Pop vaudeville-pictures.
Crescent—Vaudeville-pictures.
Savoy—Palace Burleskers (stock)-
pictures.
Strand—"For the Love of Mike"-
Vitaphone.
Eckel—"Alias the Deacon."
Empire—"Venus of Venice"-
Happy Lewis and His Hunesmiths
(stage).
Rivoli—"Cheating Cheaters"-
"Fangs of Destiny."
Syracuse—"The Tired Business
Man"—"Mile-a-Minute Man."
Palace—"The Prince of Headwait-
ers"—the Palace Banjo Players
(stage).
Regent—"Shanghaied"—"The Mag-
ic Garden."
Harvard—"The Gingham Girl"-
"Tip Toes."

For the first time in its history
the Crescent, Ithaca, had a double
feature film last week, "Chan" and
"The Gingham Girl."

William A. Dillon (Ithaca Theatre
Corp.), former president state ex-
hibitors' organization, has turned
inventor.

For years Dillon sought means of
preventing the dust from ashes from
circulating freely in his home at the
time the ash can was filled. Unable
to find any device on the market, he
perfected one of his own, and last
week received a patent on "a dust
collector for ash receptacles."

Boar's Head Dramatic Society of
Syracuse University will give its
annual play, "The Changlings," Feb.
2. Heretofore producing at the Shu-
berts' Wieting, the society this year
will use the Regent, neighborhood
picture house.

Emil Mollenhauser for several
years conductor of the Syracuse
Music Festival, died Dec. 17 in Bos-
ton.

Betty Kushner, 16, high school
girl, won the annual "Venus" cup
offered by The Herald and Temple
theatre.

The Wieting knocked off 50c. from
the usual \$2.50 top for "Oh, Johnny,"
here the last half of the week.

The Community Players produce
"Step on It, Stan," on Feb. 16-17.

Schine's Strand, Ogdensburg, in
conjunction with the "Republican-
Journal" there, will produce an
original two-reeler, a juvenile uplift
story.

Prof. Walter P. McIntosh, Syra-
cuse North high school, was elected
president of Cinema Critics Club,
fan organization founded by the
"Herald."

Robert C. Gary succeeds Harry
Long as district manager for Schine
houses in Central New York. Long
has gone to Rochester to direct
Western New York theatres for
Schine.

ROCHESTER, N. Y.

By H. D. SANDERSON
Lyceum—Dark.
Eastman—"Now We're in the
Air."
Rochester—"Alias the Lone Wolf"-
Vaude.
Fay's—"Hook and Ladder No. 9"-
Vaude.
Regent—"Tea for Three."
Piccadilly—"Body and Soul."
Temple—K.-A. vaude.
Gayety—Burlesque (Columbia).
Corinthian—Burlesque (Mutual).

Rochester night clubs are facing
drab days and dull Saturday nights.
Three policemen lost their jobs last
week as the result of a shooting
scrape, and this was followed by or-
ders from Chief "Andy" Kavanaugh
to tighten up on the night life. Sev-

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came here five years ago as man-
ager of the Circle.
Indiana, Circle, Ohio and Uptown
are operated by the Circle interests.
He will continue as Indiana man-
ager.

Robert Mantell's engagement this
week was cancelled because of his
illness.

"Gay Paree" booked for English's
Jan. 2.

"The Prince of Pilsen" will be
presented at the Athenaeum Jan.
2-3 by the Indianapolis Civic Opera.

William Hull, director Berkell
Players, is now director of the Na-
tional Players at the National, Chi-
cago.

Will Rogers booked at Indiana
National Guard Armory Jan. 29.

Architects figuring plans for the
new \$5,000,000 theatre and hotel to
be built on the site of English
Opera House and hotel. Policy may
be legit.

Pauline Alpert, actress, playing at
the Indiana, reported to police that
she was robbed of \$237.

LETTERS

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Darrell Rupert	Martin Jerry D
Dayton Lewis	Meadows Dorothy
Del Ortolis J	Mills Jas B
Earle Bert	Moses Amelia
Esterbrook Fred	O'Brien Geo
Fereno James	Parks E
Freemeyer Geo	Peters Frank G
Gehrue Mayne	Raymond Allan
Girtov Edie	Rideout Harrison
Green Albert E	Romaine J Lou
Harvey Sisters	Rose Fred B
Hayes Grace	Samuel Jack
Holman Harry	Shannon Harry
Horter Katherine	Sterling Bob
Howells John M	Thomas Violet M
Hulen Bob	Victor's Am Beaus
Jackson Warren R	Verdi Alvin Mrs
Janis Jack	Vysyan & Kastner
Jordan Rody	Wallace Ruby
Judge & Gall	West Jack
Kelly Desmond	Western Helen
Kinney F E	Wims Music Co H
Lea Mable	Williamson Allen
LeClair John	Wilson Billy
Lee James	Wilton Belle
Lee Murray	Wolfe & Ward
	Yorke Allen

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Gilbert Bert	Roma & Dunn
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Harter Kathryn	Ross & Gilbert
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Heiler & Riley	Russo Mabel
Herman Lewis	Shannon Helen
Hertz Lillian	Sigle
Hogan & Stanley	Snack Ray
Iversen Fritzle	Stetbeck Bruno
	Stewart Rev
	Sylvester & Vance
Larry's Ent Bob	Tip Tops E
Lee Baby Grand	Tushman Irving
Lee Harriet	Wayne Clifford
LeRoy Dot	White Joseph
Lester H & C	White Pierre
Long Tack Sam	White Geo P
McDermott Loretta	Wright Geo M
McErick Aubrey	Wynn Ray
Mile Joe	Zukor Dave
Murphy H & M	

A RARE TRIBUTE

An Editorial

LYTELL AND DRAMA

It cannot be denied that much of the entertainment offered these days—stage, vaudeville or pictures—is designed merely to amuse and is very little concerned with dramatic qualities. One suspects that there are not many players now on tour who are capable of interpreting anything more serious than a song and dance.

When actors of authority appear on a local stage in a sketch of true dramatic power the event is worthy of a word or two beyond the reviews. Such an event is the Palace Theatre engagement of Bert Lytell and his talented associates in a dramatic and literary gem, "The Valiant."

Mr. Lytell is a young man of wide experience on the legitimate stage and in the films. He has been among the leading stars of the pictures for several years, recognized always for sterling, convincing portrayals of character. For the last two seasons he has toured the country in a sketch of such high emotional power as to demand from him, not once but several times each day, contribution of dramatic intensity worthy of the greatest players of an earlier era.

Mr. Lytell is a player of distinction. "The Valiant" lives—lives so vividly, so truly, that one is almost tempted to rush headlong forward and wage hopeless battle against impending doom. There is that rare combination of dramatic verity, sympathetic situation, perfect characterization, dignity and restraint so long missing from the American stage and so powerful in contrast to the spurious and meretricious products of the present era.

The Republic welcomes an artist who brings back, if only for a moment, memories of other days and more sincere standards in drama and literature.

The Answer--Enormous Business Everywhere

Direction HARRY WEBER

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VARIETY

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NEW YORK CITY, WEDNESDAY, DECEMBER 28, 1927

56 PAGES

HEARST-LOEW AIR NET--60

STATE FAIRS PAY \$25,000 FOR H.-W. CIRCUS AS FREE ATTRACTION

Cutting Down Horse Racing and Cutting Out Dirt Track Auto Races—Circus Giving Entire Free Shows Day and Night

The Hagenback-Wallace circus has been engaged for week stands at the state fairs of Nebraska, Oklahoma and the two fairs in Kansas.

It is understood that the Hagenback-Wallace shows will be bought outright by the Lincoln (Neb.), Hutchinson (Kan.) and the Tulsa (Okla.) fair associations, and that a contract on a percentage agreement.

(Continued on page 35)

2-FOR-1 FOR "LADDER" AFTER NEW YEAR'S?

Losses Running Up to \$11,000 Weekly at Belmont—Another Liberal Oil Man West

Edgar Davis' free show, "The Ladder," current at the Belmont, for first come first in with no hold-outs, may start giving two-for-ones after New Year's.

It is said the deadheads are displeased over waiting in line for just one free ticket and Mr. Davis wants his patronage happy as well as encouraged. In the latter attitude they may tell their friends where the giveaway show is.

Mr. Davis is an oil man and is greasing Richard Herndon with \$4,000 weekly as rental for the Belmont, which seats, gross, 507 people. Albeit, Mr. Davis is credited

(Continued on page 34)

If Booze Is Advertised On Air in U. S.—What?

Toronto, Dec. 27. If a Canadian distillery were to start advertising its products on a sufficiently powerful radio station to reach right through every one of those dry United States, would the U. S. government try to stop it?

Plans are said to be out for a big station on a low wave to be operated by Gooderham and Worts, pioneer Canadian distillers, recently merged with Hiram Walker. Call letters tentatively allotted are

(Continued on page 26)

"Pool" on Grosses

A press agent for one of the big film companies has started a weekly "pool" similar to the ones on football and baseball. The picture houses and the attractions in them are given, with the idea to guess a week in advance the grosses on the various pictures.

Variety's figures are used as a basis and the nearest right on the total 10 wins the "pool."

BIG COAST OFFERS FOR CAPTORS OF "THE FOX"

Los Angeles, Dec. 27.

Alexander Pantages attempted to pull a fast one with the capture of William E. Hickman, the "Fox," in the sensational Marian Parker murder case. As soon as news of the capture was flashed, Pantages wired an offer of \$1,000 a week to Chief of Police Tom Gurdane, of Pendleton, Ore., and State Traffic Sergeant Buck Lleuallen, who nabbed Hickman.

One offer, from a couple of Hollywood picture agents, tendered the officers \$5,000 per for a lecture tour over the country.

Pantages has not given up, and is still negotiating with the police pair.

Free Food for Actors For Four Days Weekly

Toronto, Dec. 27.

Free food for actors for four days weekly at the two leading cafeterias of Muirhead's.

The restaurant men appear indifferent as to what or where the actors eat the other three days.

Publicity scheme is to have the locals who hanker for the society of pros, even at a distance, also hang around the eat-without-dance places.

Cards are issued to professionals. No time limit on the free lunches.

3RD BIG RADIO CHAIN FORMING

Independent Stations Going in on New Net-Work—WHN, New York, Is Key Station—Hearst's Papers and Picture Interests Included—First 'Telemovie' of 'Love' Broadcast

COMMERCIAL T|E-U|P

William Randolph Hearst is vitally interested in radio for commercial broadcasting purposes. By spring a 60-station network, the third chain in the field, will be in operation. It will be known as the Hearst-Loew-Metro-Goldwyn hook-up, with the Loew end predominating. WHN, New York, will be the key station.

For some weeks, experimentation by Hearst in the broadcasts of International Services news events by courtesy of the local Hearst dailies ("American" and "Evening Jour-

(Continued on page 49)

\$1,000,000 TO MUSIC TRADES FROM 'TALKERS'

Am. Society Given Contract for 5 Years, Covering Vitaphone and Movietone's Use

Music business will benefit over \$1,000,000 from the film talkers within the next five years, according to a contract signed by the American Society of Composers, Authors and Publishers with the Electric Research Products Corp. This latter corporation licenses Vitaphone and Movietone and guar-

(Continued on page 26)

Featuring Only for Merit

Featured players for "Bare Knees," Gotham (Independent) picture now in production, will not be chosen until the film is completed. Heavy billing will be awarded on merit.

The cast includes Johnnie Walker, Jane Wilton, Virginia Lee Corbin, Forrest Stanley, Maude Fulton and Donald Keith.

LOCAL AMATEUR FILM ACTORS DISPLACING LITTLE THEATRES

Quick Screen Action Preferred to Lengthy Stage Play Preparation—More Local Interest and Possibilities—No Financial Return Expected

Printers as Reviewers

More printers served as daily newspaper reviewers Monday night than on any other evening in the history of Broadway.

The 11 premieres taxed the capacities of the dramatic staffs, pressing the printers into service.

PALM BEACH OPENS

Palm Beach, Dec. 27. Paramount and Beaux Arts, Palm Beach's two society movie houses, opened Christmas Night for the annual winter season of about 10 weeks.

Subscribers to boxes in the Golden Horseshoe at the Paramount include some of the biggest names in the social register. Each pays \$1,000 to the theatre for exclusive rights to their own box.

Those subscribing this year include Drexel Biddle, Jr., J. Leonard Replogle, Edward B. McLean, J. P. Donahue, D. H. Carstairs, Edward F. Hutton, E. T. Stotesbury, Harrison Williams, W. R. Reynolds, Mrs. Bassett, John C. King, Mrs. Theodore Schultze, E. S. Moore, E. R. Bradley, John Sheppard, Jr., Barclay H. Warburton, Rodman Wana-maker and J. S. Phipps.

Stanley C. Warrick is handling both properties in which he is interested with Paramount.

LaCianci Opera's \$2,000 Gross Last Week in Cincy

Cincinnati, Dec. 27.

Last Friday the LaCianci Opera Co. started southward again, fully satisfied to get out of this town where it had played to \$2,000 gross in five days at the Shubert.

The LaCianci group was so tickled at leaving it neglected to remain to play the two performances also billed for Saturday.

FORD THEATRE MEMORIAL

Washington, Dec. 27.

Just prior to the holiday recess the House district committee favorably reported a bill to convert the old Ford theatre, wherein Lincoln was shot, into a national war memorial.

It will be a headquarters for veterans.

Amateur Motion Picture Clubs are displacing former Little Theatre groups in suburban towns of New York and New Jersey.

High royalties and production costs for the amateur spoken drama, usually rehearsed for months prior to the single public performance, has diverted the embryos to the cinema as outlet for their trouping yen.

Most of the newer groups are (Continued on page 38)

NITE CLUB BUMP ON NEW YEAR'S EVE

Best Spenders Will Take Caravan Route of Open Door House Parties

Every side street restaurant, pop eating place, beanery and Bulgarian hothouse are planning to cash in on the double New Year's eve and night graft.

It looks like some disappointments resulting.

The open house party for New (Continued on page 26)

1st Year's Data on WEA-FWJZ Networks

Some data on the first year of the National Broadcasting Co.'s control of WEA-F and WJZ and allied networks includes:

Approximately \$6,000,000 spent for radio programs in 1927 via N. B. C. red, blue and Pacific Coast networks.

Additional \$2,000,000 for talent on (Continued on page 22)

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THE NAME YOU GO BY
WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 B'WAY N.Y. TEL 3500 PENN.
ALSO 25,000 COSTUMES TO RENT

AUSTRALIA

By ERIC H. GORRICK

Sydney, Dec. 1.

Mystery plays of the thriller type are the vogue here at present.

"The Ghost Train" ran up a big score this being followed by Maurice Moscovitch in "The Ringers," which played to capacity for ten weeks. Moscovitch was to have done "The Music Master" next, but as this play had flopped in London with Harry Green, Williamson-Tait had the Russian actor stage "The Terror" in its place. The new show opened last week at the Royal and is doing tremendous business. Written by Edgar Wallace, "The Terror" is rich melodrama of the dime novel type. Finely acted and mounted, with cast including Maurice Moscovitch, Ashton Jarry, Nat Maddison, Patric Curwen, Eileen Sparks, Mary MacGregor and Fred Forrester.

"Castles in the Air" has failed to pull business at Her Majesty's for W.-T. and will be withdrawn with "Wildflower" (revival) following.

"Gorilla" closes at Opera House this week.

"Rain" goes out of Criterion this week and will be followed in by short season of "Whole Town's Talking" with Marie Burke and Barrett Leonard. Margaret Lawrence, who played in "Rain," will open in Melbourne in "Our Wife" for W.-T.

William Barr presented "Oh, Richard, How Could You!" at the Palace by arrangement with W.-T. last week. "Richard" is a comedy featuring Compton Coutts but has not much chance. Lucky to see out three weeks. Plot is old and mostly blah!

The Fullers ran up a great score with "Lady Be Good" at St. James and now have clicked heavily with "Archie," a musical comedy of the frothy type. Fullers had made preparations to stage a pantomime at the theatre Christmas time, but owing to hit made by the new show the panto will probably not be staged. Jimmy Godden, Elsie Prince, Charlton Morton principals, with Godden and Prince outstanding. Helen and Frank cleaned up with clever dancing.

Business big at Fullers twice daily with tab revue featuring Jim Gerald.

Business falling off at the Empire where "Tweekie" is current. Allen Poe (American) has left the show through illness and has been replaced by Gwen Matthews. Miss Matthews needs experience. Bobby Jarvis is still the hit of the show. Maurice Diamond has staged some wonderful new dances.

Pictures

"The Flag Lieutenant" will finish at Prince Edward in two weeks, being followed in by "What Price Glory" for a run. "What Price Glory" has been in this country for quite a time, but was not released by the Fox people in Sydney until a vacant date offered at the Prince Edward. Fox exchange figured that by placing the war picture into this house they would be assured of securing a good run. Hal Carleton will stage a big prolog.

"Seventh Heaven" still playing at the Crystal Palace for Union Theatres, Ltd.

"Cradle Snatchers" booked for run at Piccadilly.

"False Shame" playing to good business at Adyar Hall twice daily. Haymarket is featuring this week "Rough Riders" and "Rubber Heels"—Ackerman and Wynne featured act.

Lyceum doing very good business with "Rough Riders" and "Shamrock and the Rose." Maggie Foster on stage.

Empress showing "Across the Pacific" and "Beware of Widows."

Hoyt's and Strand presenting as main feature Tim McCoy in "Foreign Devils."

Melbourne

James Liddy and Beppie de Vries scoring in "Student Prince" at His Majesty's. "Outward Bound" revived at Royal, will be followed in by Margaret Lawrence in "Our Wife." Dion Boucicault and Irene Vanbrugh season of English plays big success at the King's. All the foregoing is under Williamson-Tait management.

Tivoli this week has Armstrong and Phelps, Owen McGivney, Bromley Carter, King and Benson, Cavanagh, Miller and Hepman, Thelma Kurtzman, Marie Lawton, Angel Bros., and Joe Aronson and his band. "The Last Warning" is finishing at Athenaeum this week.

"Ghost Train" will come in for revival. "Not Tonight Dearly" produced successfully at Palace by Frank Neill.

Pictures

Paramount featuring "Ten Modern Commandments" and "Rubber Heels." "Term of Natural Life" finishing at the Auditorium. Majestic offering "The Price of Honor" and "Two Girls Wanted."

News from All States

Harvey Ball and his Virginians will play a summer engagement at the Palais, Melbourne, after a good season at Palais, Sydney.

"The Broken Wing" was a flop in Sydney; only ran a week and a few days.

Flo Levere has canceled her contract to appear here for the Tivoli circuit. No reason given.

Owen McGivney and Armstrong and Phillips will open at Tivoli, Melbourne, this week. Both acts work in with each other and will play together right throughout their tour of this country.

Company engaged for "Cuckoo in the Nest" and "Rokery Nook" by Williamson-Tait include Cyril Vernon, Jane Comfort, Will Clifton, Lily Lyn, Hastings Lyn, Helen Simon, Minnie Rayner and Ray Langley. "Cuckoo in the Nest" will be Christmas attraction at Criterion, Sydney.

City of Newcastle, a neighboring city of Sydney, will build a municipal theatre costing £70,000. The idea for a State theatre was the object of the late Labor Government, but it has since been thrown out of power.

"The O'Brien Girl" is being revived for a brief season in Brisbane at the Empire. This show was big hit some seasons ago when Hugh Ward was connected with the Fullers. And speaking of the genial Hugh J., it is pleasing to know that he is doing mighty fine in the estate business in Sydney. It is rumored Mr. Ward will return to the theatrical game. He may become connected with an independent group of business men who may finance theatrical attractions in principal cities of Australia.

Because Madame Frances Alda, who was born in New Zealand, failed dismally here, the singer has been saying quite a lot of nasty things about the people of this country. Several musical organizations have asked me to tell the leading musical celebrities of New York and London who may contemplate visiting Australia that welcome awaits them providing they come under a favorable management and live up to their contract.

Williamson-Tait will produce "The Girl Friend" early next year. Miss Annie Croft has been engaged. Plays also secured include "The Silent House" and "The Vagabond King." The latter was said to have been bought by Rufe Naylor for Empire Theatres, but it is now certain that W.-T. will have this attraction. George Highland has been engaged to do "The Girl Friend" for W.-T.

The Tivoli people will produce a revue next month in Melbourne, running the show for one-half the bill with vaudeville filling in other half. Van Lowe (from "Sunny") and Hector St. Clair will be the featured comedians. Fuller people have found tab revues of a very payable nature, and so the Tivoli management will try their luck in the same line.

Rufe Naylor will stage as his next attraction "Bubbles" (renamed from "The Matinee Girl," which was done in New York). The new show will open around Christmas time and will probably feature Bobby Jarvis.

A net of long picture runs screened at the Prince Edward include "Ten Commandments," 36 weeks; "Monsieur Beaucaire," 10 weeks; "The Thief of Bagdad," 8 weeks; "Scaramouche," 12 weeks; "The Iron Horse," 12 weeks; "The Wanderer," 7 weeks; "The Vanishing Race," 11 weeks; "College Days," 6 weeks; "Romola," 5 weeks; "Beau Geste," 15 weeks; "Don Juan," 8 weeks; "Old Ironsides," 5 weeks, and "Ben-Hur," 16 weeks.

Picture Notes

The first screening to the public of "The Patent Leather Kid" was given last week at Adyar Hall, Sydney, in aid of charity.

Federal Parliament has asked the film censor to give a report on hoardings in Sydney advertising "Lonesome Ladies." Members of the House want to know just why the hoardings carried a picture of a lady in bed with a male standing conversing with her, same male evidently not being the female's husband. "Shocking," said the members. "Disgusting," said representatives of the Church. "Beautiful from a box office point of view," said the picture people.

Roughly speaking, about \$10,000-200 finds its way into the picture houses here per annum with a big

BERLIN

By C. Hooper Track

Berlin, Dec. 14.

Jents, for 20 years the owner of the Metropol theatre, has gone bankrupt and the theatre company with him. Jents is up to his neck in debt and the property of the theatre has been mortgaged many times over.

The principal reason for this failure is Jents' inability to keep step. His methods of production were old-fashioned. When he did try to keep abreast and brought out "No, No, Nanette" and a revue he lost more money than on his Viennese operettas. Also the elegant amusement district has moved from the center of town, where the Metropol is located, to the West End, undoubtedly played a role in the catastrophe. The theatre has now been taken over by the Rotter Brothers.

After a long conflict with the tax officials, two of the Berlin Reinhardt stages, the Deutsches theatre and the Kammertheater, have been freed from paying theatrical taxes. This means a relief of 8 per cent. of the gross.

The reason is that these stages are supposed to be conducted on a purely artistic basis and not for profit.

The Vienna Managers Association has joined the Deutsche Bühnenverein (the German Managers Association), so from now on the two will present a united front (Continued on page 54)

Australia Gets Into Vaude's Worldwide Flop

Sydney, Australia, Dec. 2.

Business not so good at Tivoli Nov. 28, with Hetty King still the headliner. Management reduced matinee prices to 50 and 25 cents. Vaudeville has not the same appeal here as in former years. Tivoli is the only house playing high-class vaudeville in this city.

Miss King did nicely with several character songs very well done. Gatanos, dancers, hit of the bill with whirlwind dancing. Man is corker performer. Others are Rich and Adair, third repeat; Cook and Vernon scored; Tivoli Girls; Berni and partner, clever acrobatic offering; Brown and Willis, rag pictures.

AMERICANS ABROAD

Paris, Dec. 18.

In Paris, Charles Francis Coe, author; Byron Harvey, actor; Maud Daggett, sculptor; M. Pilcer, father of Harry Pilcer.

SAILINGS

Jan. 14 (New York to Paris). Helen Gray, Maria Kearns (Paris). Jan. 4 (London to New York) Aileen Stanley, Hilliard Coram (Majestic).

Dec. 23 (London to New York) Dorothy Brunton, Lily Morris (Aquitania).

Dec. 23 (London to New York) Sir Thomas Beecham, Fritz Kreisler (Aquitania).

Dec. 24 (New York to London). J. J. Collins (Majestic).

Dec. 23 (New York to London). Cooke and Valdara Sisters (Al Ballin).

Reported through Paul Tausig and Son, 565 7th avenue:

percentage of this figure going to America for film hire and advertising accessories. The Royal Commission which has been dealing with picture matters in this country will conclude its investigations next week, giving its report on the industry some time in 1928.

The Phillips Brothers, leading exhibitors of Melbourne, who control the Capitol, have just opened a magnificent neighborhood theatre in St. Kilda at a cost of over \$500,000. "Seventh Heaven" was the opening attraction.

"Roses of Picardy" made in England by the British Dominion Film Co., will be released here early in 1928 under the guidance of Harry Graham, who will open the new firm's exchange here shortly.

Daylight saving is in vogue in New Zealand, but so far theatres and movie houses have not yet been affected.

The Tivoli management has cut out the national anthem at the end of each performance. Jack Musgrove stated that the audience was always eager to get out of the theatre once the show had concluded and that the playing of the anthem was a farce.

RITZY

Julius McVickar, who, after 10 years on Wall Street as a broker, returned to the stage to appear with Frances Starr in "Immoral Isabella," was formerly well known in musical comedy. He appeared with Lillian Russell and with Lulu Glaser (who recently divorced her second husband, Thomas D. Richards). His case recalls various others.

In 1896 Olga Nethersole appeared in "Carmen," and a lingering caress was widely exploited as the "Nethersole kiss." The handsome hero who participated in this bit of business was billed as Nathaniel Hartwig, but later he resumed his Wall Street activities as Hartwig Baruch, brother of the well known financiers, Bernard and Salling Baruch. After the late Amelia Bingham met with success in "The Climbers," she enabled her actor-husband, the late Lloyd Bingham, to become a Wall Street broker. Subsequently he returned to the stage.

When the dashing juvenile, Douglas Fairbanks, married Beth Sully, heiress daughter of Daniel Sully, "the Cotton King," he, too, sought the financial district. Returning to the stage he then entered the movies and is now a millionaire, since marrying Mary Pickford.

Chamberlain Brown's Flops

Chamberlain Brown, the theatrical agent, who last year produced "Kept," a dire failure, this year put on "Immoral Isabella," which got in the cut-rates immediately after opening and has now gone on tour, might be told that, just as a shoe-maker should stick to his last, so a caster should stick to his cast!

The Brown Brothers, Chamberlain and Lyman, have not only secured engagements for actors in productions, they have also employed some in their office. Alan Fagan, brother of Ina Claire, was once thus employed, and so was Nell Hamilton, former movie extra and now a juvenile in pictures. Some years ago Nell attended first nights as a guest of Melville Rosenow, once a partner of Bijou Fernandez and later associated with Jenie Jacobs.

One good caster deserves another!

The Princess Writes In

A Ritzy item concerned Princess Frances Goitzine, who has been visiting in Hollywood, attempting to recruit actors to go to London to appear in pictures. The paragraph stated that the princess was originally Frances Simpson Stevens, of Chicago, daughter of divorced parents, and later she lived in New York, among other mention. Following the publication, the princess, signing herself "H. S. H.," which signifies "Her Serene Highness," wrote to Variety, requesting that a correction be made, declaring she is not separated from her husband.

Although various newspapers have stated recently that Frances married the former prime minister of the czar, she married his son. Dmitri had been divorced by Nina Boeckmann before marrying Miss Stevens, of Chicago.

The Fifth-Park Parade

The procession from Broadway and the theatres to Fifth-and-Park and the drawing rooms has now reached formidable proportions. Under fashionable auspices, Stewart Baird, musical comedy actor, recently gave a recital at the Hopkins theatre, and also a humorous travelogue interspersed with songs at the Metropolitan Club.

Last summer Baird visited the Stuart Duncans at the magnificent estate they acquired at Newport through the profits on Worcester-shire cause. He was originally sponsored by Mrs. R. T. Wilson. Mrs. Wilson has also sponsored Muk de Jarl, another professional musician who has visited Newport. He recently gave a tea-musical at the St. Regis, the guests including Mrs. Cornelius Vanderbilt, Mrs. Ogden Goelet and Mrs. Robert Goelet. Helen Hayes, star of "Coquette," was recently the guest of honor at a tea given in the Park avenue apartment of Mr. and Mrs. Henry J. Whigham, the company including, among others, Mr. and Mrs. Gilbert Miller, Mrs. Whitney Warren, Mrs. Jules Glaenzer, Ferenc Molnar and Frank, Crowninshield. Miss Hayes is engaged to Charles MacArthur, who has been much inconvenienced by the lady who divorced him, as she continues raking up the case. He gained fame and fortune as co-author of "Lulu Belle," Mrs.

Jules Glaenzer was Kendall Lee, the dancer.

Mrs. Gilbert Miller is constantly encountered lunching and dining at smart hotels and restaurants. Before marrying the theatrical manager, son of the late Henry Miller, this heiress daughter of Jules Bache, of New York, and Mrs. Schertel Bache, of Paris, moved in a certain wealthy stratum of metropolitan society, as befits a niece of Mrs. Julius Kayser, Mrs. Leopold Rosebach and Mrs. Sigmund Pollitzer.

Mrs. Whitney Warren, who is of the social elect, meets many Bohemian celebrities through her husband, the architect. Mr. Warren is again chairman of the general committee of the annual Beaux Arts ball, to be held at the Hotel Astor Jan. 27. Ernest Pelotto is in charge of the costumes, assisted by Joseph Friedlander, Tony Sarg, Ben Ali Haggin, James Reynolds and others. Reynolds is the temperamental youth who has gained renown during the past few years through costume designing.

Whitney Warren, Jr., at one time worked in the office of a Broadway manager and met Jeanne Eagels with the groundless rumor they were engaged circulating.

Lionel Atwill, the actor, has joined the parade from Bohemia to society, and was recently at the elaborate entertainment given by Mr. and Mrs. Edward F. Hutton at their Fifth avenue residence. Mr. Atwill, as a guest, applauded the efforts of Fanny Brice, the paid entertainer.

Mr. and Mrs. Lincoln A. Wagenhals, of New York and Peekskill, are giving a dance Dec. 27 for their niece, Jane Goodlove, at their estate at Montrose-on-Hudson, the fact being proclaimed in the fashion notes. Mr. Wagenhals started his career in 1893 in partnership with the late Collin Kemper, at Stone's opera house, Binghamton, N. Y., later managing Frederick Warde, Kathryn Kidder, Louis James, Madame Modjeska, Blanche Walsh and Annie Russell. More latterly Mr. Wagenhals made a fortune through "The Bat."

A Palm Beach Villa

A Palm Beach villa is now being shared for the season by Lady Maude Warrender, Gertrude Norman and Marcia Van Dresser. Lady Maude is a sister of the Earl of Shaftesbury. Miss Van Dresser made her bow to Broadway under unusual circumstances. In the fall of 1897 Blanche Bates, who had been acting for three years in San Francisco, joined Augustin Daly's famous company at the old theatre on Broadway that bore his name. She appeared in "As You Like It" and "The School for Scandal" without attracting much attention but, early in 1899, made a decided hit as the adventuress in a melodrama, "The Great Ruby." So much so that Ada Rehan, the star, objected and Miss Bates was replaced by a newcomer, Marcia Van Dresser.

For Miss Rehan, it was out of the frying pan into the fire, for Miss Van Dresser also made a hit. Then, when the young actress had thus established herself as an emotional actress, she abandoned her career along those lines, and studied for grand opera. Finally she appeared at the Metropolitan in minor roles. The handsome Miss Van Dresser at Palm Beach this winter is the same Marcia who made a sensation on Broadway those years ago.

The Countess of Lauderdale is occupying her villa at Palm Beach, having spent many winters in Florida, and put over some successful real estate deals. A generation ago, when this Englishwoman was Viscountess Maitland, her husband not yet having succeeded to the Earldom, she studied singing in New York under Hermann Klein, a well known teacher, brother of the late Charles Klein, playwright, and Manuel Klein, who conducted the orchestra at the Hippodrome for many years. Viscountess Maitland sang at various concert recitals, including one at the home of Mr. Klein. At that time his daughter, Sibyl Klein, was playing minor roles for David Belasco, she and Jane Cowl being cast as two giggling girls in the original production of "The Music Master." Later Sibyl married William Harris, Jr., the manager, and left the stage.

Mrs. Maurice's Try

It will be interesting to see what

(Continued on page 55)

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Dec. 13.

I thought, at first, of not writing anything about the theatre this week, but just wishing you a Merry Christmas, just like Nellie Revell would do after meeting Will Hays or Jackie Coogan. I wanted to call a truce, and forget it for once.

Christmas Nonsense

Alas, it is chiefly at Christmas time that they thrust the English theatre down your throat. Instead of having one show on at one theatre, they have two. The young children go in the afternoon and the whiskered ones at night. They revive the most unearthly rubbish, hire a gang of children who are seldom paid more than eight or \$10 a week, and then complain if the critics don't go.

"Charley's Aunt" Goes West

Everything is being revived this Christmas except "Charley's Aunt," which has gone to Canada. What Canada's done to deserve it, I do not know. Any way to destroy the British Empire seems to do, nowadays. Fortunately, there is no pantomime at Drury Lane. American musical comedy has killed that sort of thing at what we pretend is the National Theatre. It used to last so long that one year, Herman Finck, coming out after the first performance, was asked by his wife, "What time is it?" "What day is it?" he answered.

His Execution Was Perfect

They have celebrated Christmas, this year, by hiring an ex-hangman as the star in a melodrama. They opened at Gravesend, of all places in the world, and Ellis, an executioner, who hanged 203 people at \$50 a time, is appearing on the stage, night after night, in a melodrama, hanging Charles Peace, most illustrious of English murderers, although he wouldn't be thought much of on your side.

Ellis, who is normally a barber in Rochdale, James White's home town, wrote me the other week asking my advice about accepting this engagement. I strongly urged him not to do so. He has ignored my advice. Now, of course, there will be an uproar.

However, if we pay our hangmen so badly in England that, when they retire they have to sink to the stage, we can only blame ourselves.

Edgar Talks Right Out

In this column I challenged Edgar Middleton, author of "Potiphar's Wife," to meet me in debate, being foolish enough to say he would not accept it. He did, last Sunday, at the Gallery First Nighters. He spoke cleverly and he gave me back as good as I gave him.

My "Variety" paragraph was read out to a crowded meeting, which went for me bald-headed.

Middleton conquered, a stammer with a cool ease and spoke well. I congratulate him—much as I disagree.

He went for critics thoroughly. In that respect, he was not only brave, but right.

Dollars Wanted for Pounds

I am surprised to see that someone took the trouble to unveil in New York a tablet to the memory of Sir Arthur Sullivan on the spot where there was once a hotel in which Sullivan composed part of "The Pirates of Penzance."

As it is now an office building, I do not see what it has to do with Sullivan.

If, in addition, the organizers would send a contribution to the fund being raised for Charles Courtice Pounds, most charming of all Savoyard singers, who is now lying poor and broken in health, I shall forgive them for erecting a tablet that doesn't matter.

It is pitiful that great artists, who give of their best all their lives, are splendid in their charities and kindly in all their actions, shall fall upon the plight in which Courtice Pounds finds himself.

He was a great Shakespearean clown and a man with an entrancing voice. Now, they are pleading for him, just as though he were a costermonger, whose pet donkey had died.

More Rows About "Sirocco"

The row over "Sirocco" seems to have become personal. The baby boy critics, who side invariably with insolent youth, are indignant with me over my attitude towards Noel Coward.

"The vitriolic little pleasantry of one of the men who dislike the author," says one of these youths about my criticism of "Sirocco," which will be withdrawn next Saturday, after 29 performances, at some of which they have taken less than \$500.

It is utterly untrue that I dislike Noel Coward. No one could dislike him.

The truth is that, had I been wrong in my judgment of his work, the bubble would not have been pricked so soon.

The Hush! Hush Revue

I challenge his idolaters to point to one original phrase in any one of his plays, one original idea, one NOTE of challenge.

Coward has failed because his work is bunk.

Cochran, who had announced that his next revue would be written by Noel Coward, sent out a statement about this show, but did not mention Coward's name.

Stories have been going round that scenes have been de-sexed. I do not believe them, but they are evidence of the yap they talk.

"At present, I am writing songs," Coward said. "Few revues are boomed."

Surely Coward forgets "London Calling," which he wrote, which Lord Latham paid for, and in which Coward appeared himself. It was boomed quite loudly.

Cochran, who is trying to kill the echo at the Albert Hall, is now trying to kill the echo at Daly's.

They Blame Me for "Cyrano"

Other troubles have been caused by my description of Robert Lorraine's "Cyrano" first night, when the scenery fell all over the stage, and I said so. This is now being attacked at every theatrical debating society and, every other week, it is referred to in print. Anyone would think that I had pushed the scenery over myself.

Because of this, too, one defender of "Cyrano," merely with an idea of sneering at me, enters into an elaborate defence of Robert Lorraine.

Lorraine and I have been friends for years. This fact did not prevent me from telling some of the truth about the "Cyrano" failure.

The Christ Film Next

Yes, I started by wanting to wish you a Merry Christmas. Tomorrow, however, they produce "The King of Kings" at Covent Garden. Then there will be some more rows. Already the trouble is brewing. I shall not go to see the picture—unless they send me. Hollywood's idea of Calvary, I know, would be revolting.



WILL MAHONEY

Bob Coleman of the New York "Mirror" in reviewing "Take the Air" said: "Will Mahoney is indeed an expert at provoking laughter. He sings, acts, pulls nifties and when it comes to stepping his buck and twining is the most exciting seen here in many a day. And he has one of those winning personalities that wins an audience immediately."

Direction
RALPH G. FARNUM
1580 Broadway

20 IMPORTED ACTS IN LONDON'S CIRCUS

London, Dec. 27.

Olympic Circus opened Dec. 22 with over 20 imported novelty acts, including five from America. Latter include Power's Elephants, De-Mario, Barbetto, Robert Stickney and Mabel Stark with her balloon and parachute horse. All acts scored strongly with Power's Elephants the main hit.

Miss Stark was handicapped by the failure of her parachute to work with the horse becoming nervous in midair. This part was subsequently omitted until the parachute was adjusted.

General opinion is that this year's circus is the best yet staged by Capt. Mills.

Sorel for S. America

Paris, Dec. 27.

Cecile Sorel, member of the Comedie Francaise, is engaged for South America next July and August. Her company will include the Marquis de Segur, her husband, who will play under his usual pseudonym of Saxe.

In addition to "Maitress de Roi," Mme. Sorel will create a new melodrama by Clement Vautel, "La Belle et les Hommes."

Robey's Revue

London, Dec. 27.

"Bits and Pieces," a revue built around George Robey, is in at the Prince's for six weeks. It should do excellent holiday business.

Robey, following an African tour, was widely greeted.

COURTICE POUNDS DIES

London, Dec. 27.

Courtice Pounds, 65, veteran singing comedian of Gilbert and Sullivan operas, died here Dec. 27 of heart failure.

INDEX

Foreign	2-3
Pictures	4-22
Picture Reviews	16
Film House Reviews	28
Vaudeville	23-27
New Acts	30
Burlesque	31
Bills	32-33
Times Square	34-35
Editorials	39
Literati	14
Women's Page	36-37
Legitimate	40-46
Legitimate Reviews	43
Music	47
Obituary	49
News of the Dailies	38
Correspondence	50-54
Letter List	54
Outdoors	49
Sports	38
Inside Pictures	13
Night Clubs	48
Inside Vaude	26
Inside Legit	39

1ST NITE CLUBBER RADIOING IN LONDON

London, Dec. 27.

For the first time in British radio show business, a direct wire into a nite club will be installed when Billy Mann opens at the Kit-Cat Club Jan. 16. The British Broadcasting Co. is installing a remote control wire to pick up Mann's jazzique direct from the cafe.

When Mann opens, Teddy Brown's band closes. George Fisher, American piano player with Brown, is assembling a band unit for Mann's advent. Mann (of the Yacht Club Boys) will be master of ceremonies.

The Yacht Club unit is Orpheuming over here in vaude, with George Walsh in charge and Teddy King subbing for Mann.

Two Especially Noticed In Latest "Peter Pan"

London, Dec. 27.

Revival of "Peter Pan" at the Gaiety brought forth Jean Forbes Robertson as the 13th "Peter" and the best since Nina Boucheault, who created the role.

Mary Casson, 13-year-old daughter of Sybil Thorndike, registered with the best interpretation of "Wendy" since Hilda Traveyan.

Pantomime in general, and "Peter" in particular, is a yearly tradition over here.

Another opening was "Quest" at the Criterion. It is an adventurous comedy, useless for America. Reception polite.

Dog Racing Shares 40% Off

London, Dec. 27.

Following the recent tremendous inflation of greyhound racing shares, this stock has depreciated alarmingly, some to the extent of 40 per cent.

The chaotic condition is due to the government holding an inquiry which will restrict the activities of this new sport.

Gaumont's Film Contest

Paris, Dec. 18.

Over 3,000 would-be picture players were on the list at the Gaumont Palace when Loew-Metro held a competition for future talent last week. Pierre Marodon is directing the contest, with Lucien Donblon, manager of the Loew Metro theatres in France, in charge. Applicants were given parts in a scenario filmed on the stage of the Gaumont Palace during 15 regular performances, the competition thereby being an act on the program. The pictures will be exhibited at the performances this week, the public acting as judge. The two best players (man and woman) will be awarded 1,000 francs, with the possibility of a contract for half a dozen of the successful players.

Ella Shields Ill

Ella Shields, the English artist, is ill with pneumonia in a hospital at Youngstown, O.

Miss Shields was taken ill Dec. 23. She is on a Keith-Albee vaudeville route over here.

Will Fyfe, the Scotch entertainer, is reported slightly ill in New York. He recently arrived on this side, also for K-A, and has played a couple of weeks out of town.

Lupino Lane's Idea

Los Angeles, Dec. 27.

Lupino Lane, comedian, now working for Educational studios, contemplates producing a musical show called "Turned Up," a play he appeared with in England.

Lane expects to get the Hollywood Music Box at the conclusion of the run of "The Vortex" and present the show in February.

"Wings" in London

Paramount's "Wings" is scheduled for London in April. The house to receive the air special is the Carleton (legit). Its lease reverts back to Paramount at that time.

The picture has a few minor changes to conform with the foreign country where it will display.

Alice Lee in Paris

Paris, Dec. 18.

Alice Lee and band will appear at the Empire commencing Jan. 13. She has been at the Casino (Ambassadeurs restaurant) Cannes.

3 LIGHT PLAYS PLEASE PARIS

Farce and Two Comedies Pre-Christmas

Paris, Dec. 27.

Preparing for the holidays, the Paris theatres offered three new productions, a musical comedy, a comedy drama, and the third a farce.

"Le Compte Obligado," the musical, was produced at the Nouveautes with a fair measure of success. Book is by Andre Barde, music by Raoul Moretti. The piece has a jazzy plot of purely farcical nature, dealing with Antoine, who runs the elevator in a fashionable modiste's establishment. When he inherits a small fortune he decides to spread the whole amount on one week of high life.

Accordingly, he takes the role of a Good Time Charley, assuming the title of Count Obligado, taking pains to come in contact with the dressmaker's customers, who formerly snubbed him, but now seek to curry favor with the supposed millionaire.

As part of his spending spree he plays the races heavily and to his own surprise becomes a big winner, so that he is able in the end to buy out the dressmaker's establishment for his faithful sweetheart whom he marries. Morton makes the role of the spender amusing.

Critic as Playwright

"Miche" at the Theatre de la Madeleine is the work of Etienne Ray, critic of "Comedie." It enjoyed a favorable premiere, being revealed as an amusing study of feminine intrigue. The girl, Miche, really is in love with the artist who is painting her portrait, but pretends to be indifferent and discourages his attempts at familiarity until she at length makes up her mind to marry him.

The humor lies in the method she pursues. She pretends she already is married, and lures the painter into what he conceives to be a "safe" flirtation until he has committed himself beyond rescue, when she marries him in spite of himself. Falcannetti plays the subtle jade successfully.

The Bedroom Motif

"Une Petite Femme dans un lit," as the name implies, is a risky farce by Yves Mirande and Gustave Quinson, produced at the Palais Royal with bright prospects.

During the absence of a bachelor from town, his valet suggests that the stranded daughter of a former employer make herself at home in the absent master's bedroom. The bachelor unexpectedly returns, finding the girl ensconced in his quarters. Although he is a bit of a rouser, he treats the intruder with utmost courtesy, going so far as to pretend before a visitor that she is his country cousin.

All would go well except that the bachelor's jealous mistress gets wind of the situation, and she crashes into the picture, pretending she is the hero's country sister. The young man's position becomes untenable when his real sister adds her presence to the already complicated situation. In the end the bachelor renounces the rich girl he was about to wed and makes a love match with the innocent girl who caused all the trouble.

In the cast are Albert Brasseur, Legallo Duvalles, Charles Lorrain, Marguerite Templey, Denise Grey and Simone DuLac.

Banker Marries Actress

London, Dec. 27.

Mark Ostrer, of Ostrer Bros., banking firm which floated the \$2,500,000 Gaumont-British Film Company, married Karen Peterson here Dec. 20.

Miss Peterson is a member of the local company playing "Broadway."

Cecil Cunningham's Try-Out

London, Dec. 27.

Cecil Cunningham tried out at the Kit Cat restaurant and did quite nicely.

COSTUMES

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DISAGREEMENT ON PROLOGS BY JOE SCHENCK AND SID GRAUMAN

Speeches by Partners—Joe Says Prolog Useless and Sid Replies—Make Better Pictures—Whiteman-Curci Gag Revealed—At New Theatre Dinner

Los Angeles, Dec. 27.

Joseph M. Schenck does not want prologs in any of the houses operated by the United Artists. He made this declaration at a dinner tendered him on the eve of the opening of the new United Artists theatre here. The dinner was given by business men of downtown Los Angeles and about 800 attended.

Schenck made his declaration in the presence of Sid Grauman, who is his partner in the operation of the Grauman's Chinese, Hollywood, where the prolog is an important feature. Schenck told how the prolog was not needed in the first class picture houses, where the people came to see the screen attraction and not a lot of animated embellishments. He declared that there was no slam against Grauman in the matter, but that it was just an out and out business proposition with him.

Fred Niblo, who followed Schenck, indorsed the statements of his boss. He said it was about time that the picture got rid of the song and dance man on its stage and depended on the good pictures to draw them in. He said that if this was done it would not surprise him to find theatres on every corner doing business.

Grauman started his retort against the remarks of Schenck and Niblo by saying, "When they make pictures good enough to stand on their own at \$1.50 top I will abandon putting on prologs. But that time has not come yet. I hope it goes as it will reduce my operating expense a great deal and I will be able to pay the picture producer more for his product."

While Schenck spoke, he told of how Grauman came to his hotel when he first came to California to welcome him with a big fat fiddler and a woman singer, whom he thought were rotten. Grauman clarified the situation on this by saying it was a gag as the people who accompanied him were Paul Whiteman and Galli Curci.

From the way the audience reacted to this declaration of opinion it is said that the prolog is okay with them.

David Selznick Leaving M-G-M—Maybe With Par

Los Angeles, Dec. 27.

David Selznick, producing supervisor at M-G-M, has resigned to take effect upon completion of two pictures now in work under his supervision. It is likely that Selznick will join Paramount as production supervisor upon his departure from M-G-M.

Selznick is a son of Lewis J. Selznick, former head of Selznick and Select Pictures, and joined M-G-M as assistant to Harry Rapf over a year ago. Later he was placed in charge of production units under Rapf, and has been producing supervisor on his own for the past six months.

Wanger's Trip Abroad

Los Angeles, Dec. 27.

Walter Wanger, general production manager for Paramount, leaves here Jan. 12 for New York. He will remain there until Jan. 27, when sailing for Europe.

While abroad Wanger will make arrangements for some productions that are being made by Paramount there. At the same time he will take a vacation in Italy. He will return to America about April 1.

FLORENCE VIDOR'S CONTRACT WITH NO-STAR CLAUSE

Los Angeles, Dec. 27.

Florence Vidor has a new contract with Paramount for another year.

It provides that she is not to be starred in the future. The first picture under it will be the lead opposite Emil Jannings in "The Patriot."

FOR MOVIE MAESTROS

"Tschalkowsky's world-famous 'Overture 1912,' one of the sublime musical compositions of the last hundred years, rarely performed at all and never before offered on the air, is one of two unusual features of the Cadillac Hour in the series of General Motors 'Family Parties,' tonight over a chain including WLIT."

—Philadelphia Paper.

1st Nat'l's Miniature Stage for Studio

Los Angeles, Dec. 27.

First National is making around \$500,000 worth of improvements to its studio in the addition of a new miniature stage, production room, wardrobe building, office buildings and four projection rooms. The miniature stage will cost more than \$100,000 to erect and equip. That will be the most complete of all the miniature work jobs of the studios on the West Coast.

Alvin Nichtel will be in charge of all the miniature and trick photography, while Ralph Hammera and Frank O'Brien, who did the miniature work on the "Lost World," will be in charge of the provision of the miniature.

This stage will be ready about Feb. 1.

\$10,000 Loss Taken on "Shepherd"—3 Days Lost

Los Angeles, Dec. 27.

Production was suspended after three days on "The Little Shepherd of Kingdom Come." Richard Barthelmess starred and Al Santel, directing for 1st National.

All film made in the three days was scrapped, with \$10,000 lost as the result.

Arthur Edeson, cameraman on the picture, was replaced by Lee Garms and production restarted.

Plaque With Sigs

Washington, Dec. 27.

Marion Mack, picture star, was here last week with a plaque upon which were inscribed the signatures of every state governor in the United States, and secured the signature of President Coolidge to make it complete. Miss Mack also got Secretary Kellogg's name along with the great seal of the State Department.

The plaque is to go in a frame of holly wood grown only in Palestine and Oregon and is to be auctioned for the benefit of the Hollywood community chest.

The plaque took over a year to complete.

NATIVE GIRLS AS TYPES FOR "SOUTHERN SKIES"

Los Angeles, Dec. 27.

Lel Lani Hennessey, Hawaiian native, and Raquel Torres, Spanish descendant, will play the feminine leads in "Southern Skies," a South Sea Isle picture to be made by Metro-Goldwyn-Mayer.

These girls, having very little picture experience, were selected after spending several weeks in making tests of more than 300 Polynesian types. Other members in the cast are Monte Blue and Robert Anderson. All the players will be taken to Papeete, Tahiti, where the entire picture will be filmed.

Baby Stars Today

Los Angeles, Dec. 27.

Members of the Wampas will meet at the Roosevelt Hotel Dec. 28 to elect their annual baby stars for 1928.



ROScoe AILS

Hazleton, Pa., "SENTINEL" said:

"The legitimate has its Al Jolson and Cantor, but vaudeville is fortunate to boast of a luminary like Roscoe Ails. If stopping the show is a criterion of greatness, Roscoe stands out as the greatest entertainer ever to visit this town. Thursday night's enthusiasm is inexplicable."

Direction—SINGER & WARD

THE B'WAY BUNK MAKES MONEY, SAYS DISTRIB.

All Exhibs Don't Agree—
"Direct from B'way"
Gag Nowadays

The overflow of alleged, special productions on Broadway at \$2 top despite it is known the pictures are not worth the price, is due to the reckoning on the part of distributors that it is worth as much as \$500,000 to have a picture on Broadway for a run of six months.

As explained by office sales department, referring to a special that has been flopping steadily,

"Why should we take it off? Supposing we take a net loss of \$250,000 on Broadway showing, we can divide that among 5,000 out of a possible 10,000 exhibitors and the extra cost to each will be approximately \$50 more."

"It's worth the extra money on account of the national publicity the picture received through its Broadway showing. If we took it out after four or six weeks it would be harder to sell."

While Broadway may mean little in other parts of the country the picture exhibitors must still be shown a Broadway run for specials on which the whole product is being sold by some of the producers. This assumption, however, is disputed by any number of exhibitors outside the biggest cities. They say the Broadway stamp lost its effect years ago, without they paying any attention to it any more.

"Direct From Broadway" is a gag nowadays, say the picture men in the sticks.

\$50 and Four Days for Farrow—Tag Contempt

Los Angeles, Dec. 27.

John Farrow, scenario writer at De Mille studios, had a habit of throwing away traffic tags. After he had failed to respond to seven of the tags, police hauled him into court.

The judge thought Farrow should be more respectful and sentenced him to pay \$50, also four days in jail to make him keep tags.

Monte Banks and England

Los Angeles, Dec. 27.

After failing to renew contract with Pathe for distribution, Monte Banks is negotiating to produce comedies for a British producer.

Ray as Legit

Charles Ray has abandoned a vaudeville intention, but will instead enter the legit in "Phoenix." Joseph E. Shea will produce it.

MAYER INFORMS HOOVER FILM PEOPLE AND ALL CALIF. FOR HIM

Individual Expression Says M-G-M's Producing Head—Hoover's Co-operation Abroad—Has Demonstrated His Efficiency for U. S. Business

Washington, Dec. 27.

Louis B. Mayer was here Friday to inform Herbert Hoover, Secretary of Commerce, that all California, including those of the pictures, is out to see him not only nominated but elected the next President of the United States.

Mayer sees it that the only two Republicans who can possibly beat Gov. Al Smith are Mr. Coolidge or Mr. Hoover, adding that the picture people were for Hoover.

He stated that the co-operation of Mr. Hoover's department in the making and selling of pictures abroad had been a great factor in demonstrating to the picture industry he was "the man."

Questioned if he had promised Mr. Hoover the support of the screens, to the extent of the M-G-M and Loew influence, Mr. Mayer stated such an offer was beyond his power to make, but that he had assured Mr. Hoover the picture people were for him.

CLARA BOW'S CHASER AT HOME AND TAMED

Bob Savage's Regard for Ma
Leads to Work He Prefers—
Reporting on Minn. "Star"

Minneapolis, Dec. 27.

Turning down a \$1,000-a-week contract to act in the movies out of respect to his mother's wishes, Bob Savage, son of a multi-millionaire mining magnate, is working as a reporter on a Minneapolis newspaper, "The Star," at a modest remuneration.

Savage, who gained nation-wide first page newspaper notoriety when he eloped with a Ziegfeld "Follies" girl while a student at Yale and again as a result of his ardent courtship of Clara Bow, following a wager that he could win the screen star after a week of wooing, started on his present job over three months ago and has made good with a vengeance. He came to Minneapolis after spending a year seeking adventure in the South African wilds.

Savage reports for work at 7:30 every morning and remains on the job until 5 p. m. He covers the court "run," does special feature story assignments and is credited with a number of scoops. During his present employment he has not missed a single day at the newspaper office. He says he enjoys newspaper work and will make it his life profession. He also avers that he has had his fill of the Broadway bright lights and Hollywood's gay parties and is off that sort of stuff. Minneapolis' comparatively tame existence just suits him now, he avers.

While "enjoying life" and writing poetry at Hollywood, Savage hobnobbed with many of the film celebrities and was a prominent figure at numerous of the gay parties. The \$1,000-a-week movie contract was offered to him after the newspapers carried stories to the effect that he had cut his wrist in a suicide attempt when Miss Bow refused to marry him. He has had several books of poetry published.

'Forbidden Hours' M-G-M

Los Angeles, Dec. 22.

M-G-M will call Ramon Novarro's next film made under direction of Harry Beaumont "Forbidden Hours." It is from an original by A. P. Younger.

Support includes Renee Adoree, Shirley O'Hara, Edward Connelly, Dorothy Cummings, Maurice Cannon, Tenen Holtz and Roy D'Arcy.

Rubens Come Back

J. J. and L. M. Ruben, brothers from Joliet, are back in New York after a month across the sea.

They started on one of those round-world trips but called it a full tour before the first 30 days had elapsed.

\$500 for 75 Ft. by Amateur of Hickman

International Newsreel paid \$500, sight unseen, for 75 feet of 16 mm. stock on the arrest in Portland, Ore., of Hickman, the Los Angeles kidnaper.

The stuff was taken by H. Neil East, amateur cameraman, who wired all the newsreel companies offering the exclusive to the first taker.

Denny Wins Point on Stories and Films Cost

Los Angeles, Dec. 27.

Claiming that Universal were not putting enough money into production cost and that they were endeavoring to give him the wrong kind of stories, Reginald Denny balked last week when it came time to begin in "Be Yourself," under the direction of William Selzer. Denny claimed that the company was getting more for his pictures than they were three years ago and that the production cost had not been increased, with the productions themselves not having the same value as they had from the standpoint of amount invested.

The Denny pictures cost in the neighborhood of \$150,000 to \$160,000 to make. He wants the company to spend around \$200,000 a picture. A compromise was made whereby Denny will be given the right to okay his stories with U with the budget at an increased cost.

Denny begins work this week.

Private Film Making Firm in England

London, Dec. 27.

Victor Sayville, formerly with Gaumont, has joined with John Maxwell, of British International, and with the British Brunswick Co., to form a producing firm under the title of Burlington Films.

The venture is a private incorporation with capital placed at \$500,000.

The new outfit will produce at the Elstree studios.

Cody Back at M-G-M

Los Angeles, Dec. 27.

Lew Cody is back with M-G-M. Last September his contract expired with the company after six years and he went on a vaude tour. He returned about 10 days ago and M-G-M sent for him. They made overtures to have him to come back and start in as a featured player and later to be starred. His contract is for one year with an option of another. The salary is around \$2,500 a week.

Cody has been considered about the best of the so-called feature players the company has from the box office angle. He starts work on his first picture Jan. 3.

Conway with 1st N

Los Angeles, Dec. 27.

Jack Conway, the title writer, joined the editorial staff of First National today.

Conway, formerly with Variety, came west on six-month period contract for Paramount. It expired Dec. 15.

VIRGINIA PEARSON BACK

Los Angeles, Dec. 27.

Virginia Pearson, after four years from the screen, has been cast for "The Actress," Norma Shearer's next for M-G-M.

Also in the cast are Ralph Forbes, Owen Moore, Roy D'Arcy, Gwen Lee, Wm. Humphrey, Mary Turner and Lee Moran.

De MILLE DEFYING HAYS

BIDDING FOR PICTURE TALENT DESPITE "STUDIOS" AGREEMENT

**Large Producers Keep People Needed Regardless—
Schenck and DeMille Not Parties to Frequently
Broken Producers' Understanding**

Los Angeles, Dec. 27.

Joseph M. Schenck and Cecil B. DeMille are not parties to the studio agreement to refrain from boosting salaries for talent, while it is known that some of the big companies have violated their pledge by taking up options at a higher figure than the previous salary.

It is also pretty well understood that the clause of the "economy" agreement prohibiting dickering with or employing a star until 90 days after expiration of contract with another company, is systematically ignored by some producers.

An instance is Metro-Goldwyn-Mayer's device to hold director Tod Browning, when, following a refusal to give him a salary raise, he was reported in negotiation with Paramount. M-G-M promptly elevated Browning to the status of supervisor-director and gave him the salary wanted. Formerly his pictures carried the line "A Tod Browning Production." Henceforth the public will read: "Tod Browning Productions."

M-G-M has renewed contracts with Renee Adoree, Clarence Brown, Tim McCoy and several scenarists, all of whom are understood to have asked for more salary.

Paramount is said to have renewed under increased salary terms the contracts of George Bancroft and Rowland V. Lee, as well as several writers after discovering other companies were after them.

While First National and Paramount were considering paying Lina Basquette over \$300 a week, DeMille, with a free hand through not subscribing to the agreement, took her away with a contract for \$750 weekly.

By-Line for Nellie Revell On Press Agenting Matter

Chicago, Dec. 27.

To Nellie Revell, veteran New York publicist, goes much of the credit for the successful exploitation of the opening of the new United Artists theatre here yesterday. When the artisans were putting the finishing touches on the new picture palace Nellie Revell arrived. From the time of her arrival Chicago papers have been extolling the merits of Chicago's newest Loop theatre.

Nellie Revell graduated from the "press agent" class years ago. Newspapers now carry her material willingly, and over that material they place the name of the one woman publicist whose name lends prestige to the daily in which it is printed. Full column length stories on the new house and the United Artists controlling it appeared daily in the Chicago press signed by Revell. Several papers carried stories on "New York's First Woman Press Agent."

HAYS TO PASS ON LATEST "AMER. TRAGEDY" SCRIPT

Paramount is working on a new version of Theodore Dreiser's "An American Tragedy" for the screen. On its completion the script will be submitted to Will Hays.

The story was purchased by Paramount for pictures some time ago, but was placed under the ban by Hays at that time.

Last year Marshall Neilan, the director, was lined up to direct the screen version made at that time, but Hays refused to approve it.

Paramount is in the box on the film rights and figures to make efforts to put the story on the screen in acceptable form.

A Cut-Rate Beard

Los Angeles, Dec. 27.

Polly Moran was working in "Rose Marie" on the M-G-M lot the other day and noticed a man with what Polly described as "Beautiful whiskers and mustache." Polly went up to him and said, "That's a nice beard you have." He replied, "It sure is honey, but what do you think of this—they are only giving me \$5 for it?"

Polly began to sympathize with the fellow who retorted: "Well, if they were smart here I would give them my full beard for \$7.50."

He took a couple of pins out from beneath the inside of the beard and let it drop to the wasteline.

Polly replied: "The economy wave must be on in production when a guy's got to tuck half of his beard away to keep down costs."

GERMAN DIRECTOR WOULDN'T ALTER MIND

**Ludwig Berger Released by
Fox After Contract Settlement—Diff. Over "Marry"**

Los Angeles, Dec. 27.

Ludwig Berger, German director, whom Fox imported, is no longer with Fox. He was brought over by W. R. Sheehan to make "Don't Marry."

Berger had different ideas about the story than the studio executives and his views could not be changed. Finally the studio officials decided it would be best to assign the picture to another director. It was given to Jack G. Blystone.

A settlement on the contract in cash was made with Berger, and the company released of all obligations. Berger may join the First National directorial staff.

'WESTERN' STAR TAKES TO INSURANCE BIZ

Los Angeles, Dec. 27.

Roy Stewart, one of the most prominent western stars on the screen, has gone into the mortgage and insurance business on a large scale. Stewart says he will probably return to pictures in the spring as he has a contract with United Artists to remake "Arizona" and also "Rio Grande."

The latter picture Stewart made himself a number of years ago.

Newsreel Stimulation

Chicago, Dec. 27.

The local newsreel situation has every exchange on its toes. With Par and M-G-M's new reels now being sold with their feature pictures, concentration on newsreel business has increased the demand 100 per cent.

Sales managers have instructed their salesmen to pound away on this angle, with the result that many of the very small "grinds" in and about Chicago that never played newsreels before are now using them.

ISSUES ORDERS TO DISREGARD MPPD

Sends Instructions to Scenario Dept. to Buy Any Play or Story Deemed Suitable for Pictures—Believes Hays Organization Showing Discrimination Among Members by Permitting "Rain" as "Sadie Thompson"

FOX AND U, TOO

Cecil B. DeMille, through his scenario department, has issued an order for story scouts to disregard any and all of the Will Hays office regulations governing the use of objectionable books and plays for screen material.

DeMille, it is reported, will make pictures as he pleases, regardless of objections from the Motion Picture Producers and Distributors Association (Hays).

DeMille's connection with Pathe, resulting from the Keith-Albee interest in P. D. C., being merged into the former corporation gives him a free hand on choice of material as far as his own organization is concerned.

The DeMille order issued is to bring in original stories or call attention to any plays or books, likely to furnish good picture material, without consideration to possible objections. If the story is interesting, according to the order, it will be bought and the picture made.

This is said to be one of the results of the Hays whitewashing of "Sadie Thompson," film version of the book on which the stage play, "Rain," was produced. It is reported that DeMille had one or two productions in mind which Hays barred because he believed them to be objectionable. DeMille figures that in lifting the ban on "Rain," while continuing to frown on proposals for less objectionable productions, the M. P. P. D. A. is discriminating in its dealings with members.

Fox was barred from making "Rain" as a picture under that title.

Stormy Talk
The DeMille order and other reports indicate that DeMille is prepared to do battle with the Hays organization on any pictures made by him for Pathe release hereafter even to the point of breaking away from membership in the M.P.P.D.A.

Last week, at a stormy session during which Universal and Fox executives pointed out that Hays had turned down both their propositions to make "Rain" while now allowing United Artists to release it, Universal threatened to resign as a member of the M. P. P. D. A. if the organization was to be conducted along these lines.

With three major members of the organization rebelling against its policies the Hays Association of Motion Picture Producers and Distributors is at a worrisome stage.

Cantor on Movietone

Los Angeles, Dec. 27.

Eddie Cantor will be the star of a full length feature film on the Fox Movietone. Its making will start in June after the present stage "Follies," with Cantor starred, closes its road season.

Next season Cantor is under contract to return to Flo Ziegfeld, in a new stage production.

JOHN BARRYMORE'S CORP.

Los Angeles, Dec. 27.

Papers have been filed at the Secretary of State's office for the John Barrymore Corporation with a \$5,000 capitalization. The purpose is to produce, market, buy and lease pictures and plays.

Incorporators are Barrymore, Harry Hotchner and Kenneth Holland, all of Los Angeles.

FANCHON-MARCO DEAL WITH W. C. INTERESTED—3 UNITS WEEKLY

Coast Producers May Expand on Film House Stage Productions—Prolific Producers of Picture Units Eventually May Reach East

Los Angeles, Dec. 27.

Fanchon and Marco Production Company is organizing to produce stage presentations and specialties in West Coast Theatres Circuit. The new company is to be controlled by West Coast with Fanchon and Marco said to have an equal interest in the stock of the company. This plan is the forerunner of extending the operations of the Fanchon and Marco stage type of entertainment. With the expansion of West Coast Theatres operation, the Fanchon and Marco Shows will be placed at all of the houses operated by West Coast as well as the houses of circuits with which this organization is allied.

Up to the present time Fanchon and Marco have been producing 156 stage shows a year, three weekly. This work has been done entirely by Fanchon and Marco themselves. They have staged all of the shows besides engaging the talent. They also take weekly trips throughout the towns covered by West Coast in checking up on their stage entertainment.

No other producers of stage entertainment in picture houses have produced anywhere near the number of shows this combination has done since becoming associated with West Coast Theatres three years ago.

Under the new arrangement with West Coast, Fanchon and Marco will stage larger and more expensive presentations for the key houses operated by the company. All shows which go on tour will have their premiere at the Metropolitan, Los Angeles, at which house Larry Caballero will aid Marco in the staging of the productions.

These shows will play all of the big houses on the entire circuit with the exception of the Loew's State, Los Angeles, and the Warfield, San Francisco. In those houses, specialty bills featuring the orchestra leaders will be put on every week with Fanchon in charge of the production.

May Go East

The first of the new shows to be staged at Loew's State will be when Eddie Peabody opens Jan. 12, and at the Warfield, San Francisco, when Rube Wolf arrives Jan. 14.

Besides this, an arrangement has been made whereby Adolph Dumont, making production overtures for Balaban and Katz in Chicago, will do likewise for West Coast. The first of these will be staged next week at the Metropolitan with Dumont handling the stick.

It is understood, should the Stanley Company's deal go through with West Coast, Fanchon and Marco presentations will be used in all of the eastern houses as Abe Sablosky and Jacob Fabien, here recently inspecting the West Coast houses for the Stanley Company, signified a desire to have the coast form of entertainment for all of the Stanley houses.

Ruth Hurst, Chorister, Is Now U Film Principal

Los Angeles, Dec. 27.

Ruth Hurst, formerly chorister in New York, arrived on the coast two months ago and engaged in picture work.

Carl Laemmle picked her from a mob of extras and after satisfactory screen tests, signed her to a five-year contract with Universal.

Miss Shearer's 'Ballyhoo'

"Ballyhoo," the Beth Brown book, will become a Norma Shearer picture for Metro-Goldwyn-Mayer.

Film rights to the novel were bought from Miss Brown last week.

Roxy-Fox Film Prices

Difficulties between Fox and the Roxy have quieted for the present. S. L. Rothafel, managing director of the house, protested against the charges for Fox pictures being made against the theatre, the prices running as high as \$10,000 and \$15,000 per week. Rothafel can get pictures from many sources at 50 per cent. of that price and less.

In demanding lower prices if Fox pictures were to be shown in the Roxy, Rothafel got together with the minority stockholders.

HOME FILM OUTFITS START FIRES, SAYS CHIEF

Boston and Portland, Me., Agitating Against Taking Films Into Homes

Boston, Dec. 27.

Agitation has started in New England on pictures in private homes. Coincident with an announcement in Boston of a ban on the home outfits comes a dispatch from Portland, Me., that no less than three recent serious fires in houses were caused while films were being exhibited.

At Boston the Massachusetts state fire marshal, George C. Neal, has ordered all of the fire chiefs in the Metropolitan District (Greater Boston) to take action to prevent the sale of inflammable picture film designed for home use. Fire Marshal Neal, in his order to the chiefs, declared that he had tested several of such films and found them highly inflammable.

In Portland, Fire Chief Oliver T. Sanborn in a statement asserted he was very much opposed to the use of such films and issued a warning to all those who have them in their possession to be exceedingly careful.

"I believe home movies were responsible for two or three bad home fires in this city," said Chief Sanborn, "and I am firm in my belief that the films are very inflammable."

Pathe-F. N.'s Acton Site

London, Dec. 27.

A. E. Bundy, of the British Instructional Film Co., has rejected the studio site at Acton. It is being taken up by the new Pathe-F. N. National merger, capitalized at \$1,000,000. The combine will produce here with Harry Ham of First National in charge.

British Instructional is not building at Surbiton because of the high value of the land, but may turn to Elstree for location.

Kane's 4 Specials

Los Angeles, Dec. 27.

Robert T. Kane has produced five pictures in the past four months for First National at the studio in Burbank. He has two more pictures to make, and will complete them about Feb. 1.

At that time he will enter upon a new production contract to make four specials a year, eliminating his regular program product.

COAST CHILD MURDER INCREASES LOS ANGELES B. O. WORRIES

Women and Children Afraid to Leave Homes—
Usual Pre-Christmas Biz—Kolb and Dill, \$24,000,
State—College Stage Show, \$26,500 at Met

Los Angeles, Dec. 27.
(Drawing Pop., 1,450,000)

The steadily slaughter of the daughter of a bank official had the town upset, with the theatres claiming boxoffices were greatly affected. It was the week before Christmas, but the boys claimed it might have been better.

None of the first run houses got what they would call a break. Trade was shot to pieces afternoons. Egyptian, Hollywood, actually did \$62 on a matinee. It's a fact that women and children did not venture far from home, and the theatres should have fared better, as the Yuletide school vacations went into effect on Monday of the week. The scare may have hurt Xmas shopping, too.

Kolb and Dill, in their first picture house venture as a stage attraction, actually led the town with around \$24,000 at the State. The Metropolitan, which has around 1,300 more seats, got about \$26,500. On the State's screen "The Forbidden Woman," first Pathe-P. D. C. picture to play the house. It was expected K. & D. would draw far better than they did. The picture proved one of the best the house has had in some time.

Metropolitan had Morley Drury, football player, in a collegiate prolog. Drury proved good draw for the college mob and started very well. After fourth day business sagged off. Presentation was very fast.

"Helen of Troy" lost consciousness after finishing two weeks at the Million Dollar. Studio spent lots of money in exploiting this one, with the results negligible. "The Gaucho" was feeble early in the week. Trade actually amounted to little until Saturday and Christmas Day.

Carthay Circle did fairly well on fourth week of "Sunrise" though intake was not startling. Fox is pushing it strong and will do heavy advertising and exploitation after the holidays. "Old San Francisco," with Vita program, had another fair week at the Criterion. Replaced by "The Jazz Singer," with house going into two-a-day policy.

That Gene Morgan means something was proven at the Boulevard. "No Place to Go" (picture) had the buyers in the same mood. "Now We're in the Air" seemed to have gotten a bad break at the Egyptian. House felt that straight daily newspaper advertising meant nothing, and this one drew at least \$4,000 less than any Hatton-Beery picture should out here. Broadway Palace did not hold with "Jesse James."

Estimates for Last Week

Grauman's Chinese (U. A.)—"The Gaucho" (U. A.) (1,958; 50-11.50). Looks as though it has fully shot its bolt; trade way off until last two days of week; around \$15,500. Carthay Circle (W. C.-Miller)—"Sunrise" (Fox) (1,500; 50-11.50). Management seems satisfied with fair business; near \$14,700.

Loew's State (K. C.-Loew)—"Forbidden Woman" (Pathe) (2,300; 25-11). Kolb and Dill on stage had good screen support and heavy advertising concentration; with only fair start picked up to finish at around \$24,000.

Metropolitan (Pub. - W. C.)—"Spring Fever" (M. G.) (3,595; 50-75). With well balanced stage and screen show house fell about \$5,000 below expectations; \$26,500.

Million Dollar (Pub.-W. C.)—"Helen of Troy" (F. N.) (2,200; 25-85). Could not be plugged and get any coin; cut at end of second week with \$10,000.

Boulevard (W. C.)—"No Place to Go" (F. N.) (2,164; 25-50). Gene Morgan's following coming regardless of screen; pretty fair at \$6,200 under circumstances.

Egyptian (W. C.-U. A.)—"Now We're in the Air" (Par) (1,800; 25-65). Business surprisingly poor due to limited publicizing; around \$6,700.

Criterion (W. C.)—"Old San Francisco" (W. B.) (1,600; 25-75). Draw of Dolores Costello a help; third week \$10,000.

Broadway Palace (Orpheum)—"Jesse James" (Par) (1,600; 15-40). A blank here; very poor; not being able to show much over \$2,300.

Lachman with B. I.

London, Dec. 27.

Harry Lachman, until recently technical supervisor at Ingram's studio for M-G-M at Nice, joins British International studios as technical supervisor Jan. 2.

'MISERABLES' DOES BEST BIZ IN MINNEAPOLIS

\$6,000 for Hugo Classic—
"Last Waltz" Flops, \$3,500
—State Turns in \$11,000

Minneapolis, Dec. 27.
(Drawing Pop., 470,000)

Improved weather conditions brought better grosses than those of the preceding seven days, when takings sank to rock-bottom. Still, results were unsatisfactory. Business fell considerably below that of similar periods during the last few years. Comparatively, "Les Miserables," at the Garrick, boasted the best showing along the rialto. This and another foreign picture, "The Last Waltz," played in opposition to one another at adjoining theatres. "Waltz" evoked little enthusiasm and took a beating at the hands of "Les Miserables," which seemed to make a favorable impression with the fans.

Although it had valuable aid from a pleasing comedy, "Now We're in the Air," the fourth of the State's big stage band shows, fared poorly. It was a good show, too, like the others. This house seems unable to get out of its slump. But all competitors, excepting the Garrick, are in the same boat.

Hennepin-Orpheum did none too well with Eddie Leonard and "My Friends from India" on the screen. Tom Mix's "Arizona Wildcat" helped Pantages a little.

Estimates for Last Week

State (F. & R.) (2,500; 60)—"Now We're in the Air" (Par) and big stage show. Picture moderately liked; stage show splendid, but public wouldn't buy; around \$11,000, and should have had at least \$5,000 more.

Garrick (F. & R.) (2,000; 60)—"Les Miserables" (U). Best business in town; capacity smaller than State and Hennepin-Orpheum and program only of feature films and shorts; over \$6,000; matinees bigger than usual.

Strand (F. & R.) (1,500; 50)—"The Last Waltz" (Par). Flivver because fans didn't like it; about \$3,500.

Lyric (F. & R.) (1,350; 35)—"The Thirteenth Hour" (M-G). Did comparatively well and was liked; around \$2,000.

Grand (F. & R.) (1,100; 25)—"Shanghai Bound" (Par). Second loop showing about as good as could be expected; around \$700.

Hennepin-Orpheum (Orpheum) (2,890; 50-75)—"My Friend from India" (Patha) and vaude. Vaude fair, although practically all acts seen here before; picture meant nothing to box office; about \$10,000.

Pantages (Pantages) (7,650; 50)—"Arizona Wildcat" (Fox) and vaudeville. Picture well liked and vaude satisfactory; around \$5,000, about as expected.

Seventh Street (Orpheum) (1,480; 40)—"Galloping Fury" and vaudeville. Satisfactory show at prices; about \$4,600.

TOPEKA'S TOUGHEST WEEK

And This Guy Can Still Gag About It

(Drawing Pop., 85,000)

Topeka, Dec. 27.
It was the week before Christmas, and all through Topeka not a picture was drawing any money tospeaka.

The nickels and dimes in the old family sock were all in Kresge's or else on a rock.

While down at the movies they were tearing their hair, saying "It's the worst week in history, it is I declare."

And what was more, no one seemed to caradam. Some of the ancients were pulled down off the shelf, dusted or not as the janitor saw fit, and shown to the corporal's guards that fell in by habit, and that's about the whole story.

Schlesinger as Backer

London, Dec. 27.

Mason and Well are not going any too well on their Wembley promotion.

R. J. Pugh, of the Wembley Central Studios, has I. W. Schlesinger in the background to promote Wembley if M. and W. fall down.

FAIR AT PORTLAND

Neighborhoods Hurt Most By Xmas in Northwest

Portland, Ore., Dec. 27.

Usual pre-holiday slump, suburban houses also found going rough.

Its reported J. J. Parker, allied with West Coast Theatres, is to take over the West Coast Broadway in conjunction with United Artists, around Feb. 1. Parker is to be managing director of the house, with U. A. supplying the product and holding a half interest in the theatre. Parker has denied that U. A. and himself will take over the Broadway, but intimated that such a deal is possible.

Estimates for Last Week

Broadway (W. C.) (2,000-25-40-60).—"Gay Deceiver" (Par). Just fair. Fanchon and Marco's "Oil" Idea, improvement over other shows, with Ollie Wallace, new master of ceremonies, satisfactory clip, \$13,000.

Pantages (Pan) (2,000-35-50).—"The Wizard" (Fox). Average program picture. Vaude nothing to brag about. \$10,000.

Rivoli (J. J. Parker-W. C.) (1,210-35-50).—"Man Crazy" (1st N.). Mulhall-Mackall combination and Salvatore Sataella's orchestra brought house satisfactory gross, \$5,500.

Columbia (U) (750-35-50).—"Madame Pompadour" (Par). Did fairly. \$4,000.

Blue Mouse (Hamrick) (700-25-50).—"One-Round Hogan" (Warner). Popular, but real drawing card Movietone, on debut. Vitaphone still offered. \$6,500.

"BECKY" SURPRISES CAPITAL WITH \$11,000

Washington, Dec. 27.
(White Pop., 450,000)

The week before Christmas—that tells it. Except that joy reigned at the Columbia, for "Becky" was the attraction, plus the Hearst tie-up. Business looked like a regular week. "Love" now in after much spending in exploitation.

Fox business quivered around the previous week's figure, due to the 50 people stage presentation in Herbert's "Sweethearts." A little smart business in booking in a Fox release of John Gilbert, prior to the Columbia showing of "Love," turned out to be a dud, however, for the big things were expected. Anatole Friedland's revue helped the Palace weather the storm, though takings did drop.

"King of Kings," road-showed into the National, looks to have gotten but a fair start and to remain but one more week.

Metropolitan and Rialto suffered, though the former ran an extra day on "Honey-moon Hate," gathering a few extra admissions. This to give the Vitaphone "Jazz Singer" a Sunday opening.

Estimates for Last Week

Columbia (Loew)—"Becky" (M-G) (1,232; 35-50). Right nice week in a house of small capacity; \$11,000.

Fox (Fox)—"Honor First" (Fox release) and "Sweethearts," tabloid operetta (3,432; 30-50-65-75). Thankful it was not worse; held to about previous week, which runs house into "red." \$21,000.

Little (Theatre Guild)—"Monsieur Beaucaire" (Par) (200; 35-50). Revival may have gotten about \$900.

Met (Stanley-Crandall)—"Honey-moon Hate" (Par) (1,518; 35-50). Not so forte, though running eight days; liberally estimated at \$6,000.

Palace (Loew)—"Woman on Trial" (Par) and Friedland stage revue (2,363; 35-50). Friedland helped Negri, who means little here, to get about \$14,000.

Rialto (U)—"Irresistible Lover" (U) and stage attraction (1,978; 35-50). May have gathered something like \$5,000.

National (Raphley)—"King of Kings" (Pathe) (50c. to \$1.50). Maybe \$9,000.

Best Business in Years for Providence Merchants

Providence, Dec. 27.

Merchants report the Yuletide business the best in many years and this perhaps explains the lull in the theatre patronage.

Estimates for Last Week

Majestic (Fay) (2,500; 10-50)—"Last Waltz" (Ufa) and "Silver Slave" (W. B.) with Movietone. About \$4,500.

Strand (Ind) (2,200; 15-25)—"Metropolis" (Ufa) and "Honey-moon Hate." Too heavy and only passable biz; \$6,800.

Fay's (Fay) (2,000; 15-50)—"In a Moment of Temptation" and fair vaude. About \$4,500.

Carlton (Fay) (1,474; 15-50)—"Chain Lightning" (Fox) and Edna Wallace Hopper on stage. Plenty of ballyhoo on Hopper show brought all it could at \$4,000.

Rialto (Fay) (1,448; 10-25)—Holiday held back this second run house; \$1,000.

NOTHING OVER \$36,000 IN CHICAGO; 'WINGS' QUILTS TOWN TO PROFIT

One of Few Supers to Do It—Ash's Heralded Return Gives Oriental Lead—"Her Wild Oat," \$35,000 at Chicago—"Lovellorn," "James," Nil

FRISCO NOT SO BAD; \$19,100 FOR SLY 'HELEN'

Granada Does \$21,300—Warfield 'Way Off,' \$18,000—"Stark Love," \$8,000

San Francisco, Dec. 27.
(Drawing Population, 756,000)

Pre-holiday depression was on in force, but business did not go all to smash. Even the smaller grind and neighborhood houses reported better revenue than ordinarily could be looked for, and while many did not make money last week few suffered real losses.

Granada led in revenue, which was a surprise in view of the strong opposition. Business started off terribly but built. Screen feature did not mean much, so credit for much of the draw goes to stage show and popular Frank Jenks' band.

California had an exceptional week with "Helen of Troy." Business was to the good. Had feature been shown any other time might have set a new boxoffice record. House led the Warfield by at least \$1,000 and rolled up substantial profit. "Man Crazy" and a specialty show at the Warfield, but the revenue was disappointing. Lucky to pass the \$18,000 mark, brutal for house.

Customers were shy of "Stark Love" at the St. Francis. No "names" spelled disaster, though critics were unanimous in praise. Embassy had its first real bad week since adopting Vitaphone-Warner policy, but managed to keep out of the red. Pantages did well on third and final week of "Seventh Heaven," but business showed a big falling off over previous weeks.

Estimates for Last Week

Granada—"The College Widow" (W. B.) (2,785; 35-50-65-90). Though stage play big hit of its time, title didn't mean much to present-day fans; Fanchon and Marco "Backstage Idea" displayed a lot of talent; satisfying week at around \$21,300; considered good.

California—"Helen of Troy" (F. N.) (2,200; 35-65-90). Personal appearances of Marie Corda, who plays title role, helped draw the curious; advance campaign a "wow" and satire rolled up \$19,100 without trouble.

Warfield—"Man Crazy" (F. N.) (2,660; 35-65-90). Neither picture nor stage show sufficiently strong to pull; at \$18,200 didn't provide any dividends.

Embassy—"The Desired Woman" and Vitaphone (W. B.) (1,367; 35-50-65-85). Management agreeably surprised when house kept out of red; at \$8,000 did remarkably well.

St. Francis—"Stark Love" (Par) (1,375; 35-65-90). Duplicated Los Angeles flop; no matter how good, unless "names" public seems to fight shy; \$8,000 a distinct disappointment for something really worth while; "Old Ironsides" replaced and figures for three weeks minimum.

MONTREAL'S \$2 TOP

Film House Managers Charging it for New Year's Eve

Montreal, Dec. 27.

(Drawing Pop., 600,000)

Managers are looking forward to New Year's Eve at \$2 top to pick up the drop of last week.

"Jimmy" Lyons, known to Montreal playgoers as doorman of His Majesty's theatre, died suddenly of heart trouble while out walking. He had held his position for over 15 years.

Estimates for Last Week

Capital (2,700; 60-85)—"Breakfast at Sunrise" (F. N.). Nice house filler any other week; \$10,000.

Palace (2,700; 55-85)—"Moon of Israel" (Par.). Kind of seasonal, otherwise not so good; \$8,000.

Loew's (3,200; 45-75)—"Body and Soul" (M-G-M). Fills in well with vaude; \$12,000.

Imperial (1,900; 35-85)—"South Sea Love" (F. B. O.). Nice and warm for cold week; \$5,000.

Strand (800; 30-40)—"One Round Hogan" (Warner). "High School Hero" (Fox); "Million Dollar Mystery" (Col); "Wild Beauty" (U). All together, \$4,000.

Chicago, Dec. 27.

Loop firmly convinced that all rumors regarding Santa Claus are strictly for children. Most activity centered on the Oriental and Paul Ash. The redhead, back from a six-weeks' vacation, rode in on dynamic publicity and while he didn't get back to actual work until yesterday (Monday), is credited with 'enticing a powerful week-end run on the b. o. Saturday and Sunday business boosted to \$36,000, a gross that would have been preposterously low.

The Chicago fell even lower than the previous week and finished in back of the Oriental. Comment personally complimentary to Colleen Moore, but not to her picture, "Her Wild Oat." "Loves of Carmen" suffered a sudden decline in its second week at the Monroe. This cannot easily be analyzed. Maybe due to both conditions and location.

"Wings" flew south after its eighth and final at the Erlanger, showing a break-even figure for the last seven days, while "The Jazz Singer," surviving as the lone remaining double buckler, played to a little better than even in its fourth week at the Garrick.

McVicker's and Roosevelt were both low on a pair of second weeks of "The Lovellorn" and "Jesse James." "Jesse's" disappointing first week was not regarded as true designation, but similar results in the second prove film is not up to snuff. "Brass Knuckles" proved as anemic in its second as first week at the Orpheum. Practice of holding over weak ones doing this house no good in spite of unwarranted two-timing frequently necessitated by systematic booking schedule.

The Mindlins finally unearthed a legitimate squawk. This weekly account has been crediting the Playhouse, formerly a theatre run with legitimate intent, but now just a high-hat hut for films, with 1,073 seats. But the Mindlins, those two boys, say 573. They must have dusted 'em to count so correctly, and there's plenty of it on the last 10 rows.

Estimates for Last Week

Chicago (Publix)—"Her Wild Oat" (F. N.) (4,100; 50-75). Tobogganned to second place with week \$35,000; nothing on bill to offset holiday depression.

Erlanger (Erlanger)—"Wings" (Par.) (1,345; 50-22.20) (8th week). Packed and left town with profit, rare feat for specials here; \$10,500 about even break last week.

Garrick (Shubert)—"Jazz Singer" and Vita (W. B.) (1,293; 50-22.20) (4th week). Advance sales continue slightly over \$1,500; getting by with \$11,800 and thereabouts; another case of picture itself secondary to an incorporated feature.

McVickers (Publix)—"The Lovellorn" (M-G) (2,400; 50-75). Film never meant for two weeks engagement; heavy exploitation no help; house better this week with "The Gorilla"; \$12,000.

Monroe (Fox)—"Loves of Carmen" and Movietone (Fox) (975; 75). Took unexpected flop after pretty good start; down to last season's mediocre average with \$4,100; this run denotes more than ever Monroe's shortcomings as Chicago's outlet for Fox's new productions.

Oriental (Publix)—"In Old Kentucky" (M-G) (2,900; 35-50-75). House claimed heavy week-end due to Ash's return though he did not appear on stage; maybe; picture didn't figure; another low week at \$36,000.

Orpheum (Warner)—"Brass Knuckles" and Vita (W. B.) (776; 50). Not worthy of second week, as \$6,350 shows; title a handicap as magnet for women; Syd Chaplin's "Fortune Hunter" succeeding.

Playhouse (Mindlin)—"Peaks of Destiny" (Ufa) (573; 50-11.10). Just another week; arty house could not retain sudden influx; \$3,100.

Roosevelt (Publix)—"Jesse James" (Par.) (1,400; 50-65). Deemed ordinary western with extraordinary title; most of Chicago believed it adapted from musical comedy of that name; worse in second week; \$7,500; "Love" (M-G) current.

State-Lake (Orpheum)—"The Harvester" (Pathe) (2,800; 25-50-65). Picture adapted from one time best seller not good enough for Loop consumption; no value on screen; \$15,800.

B'WAY USHERS' LOAFING SPELL WEEK-BEFORE IN FILM DE LUXES

Variety Man Admits His Poetry's Pretty Bad, but Says Big Alley Biz Just as Bad Last Week—Few Spots Were Bright—"Chicago," "Enemy" Arrive

'Twas the week before Christmas
And all through the house,
Nothing was stirring
—Not even an usher.

That poetry's bad, but so was business.

Although figures tumbled, nobody paid much attention because it was simply tradition.

Three or four spots held up surprisingly well; "Love" stayed well above capacity at the Embassy, Gilda Gray gave the Rivoli \$30,900, Menjou eased the Paramount above \$65,000 and "The Jazz Singer" only gave way \$1,300 beneath the previous week.

Beery and Hatton felt the pre-Christmas sock about as much as anyone, the gross at the Rialto tumbling \$10,600, to \$20,700. "Lovelorn" let the Capitol down about \$14,000, the Roxy couldn't better \$37,000 again and the Strand was just above \$20,000 with "Man Crazy."

"Student Prince" ended a 13 week stay to \$8,500 with "The Enemy" opening at the Astor last night (Tuesday). "Wings" suffered its worst gross by far to date at \$14,800, while "Uncle Tom" battled to beyond \$5,000. "Helen of Troy" enticed \$11,000 to the Globe and will leave when First National's lease expires the night of January 1. Picture resumes the following Saturday at the Paramount.

"Chicago" made no attempt to get anything Friday and Saturday, the house being given away for those performances. Sunday matinee was light but the second performance that day jumped to capacity where it has remained since. "Gauchito" was off to \$12,000 at the Liberty and "Sunrise" continued to twiddle its thumbs at the Times Square.

U's air picture, "The Lone Eagle" may have gotten \$10,000 at the Colony and "Grandma's Boy" plus "Sunlight" turned over \$3,500 to the small Cameo. The comedy is holding over.

Estimates for Last Week
Astor—"Student Prince" (M.-G.) (1,200; \$1-\$2). Left Sunday night to make way for "The Enemy" (M.-G.), which entranced Tuesday; "Prince's" final week was \$8,500.

Cameo—"Grandma's Boy" (A. E.) and "Sunlight" (549; 50-75). Small house felt seasonal decline, but holding over Lloyd comedy; last week, \$3,500.

Capitol—"Lovelorn" (M.-G.) (4,620; 25-50-75-\$1.10). House dropped \$14,000 from previous week; reported first Loew-Public stage show due here Jan. 7; \$51,900.

Central—"Uncle Tom's Cabin" (U.) (922; \$1-\$2) (8th week). Got through tough week at a little more than \$5,000.

Colony—"The Lone Eagle" (U.) (1,980; 25-50-75). Aviation picture couldn't pick up house; \$10,000.

Criterion—"Wings" (Par.) (973; \$1-\$2) (20th week). Air film dipped 'way off from normal pace; first time under \$15,000; fell to \$14,800, but came back with rush Sunday; got \$12,100 in Brooklyn at Shubert-Teller; Criterion giving midnight performances New Year's Eve and night.

Embassy—"Love" (M.-G.) (596; \$1-\$1.65) (5th week). Conditions didn't bother this one; substantially over capacity at \$10,850.

Gaiety—"Chicago" (Pathe) (808; \$1-\$2) (1st week). Opened Friday night and gave house away until Sunday; capacity Sunday night and ever since.

Globe—"Helen of Troy" (F. N.) (1,416; \$1-\$2) (3d week). Closes Jan. 1 to resume at Paramount week of 7th; holding up pretty well at \$11,000.

Liberty—"The Gauchito" (U. A.) (1,234; \$1-\$2) (6th week). Slump felt here, too; around \$12,000.

Paramount—"Serenade" (Par.) (3,400; 35-50-75-90). Menjou picture helped hold house up during off week; okay at \$65,800.

Rialto—"Now We're in the Air" (Par.) (1,960; 35-50-75-90) (3d week). Comedy took around a \$10,000 fall; got \$20,700.

Rivoli—"The Devil Dancer" (U. A.) (2,200; 35-50-75-90) (2d week). First week for Gilda Gray in film and on stage satisfactory at \$30,900 despite Xmas shopping.

Roxy—"Girl from Chicago" (W. B.) (6,205; 50-\$1.65). Couldn't get above previous low week of \$37,000; Saturday considered off at \$16,000, but Sunday up to \$24,000.

Strand—"Man Crazy" (F. N.) (2,900; 35-50-60-75). Became by Xmas shopping at something over \$20,000.

Times Square—"Sunrise" and Movietone (Fox) (1,080; \$1-\$1.65) (14th week). Can blow any time without causing surprise; probably

'WINGS' VERY STRONG IN PHILLY AT \$2

Otherwise Town Satisfied Last Week With Grosses in Main, Period Considered

Philadelphia, Dec. 27.

Expected pre-holiday slump was stayed off successfully until last week when most of the houses tumbled in grosses pretty decidedly. "Wings" at the Aldine, was by far the most successful of the films that dared this traditional period, and its gross was between \$16,000 and \$17,000, remarkable for the circumstances. "Wings" looks like the best bet this house has had since "The Big Parade."

The Stanley had Richard Dix in "The Gay Defender." Dix is popular here, but the picture wasn't so well liked. Gross \$25,000 or a little less.

Fox got around \$22,000 with a re-issue of "St. Elmo" and a surrounding stage bill. Also excellent, considering.

For this Christmas week the downtown houses have some fairly strong attractions, but a number evidently figure they can drag 'em in with nearly anything. Stanley has Clara Bow in "Get Your Man," and on the bill are the Catherine Littlefield Ballet, held over.

Estimates for Last Week
Stanley (4,000; 35-50-75)—"Gay Defender" (Par.). Richard Dix picture panned by critics, but drew some business on name of star. Little under \$25,000 reported.

Aldine (1,500; \$2)—"Wings" (Par., 4th week)—Looks best bet of all this season's films. Only off about \$1,500 last week with between \$16,000 and \$17,000 claimed. Should stay another two months at least.

Stanton (1,700; 35-50-75)—"The Garden of Allah" (M.-G., first week) Rex Ingram feature, generally panned, with business mediocre at \$10,000. Figured to pick up to go through the holidays.

Fox-Locust (1,800; \$1.65)—"The Jazz Singer" (Warner, 7th week), Jolson picture hurt at matinees which have been one of best bets up to now. Little under \$12,000 claimed. May recover for another month yet, although Fox people are reported anxious to get house back for their own "Sunrise."

Fox (3,000; 99)—"St. Elmo" (Fox) old John Gilbert film revived with fairly good success. Around \$22,000.

Arcadia (800; 50)—"The Desired Woman" (Warner) just fair at about \$3,000.

Karlton (1,100; 50)—"Silk Stockings" (U) even weaker at \$2,500.

N. Y. Hip Did \$20,000 Last W'k with 'Night Life'

An exceptional week's gross was registered last week at Keith's Hippodrome, New York, when around \$20,000 was totaled.

The house was watched for business in the week before Xmas through the Tiffany-Stahl feature, "Night Life," having its initial Broadway showing there.

The Hip but slightly dropped below its average for the week. The T-S picture got the credit for the draw, despite the Hip's stage held a freak electrical attraction, Bernays Johnson.

Splitting Nagel's Time

Los Angeles, Dec. 27.
Through an arrangement made between Warner Brothers and Metro-Goldwyn-Mayer, Conrad Nagel, under contract to M-G-M, will divide his time for the coming year equally between both studios.

Cleve Moore in Sister's Film

Los Angeles, Dec. 27.
Cleve Moore, brother of Colleen Moore, has been selected to play a prominent role in "Lilac Time," Colleen's next for First National. Others in the cast are Gary Cooper, Jack Stone, Eugenie Besserer and Richard Jarvis. George Fitzmaurice will direct.

holding on for holiday trade; surprisingly low since opening.

Warners—"Jazz Singer" and Vitaphone (W. B.) (1,300; \$1-\$2) (12th week). Went back on heels for \$1,300 to \$18,700; will get most of it back.

SEATTLE BETTER THAN EXPECTED IN BAD WK.

Seattle, Dec. 27.
(Drawing Pop., 450,000)
Wasn't so bad. In fact, all managers report biz held better than expected. Mats were decidedly off, but night shows held fairly strong. Fifth avenue seemed to be the leader with capacity nightly for the first three days. Nora Bayes drew, as she was well advertised, but Bebe Daniels is always a nifty and "She's a Sheik" did okay.

"Garden of Allah" was a magnet at United Artists and did fair biz. Blue Mouse had "Reno Divorce" but it didn't separate many from their money. Columbia stepped out with added musical attraction in Vic Meyers' band, record artists and regals at the Butler night club. But intake nothing to brag about, due to natural off-week.

Estimates for Last Week
Fifth Avenue (W. C.) (2,700; 25-60)—"She's a Sheik" (Par.). Nora Bayes, Hermie King and F. & M. revue. Good week all things considered. \$17,800.

United Artists (U. A.-W. C.) (2,100; 25-60)—"Garden of Allah" (M.-G.). Not bad and well advertised; proved pleaser. \$7,900.

Columbia (U) (1,000; 25-50)—"Mme. Pompadour" (Par.). Costume subject well liked; Vic Meyers band for week. \$5,200.

Liberty (W. C.) (1,500; 25-40)—"The 13th Hour" (M.-G.). \$2,900.

Blue Mouse (Hamrick) (950; 25-50)—"A Reno Divorce" and Vita (W. B.). Also this week of Movietone; just fair. \$5,700.

Pantages (1,500; 25-60)—"St. Elmo" (Fox). Off at this house at \$5,000.

Orpheum (2,700; 25-75)—"Discord." Ethel Clayton and Ian Keith in person headlined show; not so good with \$11,500.

President (Duffy) (1,350; 25-51)—"The Easy Mark" (Duffy Players). Local stock goes over nicely; cast makes show; Sunday opening close to record, but \$4,000 on week, low of season.

Bow and Peabody Got \$7,200 at B'way, Tacoma

Tacoma, Dec. 27.
(Drawing Pop., 125,000)
Eddie Peabody's third week opened strong and the draw wasn't hurt by Clara Bow in the feature. No need mentioning the picture's title, for that didn't matter. It was Clara herself, and that made it.

Blue Mouse opened with Movietone last week and that helped. Cal Coolidge was shown boosting Charlie Lindbergh. At the Rialto Jimmie Malsell, side-kick of Peabody, is going it alone in banjo numbers.

Estimates for Last Week
Broadway (W. C.) (1,600; 25-50)—"Get Your Man" (Par.). Peabody, Fanchon & Marco and Clara Bow conspired to give great show value; good at \$7,200.

Pantages (1,600; 25-50)—"St. Elmo" (Fox). With good vaude and impressive picture did average considering Christmas week. \$5,000.

Blue Mouse (Hamrick) (650; 25-50)—"One Round Hogan" and Vita (W. B.). Also introduction of Movietone to Tacamans; clicked at \$3,600.

Rialto (W. C.) (1,200; 25-40)—"Motherhood" (state rights). Especially good for time of year; picture liked. \$2,800.

Colonial (W. C.) (800; 25)—"Too Many Crooks" (Par.) and "Sunset Derby" (F. N.). Double show but biz went the wrong way; 'way off at \$1,500.

New Orleans Surprises; Bad Week but Good B. O.

New Orleans, Dec. 27.
Downtown theatres did surprisingly well last week, considering the dire days before Christmas. The suburbs were hard hit, however, and suffered their worst business in years. The outlying managers gave away toys on certain nights, while others donated turkeys to the lucky holder.

Loew's State and the Saenger went slightly above \$13,000, with Loew's State having a slight edge.

The new Public policy at the Saenger has improved the trend noticeably. Strand has a stormy session with "The 13th Juror," registering poorly. In the same boat was the Liberty that played to ghastly houses.

Estimates for Last Week
Saenger (3,568; 65)—"The Gorilla." Generally liked. \$13,200.

Loew's State (3,218; 50)—"Gay Defender." With ordinary vaude did valiant service at \$13,400.

Strand (2,200; 50)—"The 13th Juror." But \$3,100.

Liberty (1,800; 50)—"One Woman to Another." Not strong enough. \$2,100.

Palace (2,300; 40)—"The Kid Sister." Very light. \$3,800.

Orpheum (2,400; 75)—"My Friend from India." With good stage show. \$7,200.

Tudor (800; 40)—"South Sea Love." Lucky to get \$1,100.

ALL DOWNTOWN TORONTO GOT UNDER \$40,000 GROSS LAST WEEK

1st All-Canadian Made Dove Right Into Red at \$1.50
Top—"Gauchito" Opened Well at Regent at \$1
Top—\$9,600, Loew's Top for Week

WHITEMAN HOLDS UP IN BALTO. AT \$26,000

Overcomes Pre-Xmas Slump—
Sent in "Old Kentucky"
With Him Besides

Baltimore, Dec. 27.
Felice Iula leaves the big orchestra pit of the new Stanley and returns to the Rivoli Jan. 1. He was at the Rivoli for seven years.

When the new Stanley-Crandall house was under construction Robert Iula, brother of Felice, was given a contract as orchestra conductor. A month or so later the new house discovered that Felice could be coaxed away from his old stand and when the big house opened he was at the conductor's desk. Robert had the contract and they alternated with the baton.

It is understood that the overhead at the new Stanley is something to worry about and the retirement of Felice Iula as joint conductor is no great surprise. His return to the Rivoli once more focuses attention on that theatre.

The Loew-U. A. Century got the best b. o. break in a general off week. Paul Whiteman and band turned the trick. It was an expensive gamble but the gross apparently justified the risk.

Business was way off with pictures and season to blame. "My Best Girl" for its second week at the Valencia flopped badly, and "Women's Wares" at the New failed to impress but was saved from disaster by a department store tie-up by Harry Van Hoven. Business was down at the new Stanley with "French Dressing" on the screen and "Hand Made" at the Rivoli failed to break the pre-holiday hoodoo.

Estimates for Last Week
Century—(Loew-United Artists)—"In Old Kentucky." (2,500; 25-60). Paul Whiteman and band attraction last week. Great gamble but successfully overcame pre-holiday slump and house got gross proportionally greater than it would have gotten without the extra card.

Nights were big. Matinees not actually capacity but very satisfactory. The gamble demonstrated conclusively that a real attraction can successfully overcome adverse conditions and turn in a satisfactory account at the b. o. About \$26,000.

Stanley—(Stanley-Crandall)—"French Dressing." (3,500; 25-60). Started week badly. Came up after mid-week but pre-holiday slump greatly affected matinees and held down night intake. \$16,500.

Valencia—(Loew-U. A.). "My Best Girl." (1,300; 25-60). Off badly. Picture not strong enough to buck the shopping competition, although the best of recent Pickford films. Essentially woman's picture and with Xmas rush on matinees way off. Not two-week picture and business for second week about \$4,000.

Rivoli—(Wilson Amusement Co.). "Home Made." (2,000; 25-60). Usual pre-holiday slump with matinees greatly affected.

New—(Whitehursts). "Women's Wares." (1,800; 25-50). Picture failed to impress. Van Hoven, house exploiter, hooked up fashion revue catching women shoppers and rang up a remarkable intake for before-Christmas week \$7,000.

Parkway—(Loew-U. A.). "13th Hour." (1,000; 15-35). Business way off. Unusual for this house. Picture failed to overcome opposition.

Little—(M. P. Guild). "Stark Love." (250; 35-50). Excellent second week in spite of pre-holiday season. House no doubt benefited by indirect endorsement of H. L. Mencken and looks set with the patronage of the intelligentsia seemingly assured. About \$2,000.

Met—(Warners). "Sailor's Sweetheart." (1,200; 15-50). Usual pre-holiday story. Around \$4,900.

NOW NANCY DREXEL—NEW

Los Angeles, Dec. 27.
After putting Dorothy Kitchen under contract for five years, Fox decided to change her name to Nancy Drexel.

She has been assigned the second of the feminine leads in F. W. Murnau's new Fox production, "The Four Devils," in which Janet Gaynor has the first lead.

Toronto, Dec. 27.

Business will be better in Toronto. It couldn't be worse.

Nothing much was expected last week and there was nothing to rave about in the way of pictures, but when the whole town goes under \$10,000 there is cause for some alarm, despite the period.

The German film, "The Last Waltz," played to fair biz at the Uptown, knocking down \$8,200, which is o.k., all things considered. The first all-Canadian feature length release, "Policing the Plains," opened with a dive into the red at the Royal Alexandra. Business was off at the Roxy this week, but here is a whole town with a drawing population of 700,000 going under \$40,000 for all first string and legit houses combined.

United Artists made its debut as direct Canadian exhibitors with "The Gauchito" at the Regent Saturday, getting about \$1,700, which means capacity for that house at \$1 top. House is under rental from F. P. and will see at least three U. A. pictures.

The dailies gave all the help they could to the Canadian effort at the Royal but everything was against it. The house has only held two pictures before, is out of the way and should have been dark. There was more paper than cash in the house all the time and receipts did not meet the rent, but Arthur Kean, who directed the picture, will continue to exhibit it himself since the regular releasing agencies refuse. An ambitious program of British pictures is lined up at some of the F. P. houses for 1928, starting with "The Battle of the Falkland Islands" at the Tivoli. Tom Daley will arrange the entire Canadian publicity for this one as he has done for other British efforts released through Regal.

Hockey games are thought to be cutting into business and from now on weather will be undependable.

Censors are still hanging up "Man, Woman and Sin" while tentative haggling is going on concerning "Helen of Troy" and "Forbidden Woman."

The first of the "Seeing Canada" series made by the Government and booked extensively throughout the world through the Paramount offices comes into the Uptown this week. Loew has previously booked "The World We Live In" (Fox).

Estimates for Last Week

Loew's—"Tea for Three" (M.-G.-M.) (2,600; 30-60). Best in town at \$9,600, which means a profit but not much. Weather no help.

Hip (F. P.)—"The Spotlight" (Par.) (2,300; 30-60). Weak picture, better stage show. Biz fair in view of skids elsewhere. About \$9,000.

Pantages (F. P.)—"The Fortune Hunter" (Warner) (3,400; 30-60). Those who saw this one liked it. Not many saw it. About \$8,800. At that jump on previous week. Awful.

Uptown (F. P.)—"The Last Waltz" (Ufa) (2,965; 30-60). With practically nothing in way of stage show held to over \$8,000. Fair.

Tivoli (F. P.)—"Honor First" (Fox) (1,400; 25-50). Never got going. Town fed up on re-issue, John Gilbert or no John. Between \$3,000 and \$4,000. Not so good.

Royal Alexandra (Rented from Shuberts)—"Policing the Plains." First all-Canadian picture swung in here at \$1.50 top and reeled off to empty seats and paper. Not altogether fault of picture, which is too long. Under \$2,500. Neighborhood all off.

FAIR IN ST. LOUIS

St. Louis, Dec. 27

Estimates for Last Week

Ambassador (Skouras) (3,999; 35-65)—"Serenade." Hailed as best Menjou has made since "Service for Ladies." \$24,800.

Loew's State (3,399; 25-35-65)—"In Old Kentucky," called "just another racetrack picture." Too bad, because old stage melodrama was surefire. \$12,700.

Missouri (Skouras) (3,500; 35-65)—"Barbed Wire," latest Pola Negri picture, called well worth seeing. \$19,900.

Capitol (Skouras)—"The Naked Truth," preachment film, played for men only during fourth week at this downtown house; next week for ladies only again.

PATHE UNDER 20; ORPHEUM OFF; PAR. AND FOX POINTED HIGHER

"Keith Stocks" Under Pressure in Mixed Trading Before Christmas—Post-Holiday Opening Unchanged—Warner in Break to New Bottom

Yesterday's prices for the amusement shares about repeated Saturday's closing excepting that Pathe continued to show the weakness that had characterized it all last week. Around 1 o'clock Pathe was quoted at 19½, compared to its old bottom of 20. Apparently the ticker is engaged in an endeavor to discount the passing of the next dividend. The Pathe bonds, which repeated the previous low of 80, tended to confirm the same forecast.

The decline in Pathe, more or less a close associate of the Keith-Albee interests, called attention to Orpheum, which last week got within a fraction of its low for 1927, sold at 24½, compared to the former low of 24. The significance of this particular price movement, of course, is that it reflects trading views of possibilities in the new Keith merger, in which new stock will be given for Orpheum share for share, with new outside offerings of stock at 25 a share, from reports.

Warner's Nose Dive
Warner Bros. followed the tendency of these two issues, likewise making a new low for several years at 18½, compared to the former bottom of 20. There was an outside chance, however, that this dip was a market operation, the well known clique in Warner making the stock look sick to coax in a short interest for a turn. Warner had recovered somewhat before the holiday gap in trading, and yesterday was run up briskly to better than 24. Warner's gyrations are not taken seriously any more. The stock has gotten to be the plaything of a group manipulating it for its own purposes. Stories alternately emphasize the company's supposed unfavorable position with the banks when a drop is in view, and then gossip deals with something about an impending income statement that will make the business take on a more hopeful complexion. There was some buying of Warners a couple of months ago when tales of a highly satisfactory statement of Vitaphone earnings were circulated. Nothing came of it.

Fox and Par. Hold Gains
The sorry showing of these three issues about covered the unfavorable developments in the list. Elsewhere conditions were good. Paramount had climbed last week to a new high for the year at 115½ on one day of large turnover amounting to upwards of 30,000 shares. It gave way from that level as was to be expected, but yesterday was holding between 113 and 114. Rights

to the new common which expired with the close of business yesterday, made an altogether satisfactory showing. Last prices of 2½ were close to the best, exhibiting an advance from 1 and indicating a disposition to take on the new stock without setting up an obstacle to the advance of old.

This is a reversal of the movement when the old preferred was offered. Rights then started at better than 12 and ended below 1. Ticker students of long and cynical acquaintance with Paramount now like its prospects for further advance to at least the 120's. Its behavior in last week's drive for higher levels had a substantial look about it. The prompt way in which a runaway advance was checked and an orderly retreat conducted was interpreted as indicating a long, slow campaign ahead. Ordinarily, if the move had been inspired for distribution, the high price and heavy turnover would have continued for at least three days. The fact that it was quickly staged and then relaxed is taken as an indication that the clique in control has plans running into the distant future.

Fox Estimated at \$7
The game of guessing at rates of profit is going on all over the list. Coincident with the advance of Fox from the low 60's to last week's new top for all time of 85½, it was figured that the concern would show about \$7 a share for this year, while prospects for increased earnings for 1928 were brilliant, based on the company's greatly expanded operations and the possibilities in its Movietone device, the value of which is already being demonstrated in new business.

Third quarter profits for Fox were \$902,166, or \$1.80 a share on "A" and "B" stock, the best quarter in the company's history. Fox also has more than made up its dividend from nine months' operation, the figures being \$2,273,455 net after taxes, or \$4.54 a share for stock paying \$4.

Stanley Co. of America furnished a statement a few days ago that its 1927 profits would more than cover dividend requirements of \$4 a share, the statement also calling attention to the fact that interests had expanded greatly and increased revenues were now in prospect from its larger scope.

Shubert has lapsed back to its old trading level just above 67, with transactions in much smaller volume. Apparently that operation has run its course.



The splendor, the brilliance of the social world are reflected in the aristocracy of fashionable WHITEHALL, at Palm Beach.

The vogue of Shepherds' at Cairo, the Casinos at Cannes and Monte Carlo has reached American shores because of Whitehall.

A Meyer Davis Orchestra contributes to WHITEHALL'S sumptuous entertainment.

MIDLAND'S BEST BILL

K. C. Managers Fought Against Bad Week—But Grosses Low

Kansas City, Dec. 27. A Kansas City manager never gives up. Managers stuck on the job and went after business the same as though they had a chance to get it last week.

Midland tied up with the Board of Education and offered an interesting local, "A Day in Central High." It gave the house one of the best Saturdays and Sundays it has had for several weeks, and there is no question but what the local added materially to the gross.

The Royal will close Saturday. It was Kansas City's first de luxe theatre, built 14 years ago by Frank L. Newman at a cost of \$75,000, and at that time was the latest thing in picture houses. A couple of years ago it passed to Public control, and a few weeks ago to the Loew management. When the Loew interests took it over for operation with the Newman theatre from Public, the house was made popular priced, but the patronage fell off, and as the theatre was compelled to use an orchestra on account of contracts made before the transfer, it could not make the grade. It's taps for what has been the greatest money maker in town.

Estimates for Last Week
Midland (Loew)—"Gay Defender" (4,000; 25-35-60). This Richard Dix thriller, coupled with "A Day in Central High," local directed by Charlie Winston, with the co-operation of the school officials, and "Dancing Around," fastest stage show seen in the house, proved best all-around entertainment offered since house opened a few weeks ago. \$20,000.

Mainstreet (Orpheum)—"That's My Daddy" (3,200; 25-50). Lots of laughs in this Denny comedy and lots of action in the stage show. \$9,000.

Pantages—"High School Days" (2,200; 25-30-50). Screen feature had no relation to the local school picture at Midland, but was light and frothy. \$5,100.

Newman (Loew)—"Last Waltz" (1,920; 25-35-60). First importation here for some time and fine production, but never had chance, as it was switched in with but a couple of days' publicity. Business never started. \$6,000.

Royal (Loew)—"Honeymoon Hate" (980; 20-35). Evidently too much Christmas shopping, but passed up a good picture. \$2,000.

Liberty (Ind)—"South Sea Love" (1,000; 35-50). Patsy Ruth Miller is the only woman in this stirring drama, but she is enough. Title made to order for this house, but business off. \$2,000.

First run pictures at other houses were "The Red Raider," Orpheum; "Sally in Our Alley," Capitol, and "Ham and Eggs," Globe.

Rogers' 12 for 1st N

Los Angeles, Dec. 27. Charles R. Rogers is in New York seeking to negotiate a contract with First National for the release of 10 program features and two specials.

Six of the programs will feature Ken Maynard, the remaining four to be adapted from the Townsend Burtis novels of American youth. Stories for the specials have not yet been decided upon.

VENTURINI AS ADVISOR

Los Angeles, Dec. 27. Dan Venturini, director of many independent short subjects made in the east, has been taken by Universal to act in an advisory capacity for directorial treatment on finished scenarios, ready to go into production.

2-Reelers Alarmed Over Vaude Acts

Los Angeles, Dec. 27. Producers of two reel comedies are becoming alarmed over the decreased demand for their product, blaming the present method of acts and presentations for crowding their product off of the program.

Some have gone so far as to send personal letters to all exhibitors explaining that it is cheaper to run a short comedy than substituting a vaude act.

BUFFALO'S ROCK BOTTOM

Except Hipp at \$13,000, Beat Previous Week's Gross

Buffalo, Dec. 27. General pre-Christmas theatre indifference brought local picture grosses to rock-bottom.

Estimates for Last Week

Buffalo (Public), 3,600; 30-40-65) "Gay Defender" (Par.), "Annual Revue." Business down and plenty, but bettered last year's figure for same week \$2,000; under \$18,000.

Hipp (Public) (2,400; 50) "Figures Don't Lie" (Par.) and vaude. Sole house in town to hold its own. Beat last week's gross by a few dollars; \$13,000.

Great Lakes (Fox) (3,400; 35-50) "Wreck of Hesperus" (Pathe), Movietone and vaude. Estimated \$12,000.

Loew's (Loew) (3,400; 35-50) "Tea for Three" (M-G-M) and vaude; \$9,000.

Lafayette (Ind.) (3,400; 35-50) "Judgment of the Hills" (F. B. O.) and vaude. Phil Spitalny still heading show. No change. \$10,000.

Lloyd Hamilton's Deal

Los Angeles, Dec. 27. Lloyd Hamilton finished his contract with Educational upon completion of the last of eight two-reel comedies released this year. Hamilton's contract with Educational covered 40 weeks salary. He will free lance for features until ready to negotiate a new deal with Educational in April for next season's comedies.

The comedian has been making Educational comedies for the past eight years. He is the oldest starring comedian with the organization in point of service. Two years ago his contract was placed on a yearly basis instead of optional periods over three years.

Tiffany's Programs

Los Angeles, Dec. 27. With six pictures planned for production in both January and February, John M. Stahl, director-general of Tiffany-Stahl will practically complete the 1927-28 program of releases.

It is expected the 1928-29 schedule will be started about April 1.

German Flier Advising

Los Angeles, Dec. 27. Joachim Rehorst, former German aviator with Baron von Richthofen's flying circus, is acting as technical advisor on "Hell's Angels," which Luther Reed is directing for Caddo Productions.

ANOTHER PRISON FILM

Another prison story is headed for the screen by de Mille. "Behind Prison Bars" will have the Florence, Ariz., prison as its locale, directed by Ray Taylor.

It's a Fred McConnell production with Mary Mabery and Robert Ellis among the principals.

"Roulette" for Barthelmess

Los Angeles, Dec. 27. When Richard Barthelmess completes making the "Little Shepherd of Kingdom C me" for First National he will immediately go to work on his next story, to be adapted for the screen from the Fannie Hurst story "Roulette."

Marjorie Bonner in Lead

Los Angeles, Dec. 27. Marjorie Bonner was assigned to play the lead opposite Bob Steele in "The Trail of Courage" for F.B.O., after it was discovered Dorothy Kitchen could not be borrowed from Fox for the role.

Dix in Original

Los Angeles, Dec. 27. Richard Dix's next for Paramount is "The Romance of a Cynic," an original by Nunnally Johnson.

HIGH COST FILMS DISPLEASING SCHENCK

Corrinne Griffith and John Barrymore's 2 Pictures Way Over Budget

Los Angeles, Dec. 27. Joseph M. Schenck is perturbed over the production cost of Corrinne Griffith's picture, "The Garden of Eden," and John Barrymore's "The Tempest," now in production.

The Griffith picture was budgeted for \$450,000 and when completed, reached \$700,000.

The Barrymore picture should have gone through for \$850,000, but with various changes of directors and people, the cost will be about \$1,200,000.

On the other hand, Schenck is said to feel that D. W. Griffith, who just completed "Drums of Love," is making pictures which measure up at the box office and from a selling standpoint in a profitable way. The D. W. picture cost around \$350,000, and is expected to show a handsome profit, while the productions of the other two are said to be too heavy to be able to show anything like a fair margin of profit.

Theatre Break on 'Sunday's' Subcommittee

Washington, Dec. 27. Theatrical interests are supposed to have received a break through the reorganization of the House of Representatives sub-committee that will consider the Lankford Sunday censorship bill.

Houston of Delaware and Hammer of North Carolina, both supporters of the bill, are not on the new sub-committee. Lampert of Wisconsin, known liberal, and William P. Cole, Maryland, Democrat, have replaced them.

Blanton of Texas and Gilbert of Kentucky, advocates of the blue law measure, are considered in a strategically weak situation as a result of the replacements.

Clarence J. McLeod of Michigan is again chairman of the sub-committee, with Frank R. Reid of Illinois also continuing as a member.

Same Sets for Travesty

Los Angeles, Dec. 27. Charles Murray's picture for First National will be "It's All Greek to Me," an original by Howard Green.

The story is a burlesque on "Helen of Troy" and the sets used in making the latter production will be utilized for the comedy, saving thousands of dollars in production cost.

Louise Fazenda will be featured, with Joe Bonomo only other member of cast signed. Eddie Cline will direct.

"Circus" at Chinese

Los Angeles, Dec. 27. Charlie Chaplin's "The Circus" will probably be the next picture at Grauman's Chinese following "The Gaiety," which will close on Jan. 21.

It was intended that "Trail of '98," M-G-M, be the next. It will not be ready for release until around March 1.

The Chaplin picture will go into the house for about a ten-week run, with "Trail" to follow.

"FOLLIES" GIRLS' STORY

Los Angeles, Dec. 27. Charles Logue, who recently left Universal's scenario department, is now working on the story of "The Heart of the Follies Girl." Sam Rourke is supervising for First National. John Francis Dillon, directing.

HOFFMAN ON WEST COAST

M. H. Hoffman, of Tiffany-Stahl, is on the Coast, accompanied by Abraham Schomer, playwright. Schomer will do some script work for the picture firm while west.

"Yellow Lily" for Korda

Los Angeles, Dec. 27. First National purchased "The Yellow Lily," an original by Lejos Biro for Alexander Korda's next production.

U Renews for Veidt

Los Angeles, Dec. 27. Universal renewed its option on the contract of Conrad Veidt for another four years.

Summary for week ending Dec. 28:

STOCK EXCHANGE

1927	High.	Low.	Sales.	Issue and rate.	High.	Low.	Lim.	Net Chg.
61	38½	1,100	American Seating (4).....	40½	30½	164½	40½	+½
170½	128½	4,100	Eastman Kodak (8).....	167½	164½	164½	164½	-½
85½	50	26,100	Fox, Cl. A. (4).....	85½	80	84½	84½	+¾
63½	40½	22,400	Loew's, Inc. (3).....	60½	57	57½	57½	+½
28½	20½	5,400	Madison Sq. Garden (1½).....	84½	23½	23½	23½	-½
115½	92	88,800	Par-Fam-Lasky (10).....	115½	100½	112½	112½	+½
36	24½	3,200	Orpheum (2).....	25½	24½	24½	24½	+½
43½	10½	11,200	Pathe (4).....	22½	19½	20	20	-1
74½	50	5,900	Shubert (5).....	69½	67½	67½	67½	+½
308½	130	Univ. Pict., 1st pref. (8).....	101½	99½	99½	99½	99½	+½
46½	19½	26,200	Warner Bros. 1st pref. (8).....	21½	19½	21½	21½	+½

CURB

1927	High.	Low.	Sales.	Issue and rate.	High.	Low.	Lim.	Net Chg.
8½	4	100	Film Inspect.....	4½	4½	4½	4½	-½
1½	10	800	Griffith.....	15	14	14½	14½	-1
16	10	2,500	Loew deb. sta.....	4½	3½	3½	3½	-¾
83½	9½	8,900	Warner Bros. 1st pref. (8).....	12½	10	12½	12½	+2½

BONDS

1927	High.	Low.	Sales.	Issue and rate.	High.	Low.	Lim.	Net Chg.
101	97½	\$21,000	Keith 8's.....	100½	100½	100½	100½	-¾
107½	101	98,000	Loew 6's.....	100½	100½	100½	100½	-¾
100½	80	66,000	Pathe 7's.....	81	80	80½	80½	-¾
111½	80	114,000	Warner Bros. 6½'s.....	99½	80	99½	99½	+¾

Ex-div.
Low bonds, ex-war., sold \$86,000 at 99½, 98½, 99½, net up ¼
Par-Fam rights expire Dec. 27, sold 60,000@1¼ to 2½, closing Dec. 28 at 2½, up ¼.

Carewe's Financing to Dodge 3d Party Profit

Los Angeles, Dec. 27. Edwin Carewe is said to be seeking new capital to finance his share of the two pictures scheduled to be released through United Artists, starring Dolores Del Rio the coming year.

Carewe's contract with Inspiration, which financed him in "Resurrection" and "Ramona" for U. A., expires with the completion of "Ramona" now in editing. In the event Carewe can finance with U. A., furnishing his 50 per cent. of the negative costs, a third party's profit will be eliminated.

St. Clair and "Actress"

Los Angeles, Dec. 27. Metro-Goldwyn has borrowed Mal St. Clair from Paramount to direct Norma Shearer in "The Actress," substitute title for "Trelawney of the Wells." Sidney Franklin was originally selected to megaphone.

Kelly's Contract Not Renewed

Los Angeles, Dec. 27. Columbia will not take up its option on Albert E. Kelly, director, who made "Stage Kisses" for that company. Kelly's contract for "Stage Kisses" had a continuing clause which was not exercised.

INDIES INCREASE SALES

HOLLYWOOD'S STRANGLEHOLD ON CANADA, SAY CANADIANS

British Picture Producers Also Issue Charges of Discrimination—Facts in Refutation Don't Substantiate Squawkers' Lament on U. S.

Toronto, Dec. 27. British and Canadian film producers have struck a snag in the releasing and exhibition of their film in Canada. They say the entire market is in a stranglehold by Hollywood moguls and that no matter how good their product is, they can't get it into a Canadian house.

Arthur David Kean, former film director for the British Columbia and Manitoba governments and recent producer of "Policing the Plains," is one of the loud squawkers. He declares regular releasing agencies have refused to see his picture and that he could induce no regular film house to show it, even gratis. He attempted to spot it in a legit house, but the Erlanger office was cold, he said, and the Shuberts, after two months of dickering, at last promised him two weeks at the Royal Alexandra. This was later cut to one week—the week before Christmas. Famous Players, he adds, refused him trans-Canada bookings, and there is no one else capable of contracting for a booking across the Dominion.

It is charged in other circles that F. P. is freezing out British films on instructions from New York. This, however, is known to be bunk. The best grosses of the year were hung up recently with "Nelson" and "The Somme," two holdovers (English) at the Elvii, while Pantages ran to \$15,000 with "Second to None" (English). Both of these are F. P. houses and have booked further British pictures.

When phone conversation with England was established from Toronto, N. L. Nathanson, F. P. chief, ordered other films by phone from London. He has also booked a series of all Canadian shorts, and it is expected "Carry On Sergeant," now in production at Trenton by British International Films, will be spotted in F. P. houses, although this is not definite.

At least five other Canadian films of feature length are now in production. If they can't be released there will be loud wholesale murmurs.

De Sano Preferred Ufa

Los Angeles, Dec. 27. With a deal all set to direct for Paramount, Marcel De Sano informed B. P. Schulberg, producing head, he was going to Germany to direct the Ufa and his proposition with Paramount was off. De Sano left the next day for the east.

De Sano was under contract to M-G-M for a year. Last summer his contract was assumed by Samuel Goldwyn. After carrying De Sano for a number of weeks, Goldwyn turned him back to M-G-M, which failed to renew his option.

A few months ago the director was slated to make a picture for Tiffany-Stahl, but the deal fell through with De Sano then discussing a proposition with Schulberg to join Paramount. After Schulberg had made room for De Sano in his organization and the contracts prepared for signature, the director walked out.

New England Pictures

Providence, Dec. 27. Old Colony Pictures, Inc., has been organized in New Bedford and will film its first picture in Providence.

On the staff of Old Colony are men who were concerned in the making of "Down to the Sea in Ships" a couple of years ago in New Bedford. John L. Pell, author of this film, has written a series of stories with New England background.

A Baby Holdup

Los Angeles, Dec. 27. Because of a California law providing that infants under six months cannot be used for theatricals, Paramount had to wait two weeks before it could make scenes with the twins necessary for "Able's Irish Rose."

The twins, Norvill and Norman Newhan, were selected but the company was delayed until the babies were one day over six months in order to satisfy the law.

PATHE'S EARLY PUSH WILL START OTHERS

Reported April Selling Will Bust Up Routine of Distributors—No Agreements

Pathe's reported proposal to start selling in April, if persisted in, will probably be met with similar plans by the other producers since most of the product for the present year has been completed and the period from January to April will see next season's product lined up.

Last year (1926) Paramount and First National held their annual sales conventions the first week of May, while Fox and Metro-Goldwyn-Mayer held theirs a week later. This year (1927) Fox and Metro-Goldwyn-Mayer held their conventions during the first week of May and Paramount and First National held conventions the second week.

An agreement entered into by all of the major producing companies, early this year, provided that the selling season shall start simultaneously June 15. If any of the producers sell earlier the others will follow with the result of additional overhead running into hundreds of thousands of dollars.

The ideal time to start selling product, according to sales managers, would be in September. During the summer business is off and there is an unnatural sales resistance that film salesmen would not have to combat if selling when house grosses are normal.

By starting the selling campaigns later on in the year the exhibitors will be getting some of the better productions during the summer months to help business.

It is understood that the producers aim to advance the starting of the sales season gradually, reaching the objective in the autumn.

Bold Advs. for "Love"

Minneapolis, Dec. 27. What would appear to be desperate measures were resorted to by the Strand here in exploiting "Love," current. Large display newspaper ads showed John Gilbert and Greta Garbo in four different passionate embraces. The captions were "rendezvous," "the awaited moment," "surrender" and "the first kiss." Another ad had for its top line the words "Aflame With Flery Romance."

It was the boldest and most daring advertising that any picture within recent memory has had here. Evidently this method of exploitation helped the box-office. Although the picture opened on the day before Christmas the initial crowds were large.

BEAT LAST SEASON THIS DECEMBER

Single Exception Amongst Leading Independent Film Producers, Pathe—Its Economical Plan Did Not Work Out—FBO's Increase \$1,000,000—Columbia's \$1,200,000 and Tiffany's 20 Percent

FOX IS HIGHEST

Practically all of the independent exhibitors and independent chains are loaded up with pictures until November, 1928.

With the exception of specials and an occasional open play date, those film companies not attaining last year's quota, now have no chance of catching up on sales. It is admitted by sales managers that this was one of the most difficult seasons, for sales, in the history of the picture business.

FBO Pictures' sales on the season will show approximately \$1,000,000 increase. Last season's sales mark was reached over six weeks ago.

Pathe-P. D. C. has not sold \$5,000,000 worth of contracts so far. Over \$5,000,000 was spent in production, Pathe had 36 pictures. Of this quantity, 53 two-reel westerns were made at an average cost of \$15,000, totaling \$780,000. There were 12 DeMille specials at \$260,000, totaling \$3,120,000. Also, 12 western specials at \$125,000, totaling \$1,500,000—a grand total of \$5,400,000.

Pathe, when merging with P. D. C., estimated a saving of \$2,000,000 a year in distribution in combining offices and releasing employees. Pathe was bound by leases for exchanges. Contracts with the higher salaried sales and distribution executives resulted in no saving there.

In letting the axe then fall on film salesmen Pathe lost out in country territories where the exhibitors were sold on personality and close acquaintanceship with the film vendor. When some of the field men were discharged accounts were lost. It is reported a considerable number of salesmen have since been re-engaged.

Fox Biggest Indie

Among the other indie film companies Fox is reported to have registered the largest increase in sales and accounts at the opening of the season, slackening up toward the finish.

Columbia Pictures show a net sales increase in signed contracts of \$1,200,000 over the previous season. The Columbia exchange, in New York, has done over \$600,000, as compared with approximately \$250,000 for last season during the same period.

Universal is practically unchanged, from accounts.

Tiffany-Stahl accounts show an increase of over 20 per cent. over last season.

Gotham is slightly higher.

The smaller independent companies, such as Columbia and Tiffany-Stahl, have shown an increase in the number of play dates in circuit houses, it is reported.

LeBaron East, FBO Quiet

Los Angeles, Dec. 27. William LeBaron, production head of FBO, is leaving for New York on Jan. 1.

During his absence production will be practically nil at the studio, as the company's budget at this time on production has been practically depleted.

LeBaron will resume at the studio Feb. 1, when the balance of the 27-28 productions will be completed and work commenced on the 28-29 program.

CONTRACT ACTORS NOT SUBJECT TO STANDARD FORM CONTRACTS

Free Lance Players Only Covered by Adopted Agreement—Contract Players Under Separate Agreements with Special Provisions

What's in a Name If on a Director?

Los Angeles, Dec. 27. Leigh Jacobson, scenario writer at Universal, wanted to become a director. The studio officials did not coincide with his views. He quit.

Then he made a two-reel picture. It cost \$1,000. He sold it on the state rights market. He also changed his name when he began directing it. The new name was Leigh Jason.

Carl Laemmle, head of Universal, got a flash at a two-reeler. He took down the name of the director and sent for him. The young man told him his tale and got a job back on the old lot doing just what he had wanted to do—direct.

4 TO 6 PRODUCTIONS ALWAYS AT DE MILLE'S

Phil Dunning's "Show Folks" for Phyllis Haver—And Others Set for Feb.

Los Angeles, Dec. 27. Planning to keep from four to six productions going throughout the year, the DeMille studios are now preparing "Show Folks," by Phillip Dunning, as a starring picture for Phyllis Haver.

Paul Stein, recently back from Germany, is reading stories of Austrian background for Joseph Schildkraut. If suitable material cannot be found, Stein will direct a mariner story with Schildkraut starring.

James Cruze will do a period story with Rod La Rocque. Leatrice Joy, a north country story, and Jacqueline Logan a sea story.

These in addition to De Mille's "Goddess Girl" will all be in production in February.

Police Stop 'Daughter'; Injunction Asked for

Chicago, Dec. 27. U. S. Health Film Corp. has entered a petition of injunction to set aside Superintendent of Police Michael Hughes' restraint order against "Is Your Daughter Safe?" sex film. Hughes recently refused to issue a permit granting exhibition of the picture in Chicago. The new action is in Circuit Court.

According to the complainant, the film is "instructive and emphasizes the necessity of parents more safely guarding the lives of their children." In the opinion of the police chief the picture is sensationally lurid in context, besides showing nudity.

The petition requests injunction on the contention that Hughes is "not a man of sufficient financial worth to fully compensate your orator for the damages your orator will sustain if not permitted to exhibit said motion picture."

Newell McCartney signed the plea for U. S. Health Films.

McCAREY, ROACH, V-P

Los Angeles, Dec. 27. Leo McCarey, supervising director for Hal Roach, was promoted to the vice-presidency of the Roach corporation upon his return to the studio after a brief illness.

McCarey replaces Richard F. Jones, now with United Artists.

Los Angeles, Dec. 27. The actors' standard contract adopted by producers and actor representatives after negotiations through the Academy of Motion Picture Arts and Sciences, applies only to free lance actors and is not effective with players who hold term contracts with the producing companies.

The free lance actor contract provides for contingencies that do not arise when the player is under long term contract.

Contract players will not be compensated for working more than the six-day week applying to free lance actors. The standard contract clause providing for settlement of salary on account of delay or stopping a production does not apply to contract players who receive weekly salary, whether they work or not.

Agreements between producers and players under long term contract will be drawn up as formerly, with only a few standard clauses of the individual producers included in all contracts of that nature. Long-term contracts held by actors, aside from the standard clauses of protection, are memorandums of the specific verbal conditions agreed upon when the deal was under discussion.

Term contracts generally include provisions for billing and publicity by the producer; furnishing of wardrobe by either party; handling of fan mail and photographs; guaranteed number of weeks on salary during year; and other conditions agreed upon between actor and producer. Under these circumstances, producers claim it would be impossible to adopt any kind of standard contract covering employment of players working on long term agreements.

HOOT GIBSON NOT HAPPY ALL ALONE

Los Angeles, Dec. 27. Hoot Gibson is said to be dissatisfied with his new arrangement as an independent producer for Universal.

Gibson claims that the \$75,000 allowed him for production isn't of sufficient margin of profit for his time and services as producer and star.

He claims Universal is compelling him to buy stories from authors at fabulous prices. They also insist on approving all stories as well as demand the best of supporting players, bringing the production cost higher than Gibson had anticipated.

Young Laemmle Making U's Supervision Record

Los Angeles, Dec. 27. Carl Laemmle, Jr., is preparing and supervising four productions, the most that Universal has ever entrusted to one man since the inception of individual supervision.

Pictures now in production under his supervision are "We Americans," directed by Edward Sloman, and "The Collegiates," directed by Nat Ross.

In preparation are "Lonesome," an original by Mann Page to be directed by Paul Fejos, and "The Charlatan," starring feature for Conrad Veidt.

"Tillie's" as Special

Los Angeles, Dec. 27. "Tillie's Punctured Romance," produced by Christie, is completed. It will be released in six reels as one of Paramount's ten specials for 1928.

MOSS AFTER INDIE PRODUCERS TO PROTECT CHAIN ON 1ST RUNS

Places Producers in Odd Position—May Antagonize Producers—Exhib Chains—Moss' Resources for Circuit Building in Key Cities

B. S. Moss is propositioning independent film producers, with a view to lining them up in a combination and offering a string of 20 houses in key cities where the indies will be given preference for first run representation.

Promotion of an independent producing combination has been attempted several times without success. At present it will be more difficult since the indie films have been getting a play in circuit houses. If aligning with Moss they might be barred from circuits on account of the connection of the latter with the major producing interests.

On leaving Keith-Albee it is understood Moss got his first payment of \$350,000, with about \$3,000,000 due him in January. Moss figures to gain further financial backing and with his present assets have sufficient for the proposed chain of theatres.

Moss is now dickering for vaudeville with Mike Comerford. It is likely the Moss houses will be booked out of the Amalgamated Booking Offices.

If the independent producers line up with Moss there will be a better chance for open play dates with theatre chains which Moss could link up where film salesmen could never connect.

FRANKLIN DUE EAST; ABE GORE GOES WEST

With Harold B. Franklin, president of West Coast Theatres circuit, due in New York next week and Abe Gore, the circuit's board chairman, leaving New York last week for Los Angeles, speculation as to any deals W. C. might have on in the east has died down.

It is expected that Franklin's eastern visit at this time is more for conferences along general business lines than on "deals," although the West Coast head will probably have the result of Gore's eastern survey at hand.

Mr. Gore had to return somewhat unexpectedly, owing to the illness of Mrs. Gore, who came east to better her health, but found the winter-time here did not agree with her.

"Theatre Management," by Harold B. Franklin, is being published by the Doran Company. It is priced at \$5. It is an extensive and carefully prepared volume, covering everything in the theatre, including financing.

Franklin is said to have done the writing while on trains.

Picking M. C.

When the new Stanley, Baltimore, opens its stage band policy Jan. 16, whether Herbert Rawlinson, picture actor and now master of ceremonies and bandman, or Leon Varvara, the pianist, will wield the baton in charge. Edward L. Hyman, the Brooklyn Strand's manager, who now has four of the Stanley houses under his personal supervision, will decide on either within the week.

A band policy will be the regime at the Baltimore house, the Earle in Washington, and the Mosque in Norfolk, Va., in addition to Art Kahn at the Brooklyn Strand, with the unit shows to rotate the four theatres.

3 U. A. SPECIALS FOR TORONTO

United Artists has taken a short-term lease on the Regent, Toronto, to road show "The Gaucho," "Sorell and Son" and "My Best Girl."

"The Gaucho," scheduled for general release Feb. 12, will probably be prereleased by U. A. in Boston.

COSTUMES FOR HIRE

PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS

BROOKS
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143 W. 40th St. N. Y. C.

CONSOLIDATED LOSES FILM BOARD CASE

Decision That Two Fox Contracts Amounting to \$4,000 Are Enforceable

In a long argumentative session Dec. 21 before the New York Film Board in the case of the Consolidated Amusement Co. against Fox the board decided in favor of Fox.

Consolidated had asked the Film Board to declare two of its contracts with Fox void on the ground they had been confirmed a month too late. Al Suchman appeared as attorney for Consolidated.

Fox, through its legal representative, Louis Nizer (Phillips & Nizer), put up the defense that the two contracts in dispute were a part of one transaction involving five different theatres, and since Consolidated had played at least 15 pictures in two other theatres, this act upon Consolidated's part amounted to an acceptance of the entire contract which included the two houses in dispute.

The two houses were the Luxor and Fleetwood, with the contractual amount involved \$4,000.

The case was put to a vote and the ballot was 5 to 1 in favor of Fox, making the contract valid and enforceable.

It took exactly four and one-half hours to dispose of this case.

Strike in W. C. Houses— Open—No Sympathy

Los Angeles, Dec. 27. Stage hands of Local No. 614, with headquarters at San Bernardino, walked out Saturday night from West Coast Theatres houses in San Bernardino, California theatre in Pomona and the Loring at Riverside when West Coast refused to increase the stage crew at the San Bernardino from three to four men and the crew at Pomona from one to three. This local has 18 members, of whom three work in San Bernardino and others in Riverside and Pomona.

West Coast immediately closed the Riverside house, but continued operating in Pomona and San Bernardino, with musicians and booth operators on duty. Instead of stage hands at the latter stand, the house is using Harry Vernon, m. of c., in the pit, with five men added to orchestra. Specialty performers are doing their work with the asbestos curtain down and no stage lights.

Business since the walkout has been big, also in Pomona, which is similarly meeting the situation.

It is reported here that the stage hands walked out without an okay of the international in New York. Musicians and operators refused to quit in sympathy.

Closing Liberty, Seattle

Seattle, Dec. 27. West Coast Theatres will close the Liberty here, seating 1,500, Jan. 7.

It was taken over from the North American Theatres when the latter merged into West Coast.

West Coast will operate two houses after the closing, Fifth Avenue and United Artists, until the opening of the new Seattle.

\$80,000 FIRE

Moline, Ill., Dec. 27. Brotman Brothers, Rock Island, Mirror theatre, was destroyed by fire with \$50,000 damage to the building and \$12,000 damage to theatre fixtures. Damage to adjoining business houses brought the total to over \$80,000. Losses are largely covered by insurance. The fire was of unknown origin.

MINN. CAN'T SUPPORT BIG STAGE SHOWS

F. & R. Subduing Mixed Policy at Ace House, State—Extra Attractions Now and Then

Minneapolis, Dec. 27. State, ace F. & R. house here, is going to abandon its elaborate stage band show and return to its former policy of building its program around feature films with the screen offerings and music stressed.

There will be an occasional big stage revue, as in the past, and one or two stage acts will be used together with Vitaphone numbers, in conjunction with the film entertainment most of the time. Style and kiddie revues also will be utilized occasionally.

But the main emphasis will be placed on the main pictures.

The present stage band show policy, starting Nov. 10, will terminate Jan. 13. Grosses during the past three weeks of the stage shows have been bad.

Minneapolis apparently is not big enough to support the elaborate stage revues as a permanent feature, according to the conclusions reached by Eddie Ruben, Harold Finkelstein and other officials of the firm. At least, they state, under present adverse trade conditions in this community there does not seem to be sufficient business available for the theatres to support such costly entertainment week in and week out.

The stage band policy has been handicapped by terrible weather, the season of the year, adverse business conditions generally, with the lack of an outstanding personality at any time for the master of ceremony and band director roles and weak supporting shows. Even making allowances for all this, the State programs gave the public a huge run, providing about \$2.75 worth of entertainment at 60c. While the takings could not have been expected to hit a normal clip in the face of such factors as 20-below-zero temperatures and blizzards, they should have been very much better than they were, the F. & R. officials feel.

During this same period, the Garrick, offering such pictures as "The Cat and the Canary" and "Underworld" without stage entertainment, and charging the same prices as the State, did big business. F. & R. believes this bears out their contention that the pictures count the most, when they are that good.

Fox May Take U's Losing Colony at \$3,000

Negotiations have been on between Fox and Universal for the lease of the Moss Colony, now in possession of Universal.

U has a five-year lease at \$200,000 a year. The house has been in the red practically ever since it reopened. It is understood Fox expects to get the Colony at a lower rental, around \$3,000 a week. The house has been losing about \$8,000 weekly for U, it is said.

Fox planned to play the house with \$2 specials.

Fox is also dealing for the lease of the Central, again used by Universal.

DeNewman Rocket's Ass't

Los Angeles, Dec. 27. First National appointed E. B. deNewman to assist Ray Rockett at its studios in Berlin, Germany. He will sail from New York Jan. 5. DeNewman was formerly manager of the Thomas H. Ince interests, later general manager of the Mary Pickford company and for the past six months has been assisting Waterson Rothacker at First National's west coast studios.

Robertson Returns

Los Angeles, Dec. 27. After a three-month trip to Europe, John S. Robertson, former Metro-Goldwyn-Mayer director, is back in his Beverly Hills' home.

Robertson ended a long term contract with M-G-M prior to his leaving for abroad.

Manfred Lee Leaves Sterling

Manfred Lee, director of advertising and publicity for Sterling Pictures, leaves that firm Jan. 2.

NO DOUBT!

Webster theatre, picture house in the Bronx, displays this on its marquee:
Now Playing.
A Modern Organ.

New U. A. Theatre, L. A., Opens—Cost \$3,500,000

Los Angeles, Dec. 27. The new United Artists theatre, operated by West Coast Theatres circuit, presented the final word in theatre construction when opening Xmas night. The house, one of the finest structures of its kind in this section of the country, cost over \$3,500,000. Architectural style, Spanish Gothic, carries its motif throughout in embellished decorations with blues and browns dominating the color scheme. Inside the view afforded architectural creations, both novel and surprising in features to the first nighters.

The lobby, taking on cathedral-like proportions, was a spectacle. Done in black, gold, red and buff marble with mirrors of antique design set in frames, the foyer-promenoir enhanced itself manifold, contributed by the sculpturing, painting and adornment. Money and plenty of it was represented here alone. Lobby and foyer can accommodate over 1,500 persons and stands approximately 40 feet high. The balcony panoramic in atmosphere. A 200-seater mezzanine in back and underneath it leads into a passageway overlooking the general foyer with two promanades—one for each level. A magnificently lighted ceiling dome glistened with mirrored disks and telling in effect.

The house proper is 100 feet wide and 150 feet deep. Devoid of lamps or chandeliers here, a sunburst of lighting effect elaborates the system, operated by a switchboard which obtains practically any combination. Every seat in the auditorium is alike with the chairs of special design containing deep cushions and air-inflated backs, a novel feature. A refrigeration plant controls and maintains a proper temperature, equipped with automatic de-humidifiers.

The stage runs across the proscenium front about 30 feet deep and 50 wide.

The new United Artists theatre is a distinguished credit to its sponsors and highly complimentary to the firm of Walker & Eisen of this city and C. Howard Crane of Detroit for the work done on it.

"Wedding March" at \$2

Pat Powers and Eric Von Stroheim's "Wedding March," the much cut, revamped and discussed Paramount special, is tentatively set for New York at \$2 next month. Present plans are for Paramount to take over the Liberty (legit) Jan. 23, about the time United Artists will withdraw "The Gaucho."

Road showing of "The Wedding March" is understood to depend upon its reception here. The current idea is to only send it into the major key cities for \$1.50.

The picture will have the Roy Pomeroy sound device attachment for which "Wings" has been breaking the trail.

Cooper-Wray as Combo

Los Angeles, Dec. 27. Paramount will continue co-features Gary Cooper and Fay Wray. Their next will be a story directed by Rowland V. Lee, from an original by James Creelman and Melville Barker. Jack Kirkland is making the screen adaptation. Their next picture after that which this combination are to make is an original story being written by George Walters, author of "Burlesque." That story is to be based on stage life.

L. A. TO N. Y.

Greta Nissen.
Sam Sax.
Jack Walner.
Harold B. Franklin.

N. Y. to L. A.

Gloria Swanson.
Dorothy Farnum.
Maurice Barber.
Marion Davies.
Al Jolson.

SAXE NAME OFF; MID-WESCO'S 44

Wisconsin Circuit Now Under New Direction

Milwaukee, Dec. 27.

West Coast, operating as Mid-Wesco, has taken over the Saxe chain of 44 Wisconsin houses, Saxe's withdraws from the amusement field here after 15 years.

Practically no real estate transferred hands, the Saxe houses all being leased from private owners. It is understood that that three houses, not in Milwaukee, were bought outright, Saxe's owning the property.

With the transfer, a change in policy at the Wisconsin, largest house of the chain, goes into effect. Saturday prices will be 35c to one p. m.; 50c to 6 o'clock, and 75c thereafter. Regular weekly night price of 50c has not been changed.

Managements of the various Saxe theatres will not be changed for the present, the Mid-Wesco announced. All house managers remain. They had all been given to understand by Saxe that their contracts expired as of Jan. 1.

George Skouras, of the Skouras Brothers of St. Louis, and Manny Goldman, of Westco on the Coast, are here in charge of the Midland chain. The Saxe name has been entirely removed, even to the newspaper advertising.

Contractor Sues Cooneys For \$40,000—Work Done

Chicago, Dec. 27.

Pierce Electric Co. is suing in Superior court to recover \$40,000 from National Theatres Corp. (Cooney Bros.) Though actually a mechanic's lien claim, the suit is unusual in that it charges the Cooneys with intent to "delay, hinder or fraud" the complainant.

The electrical supply company claims the \$40,000 for work performed on the Paradise theatre, since sold by the Cooneys to Lubliner & Trinz (Publix). A transfer by the Cooneys of the property to Wilma Link, an employee, was made prior to the actual sale of the theatre.

The Pierce company contracted for an \$185,000 job, according to the complaint.

1st in 18,000 Town

Auburn, Me., Dec. 27. The first picture theatre in this "way down east" city of 18,000 population, was opened yesterday. It is in Auburn Hall, with capacity of 600.

The theatre is managed by Ralph Bridgman, who conducts three other theatres in Maine.

H. O. T. 2 Ways

With Beatrice Lillie's "She's My Baby" coming into the Globe, New York, "Helen of Troy" (picture) opens Jan. 7 at the Paramount, New York, for a week.

It's a tough break for the Mark-Strand because of Chaplin's "Circus" prior booking, although great for First National because of the coin for the Paramount rental.

L. A. Leaders Now 75c

Los Angeles, Dec. 27. West Coast Theatres circuit has increased the admission price on Saturday night and all day Sunday in Loew's State and the Metropolitan here to 75 cents from 65 cents.

Beverly Nichols Incorporates

Beverly Nichols has incorporated under his own name to engage in theatrical and motion picture productions. Capital stock is \$10,000. His attorneys are Ernest, Fox and Crane, of New York.

Vita in Omaha

Omaha, Dec. 27. Vitaphone is going in the World theatre, with the house closed for a week to permit of the installation and redecoration.

BRITISH FILM FIELD

Things Happen—Mergers and Switches—Rex and Alice—India and All—Booking Combine and Distributors' Block—Exhibs May Produce—Radio and Movies—News and Views

By FRANK TILLEY

London, Dec. 14.

Kind of need one of those multiple personalities this week to keep ahead of the happenings. Everybody's doing everything, some actually, some verbally, and some—well, it's getting near Christmas, and "King of Kings" is to be shown Wednesday, so let's get into a charitable mood.

Wardour Films, not wanting the Ufa product next season, lets it out, then realizes Pommer is going back and there may be some big ones coming a bit later.

Gaumont meantime hooks up the Ufa stuff and gets a market for some of the Gaumont-British product in consequence. And Gainsborough Films, releasing here through the W. & F. Co. (one of the Gaumont-British merger), goes into the combine and becomes part of Gaumont-British.

The Wardour Films (release organization of British International) begins to wonder if it hadn't better have kept the Ufa product, after all, on account of Pommer's return, so here's speculating Ufa may go back to Wardour when its Gaumont contract is finished.

Then there's this Wembley business. Gaumont-British folk are playing around the idea of going into that, so the flotation will have the further angle of this combine being associated and taking floor space. But it seems they may have to put up money as well as a tie-up, and there may be a jam on that score.

And there's Albert Parker and John Robertson around with a production proposition, some fellow having told them he'll build them a whole lot of studios some place some time. Well! well!

Rex and Alice

Another thing on offer is an Ingram project. Rex had studios at Nice and, when finished with Metro, no doubt wants to cash in on them, especially now this film bill lets British pictures be made any place for the next year, so long as they're made with British money and casts, not including the star, if they want to play a foreign one.

Story is as how a well-known caterer has an option to take the Ingram studios, together with Rex as in charge of production, for \$2,000 a week. Studios may be worth \$750 to \$800, so Ingram would get the balance for "supervising."

Idea is said to be to have Graham Cutts direct at Nice and to float a company here on the whole project. Hear it goes into the city today to look for underwriting.

It's got a good promoter behind it, so he may get a break in the city, but finance is getting shy of film promotions after the propositions that have been hawked around these last few weeks and after one or two recent flops where the underwriters have been left holding the bag—and with plenty of unsubscribed stock in it, too.

About Wembley

Gentleman named Well is working 24 hours a day on the promotion of the company to handle this. Getting all sorts of tie-ups, too. Option to buy the Williamson Printing Company, big film printers at Barnes; dickering for an arrangement with the Bromheads of the Gaumont Co., and also C. M. Woolf of the W. & F. Co., both in the Gaumont-British merger. Idea is they contract to take floor space and to distribute films to be made by the Wembley affiliations, getting in return a piece of stock when the promotion is made.

A sound and useful tie-up if it can be made, but I learn the bankers concerned in the promotion are asking for some \$500,000 cash as well as the floor space and release contracts (which would be good window dressing for the Wembley crowd, anyway), and are not likely to get it.

And if this promotion doesn't materialize there is yet another group in the background ready to develop the Wembley as a real estate scheme.

German-Indian-British Film

Some time ago Naranjan Pal wrote the story and Himansa Rai

played the lead in a film called "The Light of Asia." It was made in India by a German director, Franz Osten, in conjunction with a German company, Munchener Lichtspielkunst, usually known as Emelka. As a movie the film wasn't so good. As a method of getting a lot of money spent on production it was there with bells on. Page Krauss and Rosenfeld of Munich and ask.

Now comes another story from the same source, with the same leading man and the same director. This particular story is called "Shiraz," and deals with the life of the blind designer of the Taj Mahal. If they make it right, it is a wonderful story.

British Instructional Film Co. is behind the production, and Bruce Woolfe is off to India to supervise. Ufa is putting up cash for rights in Europe, Egypt, Palestine and Syria, and British Instructional will distribute in the United Kingdom and colonies, the releases for which are fixed. But when their press agent writes me, saying this takes care of release "in every country except the United States," I do begin to wonder whether my idea of what comprises the world market is blooey—or his.

I did have an idea there was a field for films in South America and seem to have heard of the Far East. May be wrong again.

Booking Jam

Lots of excitement about the Exhibitors' Booking Combine, and more to come. Weeks ago I told the distributors if hanging together they could block the idea, and they have. First the K. R. S. (Distributors' Society) made a statement none of its members would book film to any such combine, and as the members of the K. R. S. control about 95 per cent of the product in this market, the announcement shot a jolt into the Exhibitors' group.

Then the K. R. S. had a meeting and voted solid to kill the Exhibitors' Booking Combine, which isn't meeting with any too favorable reception at the meetings of territorial branches of the Exhibitors' Association.

Actual wording of resolutions passed by K. R. S. was: "The members of this society in general meeting confirm the opinion expressed by the council, declare their uncompromising hostility to the trading scheme relating to the formation of the Cinematograph Exhibitors' National Circuit, Ltd., and pledge themselves not to do business with any such company, and to enter into a contract under heavy penalties with the society accordingly, and instruct the council to prepare the necessary machinery to this end."

Putting it shorter, the distributors will make agreements with their own society by which they agree individually not to book to the combine, with heavy penalties for breach. Penalties are being fixed so high they would badly hurt most firms if they broke faith. But it's one thing to make such agreements and another thing to enforce the penalties. The Exhibitors' Association has made lots of internal arrangements at various times calling for penalties on breach, but has always fallen down through being unable to collect.

Just Suppose

Couple weeks ago I told how the exhibitors were figuring to get over a possible distributor boycott of their booking combine by going into the production field. Gave some details, too. Several newspapers here, trade and otherwise, said there was nothing to it. Exhibitor leaders gave out denials. Well?

They are still going ahead with their production plans. Going to build studios, too. Right where there will be a real film city in about a year's time. Got several mighty big stars under option, also. Maybe they'll contradict that, too. But it's here on record for later reference.

Aren't the distributors going ahead just a bit too fast? Figuring they depend just a little bit on exhibitor good will, why start the big stick stuff every time the theatre men talk? Isn't it likely sooner or later to make the exhibitor feel the distributor is a troublesome and unnecessary element?

Somebody big enough and controlling enough money might come by and really get these theatre fellows together; might even get control of a large enough number of

theatres to dominate the situation. Just suppose he did. And just suppose he could offer producers an outlet twice or three times as big as any distributor could get. And suppose he then told the distributors just where they got off? It could be done. It might be done.

At this writing the preparations are being made to announce the First National-Pathe fusion, the title of the new company being registered as First National-Pathe, Ltd., with W. H. Evans as the chairman.

We're so used to telling things are going to happen, having them denied, and then they do happen. We can't even say how long back this story was in "Variety."

Flat Denial

Middle of last week the "Daily Mail" printed a story of how a big theatre concern here was on the point of tying up with an American producing concern having large theatre interests in America.

This was followed by about the flattest denial possible from W. H. Evans, managing director of Provincial Cinematograph Theatres, saying there were no negotiations concluded and none in progress with First National or any other American concern, and P. C. T. had no intention of selling to or merging with anybody nor of doing anything but remain entirely independent.

A Radio Rumpus

Many services have been done to the film business here, and not always recognized, by Sir Oswald Stoll. He is the only big figure in the business who has taken a firm stand on the radio question. Picture theatre owners have complained about the competition of broadcasting without doing anything to combat it, but Stoll goes farther and say he will not play artists in his theatre if they go on the air.

This was brought up again last week by announcements. Wish Wynne and Mona Grey were to broadcast, and as both play Stoll dates (Mona Grey was at the Stoll picture theatre a week or two back), there was some surprise. Stoll claims high-salaried acts spoil their box-office value by going on the air, and they have to choose between the Stoll tour—which is pretty valuable—and broadcasting. Usually they don't hesitate. Thereby Stoll keeps a lot of competition off the air.

Shorts

One of the biggest houses in the kingdom, the Broadway, Stratford, opens Dec. 22.

Nelson Keys is to play Robespierre in "The Triumph of the Scarlet Pimpernel" for Herbert Wilcox, who has about finished "Dawn."

"A Little Bit of Fluff," which Metro-Goldwyn will release in America, was at last finished, a week ago.

Another coming flotation is British Screen Classics, which, having bought Worton Hall studios, are going to the public for \$1,000,000.

Contract Meeting in Chi

Los Angeles, Dec. 27.

Ben Berenstein, president of the Southern California Motion Picture Theatre Owners, will be in Chicago Jan. 23, at which time a general conference and meeting of the exhibitors and distributors will be held, for the purpose of shaping up a new Universal contract.

This contract, it is said, is being drawn up along lines that have been agreed upon between exhibitors and distributors through the various Film Boards of Trade in the United States.

H. B. Franklin will attend the conference as a representative of West Coast Theatres circuit.

Foreign Special on B'way

Negotiations were under way this week for the renting of the Liberty theatre for a European film "special" entitled "The Battle of the Falklands."

The "Falklands" film deals considerably with the action of the entire British Navy in action, and is around nine reels long.

T. O. C. C. Meeting Thursday

A special meeting of the Theatre Owners' Chamber of Commerce is called for Tuesday, Dec. 29, for the purpose of backing Senator Brookhart's anti-film trust bill.

At the meeting a resolution approving of Brookhart's action will be presented and a vote taken to approve a motion to deliver New York State in the vote at Washington.

POPULATION OF CITIES IN U. S.

Variety Bureau.
Washington, Dec. 27.

Omitting all cities below 30,000 population, the Bureau of the Census has made public its estimate of the population of the various cities by classes as of July 1, 1927.

Cities below 30,000 have been omitted, it is stated, due to the uncertainty involved in estimated population seven years after a census.

Next federal census will be made in 1930. No attempt is made to include "drawing population" within these estimates.

For comparative purposes, not only is the federal census of 1920 given, but also the bureau's estimate for 1925.

Municipality	• Federal Census (Jan. 1, 1920)	Bureau Estimate (1925)	Bureau Estimate (July 1, 1927)
Over 1,000,000			
Chicago	2,701,705	2,995,239	3,102,800
Detroit	1,242,044		1,334,500
(Special census)			
New York City	5,873,356		5,970,800
(State census 1925)			
Bronx borough	872,168		929,100
Brooklyn borough	2,203,235		2,274,400
Manhattan borough	1,245,029		1,814,600
Queens borough	714,647		809,100
Richmond borough	130,277		146,600
Philadelphia	1,825,779	1,979,364	2,035,900
500,000 to 1,000,000			
Los Angeles	576,673	No est.	No est.
San Francisco	506,676	557,530	576,000
Washington, D. C.	437,571	497,906	540,000
Baltimore	733,826	796,296	819,000
Boston	779,620		793,100
(State census 1925)			
St. Louis	772,897	821,543	839,200
Buffalo	538,016		550,000
(State census 1925)			
Cleveland	796,841	936,485	972,500
Milwaukee	457,147	509,192	536,100
Pittsburgh	594,277		665,500
250,000 to 500,000			
Oakland	216,261	253,700	267,300
Denver	256,491	280,911	289,800
Indianapolis	315,746	358,819	374,700
Louisville	305,935		320,100
(Special census)			
New Orleans	337,219	414,493	424,400
Minneapolis	380,582	425,435	447,700
St. Paul	234,698	246,001	250,100
Kansas City, Mo.	324,410	367,481	383,100
Jersey City	298,103	315,481	321,500
Newark	414,524	452,513	466,700
Rochester	316,786		324,500
Cincinnati	401,247	409,333	412,200
Columbus	238,762	279,836	291,400
Toledo	243,164	287,380	305,400
Providence	267,918		280,600
Seattle	315,635		375,300
Portland, Ore.	358,288		
100,000 to 250,000			
Akron, O.	208,435		
Birmingham	178,806	205,670	217,500
Long Beach, Calif.	55,593	91,182	104,200
San Diego	74,683	106,047	115,300
Bridgeport, Conn.	143,555	No est.	No est.
Hartford, Conn.	138,036	160,197	168,300
New Haven, Conn.	162,587	178,927	184,900
Wilmington, Del.	110,168	122,049	126,400
Jacksonville, Fla.	95,450		138,900
(State census 1925)			
Miami, Fla.	131,286	109,754	140,000
Tampa, Fla.	94,743		107,800
Atlanta	203,550		249,000
Fort Wayne, Ind.	86,549	97,846	103,100
Des Moines	141,441		148,900
Kansas City, Kan.	116,053		117,500
Cambridge, Mass.	119,669		123,900
(State census 1925)			
Fall River, Mass.	128,993		132,600
Lynn, Mass.	103,081		104,800
Somerville, Mass.	99,032		101,600
Springfield, Mass.	142,065		147,400
Worcester, Mass.	190,757		195,500
Flint, Mich.	91,559	130,316	142,700
Grand Rapids, Mich.	137,364	153,698	161,900
Duluth, Minn.	98,917	110,502	114,700
Omaha	191,601	211,768	219,200
Camden, N. J.	116,309	128,642	133,100
Paterson, N. J.	135,875	141,695	143,800
Trenton, N. J.	119,289	132,020	136,700
Albany	117,820		119,500
(State census 1925)			
Syracuse	182,003		197,000
Utica	101,604		103,400
Yonkers	113,647		118,800
Canton, O.	87,091	106,260	113,300
Dayton	152,559	172,942	180,700
Youngstown	132,358	159,970	169,400
Tulsa, Okla.	72,075	124,478	150,000
Reading, Pa.	197,784	112,707	114,500
Seranton	137,785	142,266	143,900
Knoxville, Tenn.	77,818	95,464	102,100
Memphis	162,351	174,533	178,900
Nashville	118,342	130,220	137,800
Dallas	158,976	194,450	211,600
El Paso	77,560	104,929	113,500
Fort Worth	111,536	151,847	163,600
San Antonio	161,379	198,069	211,400
Salt Lake City	118,119	139,948	135,700
Norfolk	115,777		179,200
Richmond	171,687	186,403	191,800
Spokane	194,437	108,897	109,000
Tacoma	95,965	104,455	107,200
Lowell, Mass.	119,296		
New Bedford, Mass.	119,539		
Houston, Tex.	138,276		
50,000 to 100,000			
Alabama			
Mobile	60,777	65,955	67,700
Arkansas			
Little Rock	57,142	71,216	77,500
California			
Berkeley	67,295	69,209	69,400
Fresno	45,090	58,455	62,200

(Continued on page 12)

Municipality	Federal Census (Jan. 1, 1920)	Bureau Estimate (1925)	Bureau Estimate (July 1, 1927)
Pasadena	45,354	56,732	60,500
Sacramento	65,908	72,260	74,600
Connecticut			
New Britain	59,316	68,039	71,200
Georgia			
Augusta	52,548	55,245	56,200
Macon	52,995	58,237	60,100
Savannah	83,252	93,134	99,700
Illinois			
Cicero	44,995	62,238	68,500
Decatur	43,818	53,859	56,000
East St. Louis	66,767	71,423	73,100
Oak Park	39,858	51,423	55,600
Peoria	76,121	81,564	83,500
Rockford	85,651	76,462	80,900
Springfield	59,183	63,923	66,400
Indiana			
Evansville	85,264	93,601	96,600
Gary	55,378	76,870	85,200
Hammond	36,004	50,385	54,200
South Bend	70,983	80,091	84,200
Terre Haute	66,083	71,071	72,700
Iowa			
(State census 1926)			
Cedar Rapids	50,561		54,100
Sioux City	76,411		79,000
Kansas			
(State census 1926)			
Topeka	55,411		61,900
Wichita	88,367		96,100
Kentucky			
Covington	57,121	56,309	58,700
Louisiana			
(Special census)			
Shreveport	67,641		78,000
Maine			
Portland	69,272	75,393	77,500
Massachusetts			
(State census 1925)			
Holyoke	60,335		60,400
Lawrence	93,527		
Malden	51,789		52,900
Medford	47,627		51,300
Newton	55,003		56,000
Quincy	60,055		65,300
Brockton	65,343		
Michigan			
Hamtramck	48,615	81,731	93,800
Highland Park	46,499	72,289	81,700
Jackson	48,374	57,972	61,700
Kalamazoo	48,487	63,613	55,300
Lansing	57,327	70,753	75,600
Pontiac	54,203		No est.
Missouri			
Saginaw	61,903	72,100	74,400
Nebraska			
St. Joseph	77,939	78,342	78,500
Springfield	39,631	42,140	51,200
New Hampshire			
Lincoln	54,948	60,941	69,900
New Jersey			
Manchester	78,384	83,097	84,800
New York			
(State census 1925)			
Atlantic City	50,707	53,287	54,200
Bayonne	76,754	88,767	93,100
East Orange	50,710	59,967	63,600
Elizabeth	95,783		
Hoboken	60,166		
Passaic	63,841	68,979	70,800
Union City	60,721	63,117	64,000
North Carolina			
Binghamton	71,915		73,900
Mount Vernon	50,382		53,300
Niagara Falls	57,033		66,600
Schenectady	92,786		93,200
Troy	72,223		72,300
Ohio			
Charlotte	46,338	53,318	55,900
Greensboro	43,525		50,300
Winston-Salem	48,395	69,031	77,100
Oklahoma			
Lakewood	41,732	56,774	62,200
Springfield	60,840	68,725	71,600
Oklahoma City	91,295		
Pennsylvania			
Allentown	76,051	92,151	97,000
Altoona	60,331	66,148	67,800
Bethlehem	54,149	62,828	66,000
Chester	58,030	68,507	72,300
Erie	93,372		
Harrisburg	75,917	83,422	85,700
Johnstown	67,327	71,475	73,000
Lancaster	53,150	56,505	57,700
New Castle	44,938		51,600
Wilkes-Barre	73,533	77,644	90,900
Rhode Island			
(State census 1925)			
Pawtucket	69,760		72,100
Woonsocket	49,681		52,300
South Carolina			
Charleston	67,957	73,125	75,000
Columbia	37,524	41,225	50,000
Tennessee			
Chattanooga	67,895	66,576	72,900
Texas			
Beaumont	40,422	50,615	54,400
Virginia			
Newport News	35,596	47,083	51,700
Portsmouth	54,387	59,029	60,700
Roanoke	50,842	58,208	63,200
West Virginia			
Charleston	39,608	49,019	53,400
Huntington	50,177	63,485	66,900
Wheeling	56,208		
Wisconsin			
Kenosha	40,472	50,891	54,000
Racine	53,593	67,707	71,300
30,000 to 50,000			
Alabama			
Montgomery	43,464	46,481	47,600
California			
San Jose	39,642	43,551	44,800
Stockton	40,296	47,287	49,800
Colorado			
Colorado Springs	30,105		

Municipality	Federal Census (Jan. 1, 1920)	Bureau Estimate (1925)	Bureau Estimate (July 1, 1927)
Pueblo	43,050	43,787	44,100
Connecticut			
Stamford	35,096	40,737	42,800
Meriden	34,764		36,800
Florida			
Pensacola	25,305		
St. Petersburg	47,629	26,847	48,500
Georgia			
Columbus	31,125	44,244	45,800
Illinois			
Aurora	36,397	40,254	46,500
Danville	33,776	37,021	38,200
Elgin	33,384		35,000
Evanston	37,234	43,883	46,400
Joliet	38,442	40,578	41,500
Moline	30,734	33,910	35,100
Quincy	39,131		39,500
Rock Island	35,177	40,073	41,900
Indiana			
East Chicago	35,976	45,580	49,100
Kokomo	30,067	36,855	39,100
Muncie	36,524	42,491	45,800
Iowa			
Council Bluffs	30,795		41,600
Dubuque	40,996	40,996	41,900
Waterloo	36,771	36,771	37,000
Kentucky			
Lexington	41,534	46,895	48,100
Maine			
Lewiston	31,791	34,932	36,100
Massachusetts			
(State census)			
Brookline	42,681		44,800
Chelsea	47,247		49,000
Chicopee	41,882		44,300
Everett	42,072		42,900
Fitchburg	43,609		44,700
Haverhill	49,232		
Pittsfield	46,877		49,100
Revere	33,261		35,200
Salem	42,821		42,900
Taunton	39,255		40,200
Waltham	34,746		36,400
Michigan			
Battle Creek	36,164	42,336	46,100
Bay City	47,554	48,907	49,400
Muskegon	36,570	43,088	45,500
Montana			
Butte	41,611	42,867	43,300
New Jersey			
Orange	33,268	35,379	36,100
New Brunswick	32,779	37,984	39,900
Perth Amboy	41,707	47,136	49,100
New York			
(State census 1925)			
Amsterdam	35,260		35,900
Auburn	35,677		
Elmira	48,359		49,500
Jamestown	43,414		45,100
New Rochelle	44,222		47,300
Newburgh	30,419		30,400
Poughkeepsie	36,670		35,900
Watertown	32,836		33,400
North Carolina			
Durham	42,258		45,700
Wilmington	33,372	37,061	38,400
Ohio			
Hamilton	39,675	42,364	43,770
Lima	41,326	46,717	48,700
Lorain	37,295	42,259	44,000
Portsmouth	35,193	39,087	40,500
Oklahoma			
Muskogee	30,277	32,175	32,900
Pennsylvania			
Easton	33,815	36,810	37,900
Hazleton	32,277	36,143	37,500
McKeesport	46,781	49,097	49,800
Morristown	32,319	34,836	35,800
Williamsport	36,198	42,656	43,600
York	47,512	49,074	49,600
Rhode Island			
(State census 1925)			
Cranston	34,471		36,600
Newport	27,757		
Texas			
Austin	34,876	37,717	38,800
Galveston	44,255	48,375	49,900
Waco	35,500	43,912	45,700
Wichita Falls	40,079		
Utah			
Ogden	32,804	36,869	38,300
Virginia			
Lynchburg	38,493		38,600
Petersburg	31,012	35,712	37,100
Wisconsin			
Green Bay	31,017	34,290	35,500
La Crosse	30,421		30,400
Madison	38,378	46,383	48,800
Oshkosh	33,162	33,217	33,200
Sheboygan	30,958	33,535	34,500
Superior	39,671		

COAST NOTES

Carl Laemmle has assigned Paul Kohner to prepare and supervise "The Devil," starring Conrad Veidt for the next Universal Super-Jewel.

Michael Visaroff added to "We Americans," U.

Boris Boronoff added to "Freedom of the Press," U. George Melford directing.

Jack Raymond added to "Fallen Angels," U. Edward Laemmle directing.

Tullio Carminati, in "The Patriot," Par.

Melbourne McDowell, in "Feel My Pulse," Par.

In "Love Hungry," directed for Fox by Victor Heerman, Lawrence

Gray, Louis Moran, James Patrick, Marjorie Beebe, Edythe Chapman and James Neil.

John Miljan added to "Lady Be Good," F. N.

Frank Urson, assisting Cecil De Mille as head of latter's staff on "The Goddess Girl," Noah Beery and John Batton added to cast.

Barney Hellum, Mary Land, Leona Nichols, Betty Caldwell, Joe Bonner, Gordon Lewis and Janet McLeod, supporting Al Cooke in "A Social Error," first of comedy series being made by Larry Darmour for F.B.O.

Louise Lorraine, Sydney Jarvis and Fred Humes in "Monkey Business," M-G-M.

In cast of "The Devil's Trade-Mark," Leo Meehan production for F.B.O., are Belle Bennett, William V. Mong, Marion Douglas, William

Bakewell, Patrick Michael Cuning, William Desmond and Olin Francis.

Lewis Milestone will direct Thomas Meighan's first picture under the new Caddo-Paramount arrangement. Story not yet selected.

James Kirkpatrick, author of "Book of Charm," is now writing an original for Paramount.

Polly Moran, feminine lead, Roach comedy.

Supporting Wesley Barry in "Skyscraper," De Mille, are Alan Hale, Sue Carol and Alberta Vaughn. Howard Higgin directing.

Frances Hamilton, society girl from Pasadena, signed by First National for stock.

Dan Wolheim and Duke Martin added to "China Bound," M-G-M.

Maude Fulton and James Finlayson by F. N. for comedy roles in "Lady Be Good," co-featuring Dorothy Mackall and Jack Mulhall.

Jane Reid, Sam Nelson and Al Smith in "The Law of Fear," "Ranger," dog star. Jerome Storm making it at F.B.O.

Rosa Gore added to "Anybody Here Seen Kelly?" U.

Cast for "Burning Daylight," starring Milton Sills, includes Doris Kenyon, Arthur Stone, Lauro Davidson, Jack McDonald, Harry Northbrook, Big Boy Williams. Charles Brabin directing.

Victor Potel added to "Little Shepherd of Kingdom Come."

Jack Perrin's horse "Starlight" is now playing in "Hoof Beats of Vengeance," starring "Rex" for Universal.

Cast includes Helen Foster, Al Ferguson and Jack Perrin. Henry McRae is directing.

Joseph Cawthorne added to "Hold 'Em Yale," starring Rod La Rocque for P. D. C.

Johnny Walker added to "So This Is Love," Columbia, Frank Capra directing.

Estelle Taylor, Lilyan Tashman, Donald Drew and Ernest Hilliard for "Lady Raffles," Columbia. Directed by Roy Neill.

Mary Astor loaned to Fox by F. N. for the feminine lead in "Dressed to Kill," opposite Edmund Lowe. Others in cast: Ben Bard, R. O. Pennell, Robert Perry, Mike Donlin, Billy Gould, Tom Dugan, Joe Brown, John Kelly, Robert O'Connor and Ed Brady. Irving Cummings directing.

Frank Currier added to "China-bound," M-G-M.

"Scooter" Lowry assigned child role in "Chinatown Charlie," Johnny Hines' new picture for F. N.

Joseph Gerard in "Partners in Crime," Wallace Beery-Raymond Hatton team comedy for Paramount.

Henry B. Walthall added to "Freedom of the Press," U.

Dorothy Kitchen again assigned opposite Bob Steele in his seventh and last western for F. B. O.

Production has started on "The Little Shepherd of Kingdom Come," Barthelmess, F. N.

Paul Fajos, Hungarian director, signed by U.

Sally Rand and Ray Hallor added to "The Crash," Tiff-Stahl. Claire Windsor and Antonio Moreno, leads.

Charlie Bver, added to "Alex the Great," F. B. O.

H. B. Warner supporting Vera Reynolds in "Walking Back," P. D. C.

Eddie Clayton and Norman Trevor added to "The Mad Hour," F. N.

Ford Sterling added to "Sporting Goods," Par. Sterling went into the picture after recovering from recent accident.

George Marion, Jr., titling "Legion of the Condemned," Par.

Al Hustwick titling "Under the Tonto Rim," Par.

Mme. Alexander added to "Doomsday," Par.

Viola Shore and Harry Braxton titling "Streets of Shanghai," Tiff-Stahl.

Jack Luden added to "Partners in Crime," Par.

Alice White opposite, Chester Conklin in "Headlined," Allen Devan directing. Robert Kane production for F. N. The story is an original on theatrical life, written by

INSIDE STUFF ON PICTURES

Some doubt with exhibs whether it's policy to use lengthy trailers carrying one or more of the kick climaxes in coming pictures prior to exhibition. Some claims it hurts biz and have eliminated those with thrill scenes. Trailers also consume time.

Milton Holmes, hailed by DeMille as a "find" and signed to a contract, in real life is Milton Heimlich, son of a Syracuse, N. Y., furniture dealer.

Holmes, or Heimlich, was bitten by the movie bug when he saw "Merton of the Movies." He left home with \$200.

Curiously, Milton's success spelled the end of a professional career for which a brother, Nathan, was headed. Nathan was studying voice when his brother's turn in fortune came. The screen actor's father, deciding his son needed a business mentor, summoned Nathan home to run the furniture business, and pulled out, himself, for Hollywood.

A comedian under contract to one of the major producing companies for about three years left the organization after the company could not seem to make box office comedies starring him. He started negotiations with one of the other releasing companies whereby he was to make his own series for distribution. The contracts were ready to sign, and the comedian had organized his staff for the first production and written the story to be made.

At this point the proposition suddenly went cold. Neither the comedian nor his representatives could figure it. A few months later the comedian was told the production head of the company he had been with killed the deal, claiming he could not afford to have the comedian make pictures for anyone else. His reason was he might make them so much better than his organization had been able to do that the newer pictures would be a serious reflection on his studio organization.

E. J. Wise, who recently became manager of the new Variety theatre, Cleveland, is a former West Point cadet.

Wise transferred from Auburn, N. Y., where he originally was a projectionist and later a house manager.

Sally O'Neill is earning \$1,200 more a week as a free lance than she did as a contract player with M-G-M. It is said M-G-M, which had an option on her services for three years, got mixed up on the matter, as two different people were to handle the transaction. With one believing the other would do the job, the option expired, and she walked off the lot as a free agent.

Then it was a cinch for her in the free lance field, as Robert T. Kane, independent, and not a member of the Producers' Association, gave her \$2,000 a week to play the lead in "The Mad Hour." None of the producer members of the association, under an agreement among themselves, was able to dicker with her, as she would have to be off the M-G-M payroll 90 days before they could talk to her.

Ned Sparks, from legit, has been on the coast for the past five years playing in pictures, and is the double of Mayor James Walker of New York. Sparks is now playing Mayor William Howard in "Headlined," a Ben Hecht story.

Over \$65,000 gross is said to have been drawn in as extra money (over average gross) by the Tunney-Dempsey fight pictures on the Interstate Circuit of Texas. Bob O'Donnell, general manager for the chain, who brought the fight film into Texas from Chicago and admitted it to the federal authorities, was indicted, then fined \$100.

The Interstate had two states, Texas and Arkansas. It is said to have paid \$5,000 for the film for both, with entire cost running to about \$3,000. It got its rental more than back through subletting the film to the smaller towns.

Lou Anger has gone back into the production end of United Artists, from accounts. For some time Anger gave his attention to only the U. A. theatre operations.

Joe Pincus recently joined the U. A. staff in New York, a personal appointment by Joe Schenck, it is said.

Channing Pollock has assigned his personal press agent, Affie McVicker, to stir up stuff among the schools and churches on "The Enemy," M-G-M picture at the Astor. She will endeavor to get endorsements similar to those for Pollock's "The Fool."

Coast film producers have used a plan at picture previews whereby return post cards are distributed among the audience requesting written opinions of the picture previewed. D. W. Griffith tops this method by obtaining audience reactions by putting a staff in the town the following day to canvass the town door to door and obtain verbal opinions, listening to discussions of those that had attended the preview the night before.

Griffith takes his picture to small communities for preview, and is thus able to obtain his data from a staff of 10 canvassers the following day.

Practically all of Coast studios have direct telegraph wires to the downtown headquarters of Western Union and Postal. The telegraph companies supply the wires gratis, the studios merely paying salaries of dispatchers.

This provides the film companies with quicker service in transmission and receiving. It also eliminates charges of information leaks.

Four former stage players have been selected by C. B. DeMille for leads in "The Goddess Girl." Two of the quartet have limited picture experience and the other two are making their first appearances before the camera.

Eddie Quillan and Lina Basquette went into pictures from vaudeville and the "Follies," respectively; George Duryea and John Batten are stage juveniles without previous studio experience.

The smaller houses are being offered an independent production starring William Boyd, titled, "Was He Guilty?" It was made several years ago, written by and starring Carlton King. It bears the Sierra Pictures trademark. The agency distributing it in New York claims it is not a reissue, but is being sold for the first time.

Paula Trueman, who plays the female movie critic in "The Love Nest," the Robert E. Sherwood comedy on Hollywood and the movies, produced at the Comedy last week by the Actor-Managers (Neighborhood Playhouse) group, has written to several newspapermen explaining her impersonation. Explanation came after she was rapped for bad taste in making up to resemble, so everyone seemed to think, Harriet Underhill of the "Herald Tribune," New York.

Miss Underhill happens to be liked in newspaper circles and the Trueman make-up drew an invidious comparison. Miss Underhill, although a writer of fan stuff, is not gushing in her writings nor a yes-yes girl like the woman of the play. A good many of the newspaper crowd grew rather indignant at the show and this role in particular.

Miss Trueman, in explaining the part, wrote that there was no intention of copying Miss Underhill and that her impersonation was intended to be a satire at gushing sob sisters in general. She deplored, in her letter, that the charge of "bad taste" had been levelled against her. Ring Lardner, from whose short story "The Love Nest," the play was written, is reported as peevish at the play, which got a rapping upon its

opening. Lardner wrote a comedy letter to Alexander Woolcott, printed in "The World" Monday morning, in which he disclaimed relationship to the play.

The play itself is pretty inside, one of the gags being about a husband (movie director) who was too busy attending testimonial banquets to pay much attention to his wife.

The public are not such good picture extras as the regular paid ones from the Central Casting Office in Los Angeles. The M-G-M production department largely figured on saving about \$3,000, so invited the public to attend a free circus in a tent erected near the studio. It was for "Circus Rookies," directed by Eddie Sedgwick with George K. Arthur and Karl Dane. A rainy Sunday, the public didn't turn out in the droves the director expected. It was almost two hours after the time scheduled to start before they could get enough people to provide the proper atmosphere.

The audience figured they were going to see a real circus. What they got was a couple of stunts from acrobats. They did not see any elephants, wire walkers of feature acts. The kiddies brought by their parents started crying that they were not seeing enough.

The director requested the audience to file outside and return in a drove, as he was going to have a man falling from a chair do a stunt. About 70 percent of those who went out didn't return. Instead of the bunch rushing back in droves, they dribbled in, and it was necessary later to get professional extras to provide the atmosphere.

Pro extras are paid \$3 to walk in and out, but do it the way the director wants, while the public did as they pleased.

It has been the habit of picture producers during the past months to advertise free circus performances and get the public in to provide the atmosphere. Professional extras have been complaining. It is understood efforts will be made to induce the producers' association to abandon free entertainment, even though operating on an "economic" basis.

Sir Oswald Stoll's eagerness to put the British film "Boadicea" over in America induced him to bring Aileen St. John-Brenon, New York film reviewer, from Rome to London for the purpose of giving an opinion on its chances here. Miss Brenon, niece of Herbert Brenon and the wife of Thomas Craven, author, reported to Sir Oswald that she thought the picture would need a highly specialized publicity campaign, as its treatment is unlike that to which the American fans are accustomed.

"Boadicea" has historical appeal for the Britons. Miss Brenon considers that for the American fans the picture would be handicapped by its subordination of actors and close-ups to the spirit of pageantry, and that the hyper-patriots in such spots as Chicago might not eat up its chauvinism without gagging.

She told Sir Oswald, however, that an elaborate campaign stressing the historical accuracy of the production might open the fans' minds to accepting the British point of view. Miss St. John-Brenon writes for the fan magazines and is considered to know their angles pretty thoroughly. Her trip to London is the first record of such an "untrade" opinion being sought and paid for.

At the 55th St. Cinema, New York, recently was "Whispering Chorus," Cecil DeMille production released in 1918 by Artcraft. Judged by present standards, it's pretty crude stuff. Raymond Hatton plays the heavily tragic lead.

This picture may have been it in 1918, but it's banana oil now. Little theatres playing import films and revivals, thumbing their nose at the modern American output meanwhile, are battling so low in quality they can't afford to be panning others. It's obvious why they show little possibility of catching on.

These old films hauled out for re-showing called "revival of the fittest." Referring, of course, to rental.

The caterers to the whims of the flapper readers of dailies and fan magazines out on the Coast really think their "mush" is important to the producers and have been making the studios step if expecting them on their lots.

The press agent is the chap who had to take the punishment when the ladies requested transportation or little favors of some sort. The studios, of course, have spoiled these ladies of the press by placing expensive limousines at their service if they wanted to visit the studios. Some time they come alone in the cars and bring a friend or two. The studio finds it necessary to serve tea, too.

Recently an eastern press agent in the amusement business for some 35 years came to the Coast to take charge of publicity at one of the Culver City studios. This guy is wise to every one of the swindle sheet rackets, and when he sees a new one, of course, makes sure to find out what it is all about.

Recently a subordinate placed some transportation orders on his desk for an okay. They were for trips that a woman writer on a daily made to the studio. The P. A. looked at the charges, then figured the space he was getting, and inquired why writers on daily papers could not furnish their own transportation to the studios; that the boys on the trade papers were doing it, and they were just as important as the girls who gossip a lot and write little.

A day later, at another studio, a driver in an expensive limousine was sent to pick up a fan writer who is known as one of the tea drinking group. He arrived at the house on time. Waiting a few minutes in front, he inquired when the lady would be ready. A reply from within, "Oh, in about an hour." Knowing that charges mounted up, he called the P. A. at the studio on the phone. He inquired if he should wait the hour. The answer was to return to the studio at once. He did, and now the rule at this studio is to no longer send cars for the habitual free riders who have lissies of their own but prefer to ride in style.

Producers on the Coast with press agents belonging to the Wampas expect them to accomplish miracles. Recently among the candidates presented for the Baby Wampas Stars of 1928 was a girl new to films and unknown to the Wampas crowd. A member of the organization who worked for the producer holding the girl under contract, when interrogated as to why she should be elected, acknowledged that she had not done much or anything noteworthy. He stated that the producer-director on whose behalf he submitted her name had selected her from a group of film extras and was grooming her for stardom.

The committee passing on the eligibility of candidates were not impressed with the girl's accomplishments and informed the P. A. accordingly. He, in turn, told his boss what the Wampas boys thought. The latter burned up. He dictated a letter to the Wampas, saying he would post a \$10,000 guarantee that the girl would be a star within a year. In some manner or other the letter went astray and the committee never saw it, probably saving the producer his bankroll.

COAST NOTES

(Continued from page 12)
Ben Hecht with the screen treatment by Tom Geraghty.

Wesley Ruggles preparing "Three Rainy Nights" for U, featuring Laura La Plante.

Johnny Gray and Rolfe Asher Production Dec. 27.

Billy West began production on his second comedy for Fox, titled "Old Wives Who Knew," with James Finlayson, Hallam Cooley, Leo

White and Anita Garvin in cast.

Supporting Dolores Del Rio and Charles Farrell in "The Red Dancer of Moscow," Fox, are Lella Hyams, Andreas de Segura and Ivan Linow. Raoul Walsh directing.

Lois Moran and Lawrence Gray head cast for "Love Hungry," Fox, including—Edythe Chapman, Marjorie Beebe, John Patrick and James Neill. Direction, Victor Heerman.

Juan Crawford opposite Ramon Novarro in "China Bound," M-G-M. William Nigh directing.

Stewart Anthony has completed making "Mating Call" for U and is now performing a similar job on

"Smoke," a special by U from a novel by Ivan Turganiff.

William Davidson added to "Meet the Judge," Reginald Denny's next for U.

M-G-M took up option on Conrad Nagel for another five years.

Lewis Milestone will direct Thomas Meighan in his first picture for Caddo. U. A. release.

Ernest Torrence added to "China Bound."

Al Raboch will direct "Their Hour," T-S.

William Powell and Arthur Houseman in "Partners in Crime," Par.

William Irving in "Red Hair," Par.

J. M. Zamecnick writing special music score for Par.'s "Able's Irish Rose."

Richard Arlen as juvenile lead with Wallace Beery and Raymond Hatton in "Partners in Crime," Par. Frank Strayer directing.

Ethel Gray Terry to play Mrs. Skinner in "Skinner's Big Idea," F. B. O.

Patsy Ruth Miller for "We Americans," U. George Archambaud directing.

Cast of "Be Yourself," starring Reginald Denny, Universal, William Selter directing; Mary Nolan, Dorothy Gulliver, Otis Harlan, William H. Tooker, William Davidson, Big Boy Williams, Bull Montana.

Craufurd Kent added to "Fallen Angels," U.

William Russell returns to screen in featured role in "The Escape," Richard Lawson directing. Fox.

Nils Asther was added to "Laugh, Clown, Laugh."

Byron Morgan is writing an original story for the first picture Buster Keaton will make under his new contract for M-G-M.

Lewis Stone will play the second lead to Emil Jannings in his next for Paramount, "The Patriot."

Sally O'Neill, lead in "The Mad Hour," F. N.

Virginia Bradford loaned by DeMille for Samuel Goldwyn's "Leather Face."

Lena Malena loaned by DeMille to U. A. for "The Tempest."

George Fawcett doubling on two features, "The Cossacks," M-G, and "The Tempter," U. A.

Ethel Ralston lead in "Devil May Care," Par.

Marceline Day, R. E. O'Connor and Donald Keith added to "Freedom of the Press," U. George Melford directing.

Al Wilkie, film p. a., freelancing as a scenario writer.

Louise Lorraine in "Otrous Rookies," M-G.

Viola Dana and Ralph Graves, in "So This Is Love," Columbia. Frank Capra directing.

Madge Bellamy featured in "Soft Living," Fox. Original by Grace Mack. Supporting cast: Johnny Mack Brown, Joyce Compton, Mary Duncan and Thomas Jefferson.

Louise Ostertog, stage and screen actress, has changed her name to Louise Lang.

Tom Moore, opposite Bessie Love in "Anybody Here Seen Kelly?" U.

Bebe Daniels returns to work in "Wooden Dolls," Par, after a brief illness.

Temporary title for Clara Bow's next, "The Apache." Will have American locale.

Harry Edwards directing "The Girl from Nowhere" for Sennett. Cast includes Daphne Pollard, Billy Bevan, Carole Lombard, Dot Barley, Mack Swain and Madalynne Field.

William Davidson was unable to play a featured role in Joe Rock's "Burning Up Broadway," due to a wrenched back. Sam Hardy will sub.

Robert Selter, brother of William Selter, U director, is now a full-fledged picture actor. He is playing the juvenile lead in "Chicago After Midnight," Ralph Ince directing.

"Royal Four Flush," James (Continued on page 22)

LITERATI

A Squawking Author

"Inside Stuff on How to Write Popular Songs," by Abel Green, in 70 pages, has been a disturbing factor in Variety's office since the brochure first hit the news sanctum. Abel is a part of that sanctum, and wrote the book for his pal, Jack Robbins, so Jack Robbins' pal, Paul Whiteman, could print it, if Paul knows he is at the head of a Robbins publishing factory.

Besides which, Robbins is a music publisher and Abel says a pretty good one, because Robbins published also a song written by Grace Green. At least Grace's name was on it and that means Grace will cop, if only the disc royalties. Grace is Abel's lawful headache.

Well, that "How to Write" thing was raw meat for the Variety kids. It started a racket as to who would give it a review. One ran for his typewriter, saying that it was a booklet at 75c. with a preface mentioning the keynote was economy. The reviewer advised that Abel caught his little notice in proof and squawked.

Another tried, calling it a pamphlet and suggesting Abel had done an assembly. Again Abel was on the job press day and another squawk killed that one. The author protested his product was a book even if his picture had been left off the cover.

A third Variety fellow then sneaked over the notice in last week's Variety and Abel started off again on the nite club route he knows so well. And after the doctor had warned him against at least 15 out of his 20 choicest joints.

But it's a good brochure, if you want to steer clear of song writing. Jack Robbins says so. He's the guy who got out "The Variety Stomp," saying any stomp would sell on the discs, so what did Variety care? Variety didn't. Abel wrote the lyrics of that Stomp, too, although it has been played only instrumentally.

ED LOWRY
Master of Ceremonies



SKOURAS BROTHERS
AMBASSADOR
ST. LOUIS, MO.

Broun Returns to "World"

Heywood Broun returns to "The World" Jan. 2 with his "It Seems to Me" column after an absence of five months.

Broun left "The World" during a disagreement with the editors over his decisive opinions concerning the Sacco-Venzetti case.

In the meantime he has been writing a weekly letter for "The Nation," besides free lancing. In resuming with "The World" Broun states neither he nor that paper is giving or receiving at jologies.

Eddie Cantor's Life

A very young Thesplan to have his life recounted is Eddie Cantor, around 30. David Freedman, author of "Mendel Marantz," has an assignment to do Cantor for the Saturday Evening Post!

English Dailies' Circulation

Figures of circulation of leading London dailies and weeklies as recently published for advertising information, are:

Dailies	
"Mail"	1,750,000
"Express"	900,000
"News"	680,000
Weeklies	
"Despatch"	800,000
"Express" (Sunday)	400,000
"Westminster Gazette"	300,000
"Tatler"	47,000
"Sketch"	36,000
"Punch"	125,000
"London Opinion"	100,000

The London "Times" in the same tabulation is listed at 180,000, and the "Morning Post" at 100,000.

Slam or Justice?

An editorial writer who sued the New York "Graphic" for alleged breach of contract last week had his \$15,000 verdict upheld on appeal. His agreement carried a clause that his product must be "satisfactory" to the employer. He was dismissed summarily with a note it was not. He then sued, entering as his case his own editorials and those signed by Bernard Macfadden in the same publication, with the general claim that to any paper that would run the publisher's signed stuff the complainant's editorials would be "satisfactory."

He has twice won the verdict on that assumption.

Dailies' Bad Drop

Reports from all over the country reveal that the daily newspapers as a whole have fallen off seriously in advertising this year. From 12 to 40 per cent is the range. That takes in some of the most successful.

One prominent St. Louis paper is more than \$600,000 behind 1926, being some 5,300 columns short, at an average rate of \$90 per column.

Circulation, as a rule, has not flourished consistently, either.

Jim Allison's Daughter

Courtenay Allison, daughter of the late Jim Allison, will succeed her father as the New York theatrical paragrapher for the Cincinnati "Star."

More Hollywood Secrets

Another "Inside Hollywood series" is on the market. Ray Leek, big boy of the Wampas and former

crack reporter on the Chi "Tribune" has it in the hands of "Liberty."

It isn't scandal but will surprise even some show people with its frankness, it is said. Ray has pre-arranged and written scripts out there now for several years.

That Gray-Boag Divorce

Dailies have little cause left to complain after falling so handily for the Gilda Gray-Gil Boag divorce story, that hit the front pages coincident with the showing of the latest Gilda Gray picture, "Devil Dancer," on Broadway.

If a pipe is so eagerly grasped for where a "name" is mixed in, the papers and news services might as well run wide open, asking all press agents to submit unoriginal ideas for publication.

"Liberty" Holding Down

"Liberty" appears to be holding down on dealers' orders. This is said to be through the weekly's management believing an increased circulation at this time would be of no benefit to its advertising rates.

Cutting down deliveries, however, appears to be of assistance to other national weeklies on the same stands.

Sidewalks of Brooklyn

Nat J. Ferber, book reviewer on the New York "American," has written his first novel, "Sidewalks of New York." In spite of the obvious Manhattan slant, he lives in Brooklyn.

"Sun" Picture

Fox is producing a short special of the New York "Sun" offices and staff to be exhibited at the annual "Sun" dinner.

Ochs and Lindbergh

The Lindbergh flight to Mexico was first proposed to the flyer by Adolph S. Ochs, publisher of the New York "Times," and the personally signed story by the former was arranged for without any of the editors of the "Times" informed, so 'tis said.

It is reported that Ochs offered Lindbergh \$50,000 to make the flight and write his version of the trip exclusively for the "Times."

Hungerford's Paper

Herbert Hungerford is about to publish a paper devoted to magazine and book selling. Hungerford founded the American News Company's "Trade Journal" in 1919 and has carried it forward as a successful and rather unique publication among house organs. His resignation was announced by the American News with extreme friendliness.

Hearst Cablemen Here

For some reason not announced, several of the Hearst European correspondents are here on a visit simultaneously, including Bertelli and Flory of France and England, and Von Wiegand of Berlin and the Orient.

Weber-Fields' Strip

"Weber and Fields" is a new comic strip syndicated by United Features, New York. It's a daily cartoon and sold on the basis of the team being the best-known comedy two-act in the world.

Pay-As-You-Enter

Since Harold Hersey went over to the Macfadden Publications as supervising editor from the Clayton

PICTURE POSSIBILITIES

"Behold the Bridegroom"—Favorable

"BEHOLD THE BRIDEGROOM" (Drama, Rosalie Stewart, Cort): Polished drama with social butterfly, remade mentally by her ideal man, principal character. Serious play but one that should do in capable picture hands.

"Caste"—Favorable

"CASTE" (Drama, Joe Weber, Mansfield): On intermarriage adapted from Cosmo Hamilton's best seller. Holds plenty scope for corking highly interesting story, with many side lines for imaginative director. Could take in Paris, London and New York, best society, wealth, Bohemia and almost any of the stratas the picture fans like so well, all legitimately and clean.

"It Is to Laugh"—Unfavorable

"IT IS TO LAUGH" (Eltinge theatre): A Fannie Hurst Jewish character sketch. Not much movitation for films and slight love interest in stage version. Ends with a death. Probably will not click hard enough to establish a value through stage run. Has nothing in present shape to recommend it to Hollywood save Miss Hurst's name, always an asset.

"Celebrity"—Favorable

"CELEBRITY" (Comedy, Shumlin & Stieger, Lyceum): This play by Willard Keefe possesses all the elements of a good film feature. The boxing thing as the basic idea might serve Richard Dix well as another pug feature. There is a wealth of opportunity for elaboration of situation before the lens' increased scope. The expose of the match-making racket should cue the exhibitors ultimately.

Abel

"The White Eagle"

"THE WHITE EAGLE" (Operetta, Russell Janney, Casino): Story based on "The Squaw Man," which has been done in pictures. If not done since Lasky made it as his first before joining Zukor, could be turned into class western.

"The Love Nest"—Unfavorable

"THE LOVE NEST" (Comedy, Actors-Managers, Comedy): A play of inside atmosphere in picture industry at Hollywood. Too much of professional nature and hardly a topic for picture.

Idee

group of magazines, some of three novels already issued from its press. Two are by W. Vernon-Cole, "Constanza" and "The Star of the Alamo," and the third "The Blue Bodice," by Antoine Sorrell.

New regional picture magazine by name "Gag, Plot and Title," is the latest addition to the ranks of film periodicals in Hollywood. Its editor and publisher is James Madison, formerly writer of vaude material. The new mag is a monthly.

"Rian James," who recently started a column on the Brooklyn "Eagle" titled "Reverting to Type," is a high-priced young advertising writer with a clientele among the foremost. He is columning because he loves the daily paper racket, and is clever at the stunt.

The reminiscences of Cyril Maude, English actor, are soon to make their first appearance in this country, published by J. H. Sears & Co. The book will bear the title of "Lest I Forget." Maude did the work himself. He has authored a number of works of fiction.

John Willard, playwright and author of "The Cat and the Canary," whose "Sisters" opened last week, has completed his first novel. It is called "Sundown," and Little-Teller, Chicago, will publish.

William Corcoran is now editing "Everybody's Magazine."

George Mitchell is editing "America's Humor." He went out from "Film Fun" when that publication changed hands recently.

The Writers' Guild, the organization formed some time ago by a group of authors for co-marketing of their works on a profit-sharing business, has made a go of it, with

A Happy New Year Everybody From the "Good News" Boys

ABE LYMAN

and His
Brunswick Recording
Orchestra

Opening Soon with
Chicago Company of
"GOOD NEWS"

P. S.—R. W. "Did you get the Lincoln?"—A. L.

The Top O' The Bear To Be All
EDDIE ELKINS
and his **ELKINSMEN**

Now Featured at the Strand Theatre, New York

Doing My Own
MASTER OF CEREMONIES

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First of PARAMOUNT'S 1928 de luxe Specials!

¶ They're off! Paramount's Big Ten—off to make new records in 1928. ¶ "BEAU SABREUR" leads the way. A ready-made audience in every city in the country waiting for it! ¶ All who read the book (a best seller). ¶ All who saw its brilliant predecessor "BEAU GESTE" (winner of "Photoplay" medal as best picture of last year). ¶ And all who love adventure, romance, mystery, comedy! ¶ "BEAU SABREUR." First of Paramount's 1928 de luxe Specials! First of 1928's big pictures! PARAMOUNT—motion picture headquarters!

the
answer
to
"BEAU
GESTE"

The answer to "Beau Geste," by Percival C. Wren, with Gary Cooper, Evelyn Brent, Noah Beery and William Powell. Directed by John Waters.



More coming! HAROLD LLOYD in SPEEDY ~~and~~—GENTLEMEN PREFER BLONDES—LAST COMMAND—OLD IRONSIDES—TILLIE'S PUNCTURED ROMANCE—STREET of SIN—BEHIND the GERMAN LINES—KIT CARSON—LEGION of the CONDEMNED

CHICAGO

DeMille Pictures Corp., production released by Pathé and featuring Phyllis Haver. Adapted by L. J. Coffey from the stage play of that name, with Frank Urson directing. Cameraman, Peverell Marley. At the Gaiety, N. Y., for a twice daily run commencing Dec. 23. Running time, 98 mins.

Roxie Hart.....Phyllis Haver
Amos Hart.....Victor Varconi
Cassidy.....Eugene Pallette
Katie.....Virginia Bradford
Reporter.....T. Roy Barnes
District Attorney.....Warner Richmond
Flynn.....Robert Edeson

"Chicago" shouldn't go under \$2 examination. It's not a top price picture and no one pretends that it is. It is aimed for the regular picture houses where, with 1,000 or 1,500 feet deleted, it will be at home and is quite apt to play host to a consistent stream of guests.

Pathé has got another year to go on the lease of the Gaiety, if it so wills, and is retaining the house for exploitation purposes. Heads of the firm figure this double-edged treatise on Chicago court procedure to play a profitable six or eight weeks, after which another film will be brought in.

As a translation from the stage the picture is a good twin. It at least adheres closely to its predecessor, except for what may be termed a prolog and epilog. On reels the story both starts ahead of and fin-

ishes after the play. The epilog is the strongest drama in the script from a screen viewpoint. This has Amos, the husband, throwing Roxie out of the house after he has stood by her despite that she killed her lover and has gone publicly mad during the subsequent trial. Amos is also the buoy, marking the main difference between the studio and stage vision. Before footlights Amos was very much of a sap. In the picture he is transformed into a dynamic husband, who steals to pay counsel fees, finally tells the wife to take air with the finishing inference that he will wed the young house maid who has admired from afar since reel one.

"Chicago" will neither thrill or grip the higher admission donors. However, the trial sequence discloses a couple of shots of three gum-chewing and typical department store misses, who hang on every word and gesture. It's likely this is the clientele that will be the most interested in Roxie. She's not an easy character to play, and Miss Haver can't win much sympathy for her on a screen because the role doesn't call for it, and this actress isn't the heart-pulling type.

Yet, Roxie is liable to do much for Miss Haver in a trade way. She has always been able to interpret these care-free maidens, but has been at a disadvantage when cast as a sweet young heroine. What she promised in "What Price Glory" she has accomplished here. Miss Haver makes of Roxie a mincing, pouting, snarling dame who is all dame; nothing more and nothing less. A good piece of work.

Victor Varconi stands out as the husband who mentally battles to save his self respect by ordering his notorious wife out of his home. Robert Edeson turns in a sterling performance as Roxie's scheming lawyer from whom Amos steals the money to pay trial costs. Other cast members do little more than bits, including T. Roy Barnes, as the reporter.

"Chicago" has comedy and action. Not enough to warrant a 98-minute showing, exclusive of an intermis-

sion, but sufficient for program display. Production is high grade throughout, as is the camera work. Titles hold a few laughs and the undercover duel between Roxie and her lawyer during the trial is a laugh high light. The courtroom, of course, is the main comedy sequence showing the reaction of the jury to Flynn's saintly description of his client, and that client's knees.

Substantial cutting room attention should give "Chicago" enough pace to carry it through the program houses without boxoffice or censor worries. *Sid.*

THE GAY DEFENDER

Paramount production and release. Starring Richard Dix and featuring Thelma Todd. Story by Grover Jones with Gregory La Cava directing. Cameraman, E. Cronjager; titles by Henry J. Mankiewicz. At the Paramount, New York, week Dec. 24. Running time, 66 mins.

Joaquin Murrieta.....Richard Dix
Ruth Almsworth.....Thelma Todd
Jake Hamby.....Fred Kohler
Ferdinand Murrieta.....Robert Brower
Comm. Almsworth.....Fred Esmelton

Southern California is being saved again for the Spaniards; this time by Richard Dix. It's the Murrieta ranch plus the dead United States commissioner's daughter, Ruth (Thelma Todd). Dix has side burns and a mustache, but it's still a tough job for him to look Spanish. He ought to remain this side of the border.

Other than that, neither Mexico nor Spain will have anything to squawk about, because the villain is an American. "Gay Defender" is just a western and not a good one. Production is okay, but it's wrapped up in the well worn bundle of the wealthy heir taking to horse to save the peasants.

A side issue is the hero under suspicion for killing the commissioner after the latter has hurrahed his refusal to frame with Jake Hamby to bear down on the surrounding property for the gold therein.

The only thing the script left out

is the attack on the girl by the heavy.

Beyond that, Dix is on his way to be hung when he escapes to go on a vengeance campaign aboard a white horse.

None of the cast do well by it. If it weren't for the Dix name it probably would never have reached a Broadway house. And this stereotyped product isn't going to help Dix. It'll make 'em wary of his next one. He's a screen athlete, but rather ludicrous under this makeup.

Besides that, flicker fans will probably now have to undergo a fad for George Bancroft laughter from all heavies. Dentists should welcome the era. Fred Kohler laughs "Hamby" through this reel opera. Miss Todd wears crinoline and bonnets and seems satisfied.

No punch to the yarn, easily recognized after the first 10 minutes. Those who await a twist will be disappointed. It won't mean anything in the big first runs or split weeks.

Dix had better go get himself something with which to follow up. He'll need it. *Sid.*

A HERO FOR A NIGHT

William James Craft production, released by Universal. Starring Glenn Tryon. Directed by William James Craft from the story by Harry O. Hoyt. At the Colony, New York, week Dec. 24. Running time, about 60 minutes.

Hiram Hastings.....Glenn Tryon
Mary Sloan.....Patsy Ruth Miller
Fred Knox.....Lloyd Whitlock
Samuel Sloan.....Burr McIntosh
Bill Donovan.....Bill Milner
Nurse Mack.....Ruth Dwyer
"Bobbie".....Himself

Robert, or Bobbie as he is known, is the chief laughter-getter in an otherwise laughterless picture. Bob is a monk with a routine. He wears glasses to look at bathing girls.

Glenn Tryon is in danger of being killed off as quickly as he was ballyhooed into stardom by Universal. Comedies need smart gag men and plenty of them. Story and situations here are weak. Titles are clever, but only occasionally, mostly too familiar from frequent usage.

Story is of a taxi driver with a flying bug. Never in the air but took correspondence lessons and built a queer-shaped machine from two flippers and a gramophone.

The boy falls for a ritzy looker whom he brings to the hotel from the station in his cab. She turns out to be the daughter of Sloan, the shaving soap manufacturer.

Sloan is recuperating from illness at the resort and Hiram tries to sell him the idea of sponsoring a trans-Atlantic flight. Turned down.

On the night of a dinner given to flyers, Hastings breaks in unexpectedly and when a call is made for backers, the monkey jabs a fork into Sloan's seat and the old boy jumps up.

Hiram pulls a couple of crazy antics, gets himself chased out of the hotel and the flight is all off until the gal discovers her old man is in danger of losing all of his money unless he reaches New York in the morning.

They get into Hiram's plane and land in Russia. Sloan's stock goes up on account of the publicity and the conspiring knaves are ruined. Moderate money picture in smaller houses. *Mori.*

SILK LEGS

William Fox comedy production and release. Directed by Arthur Rossen, starring Madge Bellamy. Story by Frederica Sagor, adaptation by Frances Agnew. Titles by Delos Sutherland. Under supervision of William Councilman. At Roxy, New York, week Dec. 24. Running time, 56 minutes.

Ruth Stevens.....Madge Bellamy
Phil Barker.....James Hall
Ezra Fulton.....Joseph Cawthorn
Mary McCuire.....Maude Fulton
Mrs. Fulton.....Margaret Seddon

Arresting title and sexy lobby display matter that goes with it make picture a pull. Production is a good flash for the program patrons. Nothing in it to draw censor fire.

Plenty of lingerie display, but all smartly done and handled neatly as legitimate story material. Plot has to do with the rivalries of a girl drummer selling one brand of silk hosiery and a young man on the road for another brand.

Very modern in substance and literary treatment. Certain slick style of comedy not without effectiveness and light vein agreeably carried out in titling. One of the early captions says we've progressed from the stone age, through the gold age and this is the age of silk legs, when a satin complexion and silk legs are the heritage of every woman, rich or poor. That sets the motif of the screen action.

Modest girl drummer finds herself in a losing battle with a fresh man rival for a competing brand of stockings. He deals with women buyers and his system is to "feed 'em, flatter 'em, fondle 'em and forget 'em." Desperate, she determines to use her own sex appeal upon the men of the firms.

The first battle comes when the boy arranges a lingerie exhibition in his hotel sample room, to which he has invited the head of a dealer firm, supposed to be a bit of a chaser. The ruse is a reprisal against the girl drummer who has vamped the tired business man.

The undress flash is in this lin-

gerie display, an exhibition that has a neat touch of spice, but is so shrewdly shaded with bland comedy that it gets over safely. The point of the story is that the girl drummer invades the lingerie show with her own brand of stockings on the sly and puts the deal over for her own house.

Suspense is carried on from here by a rather clever device. You suspect that the old man who buys the order is really chasing the girl and that idea is nursed along to the last moment when it develops by a surprise twist that the girl reminds him of his own departed daughter and he was bringing her to his home to let his wife meet her.

The hero, who, of course, has fallen in love with the girl drummer, follows and battles his way in for another well developed bit of comedy finale.

Works out as a smart sophisticated sexy comedy, the atmosphere of elegance being emphasized by a beautiful production in backgrounds and costuming and a splendid cast of five, making it a clear, compact story with character and suspense values capably balanced.

Maude Fulton has a first class character comedy bit as a flashy old maid buyer, handling the role with the same fine intelligence and re-

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JOHN MCCORMICK presents
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JOHN MCCORMICK Present
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First National Pictures

-to tell the World you're
Going to play
COLLEEN'S GREATEST
A First National Picture

January MOTION PICTURE CLASSIC

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straint that have always marked her work on stage and screen. James Hall, as the lead, is bringing a good deal of good judgment to one of those show off characterizations that calls for nice shading.

Madge Bellamy has the gambo to make the part stand out, a pair of props that are an artistic little production in themselves. She is the wide-eyed appealing type, also that tones the candor of some of the business, while her comedy registers satisfactorily.

Modern light subject that will attract the flapper element and their boy friends, too, by its flash and its sex angles. *Rush.*

THE LOVE MART

First National release of George Fitzmaurice production starring Billie Dove in Benjamin Glazer's adaptation of "The Love of Victor Jallot." Edward Childs Carpenter's original. Gilbert Roland and Noah Berry featured. Week Dec. 24 at Strand, New York. Running time 75 minutes.

A good title, a winsome star, constantly handicapped by poor stories and direction, and one good situation comprise the box office appeal

Send Your Dates!

We have no film peddlers—we do all business by mail—these

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Naked Truth

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SACRAMENTO, CAL.
CONTINUING HIS BIG SUCCESS

of "The Love Mart" as a titular reference to a slave market scene wherein the star as the pseudo-otteroon slave is auctioned off to the highest bidder, who proves to be the hero.

Running 75 minutes, with Miss Dove not brought into the action until after 15 minutes have been devoted to Gilbert Roland's advent into the old New Orleans scene of 100 years ago. It is altogether too slow and unsatisfactory a film feature.

Everything is mild and pacific in its transition with the big dramatic punch in the scene wherein the coveting dandies who once wooed the Belle of New Orleans now bid for her physical possession on the auction block. This circumstance is brought about by the return of Capt. Remy whom Antoinette Frobel's father had given up for dead and who, as the new master of the Remy holdings, had brought up Antoinette as his own daughter, the offspring of a prosperous and respected merchant.

With Remy's return, not only does he strip Frobel, his former overseer, of his belongings, but contrives to make Antoinette believe she is the unaccounted otteroon slave, and submits her to the ignominy of a public auction.

The motivation for the big scene is altogether too lethargic and the audience is inclined to impatience by the time the punch arrives. Slowly but surely Miss Dove, who has the makings of an ace among feminine stars, is being killed off by the same brand of inadequate stories and undistinguished direction. Her last three or four have all been in the same negative vein. Although prolific in her output, evidencing a heavy production schedule, the mass turnover is not conducive to her personal prestige at a time when there is ripe opportunity for a smash production.

Roland as a male lead is too striking a "type" to click in the end. That full mane of hirsute adornment lays itself open too much to discussion, may or may not prove to be an asset on the matter of fan argument. Noah Berry as the heavy turned in a neat piece of work and Armand Kaliz, from vaudeville, is coming along in sleek "menace" roles.

The picture can stand chopping to speed it up. As a box office proposition, the star and the title (which latter is open to considerable exploitation possibilities) will do much to impress as a draw despite the other shortcomings of the flicker. And of course the F. N. enfranchisements and the moderate production investment insure a profit from the start, regardless of merit. *Abel.*

Legionnaires in Paris

FBO production. Directed by A. E. Gillstrom. Story by Louis Sarkey. Titles by Jack Conway. Co-starring Al Cooke and Kit Guard, with cast including Louise Lorraine, Virginia Sale and John Anson. At Keith's Hippodrome, New York, week Dec. 26. Running time over 90 minutes.

Hardly measures up to any of the big war laugh specials released during the past year but an entertaining program picture for double feature houses or with strong stage shows.

Titles carry most of the laughs in this house. Of course the customers never got the idea of Pratt Falls, N. Y., the town where part of the action takes place. The titles were by Jack Conway.

With expert gag men on this job it could have been a laugh riot instead of a mere program. Worth the open play dates, however, and will probably get them.

Al Cooke and Kit Guard deliver nicely as a team on straight as well as slapstick comedy. The title should appeal to the American Legion members of which there is a considerable draw to count upon. Story starts in Paris with a couple of stewed doughboys falling for a fake murder and giving up a bankroll to the brother of the

stricken man. Chased by a gigantic Gendarme, who is a laugh on account of his enormous size, the boys finally land in Pratt Falls, N. Y., as a couple of waiters in a one-arm eatery.

An election of the Legion is held to pick two delegates to attend the convention in Paris, and the two fugitives are chosen. They still figure they're wanted in Paris for murder but are forced to go to represent Pratt Falls.

A French general whose life the pair had saved during the war sent a detachment of police to greet them on their arrival. The legionnaires figure they are being pursued on the old murder charge and the rest of the picture is devoted to chase episodes.

The girls are both ungainly, photographing badly and detracting from the value of the picture. *Mori.*

QUINNEY'S

(British Made)

London, Dec. 13.

Gaumont-British production. Adapted by John Longden from Horace Annesley Vachell's novel. Directed by Maurice Elvey. Photographed by Percy Strong and Basil Emmott. Censor certificate. "Universal Picture." London Hippodrome, Nov. 6. Running time, 104 minutes.

A film which presents a problem outside itself, one touching the fundamentals of picture production on this side. As far as it goes, a good film. But the doubt in the mind of the reviewer is whether it goes far enough.

With the theme and the wide familiarity the public has of the novel and the stage play, it is not difficult to see, viewing this film, the result which might have been attained by spending more money and using wider vision.

It does not look starved—just underfed, lacking that smooth polish which is so great an asset in many big corporation-made American movies.

So, while this is a good picture, it is not a good enough picture. It gets out of the "local" class but biases getting into the international. That is why it presents a problem, for it is impossible to tell whether the producers are aiming solely at the home and colonial markets. If so, they have succeeded fully. If they intend this as a shot at the wider market, they need to open their purse strings and enlarge their ideas of universal entertainment manufacture.

Direction is very good and at some moments nearly inspired. It just misses these spots by going on to show what it has already rather skillfully suggested. For example, the coming of Susan's child is conveyed by nuances of expression, and, having got the point over rather brilliantly, the director proceeds to travel a shot from Susan's face to the ground at her feet and shew— for heaven's sake! a pair of baby socks.

Again, when the child is born, Quinney, waiting in a room below, sees a passing show of the nurse going up the staircase—surely a sufficiently obvious method of planting the birth. But, no, the director cuts to a shot of the nurse entering a door at the head of the stairs! These make one feel as if certain shots have been started by the director and finished by the stage carpenter.

Joe Quinney loves, things—old furniture and china—more than he loves people. After he marries Susan it takes more than her objection to "fakes" to make him see there are real things in life. Then he sets up to build a reputation as a dealer who only handles genuine antiques, but pumps against a gang of crooked dealers, one of whom is his old partner, Tomlin.

He succeeds, but has some fake stuff planted on him by one of his own workmen, with whom his daughter Posy has fallen in love. He gives back the six thousand for which he had sold the fakes, but his patron turns it over again to him for an Etruscan vase which Joe had been saving to give his son, if ever he had one.

Joe belies his workman has an affair with the stenog, and gives him the six thousand bucks to clear out. He goes, and Joe finds Posy is really in love with the boy, and sends her after him.

End is different from the novel, in which the workman stays in his shady character and goes off with the stenog and the dough.

For the first four reels the film stands up pretty well as a clean, sweet story. Thereafter the cleanliness and sweetness remain, but the

story loses out. It drags because the interest wavers.

Longden, playing Quinney, doesn't grip the part. He appears conscious he is a young man playing a middle-aged role. The much-boomed Frances Cuyler doesn't convince. But Alma Taylor makes a rather astonishing comeback, screening young and reasonably pretty in the early part and tramping well in her "later on" sequences.

Shortening, to snap it up a bit, and changing captions in most cases where they have not been lifted from the novel or the play will make it a film of quiet charm. But exhibits, mainly shy on stuff without sex and gore, may be afraid of it. They needn't. *Frat.*

Wages of Conscience

John Ince production, presented by Superlative Pictures and Hollywood Producers Finance Corporation. Cast includes John Ince, Herbert Rawlinson, Grace Darmond, Harry LaGarde, Jasmine and Margaret Campbell. Script by Mrs. James Hall; photographed by Bert Baldrige. At Stanley, New York, one day, Dec. 24. Running time, 55 minutes.

Most of the boys quit turning out pictures like this quite a few years ago. Audiences accustomed to modern stuff will squawk at "Wages"—if they aren't kept away by the title. When played, it's for one day.

Leading parts are handled by once-prominent names—John Ince, Grace Darmond and Herbert Rawlinson. Most of others are noticeable amateurish, hinting that casting may have been handled through the Ince-connected school of picture acting. Mrs. James Hall, who wrote the story and did the continuity, gets mammoth billing for some reason unfathomable by an observer.

The heroine is introduced as just a "Pawn in the Game of Life." She is forced to marry the wrong guy, while her real boy friend is framed into a life sentence for murder by her hubby.

So she has a baby which looks like her, and then she dies, only to play the daughter role 20 years later.

Hubby is wracked by his conscience and goes nuts. Framed guy escapes after 20 years and falls dead when trying to kill his framer. Mrs. Hall, who wrote it, lets the framer live because he would welcome death in preference to the "Wages of Conscience."

When the picture ended, five gents were asleep in the Stanley balcony.

Ince directed this very crudely, and his work was made to appear more unfavorable by the photography and hackneyed subtleties. His acting is better, as the framer. Miss Darmond and Rawlinson don't appear forte, not all their fault. Just a pawn of some kind.

POLICING THE PLAINS

(Canadian Made)

Produced and released by Policing the Plains Film Co., Ltd. From book of the same title by R. G. McBeth. Direction, adaptation and titles by Arthur David Kean. At the Royal Alexandra, Toronto, Dec. 22. Running time, nearly 120 minutes.

Produced and released by Policing the Plains Film Co., Ltd. From book of the same title by R. G. McBeth. Direction, adaptation and titles by Arthur David Kean. At the Royal Alexandra, Toronto, Dec. 22. Running time, nearly 120 minutes.

The film purports to be a history of the Royal Northwest Mounted.

As such it is a historically accurate and interesting effort but as a program release it cannot be taken seriously.

It is a Canadian "Covered Wagon" produced without substantial resources. Yet it is a beginning. Given an even break in distribution it should pay for itself.

There are four main faults. Too long, too many titles, no experienced actors and dark photography. Kean, who has had wide experience making pictures for the Canadian government, has done a good job in direction. Particularly the Indian mob scenes. But cutting room work was certainly attempted by an inexperienced hand.

The main idea is to show how the mounties kept peace and maintained order on the plains. It starts with a cabinet council in Ottawa, where the force was first suggested, shows the recruiting depot in Toronto, the departure for the west, trekking through the plains and establishment of posts.

Encounters with whisky runners and horse thieves, a Buffalo hunt (actually filmed at Wainwright National Park) and the turning back to the United States of Sitting Bull and his 3,000 Sioux are high lights equal to the best in American westerns.

Kean has attempted to show there was no lawless gun regime and no violent outbreaks with the

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DETROIT NEWSPAPERS SUSTAIN CARL LAEMMLE'S JUDGEMENT!

DETROIT TIMES
"Uncle Tom's Cabin," at the Shubert-Lafayette as a road show, is a meaty tale, human and filled with intense situations. The picture is a hum-dinger for action throughout its many reels. A gem for thrills, exciting, startling in realism, with a climactic punch that sends shivers through your bones. Remarkable judgment was used in the selection of the cast. The Detroit audience laughed, cried and applauded spontaneously all through the story. Their reception indicated that the picture will have a long and prosperous run. "Uncle Tom" ought to be on your amusement shopping list.

DETROIT FREE PRESS

Undoubtedly one of the very finest cinema achievements to date. Gives new life to a classic story and reveals a period of American history with which every American should be familiar. The ultimate in reality has been attained. An ambitious undertaking, carefully, prodigally and sincerely carried to accomplishment.

Nothing was overlooked by the director. It was a faithful reproduction of the story.

The cast offers no flaws.

DETROIT NEWS

There was cheering last evening at the Shubert-Lafayette Theatre where Universal's expensive edition of "Uncle Tom's Cabin" opened its local engagement. The opening night crowd became worked up over the ice scene, and with good reason.

It is a frank melodrama, beautifully produced.

The current "Uncle Tom" should live as long as the play—and that's longer than any motion picture has yet had a chance to live.

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red men, but rather a peaceful invasion in which the police played as much the role of interpreter and banker as strong arm man. By this he loses most of the dramatic climaxes that dot Hollywood westerns. The buffalo hunt, is the real high light.

There has been no attempt whatever to introduce comedy relief and the heft interest is very weak. Two or three of the cast men show promise. The camera was unkind to Dorothy Fowler in the only feminine part of consequence. An epilog, showing the present

activity of the mounties in preying on smugglers of narcotics, brings the film up to date but detracts from the story.

With half the titles cut and with at least 2,000 feet dropped this pioneer would be a better picture. As it stands it will have to drag them in on curiosity. There have been thousands better than this. Thousands worse, too. *Sinclair.*

SAN FRAN NIGHTS

Gotham production, released by Lumas. Directed by R. William Neill from "Fruits of Divorce" by Leon DeCosta. Cameraman James Diamond. Titles by Maude Fulton. Running time, 90 minutes. In projection room, New York, December 21.

John Vickery.....Percy Marmont	Flo.....Mae Busch
Red.....Tom O'Brien	Flash.....George Stone
Ruth.....Alma Tell	

A neat number for Gotham and a better than average independent picture.

Story of some novelty has been directed with intelligence by R. William Neill and acted by an excellent cast, including three names, Percy Marmont, Mae Busch and Tom O'Brien.

Action concerns divorce more than San Francisco. Placing the story against a Barbary Coast background was not necessary though it may have been so in the original script. While there is nothing typically San Franciscan about the story for box office purposes the new title is a great improvement upon "Fruits of Divorce," original label.

Marmont is a lawyer with his nose in his books and gets air from his wife. He drifts via the booze to a dance hall in the wide open sector of the San Francisco that used to be.

There he is befriended by Flo, dance hall girl, whom he had saved from the cops. Subsequently he becomes the lawyer for the underworld and earns the enmity of vice interests.

A gangster named "Flash" tries to steam up Flo's guy to bump off the lawyer.

George Stone, who played "Flash" is a dab of a crook type. For a congenitally nasty gunman Stone has a perfect mug. Pale, disagreeable and with ice water in his veins, the character of "Flash" is high drama.

The work of the other players uniformly good. Production standards first rate and no noticeable skimpiness.

CASEY JONES

Trem Carr production released by Rayart. Directed by Chas. L. Hunt from the story by Arthur Hoerl. Based on the song by T. Lawrence Seibert and Eddie Newton. Cast includes Ralph Lewis, Kate Price, Al St. John, Jason Roberts, Anne Sheridan and Brooka Benedict. At Wurlitzer Hall, Dec. 20. Running time, about 60 mins.

A good idea gone wrong. An invitation audience at Wurlitzer Hall failed to become enthusiastic. Looks like one of the usual states right supers.

Ralph Lewis doesn't make the grade. Perhaps he wasn't permitted to. The sob situations are there, but are not put over. The

death of Casey's little girl brings tears only to the eyes of the cast. The story unfolds sluggishly. The heroic Casey, Jr., baggage master, has a message to deliver to his chief in the evening. As he nears the Ayres mansion, riding a bicycle, a man is seen trying to force a girl to take a drink. She turns it down. Casey, Jr., to the rescue and the romance is pushed into the arena. Jason Roberts and Anne Sheridan, juvenile leads, do their bit to relegate the picture to a low standard.

It's a railroad story with a couple of train wreckers. The menace falls into his own trap and Casey Jones, engineer, remains triumphant. *Mori.*

CARRY ON!

(British Made)

London, Dec. 14. Britannia Films, Ltd., production. Distributed by the Gaumont-British Co. Original story by Dinah Shorey and "Tad-rail." Directed by Randall Terrance and D. Dickson. Censor certificate. "Universal." Preview, Maric Arch Pavilion, London, Nov. 2. Running time, 90 minutes.

Mick Trevors, the boy.....Micky Brantford	Mick Trevors, the man.....Moore Marriott
Oliver Trevors.....Wyndham Guise	Mrs. Trevors.....Lea Douglas
Molly, the Girl.....Aggie Brantford	Molly, the Woman.....Cynthia Murtagh
Admiral Halliday.....Frank X. Atherley	Bob Halliday, the boy.....Lewis Shaw
Bob Halliday, the man.....Pat Aberne	John Peters.....C. M. Hallard
Sylvia.....Tribby Clark	

Another "Second to None" but a bit more hoked. Not likely to mean a thing outside British territory, but pretty good for the mob in its own limits.

Story has been used often but has everything the dumbbell wants. In fitting the card-index theme to a naval occasion the scenario has furnished a script which would have been topical in 1918, but now makes the film appear like a diaphanous attempt to sing a hymn of hate six months after everybody's kissed and made it all up.

The British navy lent two ships to the lady who directed the film—a destroyer (the ship, not the lady) and a battle cruiser. They play the leads both in parts and in sets. Scenes round the guns during a fight are more convincing than is usual in these naval films, and some naval maneuver stuff is very nicely photographed.

Story mechanism is a variation on the dream solution, the main action taking place in retrospect while the old admiral and the fisherman (Oliver Trevors) tell the boy, who is about to enter the navy, the tale of the family traditions.

Nothing to get sob and sniffles from the working-class woman fan is left out, and though the film is weak in story, poor in acting and patchy in direction, it will pull them in and send them out satisfied here. Where audiences are picture wise it will only get by as a second feature. In foreign markets it wouldn't get by at all.

As a contribution to movie making it's out of focus. As a local box-office hit it is on the spot. *Frat.*

WAS HE GUILTY?

Aywon release (state rights), written and supervised by Carlton King. Director, Frank Grandon. Cameraman, Carl Widen. William Boyd starred. At the Columbus, New York, on double bill Dec. 22. Running time, 49 mins.

Jed Bascombe.....Carlton King	Homer Moore.....Joseph W. Girard
Marion Moore.....Vivian Rich	Jack Bascombe.....William Boyd

It will come as a surprise to many to know that William Boyd has been in pictures so long. Judging by styles, treatment and photography this one was made around 1919. The leading lady is Vivian Rich, who has not been seen on the screen for many moons.

Yet with all the lapsing of time it isn't, even now, a bad picture measured by the standards of the state right field. Those exhibits who buy emulsions by the foot will likely get more this time than they expect.

The title means nothing, and, in fact, will hurt by its banality.

Boyd's present prominence gives the picture a "star."

The story told is of a returned soldier who falls into the morphine habit. His father, the town marshal, having been told by a doctor that only by rigid confinement can the boy break the drug's grip, deliberately frames his son as a thief so that the boy is sent away to the pen, where he fights and wins.

Upon his return to society, cured, he takes up his career as an engineer and the step-father of his sweetheart is exposed as the secret head of the drug ring.

Some unintentional humor in the titles, but in general the picture, despite its age, is not as incongruous as films generally seem eight years later.

GUN GOSPEL

Charles Rogers production released by First National. Directed by Harry J. Brown from story by W. D. Hoffmann. Screen adaptation by Marian Jackson. Starring Ken Maynard. Cast includes Virginia Brown Faire, J. F. McGowan, Noah Young, Romaine Fielding, Bob Young. At Loew's New York, one day, Dec. 23, one-half of double bill. Running time, about 60 mins.

Fast moving western loaded with action, trick riding and gun play. Story treated interestingly; cast screens and plays well.

A trio of mountaineers are blamed for raids on the ranchers. Rustlers headed by one of the ranchers whose plans are to scare the other settlers into selling their properties at a low price.

Oldest of the mountaineers is shot and killed in a chase headed by the menace, posing as a protector of the village. Before passing out the old mountaineer makes his young companion promise never to use a gun.

Rope work is called into action and serves to create suspense and interest. Situations follow in logical conclusion to the point where the boy is forced to use firearms to protect a household in which a dying rancher and his daughter are in danger.

The guise of a minister, adopted by Ken Maynard for strategic purposes in the story, is used to good effect. *Mori.*

RAGTIME

First Division release. Based on the story by James Ormont. Directed by Scott Pembroke. Cast includes Marguerite de la Motte, John Bowers and Robert Ellis. At Loew's New York, Dec. 23, on double feature program. Running time, about 60 mins.

Impossible outside of states right market. Cheaply made with poor cast. Story weak.

Deals with the theft of a song hit from the composer's piano. The gal is making a name for herself in the musical world via the classics when her picture appears on the covers of a ragtime number and she is barred from her circle.

She first blames the piano-pounder but later learns the hoover stole the photograph from the boy she gave it to.

Drags and is monotonous. *Mori.*

IF I WERE SINGLE

Warner Bros. production and release. Directed by Roy del Ruth from story by Robert Lord. Featuring May McAvoy and Conrad Nagel, with cast including Myrna Loy and Andre Beranger. Previewed in projection room, Dec. 23. Running time, 60 minutes.

Moderate money picture for smaller houses and split weeks, but by no means suitable for large downtown theatres.

Conrad Nagel photographs badly here. He leaves a poor impression, delivering with an expressionless countenance.

Direction is faulty and results in



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Jan. 21st TIM McCOY in LAW OF THE RANGE	Feb. 25th WM. HAINES in THE SMART SET
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Mar. 17th MARION DAVIES in THE PATSY	Apr. 7th LON CHANEY in LAUGH, CLOWN, LAUGH
Mar. 24th Marie DRESSLER Polly MORAN in BRINGING UP FATHER	Apr. 14th THE COSSACKS starring JOHN GILBERT
	Apr. 28th UNDER THE BLACK EAGLE

a rambling, loosely connected picturization.

Primarily the story is not interesting enough to carry the production. An insignificant incident served as the excuse for a series of situations which fall flat because none is built up to gain attention. Comedy dull and shows need of gag men.

A happily married young man, according to the story, flirts with an unknown young woman, leaving her with a lighter given him by his wife. The unknown turns out to be the wife's school friend.

Hundreds of feet of film devoted

RUBE WOLF



MIRTH OF A NATION

Going Back to

WARFIELD, San Francisco

Jan. 14, Through Feltion of
San Francisco "Wolf" Fans

to showing verbal arguments. Hubby leaves home in the early hours of the morning to keep a date with the girl. Wife follows with a music teacher and both couples finally land in the same auto. The car is held up, and, following that, the music master and the girl drive off suddenly, leaving the couple to walk back home in a rainstorm.

Could have had a chance if intended as a farce and handled properly.

GUN HAND GARRISON

Rayart western, featuring Tex Maynard. Directed by Edward R. Gordon from a story by Arthur Hoerl. Cameraman Ernest Dewey. In cast, Edward Hein, Ruby Blaine, Charles O'Malley, Jack Anthony. Art Witting. Running time, 50 minutes. At Stanley, New York, one day, Dec. 22.

Fair to middling western. Some of the directorial detail is ragged and careless, but plot holds lots of action and that's what they want in cowboy drama.

The usual formula about crooks after the property of innocent people and blaming their own murders on others. Poetic justice dished out is ample to bring all the culprits to the reward of wrong doing in the movies.

Tex Maynard (brother of Ken Maynard) is featured with "Rayart's Rough Riders." Tex is an upstanding, nice-looking, go-getting prairie Galahad with the customary versatility in getting out of tough corners, eluding sheriffs and such.

Practically all exteriors with some shacks mean bankroll tap moderate. Result is okay. Photography good and interest-provoking qualities reasonable.

RANGER OF NORTH

FBO production, directed by Jerome Storm. Starring Ranger, dog. Story by Ewart Adamson; photographed by Charles P. Boyle. At Arena, New York, one day Dec. 24, on double-feature bill. Running time, 45 minutes.

Weak stuff. Just for kids.

"Ranger," dog, saves his pal from

death several times and helps him secure hidden treasure for girl and her grandfather. This, despite three villains.

Jerome Storm made this into overripe melodrama. Photography good and support fair.

Much below the average "Ranger" picture.

THE SLINGSHOT KID

F.B.O. production and release featuring Buzz Barton. Story by John Twiet and Jean Dupont, directed by Louis King. On double bill at Tivoli, New York, Dec. 24. Running time, 50 mins. "Red".....Buzz Barton Hank.....Frank Rice Clem Windrom.....Buck Connors Santa Fe.....Jay Morley Betty.....Jeanne Morgan Foreman.....Arnold Gray

Buzz Barton is the 13-year-old kid cowboy offered as an ace bid for juvenile trade by F.B.O. Buzz is a bet and there's showmanship in the decision to build around him. With Jackie Coogan pulling in his chin at a military school and Wesley Barry grown up, the screen is without another boy star. Buzz may be it.

"The Slingshot Kid" is a breezy, speedy, well produced and directed western detailing the experiences of Buzz and his adult side-kick, the walrus-mustached Frank Rice. They outthink, outgeneral, outride and outshoot a gang of ruffians and cattle rustlers led by a youth named Santa Fe Sullivan, played with a week's growth of beard and a lot of venom by Jay Morley.

However, improbable their luck and ingenuity, Buzz and Hank provide what the western clientele desire—action and plenty of it.

SHORT FILMS

Captain Kidd's Kittens

William Fox production, supervised by George S. Marshall, directed by Clyde Garruth. Juvenile cast includes Leon Ramon, Dick Good, Wayne Lafaver, Albert Schaeffer, Leon Holmes and Jack McHugh. Photographed by Ben White, with titles by Alfred Loewenthal. In projection room. Running time, 13 minutes.

Combination company of kids and animals getting over well on strength of juvenile appeal.

The youngsters build an ark according to biblical specifications, disguising various domestic animals to represent wilder quarreled. The disguised animals later create havoc by milling into the business section of the town, where they are mistaken for the real thing.

Some of the kids have acting ability and some haven't, but all get by on the script.

WEAF-WJZ DATA

(Continued from page 1)

"sponsored" programs; i. e., commercial advertisers. Fifty American industries were N. B. C. radio advertisers.

N. B. C. alone spent over \$500,000 for "sustaining" type of program to fill in the intervals.

Wire service tolls in excess of \$1,250,000. N. B. C. is the largest user of the American Telephone and Telegraph Co. phone wire service. Permanent specially constructed wire line facilities are 10,270 miles in length; on special hook-ups as much as 20,000 miles of wire used on one night.

Fifty stations are now affiliated with the N. B. C., only one of which is actually owned by the company, while WJZ, New York, and WRC, Washington, are owned by the Radio Corp. of America, but managed by the N. B. C.

COAST NOTES

(Continued from page 13)

Cruze's new P.D.C. film, has been changed to "Her Highness, Miss Jane." Walter Lang directing.

"Tragedy of Youth," directed by King Baggot for Tiffany-Stahl. Patsy Ruth Miller and Buster Collier featured.

Donald Reed, opposite Sally O'Neill in "The Mad Hour." Alan Dwan directing for F. N.

Wesley Ruggles, directing "Young Blood" for U.

John Stepping, added to new Norma Shearer picture now in production, M-G.

Jean Hersholt's next picture for U will be "The Braggart," written especially by Benjamin S. Cutler.

Bodil Rosing assigned to "The Whip Woman." F. N.

John Boles for "We Americans." U. Direction of Edward Sloman. In cast are George Lewis, Eddie Phillips and Daisy Belmore.

Iris Stuart, one of the 1927 Wampas stars, has returned from New York after a long illness, to resume in pictures.

Pauline Starke for "Fallen Angels." U.

Will M. Ritchey, formerly title writer for Famous, now engaged to write scripts for Columbia Pictures Corporation.

Title of Columbia's 14th production, "A Woman's Way," changed to "My Wife's Relations."

Bernard Siegel and Owen Lee for "Laugh, Clown, Laugh."

Lee Shumway, Adrienne Dore, Gordon Elliott, Jacqueline Gadsden, Herbert Evans, Florence Wix.

Templar Saxe, Blanche Craig and Katherine Wood in "Beyond London Lights," for F. B. O., with Tom Terris directing.

Beas Meredyth writing the scenario for Lajos Biro's "Yellow Lily," which First National bought for Alexander Korda to direct with Billie Dove.

Lupino Lane's next for Educational, "Roamin' Romeo." In support, Wallace Lupino, Anita Garvin, Tom Whitely, Stanley Blystone.

Margaret Livingston added to "The Mad Hour." Joseph C. Boyle directing. F. N. principals are Sally O'Neill, Donald Reed, Alice White and Larry Kent.

In Preparation

For FOX

"HONOR BOUND"

(WORKING TITLE)

with

GEORGE O'BRIEN

An

ALFRED E. GREEN

Production

West Coast Motion Picture Directory of Players, Directors and Writers

EMILE CHAUTARD

Now Playing
PERE CHEVILLON
in
"THE SEVENTH HEAVEN"
FOR FOX
HOLLYWOOD
Or 6463 or Hollywood 3540



JOHN F. GOODRICH
2nd Year with
Paramount-
Famous-Lasky

ELIZABETH PICKETT

Director Fox Varieties
Originals and Titles
Editor of Features

L. G. RIGBY

SCENARIST
NOW WITH M-G-M
FREELANCING

JOHNNIE GREY

WH. 2132

Titles by
MALCOLM
STUART
BOYLAN
FOX

LORNA MOON

"MR. WU"

"AFTER MIDNIGHT"
"THE LOVE WEB" (Preparing)

IF YOU DON'T
ADVERTISE
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BREAKING RECORDS FOR WEST COAST THEATRES

MAKING RECORDS FOR VICTOR

HORACE HEIDT

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GREATEST MUSICAL ORGANIZATION EVER DEVELOPED ON
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BETTY LOUISE
TAYLOR and LAKE
CROONING HARMONISTS
6th month for FANCHON and MARCO
Featured in West Coast Theatres
and Doing Very Nicely



MERRY XMAS, EVERYBODY! Says
FRANK STEVER
BARITONE SOLOIST
INDEFINITELY WITH FANCHON AND MARCO "IDEAS"
AT SENATOR, SACRAMENTO



GETTING MORE POPULAR EVERY DAY
FRANK JENKS
"Handsome Funny Face" and His Band
NOW—GRANADA, SAN FRANCISCO—SEVENTH BIG MONTH



FRANK SMALL

Presents His

DANCING DEBUTANTES

8 DAPPER DANCING DAINTILY
DASHING DARLINGS DRESSED

Songs—Dances—Snappy Costumes—Good Looks!

Playing Vaudeville—Picture Houses

Carrying 8 Sets of Costumes—5 Sets of Scenery

MOSQUE THEATRE, RICHMOND, VA., DEC. 26-JAN. 13

Ideal troupe for a run in presentation houses. Have been trained in Tap, Musical Comedy, Tiller Kicking, Toe, Spanish, Irish, Scotch, Hawaiian, Jungle and other routines

OPEN FOR OFFERS AFTER JAN. 13

Direction—LYONS and LYONS, Independent

Keith—NAT SOBEL

POLI CIRCUIT OPERATED BY SHOOLMAN SYNDICATE, SAYS MAX SHOOLMAN

Statement Regarding William Morris Booking Poli Houses Under New Direction Not Verified at Morris' Office—Promoter States Keith-Albee Announced It Will Not Book Poli's, After Transfer—Taking Over Circuit in January

At the William Morris Agency in New York yesterday no confirmation could be secured that any arrangement had been entered into with that agency and Max Shoolman to book the Poli Circuit with vaudeville after and if the Poli houses should pass to Shoolman. William Morris states he has no comment to make.

In the report below from Hartford of an interview with Shoolman by Variety's local correspondent and also reported as exclusive for this paper, the statement is made by Shoolman he has arranged to book with Morris should the Keith-Albee agency withdraw its bookings. Shoolman said K-A had announced it would, upon the Poli theatres passing to him.

It has been understood in New York that the Shoolman-Poli option calls upon Shoolman to advance about \$4,000,000 upon taking over the option around Jan. 1, having made an advance deposit of \$500,000. The remaining \$3,500,000 for the Poli \$22,500,000 purchase will, it is said, be represented by a first mortgage upon all of the Poli theatre properties. Of the several theatres in the Poli chain there remain but \$3,000,000 on mortgages against them, from accounts. This amount will be cleared off through that payment out of the four millions to be passed at the transfer.

It appears uncertain whether Boston or New York banking interests are now behind Shoolman in the Poli transaction. The first half million deposit is reported to have been advanced by a Boston banking firm. The New York banking house mentioned at present in connection is one of the most conservative downtown. Hitherto it has not been concerned in any theatrical proposition.

Shoolman's Statement

Hartford, Conn., Dec. 27. "We will take over the ownership and management of the Poli Circuit early in January, probably within two or three weeks," said Max Shoolman, of Boston. Mr. Shoolman is the head of the syndicate which contracted several weeks ago to purchase the Poli theatres for \$22,500,000.

Shoolman also said that, since the Keith-Albee Circuit had announced it will not book the Poli Circuit after Mr. Poli relinquished it, the Shoolman syndicate has made arrangements to book acts for the theatres through the William Morris Agency.

Shoolman emphasized that this change in booking affiliations will not occur until the circuit had passed from S. Z. Poli's ownership to the Shoolman organization.

He said that no arrangements had been made for leasing the theatres to any of the theatrical organizations and that he and his associates intend to operate the theatres.

Staffs Retained

Mr. Shoolman and all of the managers of the Poli theatres met Tuesday at a luncheon at the Hotel Taft in New Haven. At that time Shoolman said that he had called the meeting to reassure the present Poli organization and settled the unrest in the minds of the managers as to what their status would be after the change in ownership.

He said that he realized that the success which Mr. Poli had enjoyed in the theatrical business was largely due to the splendid organization with which he surrounded himself. The new owners of the circuit will, he explained, retain the Poli organization intact. He added that the policies which Mr. Poli has laid down will be continued and that the theatres will continue to present vaudeville and pictures.

Shoolman said that announcement would be forthcoming within a few days as to who would assume the general management of the circuit after the transfer of ownership is completed.

Policy Changes

Louis M. Segal is at the present time the general manager of the

DORIS McDONALD IS SENTENCED TO HANG

With Husband Robbed and Killed Montreal Taxi Driver

Toronto, Dec. 27.

Doris McDonald, also said to have been in the show business as Doris Malone, and her husband, George McDonald, have been sentenced to hang by the gallows March 23, for the murder of Adelarde Bouchard, Lachine taxi driver.

The girl, married recently, stated that as Doris Malone she had worked as a picture extra at the First National and Tiffany studios on the Pacific Coast. Testimony disproved that she had been on the Tiffany lot.

It is understood the girl, under either of the names given or another, has appeared upon the stage. She is one of the few women in Canada ever sentenced to hang and it is thought her sentence may be commuted.

The McDonalds picked up the taxi driver in Montreal, ordering him to go to the suburbs. They first robbed, then murdered the driver, escaping and remaining undiscovered for a long while. They were finally located at Butte, Mont., and returned to Quebec.

MURIEL KAYE MARRIES

Jack Lenny, Husband, Stops Act's Star From Flying

Muriel Kaye, now on the Interstate Circuit in Texas, married Jack Lenny, dancer in her act, Dec. 16 in San Antonio.

Miss Kaye had been flying from town to town as a publicity stunt, handled by George Lait.

Immediately Miss Kaye became Mrs. Lenny, the dancer is reported to have put the kibosh on the aviation stuff, saying he didn't want his wife in the clouds.

Theft at Claridge Hotel

Stewart and Lash, vaude, suffered loss of clothing and effects valued at \$500 when some unknown person entered their suites at the Hotel Claridge, New York, last week, while they were playing in Brooklyn.

Harry Lash reported the robbery to the West 47th Street police station.

ORPHEUM BOOSTS SCALE

Los Angeles, Dec. 27.

Hill Street, Orpheum's local junior house, is inaugurating its winter policy this month by increasing evening prices from 50 to 65 cents. This is the first theatre in town to inaugurate a winter policy.

In the past the policy has been the same all year round. The increase is also effective Sunday matinees.

Poli Circuit and Shoolman said Mr. Segal will continue in this position after the circuit had changed hands.

While he would not make a statement to that effect, it is understood that Shoolman and his associates are considering a change in policy at the Capitol, Hartford, and at least one other theatre on the circuit when they control the chain. It is said that these theatres will discontinue the present vaudefilm programs and assume picture presentations.

QUICK BLACK-OUT

A new story had not traversed Broadway for two days before finding itself a black-out in "Delmar's Revels" at the Shubert, New York.

It's of a newly married couple with the groom waving the wedding certificate and remarking:

"It won't be wrong now."

2-A-DAY THROUGH IN CINCINNATI

Cincinnati, Dec. 27.

The growing popularity of the presentation policy is causing changes in local theatres controlled by the Keith-Albee, Harris-Heidingsfeld and Libson interests that is expected to soon do away with two-a-day vaude here.

With the opening of the new E. F. Albee, seating 4,000, with a presentation policy, the owners announce that Keith's long a link in the Keith chain, will be remodeled after the close of the present season, and that the house will reopen with the four-a-day film and vaude policy now at the Palace. The Palace, in turn, will change to pictures.

Some months ago, when information was first revealed about remodeling of Keith's, it was predicted in Variety that the change would mark the passing of two-a-day in Cincy.

Circus People Are Well Remembered in Will

London, Dec. 14.

By the will of Mrs. Amy Howes, of New York, of the circus firm, Howes & Cushing, many English variety artists will inherit her fortune, left equally between all her relations, whose family name is Jee.

Some of the chief beneficiaries are the Egbert Brothers (one of whom is the husband of Daisy Dormer); another brother is Bert Burnell (Jee), husband of May Henderson, the dusky comedienne; a nephew, Fred Evans, known on the halls and screen as "Pimple"; besides other branches of the family in the form of jugglers, gymnasts, etc.

The sum is expected to run into hundreds of thousands of pounds.

Girl Bands

Demand by vaude bookers for girl bands has resulted in new formations being organized.

Jeanette Adler with 10 girls opens Dec. 29 for Loew, while Will Mahoney is producing a band turn, with the King Sisters heading. The music is being supplied, however, by eight men.

In rehearsal halls from three to five all-girl band units are rehearsing.

MARION HARRIS' COMM.

Chicago, Dec. 27.

William Morris agency has started action here to collect on a judgment granted against Marion Harris in New York on Dec. 12 for \$1,411. Non-payment of commission was charged.

Miss Harris is playing here in "A Night in Spain" (legit).

PAN VAUDE SWITCH

Mayfair, Brooklyn, N. Y., has dropped vaude playing pictures only. Vaude is going in at the Kingsway, Brooklyn, instead.

Both houses are of the A. H. Schwartz Circuit. Pantages, who booked the vaude at the Mayfair, will book the Kingsway five acts on a split week.

"Sun-Up" as Act

Los Angeles, Dec. 27.

Lucille La Verne, from legit, went to work for the Orpheum Circuit this week.

Miss La Verne opened at the local Orpheum with a condensed version of "Sun-Up," with which she appeared here for 20 weeks.

LOEW'S FAIL TO FIND BIG DRAW FOR BIG COST OF HEADLINERS

Holding Down in Bookings for That Reason—Goes for Both Loew's Vaude and Picture Houses—Publix-Loew Move Another Reason

P. T. BARNUM'S ESTATE IS NOW \$1,271,125

Widow Died in June—Great Showman Died in 1891—Distribution of Rest

Bridgeport, Conn., Dec. 27.

Judge Frederic Bartlett, of the Bridgeport Probate Court, has signed an order accepting the report of the Hartford (Conn.) Trust Company on the estate of P. T. Barnum, showman, who died in 1891.

The accounting report covered the period from April 1, last, to June 23, the latter the date of the death of Baroness D'Alexandry D'Orengiani, formerly Nancy Fish-Barnum, widow of Mr. Barnum.

The portion of the estate in the hands of the bank was that set aside to provide an annuity of \$40,000 for the baroness.

Distribution of the \$1,271,125 estate will be as follows: Estate, of the late Caroline C. Thompson, daughter, one-third; Helen B. Renne, granddaughter, one-sixth; heirs of Julia H. Clarke, granddaughter, one-sixth; Clinton Barnum Feeley, grandson, one-ninth; estate of Jessica B. Feeley Marshall, granddaughter, one-ninth, and estate of Herbert Barnum Feeley, grandson, one-ninth.

DECEIT IN MARRIAGE

Al Evans So Charged by 16-Year-Old Wife—Annulment Commenced

Omaha, Dec. 27.

Deceit is charged against Al Evans, master of ceremonies at the Public Rivera here, by Kathryn Anderson-Evans, 16.

Charge is contained in a suit for annulment started by the wife.

Mrs. Evans married Sept. 15 at Glenwood, Ia., after knowing Evans for five weeks. She was then 15 and lived at Council Bluffs, Ia.

Raymond Klages Free; Hooking Up Again

Chicago, Dec. 27.

Raymond W. Klages, songwriter, has been granted a final decree of divorce from Vera Forbes (Klages). "Follies" went on grounds of desertion.

May Tierney becomes the second Mrs. Klages in New York in mid-January.

Wm. Kent Remarried

William Kent, appearing in "Funny Face," was recently married to Hazel McMillan.

The comedian was divorced by Elsie Shaw-Kent in Chicago in October, and Kent's marriage is believed to have followed shortly after.

The former Mrs. Kent is now Mrs. Charles Morrison, the vaude agent.

Pan Takes Ruth

Los Angeles, Dec. 27.

Ruth Elder has been definitely set by Alexander Pantages to head the vaude bill for his local house Jan. 23.

The girl flyer will follow two weeks of "Seventh Heaven" (Fox), which goes on the screen Jan. 9.

FIVE MORE MICH. HOUSES

Chicago, Dec. 20.

Billy Diamond, of the Gus Sun office, has added houses in Iron River, Menominee, Escanaba, Marquette and Iron Mountain to the Sun office's Michigan time.

He is also handling the Granada theatre, St. Louis, for Skouras brothers. Other new houses on Diamond's books are the Tiffin, Crystal and Manor theatres, all of the Lynch Chicago circuit.

The Loew circuit is reported off further bookings of costly headliners for both its vaudeville and picture houses. It is a move not so much for conservation on the cost of the Loew bills but because of the failure of some big acts to prove their draw. Salaries have been paid some of them in excess of their worth at the gate.

In the case of the picture house headliners, this too has applied. The impending joint Publix-Loew producing and operating arrangement of unit presentations is another contributory element. On the vaude end, the lack of draw is the prime reason.

The trend is for more comedy acts and agents who found their big salary getting acts cancelled were given first preference to substitute comedy turns in the spots.

It is said one agency had guarantee arrangements with a number of its big acts and may have to take a loss through the Loew outlet closing up.

Fields' Minstrels Disband, After 41 Yrs. on Road

Cleveland, Dec. 27.

After trouping for 41 years Al G. Fields' minstrels closed at Wilmington, O., yesterday and disbanded. Fields headquartered in Cleveland. For two generations it was popular in the south.

Of the one-time famous burnt-cork organizations Fields' was the survivor. Primrose and West, Lew Dockstader and the others went west years ago, after giving up trouping. The only minstrel shows remaining are those of 'Lasses White and Frank Van Armin, both of a newer school.

Al G. Fields died about two years ago.

Milton Wallace Careless; Wife Seeking Divorce

Rose Geist Wallace and Milton Wallace, heading a vaudeville sketch act and for six years with "Able's Irish Rose," have agreed to disagree by divorce. Mrs. Wallace mentions 732 West End avenue and the Hotel Arlington among other divers places, times and women, as the specific scenes of indiscretion.

The Wallaces, married Oct. 10, 1925, have no children. A previous separation suit by the wife was discontinued with the evidence for the divorce.

Kendler & Goldstein represent Mrs. Wallace.

Nabbed for Alimony

Chicago, Dec. 27.

George Vincent Williams (George Ward), was arrested while playing the Kialto theatre here last week on a writ of neexat filed by his wife, Sophie Williams. The couple were divorced in 1923. Williams agreeing to pay \$25 toward the support of wife and child, the latter now eight years old.

Williams was released in \$1,000 bond pending settlement promised out of court.

**William Morris
CALL BOARD**

**Regular Weekly
Additions**

NEW YORK, 1500 BROADWAY

MILES MUST FURNISH \$50,000 TO REOPEN REGENT--OWES \$29,000 TAX

House Seized by Government for Past Due Taxes—Judgment for Repossession Is Stopped by Injunction—House Leased to London Bros.

Detroit, Dec. 27.

The Miles-Regent Company must furnish the government with a bond of \$50,000 in connection with the litigation started in the circuit court, through which the government seized the theatre for an income tax balance of \$29,000 owed for four or five years.

It's a C. H. Miles theatre property, under lease to London Brothers. It was operated by Miles for some years.

The Miles Co., following the seizure which closed the theatre, obtained a judgment of repossession for the Regent, but Judge Webster granted an injunction restraining the Regent Co. from enforcing the judgment.

Eddie Sullivan Stricken

Toronto, Dec. 27.

Edward J. Sullivan who came up from New York to open the Regent for United Artists under rental from Famous Players Canadian suffered a stroke shortly after arrival and was taken to St. Michael's Hospital. It is on his right side. Although in no danger his present condition is not improved.

James F. Sullivan (no relation), publicity man for U. A., is temporarily holding down the job with "The Gaucho" current.

Plans are to keep the house going as long as possible, no definite time being set on the rental agreement. The Fairbanks picture is expected to do three weeks followed by "Sorrell and Son," then Chaplin's "The Circus."

Scaled at \$1 top.

PROCTOR'S 86TH ST. FORCED INTO 2-A-DAY

Proctor's new 86th Street, New York, changed from a grind to two-a-day this week.

Too heavy opposition from Loew's Orpheum, a few blocks away, and no attendance at the supper shows precipitated the change.

Business has been generally off in the Proctor neighborhood because of Loew's strong bills and pictures.

The Proctor house opened early this season as two-a-day, shortly changing to three.

Florentine Choir Loses Support of Catholics

San Francisco, Dec. 27.

In the newspaper space advertising the current Orpheum bill, the Florentine Choir, direct from its sensational flop on the Pacific coast, is billed as "The Super-Headliners of All Times."

The choir recently appeared here in concert at the Civic Auditorium, after giving a free morning concert at City Hall, and failed to attract any great interest.

Backing of the Catholic clergy has been withdrawn as the choir is said not to be identified with the Church of Rome.

LEAVE HOTEL FOR PICTURES

After four weeks at the Addison Hotel, Detroit, Adler, Weil and Herman have returned to picture houses.

They opened last week at the Rockford, Rockford, Ill., playing a full week in a split-week house.

RENTS IN BLACK BELT

Several white producers are reading the script of a new piece, "The Flat Below," which deals with the high rents in the Harlem black belt, New York.

MAUD RYAN CHEATS M. D.'S

And Returns to Vaude with Elsie Douglas of Musical Comedy

Maude Ryan, of Times Square, and Elsie Douglas, of musical comedy, are now a "sister act" in vaudeville.

Miss Ryan but recently recovered from an illness holding her in a hospital for a couple of weeks. But the surgeons couldn't cut out her sense of humor.

Crippled Children's Show

Urbana, Ill., Dec. 27.

A. B. Smith, manager of the Orpheum, local vaude house, reneged on his tie-up with the Campaign "News-Gazette" to give a Xmas benefit for crippled children, after the newspaper had plugged the event and several hundred tickets had been distributed. Returns were made as far as possible.

The hitch came when Smith backed down on guaranteeing \$215 for gifts for the 350 children, whose names had been supplied by the Welfare Society of the town. The box-office guarantee was to come from a 25 per cent. allowance upon all tickets sold through coupons appearing in the "News-Gazette."

The paper, when it discovered Smith's run-out, warned its readers that any money paid for the benefit matinee would only go to the theatre.

Pat O'Malley, Single

Los Angeles, Dec. 27.

Pat O'Malley is leaving the screen as an actor to go into vaude on the Pantages Circuit. O'Malley will do a monolog. He opens at Long Beach Jan. 1.

William Rowland of Lyons and Lyons made the booking.

"I'VE HAD A LOT OF LAUGHS," SAID PERCY BRONSON, KISSES WIFE, DIES

Appeared 3 Days Before Death at Theatre—Married Stage Partner, Florence Kern, Four Days Previously at White Plains—"Walking" Pneumonia

ED LOWRY'S DAILY COLUMN IN ST. LOUIS

St. Louis, Dec. 27.

Ed Lowry, whose success as a master of ceremonies and pleasing entertainer at the Ambassador is the talk of the town and its suburbs, is one of the few actors one can count on a couple of fingers with a daily column in a great metropolitan daily newspaper. For three months or so Ed has had a daily column in the St. Louis "Times," consisting of snappy paragraphs culled from the news of the day. He jots down the paragraphs on the typewriter in his dressing room at the Ambassador. They are delivered to the "Times" late every night, and always "make" the first edition.

They are becoming the wisest-cracking paragraphs published in St. Louis. As an example, the day after Lindbergh landed in Mexico the column, headed daily "Ed Lowry Muses," remarked that Lindy's plane had made millions of revolutions before it got to Mexico, but the Mexicans were still millions of revolutions ahead of it.

Tom Bashaw's Pet

Since its inception the Lowry column has been the especial charge and pet of Tom Bashaw, the executive news editor of the "Times"—and thereby hangs a tale. One morning recently there was no Lowry column when Bashaw went down to the composing room to superintend the makeup of the first edition. He got a notion that to go to press without it might engender all sorts of a row—so not to forget the fact that Lowry might miss a show if he got a copy of the "Times" and failed to find his column. It was too early to awaken Lowry—probably.

A hurried phone call to the offices of the Skouras Brothers' Ambassador found Reeves Espy's charming young lady secretary on the job.

Yes—surely—certainly—absolutely—she had given the Lowry column to the usual usher late the evening before with instructions to take it over to the "Times" switchboard and leave it for Mr. Bashaw to collect as usual. But the switchboard operator hadn't seen it. The usher was routed out at his home. He still had the column in his pocket. A taxi to the "Times" office just barely made the first edition.

"Column must be 'gettin' better," mused Lowry when told of the near-catastrophe "when an usher takes it home first to read it to his folks."

SISSLE'S M. C. OFFER

Noble Sissle, colored, now in London, has an offer to return here after Christmas, to become master of ceremonies at the new colored Balaban & Katz house in Chicago. The Chicago proposition is a 10-week guarantee, starting Jan. 8.

WITH JOE COOK'S SHOW

Russell Markert's 16 American Rockets from vaude have been engaged by Jones & Green for "Rain Or Shine," the musical starring Joe Cook.

Dave Chasen has rejoined Cook for the musical.

MABEL TALIAFERRO'S SPLIT

Mabel Taliaferro started a new vaude fling Dec. 26 at Loew's Grand with the last half at Loew's Hill-side, Jamaica.

Nazimova Resumes

Nazimova has recovered from recent illness and resumed her vaude tour in "India" on the Keith-Albee Circuit this week.

Reine Riano With "G. V. F."

Reine Riano, now in vaude, is going with the new "Greenwich Village Follies."

"Well, boys, I've had a lot of laughs anyhow," said Percy Bronson to a group of friends around his bedside.

Then calling his wife, Mr. Bronson embraced her and died.

That was on Dec. 21 in the Bronson suite at the Hotel Somerset, New York, just three days after Bronson had appeared for one day (Sunday) at Hurlig & Seamon's, and four days after he had married, on Dec. 17, his stage partner of three weeks, Florence Kern, at White Plains, N. Y.

Physicians said he had "walking" pneumonia.

The deceased had been booked for the Sunday by the Keith-Albee office.

Mrs. Bronson says her husband wanted to cancel the H. & S. date as he did not feel capable of filling it. The booking office people, according to Mrs. Bronson, said the one-day bill had been built around Bronson and his withdrawal would ruin the show.

At the theatre on the Sunday Bronson pulled himself together and friends say gave one of the best performances they had ever seen. The effort appeared to bring on an aggravated case of pluro-pneumonia, sending him to bed, with death shortly following.

Mr. Bronson's first wife was Winnie Baldwin (Bronson and Baldwin). Miss Baldwin secured a divorce about three years ago.

An obituary notice on Percy Bronson is in this issue.

\$300 B. O. Robbery

Chicago, Dec. 27.

Approximately \$300 in cash was taken from the boxoffice of the Academy theatre, Dec. 22. A nattily attired young gunman exhibited a rusted pistol to the cashier, Mrs. Pearl Inch.

By the time Mrs. Inch had attracted the doorman's attention the bandit had made his escape.

E. E. Crowe, temporary house manager, was in his office at the time. He stated the loss was covered by insurance. The robbery took place in the evening.

Booked Solid

Billy HIBBITT

and

HARTMAN Marie

In "Before and After"



Miss Marie Hartman
World's Champion
Comedienne

First Selection for the
All-American Comedy Stars
Trainer

BILLY HIBBITT

Happy New Year
HIBBITT and HARTMAN

This Week (Dec. 19)
21st St. and Franklin, N. Y.

The 22nd ANNIVERSARY NUMBER

of

VARIETY

OUT NEXT WEEK (JAN. 4)

ORPHEUM ADDS FEATURE FILM TO TWICE DAILY HOUSE; 7-ACT BILL

Trying Idea in Frisco—If Gross Jumps Due for L. A. and Palace, Chi—K-A Watching and May Adopt Similar Two-Daily Policy

San Francisco, Dec. 27. Early in January the Orpheum Circuit will change policy on the Orpheum here by adding a feature picture to a seven-act vaude bill. In the past this house has been playing eight and nine acts weekly. The Orpheum is trying to see what aid it can get through the addition of a film feature to a two-a-day vaudeville bill. If the picture thing increases receipts it is planned to extend the policy to the Orpheum, Los Angeles, and to the Palace, Chicago, each two-a-day houses on the circuit. It is understood that Keith-Albee is watching the experiment and may also adopt the idea in its houses east of Chicago should it get over here. The plan in using the feature pic-

ture calls for the show opening with the screen leader around 1:30 each day, the film to again be run at the conclusion of the seven acts.

Riviera's Split Weeks

Chicago, Dec. 27. After unsuccessfully experimenting with a reserved seat policy to delay complete flopping, Orpheum's Riviera, north side vaude-film house, will split its weeks from now on. The Riviera plays five acts and a feature and had been operating full weeks until the drop in trade began. Two weeks ago it decided on a reserved plan, but this failed to help.

Healy Act Stopped; Company Paid Off

The "flash" act produced by Ted and Betty Healy, headed by Betty, was shelved soon after it had rehearsed and got started. It is believed that the Healy act was unable to get the money asked. It had around 30 people under contract with a few chorus. They were given notice and paid off in full. Betty left for Chicago to join Ted, whose show is playing that section.

Kramer and Boyle in 2 Acts Kramer and Boyle will tour in vaudeville with the S. S. "Leviathan" orchestra. The team does one act and doubles into the band act, jointly routed.

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

STEPHENS BOOKING ALL U CHAIN HOUSES

Both Leaving Sun Agency Jan. 1—New Booking Office Financed by U

William N. Stephens leaves the Gus Sun Agency, New York, Jan. 1, to establish the Chain Vaudeville Agency. It will be an exclusive booking office for the Universal Film Corporation chain theatres throughout the country.

The new agency will start with 20 Universal houses, most of the list formerly booked by Stephens out of the Sun Agency. The other 11 houses are now being booked by Keith-Albee Association, and Bert Levey.

Stephens is at work on a plan whereby the entire list will eventually come into the Chain Agency. The latter will be financed by Universal with Stephens as general booking manager.

Prior to joining the Sun Agency, Stephens had booked many of the Universal houses, but had been casting about for an agency affiliation with holdings that would serve as jump breakers on the Universal dates.

Mixed policies of the Universal houses, some playing straight vaude and others presentation features, has made the booking situation a tough problem. When the new agency begins functioning all the houses will play vaude shows and with the shows rotating as units.

Loew's Chi Office Booking Fox's 6 Ascher Houses

Chicago, Dec. 27. Loew's western office (Johnny Jones) has acquired booking of the six Ascher Bros. houses, now controlled by Fox. The six are the Sheridan, Commercial, Portage Park, Crown, Midwest and Terminal, all in Chicago. Sheridan is a full-week picture - presentation stand, the rest play vaude for one, two or three days a week besides pictures.

While the Aschers operated the circuit was booked by Harry Beaumont, who has since entered the production business with Louis Newhafer, also formerly with Aschers as general manager, and Leroy Prinz.

The Fox dates add about two weeks to the Loew books.

NEW ACTS

Jerry and Betty Brown have shelved their former vaude act for a new one, "The Elopement," by Paul Gerard Smith. Bertie Fitzgibbon, daughter of Bert Fitzgibbon, and Ed Burke, 2-act.

LOEW'S FLOOR NO HAVEN FOR ANY K-A'S UNDESIRE AGENTS

Reports of Let-Outs in Keith-Albee List—Only Two or Three K-A Agents Loew's Would Consider—No Increase in Present List

In Memoriam

Under a photograph hanging in the office of a vaude revue producer appears the caption: "Sacred to the memory of A Good Act—Executed by the Booking Offices, 1927."

Possible Keith-Albee let-outs that have been awaiting the axe through the K-A Orpheum merger and figuring to swing to the Loew Circuit are out of luck, according to executives of the latter circuit who state there will be no increase in the present list of Loew agents.

The Loew Circuit's position in the matter is emphasized by the statement given out last week by Marvin H. Schenck that the Loew Circuit wants no K-A discarded agents. Schenck's argument along these lines are that if the agents cannot make good for K-A they can't do it for Loew.

Rumors that several K-A agents the Loew bookers approve of are ready to swing over to Loew is also scouted by Schenck. He states that maybe two or three high powered K-A agents whom the Loew Circuit would accept if they left the K-A organization.

MADDOCK ALLEGES LOAN

Charles B. Maddock is suing Harry and Joyce Lando of Joyce Lando and Co. (vaudeville) for \$1,539 on a loan.

The Landos contend that the agent and they were in partnership in the production of their act, to which Maddock responds that he was never rendered an accounting.

PAN MAY TAKE OVER ORPHEUMS IN SOUTH

Los Angeles, Dec. 27.

Alexander Pantages, his son, Rodney, and Marcus Helman, retiring president of the Orpheum Circuit, will meet in New Orleans Jan. 10, according to report here.

The purpose of the meeting is said to be a consummation of a deal whereby Pantages will take over the Orpheum houses in New Orleans and Memphis, bad towns for the Orpheum.

Old Timers Give Special Xmas Day

Los Angeles, Dec. 27.

"The Troupers" and their women's auxiliary, local organization of old timers for over 25 years, staged a Christmas dinner and revival at the old M. P. D. A. club house last Monday.

The dinner was arranged by James Gordon, the club's president, to afford the actors about Hollywood out of work a day of entertainment.

Membership numbers 248. It includes Frank Beall, Monte Collins, William Courtwright, Knute Erickson, Charles French, Barney Gilmore, James Gordon, Edward Kimball, Harry Lonsdale, Bobby Mack, Dan Mason, James Marcus, Charles McHugh, Burr McIntosh, James Neill, William A. Orlamond, Carl Stockdale, Josef Swickard, Howard Truesdell, William Turners, Bank Winters.

Ferenc Molnar and Gilbert Miller, in Washington, were presented to President Coolidge by Count Szechenvi, Minister of Hungary.

The Comedy Sensation

SAM DAYTON
and
OLIVE RANCY
in
'KALAMBOOR'

By FRANK ORTH
Next to closing on any bill
Keith-Albee Circuit

ANOTHER HARRY ROGERS SUCCESS

GREETINGS

NEXT WEEK, STATE LAKE, CHICAGO

CARL FREED
AND
HIS ORCHESTRA

CARL FREED
AND
HIS ORCHESTRA

CARL FREED
AND
HIS ORCHESTRA

CARL FREED
AND
HIS ORCHESTRA

CARL FREED
AND
HIS ORCHESTRA



A SURE FIRE HEADLINE ATTRACTION

INSIDE STUFF ON VAUDE

Several independent vaude bookers trying to stimulate business by installing Sunday concert shows in nearby houses on a percentage basis have been taking the financial slap heavy for the past four weeks. Despite poor business the houses bettered expenses on their 50-50 split on the gross with the bookers left holding the bag for salaries for the acts, in addition to splits on advertising and other promotion work which they did at their own expense.

The bookers involved tried a similar stunt with out of town stands some time ago and got away to profit through lining up cheap bills and sending them in with good pictures. The combination was profitable, with the houses declaring the percentage arrangement out.

In the present hook-up the bookers are supplying both vaudeville and pictures, but through inability to get draw stuff in the picture division have had to spend money on the vaude card.

"Letters From the Lovelorn" as a skit was played for a week in "Bare Facts," the downtown semi-amateur revue, through permission of Margaret Campbell Goodman, its author. The skit may be turned into a vaude comedy sketch.

Publix no-tip service works the same back-stage as it does in the front of the house. Stories from the dressing rooms say that when anyone there asks for anything, in the theatre or necessary to send out for it, immediate service is given by page boys, who are extremely courteous. They decline tips, saying, "Thanks, but we are not allowed to take anything."

Show people from the legit, especially musical comedy, and vaudeville who also play the picture houses are very strong in their praise of the back-stage management of the film theatres.

Padden Out?

Prolonged leave of absence of Harry Padden, chief booker of the Amalgamated Vaudeville Circuit, has circulated rumors that Padden will not return to his former post and that a successor will be appointed Jan. 1. Amalgamated is non-committal on verification.

Padden, handling Amalgamated's books for a number of years, was originally reported on a two weeks' leave of absence because of poor health, but has been away six weeks. Bud Irwin has been handling the books.

AGENCIES ADJUSTING

Lou Irwin, Inc., and Lyons & Lyons, Inc., are adjusting their claims on the exclusive representation of Teddy Walters and Roy Ellis, the dance team in Harry Padden's "Revels." Irwin claims the act first and Lyons now holds it through later acquisition.

Goldie & Gumm were consulted by Irwin, and the likelihood is Lyons & Lyons will pay off Irwin in a lump sum. Lyons offered a joint booking on an equal split.

\$1,000,000 From Talkers

(Continued from page 1)
antees the A. S. C. A. P. \$100,000 during the first year of the new contract, \$150,000 the second year, and graduating upwards for the last three years.

It is in this latter period that a vast development of "canned" film music is anticipated, hence the prospects of larger royalty returns for the use of the copyrighted music.

Movietone is confining itself to news reels and aside from the occasional march themes used in street parades, or "shots" of community sings, the bulk of the income from this source will come from Vitaphone.

NIGHT CLUBS' BUMP

(Continued from page 1)
Year's eve seems to be more and more the thing for the advent of Baby 1928. The midtown west side element as well as the fashionable east side are planning a series of caravan parties, with the wandering stewards that pass pass out at dawn the order.

The spending mob, i. e. normally nite club supporters, seem to be passing up the cafes more than ever this year. Schedules of from six to nine house parties for New Year's eve face the rounders and all at the homes of people who generally spend more than their evenings on Broadway.

Meantime the boys in the take joints are hoping—for \$15 to \$30 per person for the holiday eve suppers.

BOOZE AIR ADS

(Continued from page 1)
CFGW, and a slogan to fit them, "Canada's Finest, GooderLam and Worts."

While liquors of all kinds are sold throughout Canada, restrictions are placed on advertising in certain provinces. Among these is Ontario and if the G and W station were here, it could only announce itself as makers of Canadian and bottlers of Scotch whiskey.

Who wants more?
Profits from liquor in four months of sale in the Province of Ontario exceeded \$3,000,000, giving the provincial government a surplus for the first time since the war.

THEATRES PROPOSED

Allentown, Pa.—(700 seats) 10th and Hamilton streets. Owner, withheld. Architects, Thalheimer and Welts. Pictures.

Ambler, Pa.—(1,200 seats) (also stores) Butler and Poplar avenues. Owner, withheld. Architect, Wm. E. Snaman, Pittsburgh. Pictures.

Ambridge, Pa.—(also stores) N. E. corner Merchant and 7th streets. Owner, Ambridge Amusement Co. Architect, Solomon Kaplan, Philadelphia. Policy not given.

Anderson, Ind.—(Also hotel) \$700,000. N. E. corner 12th and Meridian streets. Owner, company forming care C. G. Wolf, Wheeling, W. Va. Architect, A. M. Strauss, Fort Wayne, Ind. Policy not given.

Champaign, Ill.—(Addition) \$30,000. Owner, Park Theatre Corp. Architects, Berger & Kelley. Policy not given.

Cincinnati.—(Also stores) \$60,000. Beechmont avenue. Owner, Nathan Bernstein. Architect, Finley Brooke. Policy not given.

Detroit.—(Also offices, garage) W. Grand boulevard, 2d boulevard and Lathrop avenue. Owner, New Center Development Co. Architect, Albert Kahn, Incorporated. Policy not given.

Endicott, N. Y.—(Also stores) Washington avenue. Owner, Thomas Rourke, Binghamton, N. Y. Architect, C. E. Vosbury, Binghamton. Pictures.

Kansas City, Mo.—(Also hotel) \$1,500,000. N. W. corner 33d and Main. Owner, Coronado Hotel and Theatre Co. Architects, Bescke & De Foe. Policy not given.

Pana, Ill.—(Also stores) \$100,000. Owner, H. Tanner. Architect, Swan A. Clausen, Decatur, Ill. Pictures.

Perth Amboy, N. J.—\$300,000. Smith and Jefferson streets. Owner, Prudential Realty Co. Architect, Wm. E. Lehman, Newark, N. J. Policy not given.

Port Jefferson, N. Y.—(Alterations). Owner, Michael Glynn, Pat- chogue, N. Y. Architect, Paul Ruehl, N. Y. C. Policy not given.

Williamsport, Pa.—(2,700 seats) 222 W. 4th street. Owner, Comerford Amusement Co., Scranton, Pa. Architect, not given. Pictures.

FORMERLY WITH KEITH-ALBEE CIRCUIT

I. R. SAMUELS

Representing Artists for Bookings in Vaudeville, Picture Theatres, Legitimate and All Independent Time

CAN BOOK YOU FOR IMMEDIATE
ENGAGEMENTS EVERYWHERE

I. R. SAMUELS, Inc.

Bryant 0554 Suite 913 1560 B'way, New York

A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES
CONSISTENT, EFFICIENT SERVICE SINCE 1913

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CAN ALWAYS USE GOOD ACTS
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ACME BOOKING OFFICES, INC.

Booking All Theatres Controlled by

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A route of 10 weeks within 90 miles of New York

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AN INSTITUTION IN THE AMERICAN THEATRE

JULIAN ELTINGE

PREMIER IMPERSONATOR OF THE FAIR SEX

IN THE BEST ACT OF HIS CAREER

KEITH-ALBEE TOUR NOW (NINTH WEEK) DAVIS THEATRE, PITTSBURGH, PA.

Direction HARRY WEBER

ACTS' PROPS BURNED

\$20,000 Fire At American, Alliance, Ohio—House Closed

Alliance, O., Dec. 27. Wardrobes and scenery belonging to Mack and Leonard, Stewart and Phillips, and Billy Clifford were ruined when fire, started by a gas stove, broke out backstage in the American theatre.

Damage to theatre and properties is estimated at \$20,000. The house is dark. It plays pictures-presentations.

HARRY HOLMAN

Assisted by EDITH MANSON
In a New Version of
HARD-BOILED HAMPTON



Week Jan. 2, 1928
RIVERSIDE, N. Y. C.

Jan. 15—Cleveland—Hippodrome
Jan. 22—Chicago—Tower
Jan. 29—Rockford—Orpheum
Feb. 2—Madison—Orpheum
Feb. 5—Milwaukee—Palace
Feb. 12—Winnipeg—Orpheum
Feb. 27—Vancouver—Orpheum
Mar. 4—Seattle—Orpheum
Mar. 11—Portland—Orpheum
Mar. 18—Frisco—Orpheum
Mar. 25—Los Angeles—Orpheum
Apr. 8—Kansas City—Orpheum
Apr. 15—Chicago—State Lake
Apr. 22—Chicago—Riviera
Dir'n THOS. J. FITZPATRICK
1500 Broadway New York City

SEASON'S
GREETINGS
TO ALL MY
FRIENDS
HENRY
FINK

NEW HOTEL ANNAPOLIS



Washington, D. C.
Single, \$17.50
Double, \$28.00
in the Heart of
Theatre District
11-12 and H Sts.

Acts Scarce in Northwest; Small Houses Combine

Portland, Ore., Dec. 27.

Vaudeville acts in this territory are becoming scarce. Most of the local suburban houses want a few acts to play in conjunction with their picture programs, but no turns are forthcoming. There seems to be no one to supply them. Joe Daniels, formerly an independent agent here, had some stands lined up, but joined West Coast Theatres in a booking capacity.

The situation has developed a new vaude agency, known as the Western Vaudeville Agency, with offices in the Alisky Building. Ackerman and Harris and Levy vaudeville now plays West Coast's Liberty on a full week, taking a quarter cut. Acts play the Liberty, Wenatchee, Wash., another W. C. house, before Portland.

Small suburban theatres have organized in groups to get acts for their New Year's Eve shows. Most of these are from the radio stations and amateurs.

CALHERN LEAVES JULIA

The proposed vaude combination of Louis Calhern and Julia Hoyt has been declared off through Calhern signing for "Among the Married" (legit.).

Miss Hoyt, however, will enter vaudeville under direction of Ben Boyar.

Joe Garon Producing

Joseph Garon, connected with C. B. Maddock, enfranchised K-A producer, will leave Maddock Jan. 1 to enter the vaude producing field on his own.

ILL AND INJURED

Lloyd Balliet (Four Entertainers) has gone to his home in the west to recover from a nervous breakdown.

Charles Cayten, electrician, who fell off the Criterion theatre roof some weeks ago is recovering in Polyclinic Hospital.

June Melva (June and Irene Melva) is now confined to her home at Inwood, N. Y.

Harry Jolson was called from New York to New Orleans to replace Joe Darcy at the Orpheum. Mrs. Darcy is seriously ill and her husband left to be with her.

Janet Gaynor, screen actress, confined to home with a cold. Expected to return to work this week.

Andrew Tombes was operated upon Dec. 22 for appendicitis at the West Side Hospital, New York. He is with "The Follies."

Virginia Smith was out of "Happy" Monday, held at home by a serious illness developing over Sunday.

Daisy Harcourt is at the Roosevelt Hospital, New York, under treatment for yellow jaundice. The English comedienne was taken ill some weeks ago after eating pork not properly cooked. She was removed to the hospital last week.

Dan McDonald, stagehand, member of the Brooklyn local, was poisoned during a holiday celebration, and for a time his life was despaired of. A physician who was called worked with restoratives and owing to his prompt efforts McDonald was saved.

BILLY PIERCE MARRIED

Theatrical Agent, Held It Under Cover Until Moving Into Apartment

Billy Pierce, colored theatrical agent, in August, last, wedded Nona Stovall, a Jamaica, L. I. girl.

Miss Stovall for some time has been private secretary to James Eldon Johnson, field secretary of the N. A. A. C. P. She and Bill had been keeping company for a long time, notwithstanding that Miss Stovall made the nightly commuting trips to Long Island.

It leaked out when Bill moved from his bachelor lodgings up-town into an apartment where he and Mrs. Pierce are housekeeping.

\$2,500 for Barton

James Barton at \$2,500 net weekly has been routed by Fox through Lyons & Lyons.

The same agency placed Dolly Kay, one of the pioneer "blues" singers, with Fox, marking the songstress' vaude return after a protracted period in the nite clubs, including her own O Kay Club on Broadway and 54th street.

Loew May Take Gayety, B'klyn

Negotiations were reported having been made whereby the Loew offices would take over the Gayety, Brooklyn, which has long been the home of Columbia shows.

Although confirmation was lacking from the Loew offices yesterday, it is almost a certainty that the house will abandon burlesque after the present season, if Loew doesn't take it over.

HOUSES OPENING

Two new Small-Strapsberg theatres, the Kew Gardens on Long Island the Crescent in Astoria, L. I., will open in January with pictures.

The Playhouse, Ridgewood, N. J., Stanley-Fabian house, playing vaude has switched to presentations. Four acts each half with a master of ceremonies and the show framed to run as a picture house bill.

Barnum theatre, Bethel, Conn., pictures, opened Dec. 10.

Old Orpheum, Sioux City, Ia., is to be renamed the Capitol when it is taken over and operated by Publix.

The Traco, Toms River, N. J., will add vaude Dec. 29. Five acts on last half, booked by Jack Linder Agency.

The Baker, Dover, N. J., has resumed its former vaude policy, playing five acts on a split. Booked by Fally Markus.

Van Curler theatre, Schenectady, N. Y., damaged by fire Thanksgiving eve, reopened Christmas day. Vitaphone and pictures will be the program.

Wentzville theatre, Wentzville, Mo., operated by W. T. Zimmerman, opens this month.

Park, Highland Park, N. J., 1,400-seater erected by Mark Block, vice-president of Mutual Burlesque Circuit, has opened. Pictures.

Karyl Norman will be the feature attraction at the new Carmen, Philadelphia, which opens Jan. 1. It is a 2,500-seat independent house operated by George T. Graveston. Leslie Pacey, formerly of Fox's, Philadelphia, will have charge of presentation end. There will be 25 men in the pit.

Pro Rata New Year

Performers booked for the last half next week in outlying independent stands are demanding pro rata compensation from houses proposing to give extra midnight New Year performances. The acts are demanding the extra money clause in their contracts or they won't sign.

Last year there were plenty of jams when houses refused to pay acts for the midnight show.

PAYTON SURRENDERS STOCK

Corse Payton has sidestepped his proposed stock venture for the De Kalb, Brooklyn, and is returning to vaudeville. He will do "The Wife Tamer."

MARRIAGES

William Hurley, cowboy on the Jesse Lasky ranch, to Mary Miles, stunt rider with Paramount, in Glendale, Cal., Dec. 16.

Florence Margaret Peterson, American actress who has worked in England in pictures and legit, to Mark Ostrer, banker, Dec. 20 in London.

Henry E. (Hank) Smith, company manager, to Alton Goodrich, Dec. 19, in New York.

John Wynn, picture representative for Ellnor Glyn, to Marcella Mullaney, screen actress, Dec. 23 in Santa Barbara, Cal.

Hortense Eugenie Tyroler to Herbert Edward Marks, son of Edward B. Marks, the music publisher, and an executive with his father's firm, in New York, Dec. 22.

William Courtright, veteran stage actor, Dec. 21, to Mrs. Martha Ann Violet of Jackson, Calif. They were sweethearts 50 years ago, but she married the other man first.

Dorothy Berliner, concert pianist, to Saxe Commins, author, Dec. 25 in New York.

PAN OUT OF TWO TOWNS

Leaving Rochester and Buffalo—Now Newark to Niagara Falls

Pantages-booked shows in Buffalo and Rochester are being withdrawn, with the last of the bills in the houses this week.

Pan road shows from now on will play Newark, go to Niagara Falls, and then Toronto, to Hamilton to Toledo to Detroit to Indianapolis, and west for the remainder of the circuit.

WATCH THESE GROW

Touring the World

IVAN BANKOFF

(The Dancing Master)

and

BETH CANNON AND CO.

in

"AMERICAN AFFAIRS"

Personal Direction, IVAN BANKOFF

WANTED

24 FAST STEPPING COLORED GIRLS FOR BROADWAY REVUE

52 WEEKS IN NEW YORK CITY ONE SHOW NIGHTLY

APPLY SUITE 714-15
COLUMBIA THEATRE BLDG.
NEW YORK CITY

HEADLINING LOEW CIRCUIT

STATE, NEW YORK, THIS WEEK (DEC. 26)

NEVILLE

BOBBIE

FLEESON and FOLSOM

"THE SONG PAINTER"

Direction WILLIAM MORRIS

ROXY

(NEW YORK)

New York, Dec. 23.

This Christmas festival at Roxy's is the last word in magnificence and elaboration of spectacle. A half-hour music and scenic version of the old Cinderella fairy tale is a sumptuous and imposing affair, bringing into one tour de force all the elements that go to make the Rothafel entertainment personnel.

In order to give the stage presentation full scope, the screen program has been reduced to a practical minimum. The feature takes up a scant 55 minutes, 10 minutes is allotted a Universal animated cartoon and the news reel runs its usual length.

The rest is splendid music and beautiful stage picture. It starts with the overture and runs through, with the film bill interpolated intermittently, to a graceful choral number accompanying the usual organ "nunc dimittis."

Holiday atmosphere greets the visitor in the decorations. The castle-like boxes on either side are set off with brightly lighted Christmas trees, which at the peak of the arch and to each side are mammoth holly wreaths. Even before the opening of the overture, the Roxy choir begins to appear in stately procession down the staircases, men on one side and women on the other, all in medieval costume. They gather around the two Christmas trees and sing a series of old English carols to the accompaniment of the organ.

One of the lighter operas serves as a brief musical interlude. Then the curtain rises disclosing a semi-transparent drop suggesting vague distance at night, with a distant star shining high in the back. Vague effect of invisible church choir contributes to this. Gradually a midnight sky and desert vista grows half definite, while to the right against a fragment of a suggested building is disclosed the Virgin bending over the infant Jesus in the manger, the group brought into strong relief by a transfiguring brilliant light which seems to have no source or shadow.

Soloists sing "Star of Bethlehem," "Gesu Bambino," a trio number is "We Three Kings of Orient Are" and, with the crowd of adoring pilgrims now grown to a throng, the chorus goes into the swelling notes of "Adeste Fideles" for a magnificent finale to a dignified and impressive presentation.

Mme. Gambarelli's contribution is trifling, coming next, because it is a distinct let down from the musical and emotional drama of Bethlehem. In other surroundings it would be a bright bit of Christmas pantomime. The stage is set with a white staircase in the center and French soldier dolls on stands placed about, while hanging tubes of red striped silk give the effect of peppermint sticks. In this setting an elaborate doll ballet ensemble is given, "Gambie" doing the familiar "Puppen Fantasie" and the girls doing taps and military maneuvers.

Then the newswheel, with clips from Fox (Movietone), Kinograms, Pathe and International, just under 12 minutes. The Movietone bits are not as graphic as some of these exhibits. Ocean liner discharging Christmas mail and a fox hunt in the Berkshires were the best, with sound effects of river craft whistles around the mail ship, and the hounds giving tongue in the field for the hunt. Fox has some startling views of a bomber plane dropping explosives into a South Carolina river, while the Lindbergh views were from Kinograms.

Then into the "Cinderella" production, a presentation production done almost on a Metropolitan scale for costume and scenic effects, with special score by Erno Rapee and Lew Pollock. Story is given with a good deal of completeness. Opens with Cinderella misused with the Ugly Step Sisters; Fairy Godmother, introduced with an engaging aria by Gladys Rice (the kitchen scene is a transparency behind which the fairy appears). Scene fades into the prince's ballroom, a whale of a stage picture. Spacious hall is done in effect of dark red plush with gold chandeliers and the noble company grouped on terraced levels, costumed in true fairy story magnificence. Cinderella is led to seat of honor by prince and signal for entertainment brings on gorgeous ballets, first gentlemen, done by girls in purple and white, and girls in glowing gold empire frocks. Ballet changes to 14 girls in ballet costume of curious metallic cloth that has the appearance of spun silver and makes an arresting stage picture.

Specialties are offered by Betty Hale and Belle Flower, the Ugly Sisters, who have a grotesque comedy dance, while Gladys Rice, soprano, as Cinderella, and Douglas Stanbury, as Prince Charming, carry the musical theme, backed by the magnificent chorus.

Midnight and Cinderella's flight, the town criers searching for the maid who can wear the silver slipper, discovery of the humble heroine in her kitchen, and once more for the finale, kitchen transparency

is used to return to the ballroom scene, central figures here being the Bishop and the neat finishing touch of a suggested wedding puts a satisfying period to a beautiful and appropriate Christmas spectacle. Week's feature is "Silk Legs" (Fox), starring Madge Bellamy. Rush.

United Artists' Theatre
(CHICAGO)

Chicago, Dec. 27.

Crowds thronged the corner of Randolph and Dearborn streets on the evening of Sunday, Dec. 25—Christmas night. For on this corner stood Chicago's newest monument to the greatness of the picture, the new United Artists theatre, the premiere of Norma Talmadge in "The Dove," and the opening of the house that stars built.

Squads of Chicago police kept the crowds moving so far as was possible, for Chicago, you know, is movie mad. Only those holding tickets for the invitation opening were permitted to congregate on the sidewalk, and the aggregation of the chosen few, lined four abreast, filled a full city block.

Complimentary tickets in their possession scheduled the opening for 8. As the eventful hour arrived, passed and the hands of clock moved steadily on, the now gigantic crowd commenced to shift restlessly and critical whispers were rampant. Chicago does not like to be kept waiting.

When, finally, the doors swung open to the public for the first time, the hundreds of waiting guests surged forward and with that impatience characteristic to an opening night, very nearly overpowered the gayly garbed attendants who sought to induce orderly entrance. From 8:30 until shortly after 9 the first nighters wandered about on many-starred carpeting inspecting the wonders that stars had wrought.

At 9, or a little after, a trumpet sounded in the foyer and the ushers piloted 1,650 people to seats. Then—lights down, whilst the orchestra platform was elevated with the players, under the direction of Hugo Riesenfeld, in a burst of light, color and music that bespoke the ability of a director endowed with art.

Following the opening number, "Overture Populaire," a symphonic paraphrase of the song, "When Day is Done," Dr. Riesenfeld turned to an audience whom he called "one of my bosses" and announced that the richly designed curtain would be parted for the first time by means of a Western Union direct line connected with the Norma Talmadge studio in Hollywood. Norma, after a bit of searching—no doubt found the button, for the curtain shivered momentarily and then rolled back.

Entertainment for which the house was especially designed then flashed upon the silver sheet, opening with a pictorial review of news events, a screen novelty, "The Maestro," by Max Fleischer, a travelogue, "Bridges the World Over," followed by "Chicago Nocturne," a Clavilux organ solo played by Rose Bogdanoff, and then—the picture itself, "The Dove," with Norma Talmadge and Noah Beery. The audience acclaimed the affair as ultra successful, but the showmen present thought they should have opened with a better picture.

METROPOLITAN
(LOS ANGELES)

Los Angeles, Dec. 22.

With the pre-holiday jinx taking toll, even the Met, consistently the stronghold of downtown houses, felt the slump. Mutual exchanges of confidences regarding purchases between seat neighbors didn't help Fanchon and Marco's Xmas Festival on the stage featuring Al Herman. The blackface comic got a mild reception for his advent into picture houses on the coast. Herman took it with a laugh and clowning his way through.

Vacation for the school kids being on, F. & M. picked a group of talented youngsters from local studios and blended them into a show. The kids made good and show promise for future things. Rube Wolf had ample opportunity to test his versatility and didn't miss. The Rube is standard in this house, and they like anything he does, and he usually does things well.

For this frolic the Rube and his band boys were in hockey outfits. Pair of lads of elementary school age started with a cornet duet that was pleasantly acceptable. An adagio kid team was next introduced by Rube, working in front of a scrim. The following specialty was a song and dance miss who played up to Rube, after which the band swung into a pop for an unbilled male quartet. The latter were identified as the Campus Four who not long ago played here, probably the reason for being incognito this time.

A group of 12 dolls came in for the finish of this number and worked in creditable manner. Lydia Robert, class looking blonde with a decidedly Polish accent, didn't let that stand in her way. If anything the accent is favorable. Miss Robert looks like feature stuff all the

way. She sings, dances, talks and is dependable for anything that comes up. She recently came to the Coast from an Oriental tour with a troupe and is improving by leaps and bounds. A roller skating specialty was done by Finks and Ayres, a couple of boys who know their ball bearings.

Al Herman's appearance was more or less brief, for him. He employed Wolf to do straight. Herman should get over with a bang around these parts when things come back to normalcy. His line is new to the picture going mob.

A classic musical arrangement by the band went in for the finale with a tableau of Biblical description flashed in the background. Running time of the show was fully 45 minutes, visibly pruned considerably from the initial performance with still more room for cutting.

At the organ, "Mitey" Ann Leaf, who changed places with Herb Kern at the Boulevard, celebrated her first day in the house by playing straight routines for the flickers and tuning in on some sections of the stage show. She probably will be featured here in the near future, and it is safe to conjecture she will make good.

On the screen was "Quality Street" (M-G), with Paramount newswheel playing the spot on Lindy's arrival in Mexico. The remainder of the magazine was devoted to blank news items with little feature stuff. Stern Brothers' "Newlyweds" comedy (Universal) completed.

EARLE

(WASHINGTON)

Washington, Dec. 26.

After several years given over to a three-day policy of a feature picture and five acts backed by the K-A offices this Stanley-Crandall house took a week off and comes back with a stage presentation, an augmented orchestra, an outlay of considerable coin to fix things up, better pictures and gets two consecutive days (Sunday and Monday) of capacity business.

That capacity business comes under the general classification of "news" when tied up with this particular house.

In switching to the presentations a beautiful job of it was accomplished. Edward L. Hyman staged the proceedings at his Brooklyn house, and then came down here for one day to get it started. If continuing up to this standard the Earle is set—absolutely.

An air of intimacy is attained by the use of a full stage platform with three steps going up to it, leaving "one" open for the placement of a mat for the two hoofers, Vale and Stewart, and what hoofers these youngsters are!

Stage is lighted and dressed beautifully (and that is not extravagantly termed either). Six "Incidents" are given. First is Daniel Breeskin's overture "Second Hungarian Rhapsody" excellently played by the 25 men with the organ utilized just at the right intervals—never to the extent of drowning out the orchestra itself. Enhance this with an interpretative dance by a ballet backing Paul Hanken on the stage and the show is stated right.

A little tricking by placing Caesar Neal, tenor, in the pit to stand up and warble with a prop clarinet in his hands got the customers all excited. Neal clinched this later with a song in English from the stage.

"Music Master" series followed ("Franz Schubert") and clicked, too, and then another touch of real artistry from the stage with a ballet interpreting "Meditation" from "Thais" violin soloed by Sascha Kinder, concert master, from the pit. This whole number was a credit to Hyman and the musician.

Pathe news with one shot from Paramount filled in while things were being set for the cabaret "jazz revue."

Here Hyman gives a riot of color in lights and stage setting, plus a flash that couldn't miss. Eight numbers are incorporated: An ensemble opening; Restivo, accordionist and whistler; Caesar Neal; Veronica; Ruth Watson and girls; Vale and Stewart, who have played everything in town in two months, and another ensemble finish "Hallelujah," staged as in "Hit the Deck" but without the voices.

Of this line-up Ruth Watson, with one of those crooning voices, got the biggest returns and deservedly so. She looks good, too. Restivo was liked as were also the Foster-Tiller girls doing the unison toe stuff. Here they are called "Flapperettes."

Program credits are given to Thomas Farrar, for stage settings; Madame Serova, choreography, and the costumes to Neor, Eaves and Tams.

Plan calls for Hyman to stage these in Brooklyn—for his house, to be followed by the Earle here, Stanley, Baltimore, and then the Mosque, Richmond. Holding up to this will put the Earle in the money class—it will bring business to the others, too, whether they are getting it now or not.

Feature is "Man Crazy" (First National). Running time of show two hours and seven minutes. Meakin.

PARAMOUNT

(NEW YORK)

New York, Dec. 24.

Jack Partington's "Russian Revels" this week, and okay. Granting the three Ormonde Sisters run away with the applause end, the full 36 minutes given over to the unit carries enough action to satisfy. They liked it.

The house pit crew continues in good form, still being guided by Lou Koeloff. The latter adheres to being a reserved director of straight announcements. But the Ormonde girls cleaned. First in a military doll tap and later harmonizing a pop followed by a composite and fast buck.

Louis Berkoff and his eight girls main feature. Berkoff's fast Russian spins got recognition and the girls maneuvered through some routines that will keep the natives awake. One number had them entrancing and exiting from the orchestra pit; novel, but not particularly effective on the exit as the platform couldn't descend low enough to take them out of sight. A male quartet was twice inserted and the band also officiated, once on a comedy number.

A tableau, which had about 47 people on stage, including the band of 25, finished. Conventional Russian costuming with the set decorative if not lavish.

Jesse Crawford was alone at the organ for his weekly recital. Hampered by backstage noises as he bore down on a ballad, Jesse didn't have it any too easy, but the appreciation was there when he finished. "Christmas Greetings" comprised the overture.

Little doubt that the Paramount is showing the least valuable newsreel on the Street. The house is apparently ignoring the magazine and uses it only because it is a custom. This week just three shots are allowed six minutes; one from Paramount, Kinograms and M-G. There's many an admission that comes in to see the newsreel and takes pot luck on the rest of the show. Sid.

FIFTH AVE.

(SEATTLE)

Seattle, Dec. 21.

Regular Fanchon and Marco presentation augmented by Nora Bayes strongly advertised as "the highest paid vaudeville artiste." These superlatives are always hard to live up to.

Orchestra comes up in the pit. Hermie King introducing a new band "leader," a 12-year-old, Freddie Blauert, son of one of the band members. The boy leads overture very deftly. Crowd likes the novelty, and lad will work next week also.

Nora Bayes next for 20 to 24 minutes, just a bit for her. Huge green fan makes more scenery.

"The Collegiate Idea," F. and M. show, opened in one. Humorous drop with college gags makes atmosphere. Band back on stage. Four youths follow pretty girl, singing during comic antics and some wise cracking. Hermie comes in to dance with one of the girls, but applause only light. A little of this cutting-up goes a long way. Drop lifts for brilliant setting with college steps, building, entrance in rear, and "Students" in sport dresses.

A band number during which King leads for few minutes then passes baton to Red Corcoran. Each makes excuse to go home. Red finds Hermie with former's wife, burlesques sorrow, pops himself and dies, his spirit rising in plain view to heaven. Hermie then spurns the unfaithful wife. But the spirit then speaks: "For heaven's sake can't you help a fellow out. Take her."

John and Harriett Griffith, brother and sister, here for fourth time, again clicked in adagio. Armand and Peres headline presentation proper. Comic acrobats. Finale finds four teams of adagio dancers, starting from football formation, girls on the side, boys rushing, picking them up and then doing stunts. Three girl friends sing in background. Adagio dancers then dance in teams. Acrobats join the crowd.

On the screen, "She's a Sheik" (Par).

STATE

(MINNEAPOLIS)

Minneapolis, Dec. 24.

Comedy, pep and distinctiveness were elements absent from this stage band show, "Red Hot," the weakest of the current series. However, it again gave the customers a lot of entertainment for a little money. Fred Helseke, conductor of the pit orchestra, again filled in as stage band leader and master of ceremonies. He makes no pretension of being adept at this task, and attempts to inject snappiness into the proceedings or to indulge in witty sallies, but contented himself with simple announcements. He did well enough and the playing of his band was particularly good.

The lone justification for the title, "Red Hot," was the stage setting, the costuming and several feverish band numbers. The scene represented a corner in Hades and band members, occupying the usual platform, were garbed in red robes.

Eight bare-legged dancing girls were on at the start and then the band for two lively selections. Back drop rose to reveal Molly Thorson and Mildred Guilding at grand pianos on a second elevated stage. Some pop airs trailed by song bits to their own accompaniment. They worked in front of a black plush curtain.

George Boyce, eccentric dancer, furnished the revue's only comedy with some mildly amusing steps and business. Played up as the revue's feature, George Dewey Washington, a local favorite, made his third appearance here with songs. Washington has a powerful baritone and a good sense of showmanship.

For the finale the ballet came on as red devils and wound up with some fast stepping on a rear elevated platform. Boyce was back, too, for a bit of speedy clogging.

"Now We're In the Air" (Par.) the feature film. A novelty film, Carter DeHaven's character studies, and International News rounded out the show.

AVALON

(CHICAGO)

Chicago, Dec. 19.

Cooney Bros. have given Buddy Fisher, the only band director to seemingly hit for them, two weeks' notice. To degrade his work, they have given him the feeblest kind of shows and production this week.

From all appearances it looks as if they had cut their noses off to spite their faces. Whether the "sensational singing stage band director," as Roy Dietrich, the newcomer is advertised, gets over as well as Fisher remains to be seen.

The presentation title, "Garden Gayeties," had no backing outside of the fact that a few prop plants decorated the music stands. The show is probably the least original and poorest arranged exhibit ever played here, the ace of the Cooney houses. Buddy and his "Buddies," the band, supply a good part of the real entertainment, consisting significantly of plugging several new songs.

When it comes to act rating it is hard to say they were bad, because they worked hard and well at what they were expected to do. The leanest and meanest cheating production on the part of the Cooneys is the real place for the kick and all evidence points to the fact that it is being done to kill all high pressure enthusiasm over Fisher. The band is accompanied but not helped by the eight chorines. A good act inserted in place of this ballet would work wonders. The male tap duo of Rector and Cooper followed. Their work is fast, good and capable of a strong five-minute gaff, but when they did 15, too much. Their facial expressions readily admitted and apologized to the audience that they stayed so long merely to pad out the running time of the show.

Next came Ernestine Caruu, a concert singer. The ballet accompanied her and did some nymph-like dance that didn't mean a whoop. Her voice and appearance are good and neat, but the south side folks didn't seem to go for the classic work.

The opposite effect was produced when the male comedy and song team of Pisano and Landau stepped out. This is strictly a vaude act. Working picture houses lately, they seem to get over nicely. If the act was a little more hokey it would be better. The songs could also be improved upon. The band, the concert singer and the ballet closed the show and left a gyped feeling out front that wasn't unsubstantiated.

"Very Confidential" and two Vita reels followed on the screen.

Bliz was at its worst for the house. Loop.

STRAND

(NEW YORK)

New York, Dec. 26.

Strand seems to be marking time until Chaplin's advent with "Circus" Jan. 7. The intermediary shows of late serve more or less as stop gaps. Having a First National franchise, F. N. film stuff goes into the Stanley Circuit of America's Broadway link, although this F. N. release by any other name would do just as badly.

Take "The Love Mart," the current feature with the winsome Billie Dove as the particular luminary. It's just so-so and no compulsion to an important producing organization like F. N., which is so well underwritten through exhibitor enfranchisement it faces the constant bugaboo of living up to expectations. Shouldering that responsibility, F. N. on its schedule of so many Billie Dove subjects per year, should be particularly wary of its average per name star. A concentration of mediocre Dove productions can never be offset by any amount of other high-grade pictures released through the same distributing channels.

That's what's happening to Miss Dove. Her average is being neglected, by force of circumstances or not, and her exhibitor value is being surely torn down as a result.

Of course the Strand has been running in tough breaks of late. Unlike its Brooklyn contemporary,

VAUDEVILLE REVIEWS

PALACE (St. Vaude)

Said one old-timer to "another old-timer, 'See you at the Palace.' And they do.

This week it's the Duncans, Eddie Foy, Ruby Norton and Mr. and Mrs. Jimmie Barry. Here's a group that's become something more than standard acts. They're essentials.

Foy is positively making his farewell appearance this week, and next week Elsie Janis comes in to do the same thing. It's a house of reminiscences and some vaudeville, mostly supplied currently by the six younger Foyes.

The children have an act. Led by Charlie and with either Irving or Dick supplying a world of aid, the offsprings jumped in next to closing and gave the show a finishing spurt that got back a lot of lost territory.

Palace shows haven't speed any more. Maybe it's because of the constant stream of veterans. Good or bad, they linger, as if they're afraid they won't make the next show. Take as many bows as you like at the Palace. You may not be able to do this or that, no kidding of public subjects, etc., but no limit on stage time, and keep the spotlight boy in the booth on his toes. He's still the busiest electrician in town.

Bows and speeches. Plenty of 'em. According to that, Wilton and Weber, No. 2, could have tackled on another 10 minutes. Out of burlesque and playing for Loew last season. Now at the Palace and doing just as well. Real vaudeville, this pair, and not many of 'em left. On early at this house, but next to closing where the houses go dark for pictures. They could have been third here.

Four Gilted Girls opened well enough on their bikes to stand off Rosita and Ramon, imported dancing team (New Acts). Full stage for the ballroom couple, but the day of the Castles has gone. Too much eye-filling adagio work around to make waltzes and tangos tingle the nerves. Slow by comparison. But Wilton and Weber, with their comedy ventriloquism, should play 52 weeks a year. They probably will. Plenty of comedy in Weber for a legit musical, with or without a book. For \$5.50 they're laughing at

before a neat Santa Claus back drop. Ten-foot bag of toys occupies the stage centre, shots off stage and the M. C. pops out in a bearskin coat. The Joy Boy, just back from New York, worked three gags out of his visit. First, one died and was killed. From then on the show built steadily with nothing highbrow in sight.

Out of the toy bag stepped Billy Reid to wrangle a couple of pops on the harmonica. For an encore, he swung in the smallest mouth organ in the world and with the pint-size banjo handed them plantation melodies. The half-inch harmonica was wiggled around like Wrigley's well-known product, but the house wasn't so enthusiastic and Eddie had to step to the footlights and had them a chuckle before they would give the one-man orchestra a bow.

The 14 Florence Rogge Girls did some snappy footwork while seated, one of those hand clapping, time-keeping, "Rose Marie" affairs that had them calling for more, but there was no encore, snappy yellow and blue costumes, warmest seen here in months, lighting for this number excellent.

Hanley had a pair of new gags before introducing Charles Julley, local tenor, just back from England. His song, "Am I Wasting My Time," with the band drowning him out, except on the title line grabbed plenty of guffaws, and the same went for "Sleepy-Time Gal," with all expressions demonstrated in pantomime, new to this town. Julley got over in a couple of semi-classical numbers with the band a help. Voice good—stage presence not so good.

Gus and Will, snappiest hoofers to invade the snow belt in a pup's age, were a wow as a couple of dumb soldiers, and came back in a straight acrobatic dance that stood out. The boob military hoof won all the honors of the evening. Eddie used up some more gags before introducing Jack Ray, a four-year-old song and dance man. The kid took his two songs very seriously and excited as much sympathy as applause, for this was Christmas Eve. His Scotch number had them all pulling for him. A comer, this kid.

The Dancing Girls swung some nifty hips on the fade-out that had neat lighting effects for a snow storm.

Cartoon comedy and the first of the "Seeing Canada" series went with "The Gorilla," expected to be a thrilling bust, but dragged too long. Fred Nicolai handled the band in the pit.

Santa Claus slipped the boys new red and white jackets. Hanley looks set for a while as M. C. *Sinclair.*

others less clever who have come out of vaudeville this season.

The Duncans are holding over and should have done their last week's act. Vivian pleaded laryngitis via announcer and forgot most of her lyrics. Rosetta kiddingly apologized on the square a couple of times. A misfit routine that only their "onion time in Bermuda" pulled out. Christmas includes thoughts of turkey, and the Duncans know their turkeys besides the onions. They used a leg off a turkey for a second unnecessary encore. It eased the limp, too. But they'll play the Palace again and, if smart, at more money, for if the Palace can come back the Duncans can do it. They have done a lot already in the past two months.

Mr. and Mrs. Jimmie Barry are doing "Clinging Ivy," James in his customary cut-up character. Script may be rather heavy-footed, but they like it, Jimmie, and Mrs. Barry is one reason why Eddie's so funny in a parlor.

Ruby Norton opened intermission and kept away from the semi-classics, but couldn't resist two encores. And wait till Nora sees the size of that red fan! Victor Herbert melodies predominated, after which Miss Norton gave credit to radio for developing her next number. She then tapered off with a pop tear lyric, where a bow would have done just as well.

Foy pried much from his "Fallen Star" skit. No trouble catching and retaining interest. Were Miss Skelly to become less exact in her diction the act would be about fool-proof. Thence the six Foyes for a nice slice of entertainment, followed by the Lester and Irving trio, two men and a woman, doing hand lifts within a good-looking set.

The Palace needs more speed and less bows. It's one of the very few twice-daily emporiums left, and it's a long time between the Will Fyffes. *Sid.*

STATE

(Vaude-Pets)

Big biz, fair vaude.

John Gilbert on screen.

No new acts.

Morris and Shaw next to closing discharged acceptably the chore of chief comedy purveyors, although not quite up to the custard pie traditions of the spot.

The bill was veined with laughs but the lack of heftig giggles hurt. Buck and Bubbles, standard colored twosome, danced, sang, gagged and piano-played in their customary lethargic manner.

Neville Fleeson and Bobby Folsom have a pleasing pianolog considerably short of a stampede on laughs but a neat tryer for this big house. Lindbergh's Mexican hop probably gave a new lease of life to their opening ditty about the Paris flight in May. Miss Folsom and Mr. Neville talk their songs, neither being singers. Some fly stuff is mixed in with some other revamped puns.

Featured member of Shaw and Carroll, closing act, is a wow dancer with much to recommend him for production. He is the reason for an otherwise uninspired and routine flash. But although carrying the act he suffers from the association.

Monday matinee the standees were straining at the leash to get down front after the 3 o'clock spill, with indications that it would be capacity from then on.

RIVERSIDE

(St. Vaude)

Playing two-a-day at rock-bottom prices, and no business. Doesn't that kill the alternative of playing three-a-day?

Not a chance to fight off the red. Rather tough on the acts, this playing in an echo house. Acts miss applause and things like that. But some can only flop twice a day here, which may be a break.

On Broadway Monday afternoon it was so crowded people were walking four deep in the gutters. That's in the 40's, not in the 90's. Still, there were quite a few people on the sidewalks around 96th. Too bad the Riverside couldn't drag 'em in.

Dashington's dogs and cats, well-trained performers, opened. It was a nifty for the kids—in fact, their favorite. Joe Wallace and Joe Cappon, hoofers, followed (New Acts). Despite fast routine the boys passed cold at the matinee.

Homier B. Mason and Marguerite Keeler, playing a broad sketch about having too much money and unable to hurt it by spending, instilled some signs of life in the house. This act is fortunate in appealing to all types of audiences, and can hold up a good spot anywhere.

Hammree Harrington, with Cora Green, drew less than usual with their standard comedy, but didn't let it bother them. In a normal house this pair can mop up with ease. "Yestherthoughts," pretentious and novel musical production, closed intermission (New Acts).

The second half brought out some tough spotting, but managed to put over an impression of liveliness in

the house. Olyn Landick, female impersonator, started with characterizations of a night club dame and a tired housewife that got over well. Besides delivering some entertaining material, Landick fools quite a few. He brought a good gasp when unwigging.

Renie Riano, comedienne, with man and girl in support, clowning through a love school skit and finished with some neat eccentric stepping. The love school material aims low and drew few laughs here, although probably going better elsewhere.

Eddie Nelson had to follow with nut delivery similar to Miss Riano's, it hurt at first. Later Nelson caught on heavily and even pulled the miracle of stopping the show. He uses two people also, girl and man, and has an assortment of hoke that's fast and snappy.

Kafka, Stanley and Mae, aerialists, closed. Kafka has a great forte in turning a front somersault while swinging, and catching by his heels. Stanley is a twirl artist, both with teeth and arm. Mae is the looks, and good.

"Fable" and Pathe newsreel included.

ACADEMY

(Vaude-Pet.)

Monday afternoon the show was half over before the audience poked its applause wingers out of their shells. Acts ran along to get off.

Foxes acted an eight-act show passed without any noise.

After the wire walking opening, a two-man song combo, first comedy came with the Bachelor-Jamison turn. This act seemed short somewhere.

Fred Hildebrand and Vera Mich-elena got off badly. The holiday audience didn't take kindly to anything Hildebrand had. Closing section saved them from a brodie. It's a travesty on "Carmen," well done and as well received. Most of the opening went right over the heads and out into the street. The first wake up came with Collins and Peterson, but they were not the usual riot that this pair has been around the local combination houses. Biggest hit up to this point was scored by Paddy Cliff and orchestra (New Acts). Then a standard turn slammed out a resounding sure-fire hit, Moss and Frye. Their jokes landed and their singing was effective.

Santiago Trio closed. This act received more applause than is generally bestowed upon closers down there. This act has a little bit of everything, including dancing, hand-balancing and contortionistic work. "St. Elmo" (Fox) was taken for granted with a pull intended on the use of John Gilbert's name.

It's a re-issue. Movietone as usual proved a novelty. Not such interesting subjects, but effective. The show speeded along nicely, helped perhaps by a lack of encores for the earlier turns. *Mark.*

BROADWAY

(Vaude-Pets)

The supper show caught Monday left a good deal to be desired in the way of arrangement, for example placing of an excellent dance production next to closing, while a man and woman with a dull talking sketch in "one" closed the show. This in addition to the absence from the show of two of the acts prominently billed outside. There are mechanical reasons in show running for these circumstances, of course, but one wonders what the supper show patrons think of the deal.

Monday evening from 5 o'clock to nearly 8 the house was filled to capacity with standees piling up rapidly for the regular evening show. The absentees from the in-between show were Venita Gould and the Croonaders, leaving a six-act bill of fair quality, but nothing to send 'em away talking. It would have been a good week to spread on the show, for the screen feature was "The Gorilla," a good deal stronger picture than ordinarily holds forth in the Keith-Albee establishments in this territory.

Maybe the settled policy is to give 'em just so much in an unvarying routine week after week, so they won't expect too much. Or maybe the feverish billing of the Broadway lobby out front is expected to make up for any slight deficiency in the entertainment within. In either case, it's a highly satisfactory business system—for the opposition around the square.

Ossie and Linko opened. Two men acrobats with an idea that takes them away from the average. Dress as baseball players, and as feature of their hand-to-hand routine have a novel finish, when the understander does a head-stand on a pedestal, while the comedian pitches fast baseballs to him in upside-down position. Nice applause-getter. Use of a baseball bat for "pogo stick" feats also fitted into the character.

Ross Wyse, Jr., and Co., another of those young hopefuls attended by pa. and ma. This one makes good—come to think of it most of the kid generation in this style of turn do have something to offer. Maybe it's a hopeful sign for the next generation of vaudeville—if there's any vaudeville left by the next generation. Ross, Junior, is a corker on

his feet, doing high-class tap dancing and impressive acrobatic stepping and contortion. He can handle smooth talk as well, and the family have worked out a nice routine, with the Old Man turning loose a bit of dance-tumbling of no mean quality. Mama is a looker to have a son of 17 or thereabouts, and also plays the sax, which probably is a holdover from the old turn before Junior got into the game.

Low Seymour and Jessie Howard and their melange called "All Around Town Revue," really held up the whole show, coming No. 3 for this session. Theirs is a nicely broken up bit, the comedy of the man and woman, being agreeably varied by the stepping and singing of their four boy and girl assistants who comprise Max Ford, a stepper of the sort you'd expect from the name, two cute kids in the Shay Sisters, and a second boy, Charles Nellis. Seymour and Howard have a couple of amusing black-outs, and their final bit of military travesty is a rich diaphragm laugh. They did nearly 25 minutes at this show, which was plenty.

Valentine Vox, ventriloquist of long standing, has hooked up a first rate low comedy turn with Emily Walters, who formerly worked with Walter Walters. Some of their talk from the dummies is pretty broad stuff for the family crowd, but it has the saving grace of being consistently funny. The woman makes her entrance as a nurse wheeling a baby dummy in a perambulator and leading a walking doll. The man walks on alone and his dummies—the familiar tough kid—scoots on in a toy automobile, where it remains during the turn. Vox features a song in which he himself sings straight while his dummy does harmony, the two voices being distinct. It's a tax on credulity, but the audience seemed to be impressed, taking the feat as being on the level. Ventriloquists haven't been so plentiful lately, but this one is a whale of a comedy number for small time audiences. Always was.

Tillis and La Rue, dancers, accompanied by the Four Roses and Hollingsworth and Crawford, man and woman in sketch "Bobbed" (both New Acts). *Rush.*

AMERICAN ROOF

(Vaude-Pets)

Crackerjack show first half. Eight acts and Mary Pickford in "My Best Girl" on the screen. Also two more K-A standard acts swing-overs. Capacity downstairs and Roof Monday night.

The K-A's were Burns and Burchill, fast nut comedy male duo in next to shut, and the Andersons, mixed acrobatic duo, in follow on.

Ruby Latham Duo, man and woman, qualified in pacemaker with balancing and contortion, the woman handling the brunt.

Murphy Brothers, No. 2, singing and dancing, with the latter standing out and making them good graders for this spot.

Cole and Ward, mixed team, followed with some roughneck comedy a la McLaughlin and Evans, but with different material. The dame's attempt to pry her boy friend away from the neighborhood poolroom was the basic foundation for much clever cross-fire in 10th avenue dialect, with song and dance finish Over good.

Marrone-L'Acosta and Co. closed the first half in a pretentious dancing act with adagio and Chinese Apache the big wallop. Mile, Galla and Senorita Carlita serve, respectively, as dance partners for the featured male dancers, with a male accompanist rounding out support. Costuming and settings are of an elaborate order, with the dancing contributions up to par. Went over big.

Abbey Sisters, harmony trio, opened second half and scored with harmonizing that set them pretty. Walter Walters and Co., ventriloquist with fem assistant, was equally well liked, handling twosome repartee with partner via "dummies," and also featuring "The Baby's Cry," which Walters' former partner, Emily Walters, is using in a similar act.

Burns and Churchill, next, panicked with mixture of hokum, low comedy, eccentric dancing and song clown songs. Both are adequate clowns who know their laugh-getting angles. Their getaway speed in demanding the audience to thank them instead of them thanking the audience for results, died here to the point of resentment. Despite that, the boys stole the show.

The Andersons closed with some fast gymnastics, capably handled. *Edna.*

JUDGMENTS

M. A. C. Theatre Corp.; J. D'Am-brosio et al.; \$79.60.
Harry Pearl; R. Proth; \$3,130.
Park Royal, Inc.; House of A. Silz, Inc.; \$466.

Edyth Totten Theatre, Inc.; P. Seibel; \$110.
Bayside Amus. Corp.; A. L. Cohen; \$700.
Greencourt Hotel, Inc.; C. Rosen-berg; \$493.

Satisfied Judgments
Crazy Village Amus. Co., Inc.
J. Cohen; \$115. Dec. 8, 1927.
Same; same; \$50; same.

LOEW'S-MIDLAND (KANSAS CITY)

Kansas City, Dec. 24.

The smoothest running, prettiest costumed, best arranged and most entertaining bill the new Midland has held is current at this gorgeous picture palace.

"Dancing Around" is one sweet dancing show from the first strains of the band, with Jack Sidney telling what it is all about, until the final notes of "Under the Moon" with the entire cast in motion.

"Melodies From the Student Prince," by the Midlanders, under the direction of Carbonara, guest conductor, was nicely done and started the bill.

News followed and featured Lindy's Mexico flight to enthusiastic applause. Next, "A Day in Central High," local made at the town's leading high school, under the direction of Charlie Winston, publicity director for the three Loew houses here. It showed a couple of good-looking girls starting to school and shown through the many departments, together with shots of school activities. Well done with none of the scenes too long. Good local attraction.

"A Hard Luck Day" was the organ number by Art Hayes and one of the popular bits.

Then "Dancing Around," with Sidney directing the band, dancing and singing and leading the Rockets for a snappy opening number. Butler and Leach, some dancers, chose a Bowery bit for their introduction and stopped the show at the start. Band followed with a "hot" number with Sidney still going strong all over the show, and then the Rockets for a strutting affair which the girls certainly strutted.

Pauline Gaskins put over a little song nicely and switched quickly into a high kicking dance. She has a hitch-kick that is a wonder, about three feet off the floor and then straight up and down. Although no encores were arranged she was obliged to respond.

Butler and Leach, second time, had a neat fancy waltz, well received, and were followed by Johnson and Hewett, not a new team here but satisfactory.

"Under the Moon," sung by Sidney, and with the Rockets and other dancers on for the finale, was the prettiest production number the house has presented. The parting drapes behind the banister elevation, with a huge full moon shining upon them.

Costuming of the Rockets in their three numbers was colorful and the way this bunch of girls work is a joy to any producer. "The Gay Defender," with Richard Dix, screen feature. His admirers raved over it, despite most would prefer to see him in his own familiar roles.

Show ran exactly two hours. *Hughes.*

TORONTO (UPTOWN)

Toronto, Dec. 25.

Jack Arthur's Christmas gift-to-Toronto patrons was a real Broadway show, with Eddie Hanley back as master of ceremonies.

The stage show is far enough ahead of the usual run of such things in this neck of the timber to make it a man's size job to keep up the standard.

Opens with a medley of Christmas tunes built around jingle bells

BERNAYS JOHNSON (4)
 Electrical Novelty
 18 Mins.; One and Full Stage
 Hippodrome (V-P)

Bernays Johnson is a dignified ballyhoo act which the Keith office had "show" at the Hippodrome last week, possessing ballyhoo possibilities exceeding the freakiest of freak acts from topical to physical attractions.

Johnson is a corking showman without being "professional" or show-wise in his manner of speech of presentation.

Nor is he condescending in his professional explanation of elementary scientific data. He opens in "one" and proceeds to attack his subject with dispatch. He concentrates on the magic of the radio lamp, which, he announces, won him considerable recognition in America and abroad. It is a lamp that becomes illuminated by ether control, but otherwise has no wires nor visible attachments.

Varying phases of phenomena, including its penetration through glass, water and the human body (employing a comely woman for this demonstration), are presented. To prove its harmlessness in the water transmission, live goldfish in the bowl are seen.

A demonstration employing "cold heat," including the frying of an egg is relieved by such terse comedy comment as a "silent prayer—not for the success of the experiment, but the freshness of the egg."

So, for the first 12 minutes or so, Johnson offers experiments evidencing the neutralization of the force of gravity with an impressive airplane prop which is seen to rise straight up from the ground. Johnson explained that this is the trend in aviation, to eliminate the long "take-off" and landing fields, with the theory that, if the world revolves completely on its axis every 14 hours, one can remain aloft for six or eight hours and find his destination revolving about beneath.

The big punch in Johnson's act is his billing as "the man who defies the electric chair." The gag is apparently in the construction of the chair, said to cost \$6,000.

Johnson announces that he will receive 350 amperes of current through his body, thrice the quantity necessary to electrocute a human being. Johnson states that it is fear which paralyzes an electrocuted person and not the actual "juice" that kills him, inferring that possibly the ensuing autopsy has something to do with the physical destruction of a condemned murderer. Johnson contends that by keeping cool and dry (perhaps a trying condition for the average death-house victim), one can withstand the shock. On that theory, Johnson presents its demonstration.

To further prove that the juice is actually passing through his body, a bar of metal is burnt to white heat from a wire on his person, the dismembered piece is caught in a pan by a "nurse." Two male attendants in regulation prisoner's uniform complete the cast.

At all times, the act is kept in good taste despite the grimness and the sensationalism of its character. While the inference is gruesome, the Johnson treatment of the electrocution is not.

Johnson might build up his scientific background even more.

Stressing against any childish curiosity in things electrical which might boomerang on inquisitive or semi-experimental minds could also be included to good purpose.

The playing up of this would offset in a measure any criticism of the act for matinee draw purposes and its relationship to the women and children. That is quite a problem in view of the high tension nature of the exhibition. Right now the "kick" is a bit too acute for adolescent or feminine edification.

Johnson's chief asset is his studious frankness and the abnegation of the air of professionalism or "showmanship." He is a young man in his 30's, of impressive personality. He wears a classless spectacles, which are an asset to the scientific spiel.

No getting away from the constant suspicion of the gimmick in it. With that mental reaction apparent to Johnson, he has diligently chosen his language in nullifying any derogatory that the average layman might present.

The electrocution lay-out and its performance occupies about three minutes in its entirety. The actual electrical transmission with Johnson seated is about a half minute in length, but a thrilling half minute it is, and seeming longer because of the high-pitched tenseness of the situation.

Johnson is a natural for thrill exploitation. *Abel.*

ROSITA and RAMON (11)
 Ballroom Dancing
 15 Mins.; Full (Special)
 Palace (St. V)

Imported team and programed as recently of the Club Mirador. Cabarets are their field, not vaudeville. Pretty set and technically efficient but of no brilliance and a quiet interlude. Ballroom teams haven't been doing so well on stages the past couple of seasons, mainly because of the many adagio couples.

Floating waltzes and heel tapping tangos to string accompaniment don't mean much in a theatre these days. This pair offered a couple of good looking catches during an Argentine interpretation, but the neck swingers would scoff. Class? Who cares? In vaudeville.

A pretentious full stage set immediately followed by a plain street drop and baggy trousers. All right, but what's the difference? Class plus the unusual okay. But nothing unusual in this act.

A six-piece orchestra accompanies augmented by three troubadours, strings. Three or four dances and that's that.

Good looking couple and probably meeting approval when performing for dress clothes and in a restaurant. No standout material for vaudeville, though, and did just fairly spotted No. 3. *Sid.*

ARTHUR COREY and CO. (5)
 Dance Spectacle
 20 Mins.; Full Stage
 5th Ave. (V-P)

An idea here but not well worked out. Arthur Corey is a dancer in the classical style. Combines that specialty with the old statuette posing display, using the five girls in statue poses wearing very little but vari-colored paint to represent the jewels in a jewel case, such as emerald, topaz and onyx, the last named a figure of ebony black.

Corey himself is covered in gilt, and beside posing does a solo dance leading up to the combined display. An introduction is in the form of a recitation by an extra man in oriental costume.

Turn opens in full stage with set showing moonlit sea and girls as sprites in poses and dances. Corey comes out of the water effect and goes into adagio with one of the girls, nice looking plump girl, whose adagio is only fair.

Into "one" for a violin solo by dancing girl in party frock, which is rather a violent change of atmosphere. Another girl does solo dance, showing some remarkable hand-stands, bends and kicks. Then back to full stage with jewel case in background with Corey posed against it, and parade of jewels, ending with ensemble.

As now routine act has no shape or form and is just a loose jumble of ideas. It needs showmanly direction. For a closer it is hopeless, for it has so many pauses and gaps that by the time the people get around to the point of their effort, the audience would be on their way. *Rush.*

WINCHESTER and ROSS (2)
 Hoke Comedy
 12 Mins.; One
 81st St. (V-P)

There's not much suitable comedy in vaudeville of late, so these boys should get along okay. This despite the fact that the best part of the act is in a hurriedly taken three-minute encore.

Both dress funny, one with a loose moustache that flops every time he says "s." They start to sing, break into a dance, turn to gagging, and back to dancing. One of those things. Gags could be handled better, as they are not drawing the laughs they should.

The hurried encore's punch is a burlesque on "Perils of Pauline," with a dummy rescued from an approaching train projected on a picture screen. Also there is some phoney assorted juggling and magic.

The boys take in a lot of territory and should have something to please everybody.

PENNY, REED and GOLD
 Comedy Musical
 14 Mins.; One
 5th Ave. (V-P)

Apparently three young men from an orchestra. Have no voices. The possibilities of clarinet, saxophone and piano for a specialty are pretty limited. So the three make their bid on grotesque comedy.

Humor is pretty terrible. All three do grotesque, red nose get up and the material matches. Most of it is crude mugging and grimacing.

Most of the early matter is dud cross fire, some "Dutch" dialect. For the finish one of the trio plays two clarinets at once, while the others accompany on piano and sax. This is the best thing they do. *Rush.*

TILLIS and LA RUE and Co. (4)
 Dance Revue
 17 Mins.; Full Stage
 B'way (V-P)

An artistic bit of dance producing in frameup, settings and the dancing of the two principals, man and woman. At the opening, girl is posed in pink party frock, while orchestra of four women in futuristic crinoline costumes plays an introduction. Orchestra is the Four Roses, standard organization itself, using violin, piano, 'cello and cymbalom.

Following the musical intro, man dancer appears in elaborate hussar uniform and the pair go into a ballroom routine varied with acrobatic bits, some of the latter being rather startling, going into ground tumbling rather than adagio posings. Man throws girl over his shoulder, catching her from behind and brings her to standing position, as in a mat routine, always preserving the musical rhythm.

Orchestra fills in interval for change. Drop at back rises, disclosing girl at cottage window, apparently writing letter. She comes out and posts the note, as boy in letter carrier's uniform appears. There is a comedy flirtation bit going into more acrobatic dancing with comedy slants, and at the finish girl accepts boy and tears up letter. Odd little story done in dance.

Another musical interval by orchestra. Back drop becomes a wharf, with moored ship. Boy is sailor this time. Girl is flirtatious French flapper and they have another pantomimic flirtation and a still more sensational acrobatic dance for the finale.

Consistent idea of character bits done in dance with appropriate backgrounds in settings shapes the turn up as a novelty. Music of the Four Roses meritorious item in an altogether pleasing ensemble, with novelty of whole idea making it a sure appeal. *Rush.*

HOLLINGSWORTH and CRAWFORD
 "Bobbed" (Sketch)
 13 Mins.; One
 B'way (V-P)

Harry Hollingsworth and Nan Crawford work like an experienced pair, but Variety's new act files contain no record of them. Perhaps they are newcomers from the dramatic stage. Their style suggests as much. Both are smooth players, but in this vehicle they have nothing that vaudeville is likely to want.

Straight talking sketch in "One," without any suggestion of specialty. Drop showing a cottage in the country is the "set." Woman comes out on porch, and via the 'phone tells a friend that she has her hair bobbed in spite of hubby's objections. Then she puts on a head-dress of false hair.

Husband is on, entering into the old domestic wrangle, his well intentioned remarks being twisted by the wife into insults or threats. Talk of hair bobbing as false hair comes off in husband's hand. He admits that he really wanted her to bob her hair, and objected because he knew she would do the opposite of what he wanted. Wife then upbraids him for making her do something against her will. And the wrangle starts all over again. Thin stuff—and a stale topic, too—to fill in quarter of an hour in vaudeville. You constantly expect one or the other to respond to a music cue or go into a step. *Rush.*

ROWLAND and JOYCE (2)
 Comedy and Songs
 12 Mins.; One
 American Roof (V-P)

With the joke books, "College Humor," and innumerable American and British periodicals devoted to humor, no reason why these boys shouldn't be able to choose a brand new line of comedy. Their material is not merely ancient but practically lifeless.

Rowland, the older, affects a broad Irish brogue. He can deliver but hasn't the opportunity at present. Joyce solos with a song and later both warble to good returns.

Gagging about nothing in particular in Irish accent will get this team nowhere. *Mori.*

WALLACE and CAPPQ (2)
 Dancing
 8 Mins.; One
 Riverside (St. V)

A fast eight minutes of hoofing worked by two young fellows. It's okay for early vaudeville spotting but would do better in picture houses.

Several new tricks and a reliable assortment of the standard stuff. Boys have neat appearance.

"YESTERTHOUGHTS" (7)
 Musical Production
 20 Mins.; Full (Special)
 Riverside (St. V)

Pretentious musical production, presented by C. B. Maddock and featuring Reginald B. Merville. Vaudeville houses can't go wrong with it.

Opens before a black drop, with Merville as a farmer before a radio. As he tunes in various stations, holes in the drop open on studio scenes. Announcing is burlesqued and all entertainers start singing the same pop number. This comedy leads into Merville's wish for oldtime stuff.

Next is scene outside drop of colonial mansion, with people entering for Hallowe'en party. Quick move to full stage of mansion interior where guests are congregated.

In this setting a repertoire of old familiar melodies is presented by four men and three girls. Because of the nice vocal qualities it's a surprise when all bring out trombones and trumpets for some good work in strong brass. Merville backs with a bass horn, displaying exceptional merit in a solo.

The horns make a peppy finale. Especially impressive is a rendition of "Rhapsodie in Blue," novelty arranged for the all-brass.

Seems a certain clicker for all houses.

"ROUND-DE-LAY" (7)
 Songs and Dances
 20 Mins.; Full Stage (Special)
 Audubon (V-P)

Framed, evidently for picture houses as well as vaude. It makes for clean film house entertainment.

With the turn is a musician, who alternates 'twixt piano and violin, but sticking mainly to the ivories for the dance and vocal accompaniment. Nearly all the melodies of the waltz variety, the dances and vocal numbers running to the straight ballad type.

Nice, clean act. Has a prima donna, a girl acrobatic dancer and two young male hoofers. Something new in the dance and song combo in the way of a male hand balancers, with the understander of Samsonlike muscular development who also works to advantage in an adagio number with the principal dancer. Not a bad idea and getting a 2-in-1 service.

The boys that step harmoniously on their feet and one as an eccentric drunk roughed up considerably, registering a substantial hit uptown.

The contortionistic - acrobatic lady works gracefully and is an asset.

Will hold its own on any bill. *Mark.*

HELEN HIGGINS and CO. (4)
 Dancing and Song
 19 Mins.; One and Three
 American Roof (V-P)

Okay on appearance and nicely costumed, but merely a monotonous hoofing routine without a chance of scoring.

Helen Higgins has surrounded herself by three young men, pianist and brace of hoofers. The latter pair, buck dancers, are without anything in the line of novelty stepping.

The girl appears first, singing silently to herself for no obvious reason. The eccentric waltz, following, looks good, but is not sufficiently intriguing to rouse special interest.

There is not the slightest excuse for the second attempt at song by the featured dancer.

While evidently a finished twirler, Miss Higgins must add some flash stepping to her routine if the act is to register.

Finished to little applause in No. 4, closing the first half. *Mori.*

HALSTEAD and ALMA (2)
 Songs
 12 Mins.; Two
 81st St. (V-P)

Must be veteran act, although there is no record of it in Variety's files.

It is of semi-concert type, selling itself on vocal quality alone. Two ladies warble an assortment of old-time numbers, in harmony and solo. Because of its serious and consistently mild tenor, the act is for deuce spotting.

The ladies start at twin pianos, with one leaving her instrument after battling a few notes. Voices are good.

Lobby photos are rather conspicuous because of apparent age.

FRANK SINCLAIR and CO. (3)
 Girl Act
 22 Mins.; Full Stage (Spl)
 25th Ave. (V-P)

Kind of hoke stuff usually done by man and woman cross-fire pair, only elaborated beyond all merit in time and material with four people. Idea wouldn't be worth 20 minutes if well done. Here it has almost nothing.

Sinclair has as support Wainwright Sisters and Kay Karyl. Sisters do one number in the quiet harmony style affected by girl teams, lately, making fairly attractive bit. Rest is tiresome talk containing of humor only a trace.

Turn opens in hotel lobby set made mostly of drops done in black and white like pen and ink sketch. Sinclair seated on circular sofa centre. Flirts with each of three girls in succession. One after the other they tell him he'll have to "see aunty." All three pretend to be their own chaperones, appearing in comedy old woman get-up for more indefinite hoke comedy, fed to Sinclair's flash young man. This goes on and on and on to nothing but weariness. For the finish all four go into a burlesque. Floradora sextet, which turns to black bottom and counterfeit aunts doff disguise.

Sinclair acts as though he might do reasonably well as singing and dancing comedian, but he hasn't the weight to lead a pretentious turn. The three girls here have very little of anything, either when singing, dancing or talking, and the sketch itself is a total waste of effort. As near to an utter dud as vaudeville often gets. *Rush.*

"DANCING PRINCESS" Co. (7)
 Songs and Dances
 20 Mins.; Full Stage (Special)
 Audubon (V-P)

Care has been taken in staging this dancing and singing act, along miniature production lines. It is costumed attractively and has scenic equipment that carries out the castle and its princess theme.

"The Princess" as a dancer looks attractive in white and dances well. Outstanding is an acrobatic girl tossed around by a male partner. She works hard and takes some rough tumbles.

Two other women go in for vocalizing, duetting a topical number. It filled in creditably.

A pair of juveniles with one taking care of the vocal assignment effectively and the other corking Russian legmania dancer.

Act will do; has sufficient body strength in dancing and the voice to please in picture houses. Classy for the most part and the work of that acrobatic girl and the boy hooper will hold attention anywhere. *Mark.*

EDDIE SELWYN
 Songs
 16 Mins.; One and Three
 American Roof (V-P)

Eddie Selwyn does impersonations of Al Jolson, Eddie Cantor and Eddie Leonard, using the last for the clincher. Possessed of a likeable voice and putting himself across the footlights with snappy delivery, he filled the opening of the second half of an 8-act bill here satisfactorily.

Opens with a medley of tunes glorifying Tin Pan Alley, stopping to introduce an imaginary Jolson to the folks and a mammy song. Selwyn makes but a slight attempt at strict impersonation relying mostly on his own style for results.

For the Leonard number Selwyn goes into three to put on his make-up in view of the audience. Sings a song of bygone stars for the finish. *Mori.*

PADDY CLIFF and Orch (9) with Elsie Free
 Music and Dances
 23 Mins.; Full Stage
 Academy (V-P)

Applause cleanup at the Academy of Music Monday afternoon.

Good act of its kind. Nine girls in the band with the Academy giving them a drawing room effect. The girls play well and the teamwork of the combined fem outfit recalls the old act of the Navassar Girls.

Paddy is a hard worker; he has youth, pep and is generous in giving the musicians a chance.

In Miss Free, Paddy has a stage asset; she has an attractive figure, is graceful as a dancer and shows sufficient skill with the violin to play as she bends and does splits. Miss Free also comes back for an encore and does a BB in an abbreviated outfit that was well done.

Paddy Cliff sings, yodels and dances; he does some Russian legging that brought instant applause.

All in all a good musical bet and stronger with such a combo as Paddy and Miss Free. *Mark.*

Aaron Jones' Gift Sent Leo Into Faint

Chicago, Dec. 27.
Leo Stevens believes in Santa Claus and went into a legit faint to prove it.

Leo is producer of the stock burlesque shows rotating at the Rialto and Star and Garter theatre here. Friday he called on Aaron Jones, owner of the Rialto, to convey the season's greetings. Jones slipped him a piece of paper that looked like a check.

Overwhelmed, Leo stuck it in his pocket and bowed out. He was so excited he forgot to look at the sum and the sig and ran down to the Rialto stage where he gathered the company together and delivered an eulogistic address on what a great guy Aaron Jones is.

When getting down to how much, Leo unfolded the legal tender. But his speech ended right there, for Leo took a dead flop.

The check was for a grand.

12 Grinders on Runway Now at Columbia, N. Y.

The Columbia, New York, this week installed an illuminated runway and a permanent runway ensemble of 12 grinding choristers headed by Isobel Van.

The house girls will work in conjunction with the wheel shows.

Isobel Van has been playing runway engagements with stock outfits, her last in New York being at Hurtig & Seamon's Yorkville, stock, New York.

Columbia's Midnite Show

A new Broadway show wrinkle is to be launched at the Columbia, long the home of Columbia burlesque, at midnight, Jan. 22, by Sidney C. Anschell, the first of an indefinite series of midnight shows nightly and including Sundays, under the caption of "Anschell's Shambles."

Associated with Anschell in the midnight revue-project will be Fred Clark, who will stage the shows.

COOPER'S REVUE EXTRA

Jimmie Cooper has scrapped his vaude version of "Black and White Revue" and will play several weeks as added attraction with Columbia wheel shows.

Cooper has framed an act with the Caltes Family for the added attraction tour. The combine appears this week with "Tip-Top Revue."

Gayety, Detroit, Back
Gayety, Detroit, will be restored to the Columbia wheel Jan. 1, counterbalancing the drop out of Miner's, Bronx.

Gayety had played Columbia shows until several months ago.

SHOWN ON AIR

Geo. Young's Troupe Radio Tie-up in Wilkes-Barre

George Young, manager of the burlesque show, "Laffin' Thru," effected a tieup last week at Wilkes-Barre, Pa.

The Mutual show went on the air at WBAX at 11:30 p. m. for two hours.

Thelma Carlton Rejected Cut—Sues Columbia

Thelma M. Carlton, dancer, formerly with the Columbia burlesque wheel, began action last week in a suit for \$12,700 against the Columbia Amusement Company and Edward E. Daly, alleging breach of contract, according to Joseph Wolfman, attorney, of 2 Lafayette street, assisting the dancer's lawyers, Kinney & McQuade, 2 Lafayette street.

Miss Carlton is a specialty solo dancer. According to her contract, Wolfman stated, she was to receive \$150 each week from July 29, 1927, until Jan. 1, 1928. For the first half of 1928 she was to get \$175 and \$200 for the latter part of '28 and the same amount for 1929, Wolfman declares the contract reads.

Out of the clear blue, Wolfman stated, they declared a cut in her salary. She refused to yield to the cut and was "fired," her attorney averred.

Dave Marion West

Los Angeles, Dec. 27.

Dave Marion, burlesque comic, is here to negotiate a series of "Snuffy, the Cabman" comedies.

Agnes Beeher, his wife, and Charles Daniels, former manager of Casino, Brooklyn, are with him.

Olympic Reverts to Wheel

Columbia-Mutual wheel shows will supplant stock burlesque at the Olympic, New York, in two weeks, unless present plans miscarry.

Opposition in the locality due next week, when stock burlesque displaces Yiddish shows at the Irving Place, near the Olympic, is reported as a reason for the resumption of the traveling shows.

The Olympic had played Mutual shows until several weeks ago.

BURNS STOCK AT IRVING PL.

Stock burlesque supplants Yiddish drama at the Irving Place, New York, Jan. 2. Charles Burns, summer stock operator, is again taking over the house.

With the Irving Place switching to stock provides opposition in the east side territory since the Olympic, New York, former Mutual house, has been operating stock for several months.

Max Spiegel Back in Theatre Promotion

Max Spiegel, whose career as a theatre and circuit promoter collapsed in New York some years ago, opened pretentious offices late last week at 1440 Broadway, and embarked on a new venture in showdom.

Spiegel is now said to have financial backing from up-state New York money, partly Buffalo. He married a daughter of the late Mitchell Mark of Buffalo some years ago and did much of the promotion connected with the Mark Strand Circuit.

The new Spiegel connection is called the International Circuit of Dramatic Theatres, Inc.

The plan is said to be a theatre circuit to house dramatic productions which have made a reputation on Broadway.

House Patrons Voted No on Stock Burlesque

Proposed reversion of the Supreme, New York, from its current vaude and picture policy to stock burlesque is off, with the house continuing its present policy.

The change had been scheduled for Jan. 16 but was scrapped after the house management put the burlesque proposition to a vote among its patrons during the past two weeks.

Status of Empress

Milwaukee, Dec. 27.

The future of the Empress here is up to Fox & Kraus, who are reported taking over the house and assume its control next May. Empress stock closed Dec. 18.

The Mutual wheel plays the Gayety, operated by F. & K. At the season's end the Gayety is coming down.

This forecasts Mutual shows for the Empress.

DE KALB MAY TRY STOCK

Stock burlesque may be tried at the Dekalb, Brooklyn, N. Y., as successor to dramatic stock.

Despite the house being spotted in the Williamsburgh section of Brooklyn between the Gayety playing Mutual shows and Empire playing Columbia shows, it is figured that the Small-Strausberg Circuit is amenable to the stock burlesque idea submitted by Harry Segal.

"WINE" SHOW OFF

"Wine, Women and Song" closes on the Columbia wheel this week. "Lid Lifters," new show organized by Lew Talbot, will supplant it, taking up the route at the Empire, Brooklyn, Jan. 2.

BURLESQUE REVIEWS

SPEED GIRLS (MUTUAL)

Comedian.....Ray Read
Second Comedian.....Harry Seyon
Straight.....Bully McCarthy
Juvenile.....Teddy Witzke
Prima donna.....Nellie Nice
Soubret.....Annabelle LaMorris
Soubret.....Edna Thayer
Ingenu.....Ruth Fayon

These hot mama burlesque shows are becoming standardized to the extent that one finds it hard to discover anything in them to mark one from another. Usually the only difference is in the style of sex appeal and the staging of the numbers. There are very few troupes in circulation with a comedy style of their own.

The comedy of this outfit operated by Ray Read, also its chief comic, is stereotyped. They all work hard enough but they haven't a thing to deliver. The laughs all have their basis in snout of more or less coarseness. Comics don't swear any more; just slam each other around and get noisy to fill in the time between undress dances and hip waving.

Shimmying on a grind basis has become the burlesque staple. That's what the crowd comes to see, apparently. Burlesque women appear to be graded and classed exclusively upon their special gifts in the way of agitating themselves or upon their possession of something in the way of personal contours to agitate.

These observations bring us to Nellie Nice, who is the show's main sex appeal. When her shoulder strap coyly slips and she makes emotional gestures with her shoulders, she diffuses dramatic suspense all over the neighborhood. Her performance of similar maneuvers, only wider and grander in scope, out on the Harlem Music Hall runway, is something to go miles to see. You wouldn't call it art, but the Monday night audience had come there for that specific purpose, apparently, for they were still demanding more of the same sort at 10.45. It was a capacity audience Monday night, too, and probably the liveliest observed in a burlesque house this season. The logic therefore is that they want oriental dancing of the kind Miss Nice dispenses and pay to see it.

For instance, Annabelle Morris makes a rather slightly number leader, sings agreeably, and can dance more than a little. Her acrobatic steps were rather graceful as done by this slender, young and good looking girl, but the Music Hall clientele were cold to her performance, except on the one occasion early in the second part when she wore scanty trunks and brassiere. Edna Thayer is the third principal woman, a blonde young person just over the pony size, but having little to do except contribute to the mild comedy bits.

An illustration of the poverty of comedy device in this show—and the same thing seems to run through most of the wheel organizations—is the second part opening. The scene is a bare stage of

a music hall where Monday rehearsal is in progress. Now you'd expect that an experienced burlesquer would be able to make some honest, low comedy fun out of this. Not so. There wasn't a single giggle in it. Miss Thayer and Harry Seyon in travesty of an acrobatic act, clown around aimlessly for perhaps three minutes, and then the chorus surges on for another shimmy bee.

Several of the girls in the chorus are brought out for numbers and specialty bits, but no effort is made to build them up. Dot Read and Cleo Douglas, with another girl, do a trio on saxophones, but their little specialty is covered up in an ensemble number and passes almost unnoticed. Ruth Seyon also is taken from the line to go out front for a number and looked as though she might have been employed in something else away from the routine. But she merely went back into her place.

They carry 16 girls of about the average appearance but something more than usual animation. By the way, there are several of the "Beef Trust" Billy Watson type in the group, a burlesque figure that had almost disappeared. Good Gashy settings and fairly fresh costuming.

Rush.

NOTHING BUT GIRLS (COLUMBIA)

Principal Comed.....Sam Raynor
Second Comed.....Charles Cole
Irish Comed.....Pat White
Soubret.....Estelle (Arab) Mack
Prima Donna.....Elsie Beasley
Ingenu.....Adele Lewis
Straight.....Jack La Due
Juvenile.....Earl Root
Principal.....Miss Billy La Mont

A crack song-and-dance show with sufficient Mutual influence to make it the sort of snappy burlesque they'll fall for hard.

E. J. Ryan, Mutual producer, is sponsoring this one, having taken over title and franchise from Columbia, which formerly had it out under different auspices. Ryan has given it a perfect burlesque cast and production.

Monday afternoon it packed them at the Columbia. The new runway also went into this house, with Isobel Van and 12 eye-filling wigglers handling the offstage "grinds" exclusively and getting over big in a trio of numbers. Miss Van knows her runway stuff and sells heavy on looks and delivery.

"Nothing But Girls" adheres to revue formula, with comedy blackouts spacing the song-and-dance numbers. Some new and old stuff is incorporated in the comedy section, but it all gets over.

Sam Raynor, featured and doing tramp, is a fast-working comic who will undoubtedly be grabbed for Broadway musicals before long. Raynor shoulders the comedy bur-

(Continued on page 36)

BURLESQUE ROUTES will
be found on page 53.

ANSCHELL'S "MIDNIGHT SHAMBLES"

BIG SENSATIONAL MIDNIGHT REVUE

COLUMBIA THEATRE

47th STREET at TIMES SQUARE, NEW YORK CITY

COMMENCING JANUARY 22, 1928, FOR AN INDEFINITE RUN

WANTED—60 DANCING CHORUS GIRLS

COMEDIANS—PRINCIPAL WOMEN—SPECIALTIES

ONE SHOW NIGHTLY AT MIDNIGHT

Apply SIDNEY C. ANSCHELL; Columbia Theatre Bldg., Suite 714-15

PRESENTATIONS—BILLS

THIS WEEK (December 26)
NEXT WEEK (January 2)

Shows carrying numerals such as (25) or (26) indicate opening this week on Sunday or Monday, as date may be. For next week (1) or (2) 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
Barberina
Roussanova & D
Rea Zoltana
Irmgardt Borchardt
Iris White
Elli Glassner
Baby Benders
Tera Guinch
Christiane & Dorch
Otto Clemente
H Andre
Columbia
Jonny van Hall
Eugenie Garry
Dewitz Sie
Norman & Olsen
Eddy Burks
Kremolina & D
Richard Golde
Enoch Light Bd
Florida
Armando & E
Jack Ptoeter
Tatjana Golnikoff
Ernest & Yvonne

Metropol
Wiesenthal
Claire Waldoff
Lotte Kauer
Klara Kary
Scala
Fratellini
Blawath
4 Urbanis
Andalusia & H
Glen Elynn
Clark
Lowskaja
Baronoff
Bert Erol
Martha Western
Wintergarten
Jackson & Lawler
Cortini
Creole Rev
4 Fellows
Perrini
Margwill
Balleo & Merten
Madeleine Harrison
Williams Bonos

PARIS

Week of December 26

Apollo
Loe Fuller
6 Waltons
5 Dack Shings
Carr Co
Gine Allan
Mama Takahashi
Pasola
Poll
Rach
Miss Tamara
Willy Ellem
Omars 2
Casino de Paris
Madrice Chevalier
Therese Dorny
Bach
Steading Sis
Miss Florence
Rocky 2
Horam & Myrtill
Tiller Girls
Diana
Endja Mogoul
Helle Nice
Sus O'Nill
Jack Forester
Germaine Franville
Meret-Rausena
Pierre Meyer
Paul Gason Bd
Folies Bergere
Jack Stanford
Josephine Baker
Alibert

Moulin Rouge
Johnny Hodgins
Dolly & Billie
Rach Girls
Harry Plicer
Jane Aubert
Marthe Berthy
Maurice
Dandy
Jackson Girls
Olympia
Spartacus
Vivare
Barthley
Bellelles
Wanda Welaer
Canadians
Gabriello
Lillian Heiten
Jane Ares
Bismarck 12
Jac Dorfman
Gauthier's Dogs
Claire Franconay
Artions 5
Doumel
Max & Maurlee
4 Millions

LONDON

Week of December 26

FINSBURY PARK
Empire
Norman Clare
Dolly Elsworth
1 Bobs
Russell & Dawn
3 Hugo
Talbot & O'Farrell
Los Stadium
Hackney
Wyn & Ivy
Rudino
Fred Sylvester
Roy's Lyricals
Monroe Bros
Ruth Howell 2
Nat Mill & Bob
LONDON
Alhambra
Geddes Bros

Coliseum
Willy Painter Co
Noni & Horace
Hoskins Sis
Norman Long
Deboy Somer's Bd
Herbert Mundin
Hudson Girls
NEW CROSS
Empire
Splinters Rev
STRATFORD
Empire
Telling the Tale Rev

PROVINCIAL

ENGLAND

ABERDEEN
H. M.
Pantomime
ABERDICK GREEN
Empire
Go Rev
BIRMINGHAM
Empire
P Loyal
Geo Guinness
Oneslin's Kids
Carl Lynn
5 Onlots
Borrie Dene
Joe Termini
Grand
The Daros
Pierce & Roslyn
Coram
The Brennans
Menchinova & D
Mamie Soutter
Leon Domague
Victoria Girls
BLACKPOOL
Opera House
Abie's Irish Rose
BRADFORD
Alhambra
Glad Eyes Rev
BRISTOL
Hippodrome
Wilson Hallett
Troy Sie & Helen
Johnson Clark
Flying Flacoris
Vivian Foster

Jane & Jessie
Jose Collins
Thorpe Bates
CARDIFF
Empire
Cinderella Pan
CHATHAM
Empire
Bostock's Cir
CHISWICK
Empire
The Ghost Train
DUNDEE
Kings
Sunny
GLASGOW
Alhambra
The Desert Song
Empire
Laugh Mixture Rev
HANLEY
Grand
The Other Girl
HULL
Palace
Folies Bergere
LEEDS
Empire
Call of the Legion
ROYAL
Aladdin's Lamp
LEICESTER
Palace
Austel & Arthur

Flo Oldham
Flo Smithson
Stanell & Douglas
Elsa Grocock Co
Kimberley & Page
Imito
LIVERPOOL
Empire
Humpty Dumpty R
MANCHESTER
Hippodrome
White Birds Rev
Palace
Sleeping Beauty
NEWCASTLE
Empire
Hit the Deck
NEWPORT
Empire
Brownbirds Rev
NOTTINGHAM
Empire
Love & Money Rev

Royal
The Swordsman
PORTSMOUTH
Royal
Dick Whittington
SALFORD
Palace
Jack & Beanstalk
SHEFFIELD
Empire
Sunny Comedy
SHT'HARDS BUSH
Empire
The Neverworks Rv
SOUTHSEA
Kings
Potash & Perim't'r
SWANSEA
Empire
Piccadilly Rev
WOOD GREEN
Empire
Miss 1928 Rev

PREPARING
For
BROADWAY
PRODUCTIONS

People in All Lines
Immediate Engagements
See P. A. Leonard
ALF T. WILTON
Incorporated
1560 Broadway Bryant 2027-8

Picture Theatres

NEW YORK CITY
Capitol (24)
Walt Rosenber Bd
A Kuchetovsky
Gerardo & Adair
Joyce Coles
William Robyn
Cap Accordists
Smith & Hadley
Jane Overton
Chester Hale Girls
"Quality Street"
Paramount (24)
Louis Berkoff Co
Ormonde Sin
Don Vocal 4
M Vodnoy
Stella Stepanoff
Frieda Kerkoff
"The Gay Defender"
V & E Stanton
C Bennington Boys
Larue & Van Marr
Mary Fabian
Walker Smith
Feliccia Sorel Girls
"2 Flaming Youths"
Rialto (24)
Paul Ehrenfels
Paul Farber
4 Aristocrats
"We're in the Air"
Rivoli (24)
Gilda Gray Co
Helene Denison
Rivoli Ens
"Devil Dancer"
Roxy (24)
Jeanne Mignolet
Harold VanDusee
Maria Gambarelli
Locke-Harak & L
Beatrice Belkin
Lillian LaTonge
Carol Joyce
Gladys Rice
Douglas Stanbury
Hale & Flower
"Silk Legs"
Strand (24)
Patricia Bowman
Nicholas Daks
Eddie Elkins Orch
Vercell Sis
Arthur Ball
Peggy Wagner
Hal Sidaire
"The Love Mart"
CHICAGO, ILL.
Chicago (26)
H L Spitalny Bd
Cinderella
E Morgan, Dancers
"Valley of Giants"
Harding (26)
Sammy Kahn Bd
Kurnikr Kiddies
Gulla Bustabo
Donald Henry
Frances Willet
Lester Rezek
"Fair Co-ed"
Norsmore (25)
Al Kvale Rd
Toytown Follies
"American Beauty"
Oriental (26)
Paul Ash Bd
"The Spotlight"

Senate (26)
Al Belasco Bd
L Fischer Kiddies
Hunt Sis
Master Gilbert
"Gay Defender"
Tivoli (26)
Bennie Krueger Bd
Mother Goose
"She's a Sheik"
Uptown (26)
F Masters Bd
Alice in Wonderland
"Gay Defender"
ATLANTA, GA.
Howard (24)
Public Unit
Banjomania
Margaret Ball
Morgan & Stone
Thompson Sis
Byron Sis
Limberlegs
Eddie Hill
BALTIMORE, MD.
Century (26)
Sam Robbins Bd
Billy Randall
Coster & Huette
Van Tyson & V
London After M"
Rivoli (25)
Ulla-Ross & R
"Shanghai Bound"
Stanley (25)
Frank Silver Bd
Morris & Fried
"Her Wild Oat"
BOSTON, MASS.
Metropolitan (24)
Dixie 4
Joe Lane
Pearl Harper

WHEN
PLAYING
PHILADELPHIA

Gene Rodemich Bd
"2 Flaming Youths"
State (26)
Honorable Wu
Pearl of Lanterns
"Love"
BUFFALO, N. Y.
Buffalo (24)
Marchin' On Rev
"My Best Girl"
Great Lakes (25)
Harry Yerkes Bd
6 Dauntion Shaws
Ward & Raymond
Dawthorne & Cook
"On Your Toes"
Lafayette (25)
Phil Spitalny Bd
English Mascots
Royal Scottish Cl'n
Christie & Wilson
Hoffer & Paul
Ovolette
Mercedes
"Here for a Night"

JACK L. LIPSHUTZ
TAILOR
908 Walnut St.ORDER
MONDAY;
FINISH
SATURDAY

NEWARK, N. J.
Brantford (24)
Charlie Melson
Brantford Boys
The Manhattans
Herbert Colton
Fayre Sis
Johnny Speciale
Lucille Dohrman
Vera Calhoun
Dorothy Hue
Delane Chalmers
"Man Crazy"
Mosque (24)
Dorothy Palmer
"Her Wild Oat"
Tivoli (24)
Andy Wilson's Bd
"The Fair Co-ed"

Vale & Stewart
Caesar New
Restivo
Veronica
Breakin' Sym
"Man Crazy"
Fox (25)
"Babes in Toyland"
Meyer Davis Sym
Muriel La France
"Very Confidential"
Palace (24)
Desno Retter
Fred Martin
Ernest Charles
Bell & Coates
Wesley Eddy
C Harriman Free
"My Best Girl"
Rialto (24)
Orville Rennie
Revue
Rox Rommel
"On Your Toes"

Orpheum
1st half (2-4)
Lydia Harris
Frank Taylor Co
Lieut Gitz Rice Co
Marks & Ethel
Harrison's Cir
(One to fill)
2d half (5-8)
Poster & Peggy
Demarest & Deland
A Friedland Rev
(Two to fill)
State (2)
3 Reddingtons
Clifton & Brent
Bert Gordon Co
Vera Kingston
Walter Fehl Co
(One to fill)
Victoria
1st half (1-4)
Lou Rella Co
Lillian Shaw
Jack Donnelly Rev
(Two to fill)

CLEVELAND, O.
Allen (25)
Rubinoff
"Lon aff'r Midnite"
Park (25)
Bobby Jones Bd
Margaret Hegedus
Sonny
Gardner & Douglas
Karanoff & Marie
Bee Sarge
Jack & John
"My Best Girl"
Palace (24)
Public Unit
Jazz a la Carte
Doris Morand
Peggy English

DENVER, COL.
Denver (24)
Public Unit
Jerry
Bernard & Henry
Ernie & Flasher
Foster Girls
Flyin' High

DES MOINES, IA.
Capitol (24)
Public Unit
Dixieland
Joe Penner
Edith Griffith
Luella Lee
Morris & Rapp

DETROIT, MICH.
Capitol (25)
Kids in Candyland
Jerry Green
"Her Wild Oat"
Michigan (25)
Roy Cropper
"Sybil & Clemence
Runaway 4
Arthur Gutov
"French Dressing"

FT. WORTH, TEX.
Worth (24)
Public Unit
Joy Bells
Joe Parsons
Olga Morrell
Roma Bros
Charlotte Arrens
Mascagne Dancers
Douglas Wright Co
Scotty Weston

HOUSTON, TEX.
Metropolitan (24)
Public Unit
Tokio Blues
The Mayakos
Geo Hirose
C H Kuma
Willie Solar

LOS ANGELES
Boulevard (23)
Gene Morgan Bd
Irving Lee
Tamon Kids Rev
"On Your Toes"
Carthay Circle
(Indef.)
Carl Elmor Orch
Laughlin's Love L
The Glorias
The Californians
John Frederick & M
Neta Lorraine
Bert Prival
Marlon Gabney
David Durant
Aber & Clark
Don Tharrell
Leonard St Leo
Kosloff's Bal
"Sunrise"

Chinese (Indef.)
Argentine Nights
Minervitch Orch
Gaucho M'rimbo Bd
Samuel Tedraza
White & Manning
Mariano Del Gado
Triana & An'nette
"The Gaucho"
Egyptian (23)
Kolb & Dill Show
"The Gorilla"
Loew's State (23)
Ethel Meglin's Rev
"Her Wild Oat"

Metropolitan (22)
Rube Wolf Orch
Al Herman
Leda Roversy
Pink & Ayres
De Melo Bros
Marguerite Brown
Stone & Vincent
Winifred Watson
Noel & Glenn
"Quality Street"
Million Dollar (22)
Leo Forbatsch Orch
"Old Ironsides"

MINNEAPOLIS
State (24)
Kiddie Rev

OMAHA
Riviera (24)
Public Unit
Dance Caprice
Cy Landry
Flora Hoffman
Rasch Girls
Crandell & Morley

PHILADELPHIA
Pay's (25)
Up in the Clouds
Klinger Rev
Carson & Willard
Cecil & Van
"High School Hero"
Fox's (25)
Clifton & Brent
Miss Love Slingers
Harris & Claire
Max Fisher
"Very Confidential"

PITTSBURGH, PA.
Grand (25)
Los Morenos Co
"Her Wild Oat"
Penn (24)
Dave Harman Bd
Breen Bros
Bemis & Brown
Geo Dewey
Wash Penn Co
"Love"

PREVIDENCE, R.I.
Pay's (26)
Tip Top Rev
West & Burns
Carl & Inez
Ishikawa Japs

ROCKFORD, ILL.
Coronado
2d half (23-31)
Edler Well & H
Boyce Coombe
B & E Barsto
Eddie Moran
E'K ISLAND, ILL.
Pt. Armstrong
2d half (23-31)
Hutchins & H'l'way
Janton Sis
Nat Nazarro, Jr

SAN ANTONIO
Texas (24)
Public Unit
Way Out West
Kendall Kappa
Lang & Voelk
Hilda Ramson
Holly Hall
Mooney & Churchill
Sorel Girls
Jack Powell

ST. LOUIS
Ambassador (23)
Ed Lowry Co
Herman & Seaman
"Her Wild Oat"

Missouri (25)
Brooke Johns Co
Arthur Nealy
Berles & Emaly
Doggett & Molto
Luster Bros
Jerome Mann
"The Gay Defender"

ST. PAUL, MINN.
Capitol (24)
Heller & Riley
Guy Mulcay
SAN FRANCISCO
California (23)
Gino Seivri Bd
"Helen of Troy"

Granada (24)
Frank Jenks Bd
Welsh Cleaman
Jellybean Johnson
Peggy O'Day
"Quality Street"

St. Francis (24)
M Brambilla Bd
"Old Ironsides"

Warfield (24)
Al Lyons Bd
O'Neill Kiddies
"Her Wild Oat"

WATERLOO, IA.
Riviera
2d half (23-31)
Pauline Gaskin
Jones & Elliott
WASHINGTON, D. C.
Earle (25)
Ruth Watson Girls

Loew

NEW YORK CITY

American
1st half (2-4)
Dave & Treasie
Mansfield Dancers
Poster & Peggy
(Others to fill)
2d half (5-8)
Farris & Ellis
Dorothy Ray & Syn
N & W St Clair
(Others to fill)

Boulevard
1st half (2-4)
Maximo
Lee & Bergers
Poor Old Jim
Moran & Warner
Silver Shoes
2d half (5-8)
Santiago 3
3 Co-eds
Ulla & Clark
Billy Gleson
Margie Hayes Rev

Commodore
1st half (2-4)
Diaz Sis
Spencer & Carroll
Kennedy & Lewis
Tango Shoes
Bobby Henshaw Co
Rector & Chandon
2d half (5-8)
Jennie Moscovitz
Jim Reynolds
Parlan 3
(Three to fill)

Delancey 84
1st half (2-4)
3 Westergards
Webster & Rem
N & W St Clair
6 Beaulecars
(Two to fill)
2d half (5-8)
L & J Golden

Melba
1st half (2-4)
Will Kennedy Co
(Others to fill)
2d half
Hayden, Mn'ng & H
Milton Berle
(Others to fill)
Metropolitan (2)
Van Cello & Mary
Zelaya
Bachelor & J'mis
Collins & Peterson

Lyons & Lyons
Intimate Chats
Productions
Legit show business
is agog with activity.
Maire is ever in need
of talent. People of every
calibre should be regis-
tered with Mr. LeMaire.

Lyons & Lyons
PARAMOUNT BLDG. NEW YORK

Poor Old Jim
Dave & Treasie
Marks & Ethel
Royal Fekin Tr
(One to fill)

Grand
1st half (2-4)
Evans & Perez
Mae Francis
Mardo & Wynn
A Friedland Rev
(One to fill)
2d half (5-8)
3 Westergards
Karyl Norman Co
Low Kelly Co
(Two to fill)

Greeley Sq.
1st half (2-4)
Frank Whitman
Low Kelly Co
Helen Higgins Co
(Three to fill)
2d half (5-8)
Australian Waites
W & B Burke
Chick Webb's Ent
(Three to fill)

Lincoln Sq.
1st half (2-4)
John Olms Co
L & L Golden
Yeoman & Lizzie
Chick Webb's Ent
(One to fill)
2d half (5-8)
W & B Reddick
Robey & Mitchell
(Three to fill)

National
1st half (2-4)
The Andressons
3 Co-eds
Mildred Livingston
Sammy Duncan
(One to fill)
2d half (5-8)
Evans & Perez
Lydia Harris
Geo Fredericks Co
Mardo & Wynn
Barnett & Thomas

Bay Ridge, N.Y.
Loew's
1st half (2-4)
Mimi Rollins
Walter Walters Co
Robey & Mitchell
(Two to fill)
2d half (5-8)
Mae Francis
Kerr & Ensign
Burns & Kane
Roscoe Arbuckle
(One to fill)

BIRMINGHAM, ALA.
Temple (2)
Ronard & West
Margaret Young
Page & Class
Smith & Strong
Tin Types

BUFFALO, N. Y.
State (3)
Joe Fanton Co
Burt & Rosedale
Steele & Winslow
Ruth Royce
Seabury Swor Orch

BOSTON, MASS.
Orpheum (2)
Joe Roberts
Monte & Lyons
Royal Gascoignes
Bronson & Renee R
Vltaphone
CANTON, O.
Loew's
1st half (1-4)
Elly Co
Castleton & Mack
The Little Lear
Emil Borse
Reth Elder

CHICAGO, ILL.
Avalon (26)
Buddy Fisher Bd
Brice Rosegarr
Kernberg Kids
Sophie Goldberg
B & J Stary
Ruth Diehl
Vltaphone
Capitol (26)
Husk O'Hare Bd
Jackie Johnson
Joe Johnson
Baby June
Edna Weiner
Betty Quimet
Eda & Dorothy
Vltaphone
Granada (26)
Benny Meroff Bd
Bradford & M'ray
Walter Bradbury
Roberts & Clark
Loomis 2
Vltaphone
Marbro (26)
Chas Kaley Bd
Uyenos Japs
Raymond Elsmen
Evans & Evans
Irwin Sis
Vltaphone
Stratford
2d half (23-31)
M Hillborn Bd
Ted Leary
Bill Pruitt
Morton & Mayo
Louise Macart

2d half (5-8)
Flying Martins
Emery Sis
Sybil Bohn Co
B & S Matthews
Harry Shannon Or
CLEVELAND, O.
State (2)
Dixon Riggs 3
Primrose 4
Meredit & Snosser
Faber & McIntyre
Chas Ahearn Co

BROOKLYN
Bedford
1st half (2-4)
Aerial Smiths
Dick Ryan
Cook & Oatman
Donovan & Lee
(One to fill)
2d half (5-8)
John Olms Co
Frank Peg Jones
Jos Bernard Co
Morris & Shaw
(One to fill)

Gates Ave.
1st half (2-4)
Australian Waites
Frank Peg Jones
Pease & Nelson
Van & Vernon
Flo Hedges Co
2d half (5-8)
The Andressons
Cook & Oatman
Sammy Duncan
Rooney Bent & R
(One to fill)

Melba
1st half (2-4)
Will Kennedy Co
(Others to fill)
2d half
Hayden, Mn'ng & H
Milton Berle
(Others to fill)
Metropolitan (2)
Van Cello & Mary
Zelaya
Bachelor & J'mis
Collins & Peterson

Wooding's Orch
(One to fill)
Oriental
1st half (2-4)
Zeller & Wilburn
Coogan & Casey
Karyl Norman Co
(Two to fill)
2d half (5-8)
Aerial Smiths
Moran & Warner
Van & Vernon
Frank D'Amore Co
Gus King's Bd

Palace
1st half (2-4)
A & L Barlowe
Billy Gleson
Parlan 3
(Two to fill)
2d half (5-8)
W E Ritchie Co
Bobby Henshaw Co
(Three to fill)

Premier
1st half (2-4)
1 Abbey Sis
Joe Bernard Co
Barnett & Thomas
(Two to fill)
2d half (5-8)
Lou Rella Co
Mimi Rollins
Coogan & Casey
Gaudsmith Bros
Helen Higgins Co

Atlanta, GA.
Grand (2)
Emilions
Hazel Crosby Co
Nat C Holmes Co
Coulter & Rose
Marvell Co

CHICAGO, ILL.
Avalon (26)
Buddy Fisher Bd
Brice Rosegarr
Kernberg Kids
Sophie Goldberg
B & J Stary
Ruth Diehl
Vltaphone
Capitol (26)
Husk O'Hare Bd
Jackie Johnson
Joe Johnson
Baby June
Edna Weiner
Betty Quimet
Eda & Dorothy
Vltaphone
Granada (26)
Benny Meroff Bd
Bradford & M'ray
Walter Bradbury
Roberts & Clark
Loomis 2
Vltaphone
Marbro (26)
Chas Kaley Bd
Uyenos Japs
Raymond Elsmen
Evans & Evans
Irwin Sis
Vltaphone
Stratford
2d half (23-31)
M Hillborn Bd
Ted Leary
Bill Pruitt
Morton & Mayo
Louise Macart

Buffalo, N.Y.
State (3)
Joe Fanton Co
Burt & Rosedale
Steele & Winslow
Ruth Royce
Seabury Swor Orch

Boston, Mass.
Orpheum (2)
Joe Roberts
Monte & Lyons
Royal Gascoignes
Bronson & Renee R
Vltaphone
Canton, O.
Loew's
1st half (1-4)
Elly Co
Castleton & Mack
The Little Lear
Emil Borse
Reth Elder

Chicago, Ill.
Avalon (26)
Buddy Fisher Bd
Brice Rosegarr
Kernberg Kids
Sophie Goldberg
B & J Stary
Ruth Diehl
Vltaphone
Capitol (26)
Husk O'Hare Bd
Jackie Johnson
Joe Johnson
Baby June
Edna Weiner
Betty Quimet
Eda & Dorothy
Vltaphone
Granada (26)
Benny Meroff Bd
Bradford & M'ray
Walter Bradbury
Roberts & Clark
Loomis 2
Vltaphone
Marbro (26)
Chas Kaley Bd
Uyenos Japs
Raymond Elsmen
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Loomis 2
Vltaphone
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Uyenos Japs
Raymond Elsmen
Evans & Evans
Irwin Sis
Vltaphone
Stratford
2d half (23-31)
M Hillborn Bd
Ted Leary
Bill Pruitt
Morton & Mayo
Louise Macart

Buffalo, N.Y.
State (3)
Joe Fanton Co
Burt & Rosedale
Steele & Winslow
Ruth Royce
Seabury Swor Orch

Boston, Mass.
Orpheum (2)
Joe Roberts
Monte & Lyons
Royal Gascoignes
Bronson & Renee R
Vltaphone
Canton, O.
Loew's
1st half (1-4)
Elly Co
Castleton & Mack
The Little Lear
Emil Borse
Reth Elder

2d half (5-8)
Flying Martins
Emery Sis
Sybil Bohn Co
B & S Matthews
Harry Shannon Or
CLEVELAND, O.
State (2)
Dixon Riggs 3
Primrose 4
Meredit & Snosser
Faber & McIntyre
Chas Ahearn Co

BROOKLYN
Bedford
1st half (2-4)
Aerial Smiths
Dick Ryan
Cook & Oatman
Donovan & Lee
(One to fill)
2d half (5-8)
John Olms Co
Frank Peg Jones
Jos Bernard Co
Morris & Shaw
(One to fill)

Gates Ave.
1st half (2-4)
Australian Waites
Frank Peg Jones
Pease & Nelson
Van & Vernon
Flo Hedges Co
2d half (5-8)
The Andressons
Cook & Oatman
Sammy Duncan
Rooney Bent & R
(One to fill)

Melba
1st half (2-4)
Will Kennedy Co
(Others to fill)
2d half
Hayden, Mn'ng & H
Milton Berle
(Others to fill)
Metropolitan (2)
Van Cello & Mary
Zelaya
Bachelor & J'mis
Collins & Peterson

Wooding's Orch
(One to fill)
Oriental
1st half (2-4)
Zeller & Wilburn
Coogan & Casey
Karyl Norman Co
(Two to fill)
2d half (5-8)
Aerial Smiths
Moran & Warner
Van & Vernon
Frank D'Amore Co
Gus King's Bd

Palace
1st half (2-4)
A & L Barlowe
Billy Gleson
Parlan 3
(Two to fill)
2d half (5-8)
W E Ritchie Co
Bobby Henshaw Co
(Three to fill)

Premier
1st half (2-4)
1 Abbey Sis
Joe Bernard Co
B

MILWAUKEE, WIS.
Miller (2)
Tim Marks
Harry Rapp
Maurice & Vincent
Mertz Boyd
Haines 2
Padgett & Lubin
Modjeska (2)
Jerry Gould
Jail House Rev
(One to fill)
Wisconsin (21)
Horton Spurr
(Others to fill)
M'KEGYN, MICH.
Jefferson
1st half (1-4)

Pickard's Seals
Johnny Dunn
Myers Roberts Rev
2d half (5-7)
Bobby Burns
Melody Garden Rev
(One to fill)
NEENAH, WIS.
Nocnah (1)
Mertz Boyd
Kelly & Staten
Odds & Ends
(Two to fill)
OSHKOSH, WIS.
Oshkosh (31-1)
Tim Marks
(Two to fill)

Pantages

NEWARK, N. J.
Pantages (2)
Perez & Marguerite
Rogers Williams
Chas Root
(Two to fill)
NIAGARA FALLS
Pantages (2)
Juggling McBanana
Siems

TACOMA, WASH.
Pantages (2)
Douglas Children
Wilmont Sia
Clifford Wayne 3
Paul Kirkland
Larry's Ent
Fox & Maybelle
PORTLAND, ORE.
Pantages (2)

THIS WEEK

BOOKED
HAZEL CROSBY
with
MAX REICH
Leew Circuit Until May
Direction
CHAS. J. FITZPATRICK
100 West 40th Street, New York

Ruloff & Elton
Winchill & Briace
Nite Club
TORONTO, CAN.
Pantages (2)
Parker Family
Fulmer & Wayne
Raymond Bond
Doran & Soper
Parliam Folies
HAMILTON, CAN.
Pantages (2)
Vera Post
Bobby Van Horn
Russian Bal
(Two to fill)
DETROIT, MICH.
Pantages (2)
5 Leland
Moran-Kelo & R
Fridkin & Rhoda
Burke & Durkin
Helen Lewis
TOLEDO, O.
Pantages (2)
Florette 3
Dotson
Rev Unique
Rogers & Donnelly
Aege's Horses
Radio Stars
INDIANAPOLIS
Pantages (2)
3 Blanks
Cliff Dean
Stanley & Birnes
MINNEAPOLIS
Pantages (2)
Pett Leanna 4
Crouch & Moore
Billie Goldie
Sully & Mack
DULUTH, MINN.
Pantages (2)
Jim The Bear
Sandy Shaw
Jolly
Spencer & Williams
Caserta Rev
BUTTE, MONT.
Pantages (2)
Jack Hughes 2
Marcelle
Carana & Barker
Burt Swor
Sandy Lang
SPOKANE, WASH.
Pantages (2)
Flores
Gail & Baldi
DeAndrea & W'l'ta
Billie Beard
Spirit of Winter
SEATTLE, WASH.
Pantages (2)
Russell & Hayes
Jolly & Wild

Boyd & Wallin
Elsie Clark
Carlisle & LaMal
Winifred & Mills
Whiteway Gaieties
SAN FRANCISCO
Pantages (2)
Hale Bros
Ray Huling & Seal
Rubin & Malone
Russell & Armstrong
Margot Moroi
LOS ANGELES
Pantages (2)
The Rickards
Astill & Fontaine
The Volunteers
McIntyre & Heath
Gautschi & Phelps
Thalero's Clr
SAN DIEGO, CAL.
Pantages (2)
Pearl Regay Co
L/G BEACH, CAL.
Pantages (2)
Texans
Lora & Spencer
Transfield Sia
Alice Lloyd
Hungarian Tr
SALT LAKE CITY
Pantages (2)
Aussie & Czech
Hickman Bros
O'Hanlon & Zam
Ben Smith
Balaban 5
OGDEN, UTAH
Pantages (2)
Wheeler
Caledonia 4
Wm Bence
Leon & Dawa
Jarvis Rev
OMAHA, NEB.
Pantages (2)
Chas Willis
Dave Rafael
Lorraine & Minto
Raymond Wilbert
Longin-Kinney Rev
Nathai
KANSAS CITY
Pantages (2)
Fred Henderson
Henry Fink
Fulton Parker Rev
Fields & Johnson
Roma Tr
MEMPHIS, TENN.
Pantages (2)
Nathano Bros
Fred Morton
Youth
Noodles Fagan
House of David Bd
BIRMINGHAM, ALA.
Pantages (2)
Canary Opera
Stanley Chapman

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway, New York
Bet. 46th and 47th Sts.
This Week:
DON LENO; BOB HAMILL

Gilbert-Avery Rev
Bison City 4
Olympia Desvalles
VANCOUVER, B. C.
Pantages (2)
Amazon & Nile
Shriner & Gregory
Revelations
Rubin-Larry & A
Xmas Letters

Atlanta, GA.
Pantages (2)
The Magfys
Jack Strouse
Rigoletto Bros
Fild Gordon
Rucker & Bard

Association

CHICAGO, ILL.
American
1st half (2-4)
Sparkling & Rose
Folies Past & Pres
Cooper Sia
Will Morris
Latour & Madden

2d half (5-8)
Keno Keyes Rev
Mack & Aubrey
Geo Hunter
(Two to fill)
Bolmont
1st half (2-4)
Going North

Will Morris
Walzer & Dyer
(Two to fill)
2d half (5-8)
Bud Carlie
Stepping Feet
(Three to fill)
Diversy
1st half (2-4)
Joe Kayser Bd
Bobby Jackson
Tiny Town Rev
Clyde Cottam
Haynes-Lehm'n & K
2d half (5-8)
Joe Kayser Bd
Gifford & Gresham
Fast Steppers
Frank Richardson
(One to fill)

Englewood
1st half (2-4)
Minervina & Izetta
Bud Carlie
Stepping Feet
B & J Creighton
Daily Marie Co
2d half (5-8)
McGill & Beatty
Cooper Sia
Going North
Ray & Harrison
Selby's Orch
Majestic (2)
Marie & Pais
Willie Rodde
Radiant
McCarthy & St'n'd
McGrath & Travers
(One to fill)

Riveria
1st half (2-4)
Sawyer & Eddie
O'Neill & Vermont
Fred Ardath Co
(Two to fill)
2d half (5-8)
Ina Alcoe Co
Tony & Norman
(Three to fill)

CHAMPAIGN, ILL.
Orpheum
1st half (2-4)
Zelda Bros
Mort Stanley Rev
(Three to fill)
2d half (5-8)
Weston & Lyons
Hooper-Gatchett Co
(Three to fill)
DAVENPORT, IA.
Capitol
1st half (2-4)
Bee Hec & R
Maria Vero
Shean & Cantor
Midget Folies
(One to fill)
2d half (5-8)
B & J Brown
Lon Paris & N Y
Alexander Carr
Kennison Sia Bd
(One to fill)
DES MOINES, IA.
Capitol
1st half (2-4)
Fortunello & Clirl
B & J Brown
Alexander Carr
Kennison Sia Bd
(One to fill)
2d half (5-8)
Trip to Holland
Cody Snyder
Midget Rev
(Two to fill)

EV'NSVILLE, IND.
Grand
1st half (2-4)
Johnny Looms
Lea Gellia
Baker & Gray
(Two to fill)
2d half (5-8)
Dubell's Pets
Bartram & Saxton
Robert Reilly Co
Hooper & Gatchett
(One to fill)
2d half (5-8)
Zelda Bros
Johnny Hyman
Zermaine & Parry
Leo Kahl & S'm's
(One to fill)

SPRINGFIELD, IND.
Orpheum
1st half (2-4)
Dubell's Pets
Bartram & Saxton
Robert Reilly Co
Hooper & Gatchett
(One to fill)
2d half (5-8)
Zelda Bros
Johnny Hyman
Zermaine & Parry
Leo Kahl & S'm's
(One to fill)

ST. LOUIS, MO.
Grand (2)
Veronica & H'riffs
Ward & Watts
Subbe Dancers
Goode & Leighton
Schlicht's W'd'rtes
(One to fill)
ST. PAUL, MINN.
Palace
1st half (2-4)
4 of Us
Ann Coddee
Florence Vernon
Afterpiece
(One to fill)
2d half (5-8)
Beeche & Rubysatt
Gilbert & Mae
Borde & Robinson
Kennison Sia Bd
Will Aubrey Bd
(One to fill)

SIoux CITY, IA.
Orpheum
1st half (2-4)
Gilbert & Mae
Will Aubrey
Borde & Robinson
Cole & Snyder
Jean Fuller Co
2d half (5-8)
Shean & Cantor
(Others to fill)
SO. BEND, IND.
Palace
1st half (2-4)
Ina Alcoe Co
Weston & Lyons
Nite in London
(Two to fill)
2d half (5-8)
Haynes-Lehm'n & K
A Night in Dixie
Tilroy & Rogers
(Two to fill)

AMARILLO, TEX.
Fair
1st half (2-4)
(Same bill plays
Wichita Falls 2d
half)
Herberta Beeson
Murray & Irwin
Harry Levan Co
Frank Conville
Blue Blowers
ATLANTA, GA.
Ritz (2)
Cyril Boganny Co
Brooks & Rush
Eddie Pardo Co
Amaros & Janet
Elliott Dexter Co
AUSTIN, TEX.
Hancock O. H.
1st half (2-4)
(Same bill plays
Galveston 2d half)
Guilly & Jeanny
Philon & Dunan
Primrose Semon
(One to fill)

BATON ROUGE
Columbia (2)
(Same bill plays
Alexandria, 2;
Monroe, 4;
Shreveport, 5;
Threarkana, 6)
Slim Moore & Pal
Harry Johnson
Count-Berni-Vici
Talent & Merit
Nathane & Sully
BIRMINGHAM, ALA.
Majestic (2)
Flying Hartwells
Geo Hunter
Master Jay Ward
Roy Cummings
A & P Gypsies

DALLAS, TEX.
Majestic (2)
Nugent Rev
Everett Sanderson
Want Ads
Derickson & Brown
Mandel Bros
FT. SMITH, ARK.
Jole (2)
Madelyn Young 3
Walker & Dyer
(Three to fill)
FT. WORTH, TEX.
Majestic (2)
Jack Hanley
Maddock's Tricks
Rice & Newton
The Patleys
(One to fill)

HOUSTON, TEX.
Mertini (2)
Gibson & Price
Adele Verne
Al K Hall Co
Tad Tlemann's Co
On the Air
LITTLE ROCK, ARK.
Majestic (2)
Harry Carroll Show
N. ORLEANS, LA.
Orpheum (2)
Gertrude & Gang
Nawes
Hauind
Hickey Bros
Muriel Kaye Co
OKLA. CITY, OK.
Orpheum (2)
1st half (2-4)
Ribbon LaCotina Co
Ann Clifton
Janet of France
Rody Jordan
Jack Kneeland Co
S. ANTONIO, TEX.
Majestic
1st half (2-4)
(Same bill plays

Interstate

Waco 2d half
B & B Donna
Sargent & Lewis
Kelso & Demonde
4 Camerons
Woodland Rev
TULSA, OKLA.
Orpheum (2)
Falls Reading & B
Estelle Fratus
H Santry Show
(Two to fill)
MILWAUKEE
Majestic (2)
Aerial Allans
Prodel
Hudson Wonders
Goss & Barrows
(Two to fill)
MINNEAPOLIS
7th St. (2)
4 Kadek
Bennett & Rock
Robert Fulgora
Knox 4
Keene & Williams
(One to fill)
ROCKFORD, ILL.
Palace
1st half (2-4)
6 Galenos
Geo Schreck Co
E & M Beck
(Two to fill)
2d half (5-8)
Joe Fong
Ray & Harrison
(Three to fill)

Orpheum

CHICAGO, ILL.
Palace (2)
Hal Hart
Olson & Johnson
Jack Benny
Brown & Whitak'r
Comas Fratus
Lee Morse
Chas Ruggles Co
Loyal's Dogs
State-Lake (2)
Coward & Bradd'm
LaSalle & Mack
Raffin's Monkeys
Dalton & Craig
Carl Fred Bd
A & M Rev
Harry & Whitledge
Clifford & Marion
(One to fill)
Tower
1st half (2-4)
Lon Paris & N Y
McCarthy Sia
Frank Richardson
(Two to fill)
2d half (5-8)
Ann Coddee
Florence Vernon Co
4 of Us
Toney & Norman
(One to fill)

ST. LOUIS, MO.
Orpheum (2)
Vagrants
Chevalier Bros
Nance O'Neil
Harry Holmes
Roya & Maye Rev
White & Tierney
ST. LOUIS, MO.
Orpheum (2)
Willie West & McG
George McLennon
Tinoia & Balkoff
Harrington Sia
(One to fill)
St. Louis (2)
Valerie Bergere
Spotlight Rev
Vannesse
Fedra & Palace
Stan Kavanagh
(One to fill)
SAN FRANCISCO
Golden Gate (2)
Pagano
Mel Klee
Claude & Marion
Chayton & Keith
Gene Austin
George Demonde
Orpheum (2)
Bal Caprice
Shadowgraph
Trahan & Wallace
Jack Redmond Co
Blair Farrell Co
4 Fays
Peter Higgins
SEATTLE, WASH.
Orpheum (2)
3 Sailors
Hyde & Burrell
Jerome & Gray

HOWARD SLOAT
BONDS FOR INVESTMENT
A. B. Leach & Co., Inc. 57 William St., N.Y.

Billie Farrell Co
Theodore Roberts
4 Readings
VANCOUVER, B.C.
Orpheum (2)
Harrison & Dakin
Wayburn's Co
Brennan & Rogers
Colleano
Peggy MacKechnie
Art Henry Co
WINNIPEG, CAN.
Orpheum (2)
Helen MacKellar
B & J Brown
Leo Carrillo
1 Arabian Knight
Gaston & Palmer
Willie Mauss

CLEVELAND, O.
Road's Hipp.
1st half (2-4)
Archer & Belford
Oates Mitchell Co
Manley & Baldwin
(Two to fill)
2d half (5-8)
McCoy & Walton
Harris & Pepper
Zasto White Co
(Two to fill)
DETROIT, MICH.
Grand Riviera (2)
Little Souss
Dean Bros
(Others to fill)
FT. WAYNE, IND.
Palace
1st half (2-4)
Bordner & Boyer
Tilroy & Roger
Ida May Chadwick
(Two to fill)
2d half (5-8)
Grace Dutton
Bud Harris & Son
Beatty & Smith Bd
(Three to fill)
2d half (5-8)
Harry Walman Co
(Others to fill)
WINDSOR, CAN.
Capitol
1st half (2-4)
Don Hassan Tr
Joyce & Allen
Raines & Avey
Hunting & Francis
(One to fill)
2d half (5-8)
Weldon Betts
Manley & Baldwin
Billy Pearl Co
Wilson & Godfrey
(One to fill)

LEXINGTON, KY.
Ben All
1st half (2-4)
Ed Janis Co
(Others to fill)
2d half (5-8)
Nelly Arnault Co
Beatty & Smith Bd
(Three to fill)
MUNCIE, IND.
Wysor Grand
1st half (2-4)
Morrison & Cogh'n
(Others to fill)
2d half (5-8)
Sawyer & Eddy Co
(Others to fill)
SANDUSKY, O.
Schade
1st half (2-4)
Harris & Pepper
TRE HUTE, IND.
Indiana
1st half (2-4)
Grace Dutton
Bud Harris & Son
Beatty & Smith Bd
(Two to fill)
2d half (5-8)
Harry Walman Co
(Others to fill)

ROYAL
1st half (2-4)
4 Cadjes
Frank Mallino
Carl Armstrong
John Landick
(One to fill)
CONY ISLAND
Tilroy
1st half (2-4)
Curis Animals
Rosa & Wye
M Montgomey
Rae Samuels
Stroud & White
FAR ROCKAWAY
Strand
1st half (2-4)
Gryphon
June & Joe
B Thomas-Hefsky
Dolly Conley
Glenn & Jenkins
Jackson & Page

Wichita, Kans.
Majestic
1st half (2-4)
Alice de Garbo
Venus Grass 4
Left & Dymart Sia
Forsthy & Kelly
(One to fill)
2d half (5-8)
Osaka Boys
Cameron & Davis
Bobbie Randall
Schlicht's Wom'tis
(One to fill)

Orpheum

Keith-Albee

NEW YORK CITY
Broadway (26)
Oasi & Linko
Crownaders
Vernita Gould
Vox & Walters
Tilla & LaRue
Hollings & Crow
Coliseum
2d half (2-1)
Gus Edwards' Rev
81st St.
2d half (2-1)
Flo Powers Rev
Maxine & Bobby
Summers & Hunt
Any Family
Frankie Heath
Al Tucker Bd
86th St.
2d half (2-1)
Manhattan St'p'rs
O'Donnell & Blair
Ray Conway & T
Kane & Ellis
(One to fill)
5th Ave.
2d half (2-1)
McLae & Mott
Davis & Darnell
M & A Clark
Clinton Hooney Bd
(One to fill)
58th St.
2d half (2-1)
Fisher & Gilmore
Billy Regay
Dave Thurbay
(Two to fill)
Fordham
2d half (2-1)
Wayburn's Ritz R
Franklin
2d half (2-1)
Michel
Old Gang
Joe J Ryan
Margo Beth Co
Belle Baker
Hamilton
2d half (2-1)
Marion Sunshine
Morton & Haley
Hermanson & Wms
Rev Cas de Paris
(One to fill)
Hippodrome (26)
Bert Earl's Girls
Joyner & Foster
Herbert Fay Co
Gracelle & Theo
Johnny Berkes
Wier's Elephants
(2)
Frank Van Hoven
Great Shubert
Grems Fitz & M
Jerry & B'by G'nds
(Two to fill)
Jefferson
2d half (2-1)
Heaner & Balfour
Hardene
Ryan Sia
Reibini & Albert
Winchester & Ross
125th St.
2d half (2-1)
Frolle 4
Alexander Gang
Anger & Fair
Bert L Scott
5 Anderson Girls
Palace (26)
4 Giltans
Wilton & Weber
Rosita Raymond Co
Mr & Mrs J Barry
Duncan Sia
Ruth Norton
Eddie Foy
Lester & Irving 3
(2)
Dora Naughton
Elsie Janis
Le Maire & Pan
(Others to fill)
Regent
2d half (2-1)
Harry Coleman
Picer & Douglas
Howell's Coll'ns
Mays Burt & Finn
Janis & Chaplow
Riverside (26)
Rene Riano
Yesterthoughts
Olyn Landick
Mason & Keeler
Kafka & Stanley
Eddie Nelson
Washington's Dogs
Wallace & Cappi
(One to fill)
(2)
Nick Lucas
Chas Frink
Flo Meyers Bd
Johnson & Johnson
Chappell & Carlton
Butler & Parker
Conlin & Glass
Rose Krios 3
Harry Holman Co
Royal
2d half (2-1)
4 Cadjes
Frank Mallino
Carl Armstrong
John Landick
(One to fill)
CONY ISLAND
Tilroy
1st half (2-4)
Curis Animals
Rosa & Wye
M Montgomey
Rae Samuels
Stroud & White
FAR ROCKAWAY
Strand
1st half (2-4)
Gryphon
June & Joe
B Thomas-Hefsky
Dolly Conley
Glenn & Jenkins
Jackson & Page

BROOKLYN
Albee (26)
Jerry & B'by G'nds
Scanlon Denno & S
Wm Halligan
Mignon
A Johnson's Or
LeMaire & Van
(2)
Wier's Elephants
Mr & Mrs Harry
Jed Dooley
Robert Ardith
Bernays & Johnson
(One to fill)
Bushwick
2d half (2-1)
Madame Hermann
Buddy Beryle
Bob Capron
Rome & Gaut
Wm Sweatman
Flatbush
2d half (2-1)
Rose & Thorn
Ella Shields
Mosconi Bros
Lou Cameron
Lou & Bill
Greenpoint
2d half (2-1)
Van Hoven
Alpha Delta Girls
Nelson's Katland
Jack Conway
Morton & Sally
Madison
2d half (2-1)
Grace Edler
Clark & Bergman
Irene Ricardo
Jones & Ray
Flo Meyers Co
Orpheum
2d half (2-1)
Ponik's Monkeys
Hewitt & Hall
Flaming Youth
Edmond & Grant
Richy Craig
Prospect
2d half (2-1)
Harry Webb's Ent
McDermott & W
Camilla's Birds
(Two to fill)
AKRON, O.
Palace
2d half (2-1)
Shields & Delaney
Montana
Harris & Peper
Ida Chadwick
Sinclair & Ford
Alf Loy's Dogs
1st half (2-4)
Emily Darrell
Maker & Redford
Sun Fong Lynn Co
Marcus & Carlton
(Two to fill)
2d half (5-8)
Rodrigo Orch
Hearst Bros
Michon Bros
Newman & Hall
Billy House Co
Winnie Baldwin
ALBANY, N. Y.
Proctor's
2d half (2-1)
Reed & Lucy
Grob & Hoods
Mollie Williams
Stewart & Olive
Tony & George
ALBANY, N. Y.
Colonial
2d half (2-1)
Shamrocks
Expos Jubilee 4
D'O'ray & St'dm'n
Tom Smith
Josephine Joseph
ALTOONA, PA.
Mischer
2d half (2-1)
Leslie & Vanderg't
DeLeon & Davis
(Three to fill)
AMSTERDAM, N.Y.
Baltic
2d half (2-1)
Raymond Fagan
M & B Harvey
Ted Shaw Sia
Lester & West
(One to fill)
ASBURY PARK
Main St.
2d half (2-1)
Naomi Glass
York O'Brien
Brown & Demont
(Two to fill)
ASHTABULA, O.
Palace
2d half (2-1)
Dana Dugan
Martini Co
(Three to fill)
ATLANTA, GA.
Grand (26)
Zella Sia
Sid Morehouse
Rene N. Hawks
Faber & Wells
Alice Lawlor
ATLANTIC CITY
Earle
2d half (2-1)
John Adams & Rash
Fred's Pigs
Jones & Hull
Princess Wahletka
AUBURN, N. Y.
Jefferson
2d half (2-1)
Libby Dancers
O'Neil & Oliver
Dixon & Morel
(Two to fill)
BALTIMORE, MD.
New Garden (26)
Homer Romaine
3 Swifts
Wilton Sia
Roger Imhoff
Flo Lewis

John Fisher
Henry Regal
Side Shows
(One to fill)
CANTON, O.
Lyceum
2d half (2-1)
Fitch's Minstrels
(Others to fill)
CRISTEN, W.P.A.
Kearse
2d half (2-1)
Billy Champ
Arena Bros
Val Harris
Carr & Dowling
(One to fill)
CHARLOTTE, N.C.
Broadway (24)
Lillian Fitzgerald
Parliam Art
Eddie Carr Co
Berens & Fyle
Marie Mang Co
CINCINNATI
Albee (26)
Noree Ranch Girls
Will J Ward
Fleurette Jeffrie
Murdoch & Mayo
(One to fill)
Keith's (26)
Brown & LaHart
Hope Vernon
Watkins' Clr
Low Hearn Co
Riley Haden
Virginia Bacon

JOHN J. KEMP
Theatrical Insurance
551 Fifth Avenue, New York
Murray Hill 7838-9

Harry L. Webb
Mystic Mirror
Which Is Which
(One to fill)
B'MINGHAM, ALA.
Lytle (26)
Boganny Co
Amoros & Janis
Eddie Pardo Co
Elliott Dexter
Brooks & Rush
BOSTON, MASS.
Gordon's Olympia
(Scollay Sq.) (26)
Folovis
Ada Brown
Chisholm & Breen
Cabaret Dogs
Bert Fitzgibbons
Kovakoff & Elinor
Gordon's Olympia
(Wash. St.) (26)
Cooper & Clifton
Edith Clasper
Loma Worthy
Billy Casey
Rex Comedy Clr
Keith's (26)
Pallenberg's Bears
Frakon
Naro Lockford
Mack & Rosmar
Kerekjarto
Reynolds & Clark
Miller & Corbett
Fernando's Orch
(One to fill)
(2)
Hal Nieman
Wright Dancers
Tevan & Davis
Pilot & Shoefield
Arthur Daly Co
Rae E Ball Co
Bob Capron
Walter Houston
(One to fill)
NEW BOSTON (26)
Rivers & Arnold
Slide Kicks
Rory LaKocce
Shaw's Hounds
Lang & Leo
COLUMBUS, O.
Keith's
2d half (2-1)
Minor & Root Rev
McCoy & Walton
J B Hump
J & H Reyes
Mayo & Lynn
Wulff & Jerome
DAYTON, O.
Keith's
2d half (2-1)
Olympic 3
Barton & Ravia
Fair of Jacks
Maker & Redford
Newcom & Hall
Dave Harris Co
1st half (2-4)
Edith Neiser
Lyndell & Higgins
B'ford & Hamilt'a

BRADFORD, PA.
Bradford
2d half (2-1)
Taketos
Olive & Crangle
Welder Sia
(Two to fill)
BRIDGEPORT, CT.
Palace
2d half (2-1)
Half Moon Co
Cervo & More
Geo Wong
Brazilian Rev
Jean Joyson
Palace
2d half (2-1)
Dana Dugan
Martini Co
(Three to fill)
ATLANTA, GA.
Grand (26)
Zella Sia
Sid Morehouse
Rene N. Hawks
Faber & Wells
Alice Lawlor
ATLANTIC CITY
Earle
2d half (2-1)
John Adams & Rash
Fred's Pigs
Jones & Hull
Princess Wahletka
AUBURN, N. Y.
Jefferson
2d half (2-1)
Libby Dancers
O'Neil & Oliver
Dixon & Morel
(Two to fill)
BALTIMORE, MD.
New Garden (26)
Homer Romaine
3 Swifts
Wilton Sia
Roger Imhoff
Flo Lewis

Frear Haggott & F
American Girl
Haven McQuarrie
Sands & Doone
BUFFALO, N. Y.
Hippodrome (26)
Hentell & Gould
Medley & Dupree
4 Steppers
(Two to fill)
BUTLER, PA.
Majestic
2d half (2-1)
Dell Sia & T
(Others to fill)
CAMDEN, N. J.
Lyceum
2d half (2-1)
Graw & Ray
Keller Ma k Co
Olive Olson
DETROIT, MICH.
Hollywood
2d half (2-1)
Chain & Archer
(Others to fill)
Temple (26)
Rubio Sia
Romland Ruby
McMullin & Evans
Jim McWilliams
(One to fill)
Graw & Ray
Keller Ma k Co
Olive Olson
(Continued on page 54)

VAUDEVILLE-COMEDY MATERIAL
AL BOASBERG
3333 West 4th St.
LOS ANGELES, CALIFORNIA
Telephone Dunkirk 8811

JOHNSON & Baker
(One to fill)
2d half (5-8)
Harry Wolf Co
O & P Magley
Newcom & Hall
Adle Jaxon Boys
2 Jacks
(One to fill)
DETROIT, MICH.
Hollywood
2d half (2-1)
Chain & Archer
(Others to fill)
Temple (26)
Rubio Sia
Romland Ruby
McMullin & Evans
Jim McWilliams
(One to fill)
Graw & Ray
Keller Ma k Co
Olive Olson
(Continued on page 54)

AROUND THE SQUARE

Those Xmas Cards

Xmas greeting card vogue is for laughs, although the commercialism of the seasonal greeting custom has been manifested with the number of free advs. appended to the Merry Xmas bunk. The "killing" ones are the pros, who edify the recipients of their cards with likenesses of themselves. One musical comedy juv sent out an elaborately decorated photo of himself.

Among the luffs are Joe Laurie's cards with the names individually inked in. Fred Waring from Bermuda mailed Xmas Spirits on a larynx-provoking wine list.

It was a great season for the speakeasies. Every client got a card in spades—that's double!—as a reminder of the wet goods for the holiday season. Hardie Meakin, Variety's demon representative in Washington, D. C., superimposed a family group on a photostatic replica of a Variety front page.

Sam Marx was technical and strictly profesh with his Revival of the Immortal Classic, "A Happy New-Year with Miss 1928," attesting that Variety was correct for once with the quotation, "should run until Dec. 31."

Marc Lachman had a Smith Bros. quintet to fortify his scenic layout; George Lottman sent Easter Greetings instead; Martha Wilchinski, the Roxy publicist, had a caricature of the girl poet awaiting Xmas, and the Everglades couldn't resist the postscript for New Year's Eve reservations on its holiday card.

Paul Yawitz's "Lucky Strike" testimonial ad with "Lucky Levines" and a host of advertised slogans and phrases made for a funny greeting announcement.

100-to-1 Bet Wins for Long End

George White won his 100-to-1 bet with Robert Coleman, the New York "Mirror" critic and dramatic editor. White wagered \$1,000 to \$10 that the Ziegfeld "Follies" wouldn't linger over eight months, as Coleman contended. It didn't.

Eddie Cantor's illness Thursday night, necessitating a refund, after Ziggy sent out an emergency call to the agents for a substitute attraction, figuring Cantor would get over his cold. The show reopened Monday.

The "Follies" was slated for the exit soon regardless, because of off trade and Cantor's desire to get away from Broadway. The heavy demand on his Sunday benefit talents, to which he responded generously with as many as three appearances per Sunday, is said to have reacted unfavorably on his voice and general health.

Tex Herself Paid Off

The incident at the Longacre Bank, when Texas Guinan's girls tried to collect their salary following the mite club bust at the Century was a question of the \$85 check issued by Tex Guinan and presented for payment on behalf of the girls by Pat Codyre, Tex's publicity man. The night manager at the bank did not know Codyre and would not cash the check until he identified himself. Variety mentioned Pat as the bank teller.

The check was out of Tex's personal account and a generous gesture on her part, as she had no financial obligations in the matter. All the "kids" reopened with Tex at her new stand, the Salon Royal.

The Century thing flopped after nine weeks, when the Shuberts' end left nothing for the pay off.

Dead Man's Stars

A story placed on a Long Island train, the subway and other places, spread rapidly last week, of a woman being stared at by a man in an opposite seat until she was driven from the car to avoid his gaze. Later it was found the man was dead.

That was the subway version. The train version is that the man was being carried along by two companion, and they finally "walked" him off the train.

Another and more common story is that in the early morning hours on the subway, when dips want to frisk a sleeper, they tell the other passenger or so on the car the sleeping man is dead, quickly having the car to themselves.

And the tabs probably thought up other stuff around the same matter.

Charlie Mosconi's Distinction

The Three Horseman of the Nite Clubs, Bert Wheeler, Jim Barton and Jay C. Flippen, who make the rounds of each opening and closing cafe and make merry while the covert charges pile in for the opening and fade away soon thereafter, were cutting up at Harold Leonard's club opening.

Flippen introduced Charles Mosconi and Wheeler interrupted with "Here is the only performer not having opened his own nite club." Wheeler, Barton and Flippen each flopped as nocturnal draws, although Wheeler was ordered out of the field by Ziegfeld's "Rio Rita" contract. Flippen wanted to know what Thursday Mosconi had open and they'd stage a nite club opening.

Ed. Olmstead Goes Up-Stage

Of the Xmas greeting card influx, one of the most striking is from Ed. Olmstead of the Publicity department who designates himself secretary of the Anti-Christmas Card League of America. Each of the people Olmstead writes to is appointed a "charter member" of the Anti-Christmas Card League of America.

(All members pledge enforcement of the League Constitution which prohibits the sending of Holiday Greeting Cards.)

Olmstead concludes with "Yours for a Merry Xmas, etc."

Mae West Going Nite Club?

Mae West may go nite club at the Deauville on 59th street, lately the Jay C. Flippen, an immediate flop after a gala premiere. Flippen, now in vaude, is doubling in drug stores instead of cafes, having an interest in a West 49th street apothecary.

Add Joe Friscoisms: At the Club Karnak, Boston, with Frisco getting hot and demanded a cigar lighter for his "heater." A patron pitched him a Dunhill, which Frisco thumbed, and, when found that it lighted up, threw it away, remarking, "It's broke."

Harry Reichenbach is said to be dragging down a "grand" a week as Eleonore Ambrose Maurice's p. a. Biz n. g. at the Club Mirador, New York, where Maurice's widow and Charles Sabin now hold forth.

Joe Mayer's connection with the Ringling-Barnum circus is probably one of the most permanent things in shifting Times Square. The program publishing contract was signed this week for the 32d year.

Most real estate along the 8th avenue subway trench right now is operated at a loss. Tenants with expiring leases refuse to renew except at a wide out, and it is almost impossible for new tenants to move in.

Bugs Baer wanted to know, on seeing Ben Bernie's new "heater," those heavy plush coats the well-dressed sheiks of Main street are featuring this season, whether he (Bernie) shot the sofa for the wherewithal.

Leon Rudd, who used to be an actor and later sold clothes to actors, is now with the Kilgen Organ Co., a western firm, which is building a \$200,000 organ for St. Patrick's Cathedral.

A round trip for himself and wife was a Christmas present from

FAME CRASHED

Tammany Young made his rep as a gate-crasher but was almost keeled over in the Lyceum lobby at the "Celebrity" opening, which he crashed, when he overheard one of those cataloguing femmes remark, "There's Tammany Young—the picture actor."

"LADDER" GIVEAWAYS

(Continued from page 1)

with considerable show acumen, inasmuch as so far in the shifts of his play to several theatres, he has kept out of a Shubert house.

Up to date and with the weekly overhead of "The Ladder," estimated at \$11,000, the net loss has been \$780,000. Davis has the Belmont for eight weeks with an option at the \$4,000 weekly rental. As another version of the piece is being prepared, the Herndon crowd look for a continuance of the soft money.

64 People on Payroll

Davis supports 37 people in the show's cast, 21 stage hands and six musicians. The orchestra was lately installed. Mr. Davis not wanting to bring forth criticism that "The Ladder" is not giving for nothing what any other show charges for.

At the Belmont, the quality of the attendance has somewhat improved. It no longer looks like a cut-rate crowd. Mr. Herndon is keeping the theatre warm and its staff has been admonished to act as though "The Ladder" was a regular play at regular prices. Tickets are passed out in the early morning, a S. R. O. sign hung out in the evening and the ticket taker, in a tux tears off the stumps without a snicker.

Another Oil Giver

Ponca City, Okla., Dec. 27.

The City Auditorium here has been leased by Lew Wentz, multi-millionaire oil man. He will give three shows weekly, free to the public.

Roy Williams will have charge of the shows for Wentz, with the principal entertainment pictures.

Cast for "Honeymoon Flats" includes Eddie Phillips, George Lewis, Jackie Coombs, Dorothy Culliver, Jane Winton, Bryant Washburn, Crane Wilbur, Kathryn Williams and Phillips Smalley. Millard Webb directing for U.

United Artists to Edward Carr, general sales manager of the London office, who is holidaying in New York.

Cissie Loftus' son Peter, who arrived from England a few months ago and entered an American boarding school, has been appointed movie editor of the school paper.

Earl Lindsey raiding toy shops for a stranger not yet eight weeks old, and fearing the youngster might find out there is no Santa Claus on his first holiday.

J. J. McCarthy trying to figure out if there's an automobile still hiding in the Xmas chimney, and what he'll do to the person who sent it if one is there.

One of Moran and Mack's radio gags: "The doctor told me to take one pill three times daily, but how can I do that?"

Penny arcades are featuring hand-cranked motion pictures of the Tunney-Dempsey fight, 7th and 8th round, 1c a round. Special lobby billing.

An inexpensive Times Square diversion is tossing pennies on the sidewalk to watch people look guilty when they furtively pick them up.

John Powers' strange expression as the first lobby pictures on "Chicago" were set, amongst those for the departed "King of Kings."

James Dwyer, who used to pitch on the Notre Dame nine, becomes a press agent New Year's under Jack Keegan at Vitaphone.

H. L. Burrows, of the art department at M-G-M, is holding a one-man exhibition of his work at Harlow's Galleries.

Irving Tishman has gone to New Orleans with a new system of his own to beat the races. He's expected back daily.

Herman Timberg not being able to figure out his spot at the Palace and consequently afraid to leave the theatre.

Marie Lee and Jim Donovan are again in the 2-act. Mrs. Donovan walked on Saranac, after there a while.

John Flinn passing up pork chops for eggs in Schrafft's and wondering about the censors and "Chicago."

Will Morrissey is in New York, called east from the Coast by the serious illness of his mother.

Florens Ziegfeld took his first airplane ride last week, flying from New York to Philadelphia.

Olsen and Johnson, after seeing half the world, steered for Broadway, arriving last week.

Wayne Pierce, booming on the world as a father of four.

Lillian Gish has a parrot named "John."

GREENWICH VILLAGE AS IS

By LEW NEY

(Self-Designated Mayor of G. V.)

As the Hon. H. L. M. says in "The American Mercury" for January, I have set "the poetical pot to boiling furiously in Greenwich Village."

It hasn't been a difficult task, in fact it has been as easy as crashing a flop, be it a show or a bed. Poets are dreamers and heavy sleepers, but a few sticks of type make them as bestirred as cimex in summer time.

Poetry has always simmered in the Village. The Sapphicans Indians, who lived here centuries ago, must have had a poetic nature to have picked the most beautiful spot on Manhattan for their reservation. Here were wee hills, the Minetta Waters and trout, a forest with game, and a sweet swamp where now is Washington Square.

Today Village poets are as plentiful as holly wreaths at the florists. It has become quite the thing to put out volumes of verse and worse. I have done five books for as many poets myself since September. "Troubadour," by John Rose Gildea; "What Augustus Tiberius Begged of Pan," by Frank Thibaut; "The Mask of Love," by Michael Nadel; "Minor Music," by Henry Reich, Jr., and "A Las, Poor Dodo," by Lise Fulda.

Tuned Auto Horns

Selfish plutocrats with beautifully-toned horns on their cars do not have sense enough to know that their noise is not sweet music to the ears of pedestrians and residents. As I came to the street a stalled car was making more noise than a circus parade. And that is why I made a little noise myself in telling the tired business men where to get off.

Anyway, the side walkers were amused and the tiring tooting stopped.

Xmas on Time

Candles, candles, kindness, congestion and indigestion have had their day again. The eve of sex and ties, manicure sets and cigarette holders is over for another year. Merry will have a rest and mistletoe, too. When I was a kid we called one lanky lad Christmas because he was so slow coming around. These later years it seems there is no end to holidays in general and Noel in particular.

Webster Hall Revel

It is always a foregone conclusion

that, show or fair, a Cynthia White "Revel" at Webster Hall will be a crowded event without room. As there is walling for more atmosphere and hanging space in the subways, so there is at least a feeling that costume balls should be run oftener to reduce the dangers of proximities and contagious diseases.

Cynthia's latest affair was too big to be great. It was a wicked money-maker from coat room to bar. Corners were packed in like corn in a popper. The manager boosted the price of ginger ale splits from 30 cents to 75 cents when the hall was packed.

A "charge" of two bits was made at the coat room. I foolishly gave the busy collector for the boss a dime and told him my outfit wasn't worth more than that. Others who had paid \$2.50 for tickets had the nerve to refuse even that compromise. Women's wraps were put on a hanger for a quarter, otherwise tossed in a box. Somehow I knew about 10 per cent. of the mob. About one in twenty bothered about a costume. The rest were mostly on-lookers and Princeton undergraduates who came as spectators and not part-takers.

Flasks of gold, silver, rubber and glass, refillable and refilled, made many sleepy and more lively. In the hot balcony an oldish man with wrinkles snoozed away two hours, all the while acting as the pillow for a beautiful young woman who was a dream to look upon though stewed.

Gate crashers lined the outside as thick as the bleacher crowd at a World's Series. Cynthia was as hard-bolled as a bank president in turning down financially-embarassed Villagers. Seventeen asked me to intercede, but I could only tell them that the mob wasn't what it used to be.

Another Village institution has become a slummer's slough of despond.

Arena's New Year's Eve

There is hope left at Eggplant Arena Playboy's Fete Futurists, which comes off New Year's Eve, also at Webster Hall. You have to be in costume or evening dress to get in. Sixteen dusky players will jazz it up. With cover charges in mere hash houses as high as 11 berries, it ought to be a saving to pay Arenas \$3.50. Start the New Year right by going to St. Marks on the Bouwerie before midnight. Then dance till you drop with the poets, painters and Broadway stars, that's my one resolution this year.

May English

Ben Reitman, that priceless millionaire hobo, who lives in Bill Thompson's town, wired me via his daughter Helen, to visit his friend, May English, at our prison on 10th street. As a duty to perform for a friend I arose in time to get to the murky jail during morning visiting hours.

But when one is eager and willing it is next to impossible to get into jail. The warden had a grouch about something. Someone had dared to tell him he was to be reported to the mayor. He was busy hashing it over with the turnkey. He gave me a penetrating look after I had given my pedigree to a callous cop, and refused to let me see his ward.

Of course, May English, as everybody knows, is a bad egg. She has served years and shed pints of tears in prison. She is an internationally known pickpocket. Hard-boiled and nearly 50. But my whole philosophy of life is based on the principle that the lower a person sinks in the social scale the more ready one should be to help them up. I have a definite idea on that subject, too.

ENGAGEMENTS

By Milton Schuster (Chicago): Barbara Bronell, Gladys Vaughn, Fabian and Smith, Gates Austin, Madeleine Le Fere, Harry Cornell, Colonial, Detroit, Mich.; Marion Lee, Lyceum, St. Paul, Minn.; Paul Morokoff, Mabel Leigh, Lyceum, Columbus, Ohio; Gene Lavant, Broadway, Butte, Mont.; Roy Alexander, Evelyn Thomas, Virginia Kelsey, Hippodrome, Alton, Ill.

By O. H. Johnstone (Chicago): Gordon Peters, Johnny Watson, Madeline Ives, Muncie, Ind.; Robert Simpson, Richard Weight, Fort Worth, Texas; Florence Brower, Majestic, Detroit, Mich.; Fern Tarona, Duluth, Minn.; E. D. Harvey, Brunswick, Wheeling, W. Va.; Roger De Koven and Madeline Galbraith to understudy the four players in "Spring Song."

RENEE SHAPIRO IS PUBLICITY TIRED

Drops Suit Against Daddy Browning—High Pressure Reporters Kidnapped Her

Renee Shapiro, former chorister and proprietress of Renee's Club, Greenwich Village, has discontinued her \$10,000 suit against Edward (Daddy) Browning, millionaire realtor, at the same time passing out of public life for matrimony and retirement.

Renee figured in the original Browning divorce suit through having been the disappointed fiancée of Dr. Charles Wilen, with whom it is alleged the first Mrs. Edward Browning eloped to Paris two years ago and whom Browning named as co-respondent in his divorce action.

Miss Shapiro, who had made affidavits for Browning's lawyers, which partly corroborated that Wilen had jilted her for the millionaire's wife, brought a \$50,000 alienation suit against Mrs. Adele Browning. It was dropped some time ago and later the damage action was filed against Browning, alleging improper advances.

Sobbed Ballads

During the interim of the pending suits, Renee established her night club in a cellar of Greenwich Village, where she warbled sob ballads of crossed-in-love theme, and cashed in on plenty of publicity for the time being, later closing her club and taking a rest cure, said to have been precipitated by tangled nerves through losing Wilen.

With the order of discontinuance Miss Shapiro, known professionally as Renee Sheppard, denied outside settlement had been made, claiming the Browning suit was discontinued at the instigation of the man whom she is shortly to wed who knows everything and understands. She wouldn't mention his name, claiming that his business and family connections were beyond being dragged through the mire of what she terms unpleasant publicity.

Miss Shapiro also claims that she was the unwilling victim in much of the unpleasant publicity through having been a chump for high-powered reporters, who told her the yarns would help her professionally. She knows better now and wants no further publicity, but wants to be left alone to retire to private life.

With No Saxes or Tuxes So Musicians' Act Off

Alleging that they were unable to obtain their musical instruments, clothes and other possessions held by Hazel Greene, of Hazel Greene's Beau Brummel Orchestra, John Scribano, saxophone player, of 399 East 9th avenue, Roselle, N. J., and Jack Sadoff, drummer, of 9 Broad street, Elizabeth, N. J., appeared in West Side Court and obtained a summons for Miss Greene.

Miss Greene is stopping at the Cadillac Hotel. Scribano and Sadoff stated that they had been with her act. Their last show was at Jamestown, N. Y. When the act broke up they came to New York.

Their instruments and "evening suits" were in Miss Greene's luggage. They were delivered to the Cadillac, they said. The U. S. Flying Orchestra was formed. Scribano is leader and Jack plays the drums.

The act was "booked" but they had no instruments or "evening suits." They appealed to Miss Greene but she refused to turn over the property to them, according to their story, and they obtained the summons.

Film Salesman Acquitted

John Weinstein, 41, of 2342 Rye avenue, Bronx, and Herman Savage, 30, of 390 Grand street, both claiming to be picture salesmen, were acquitted in Special Sessions of a charge of maintaining a room for gambling.

They had been arrested after several policemen had entered a room at 301 West 50th street Nov. 18. The officers testified to finding several men seated around a table playing stud poker.

Weinstein, according to the officers, was collecting a "kitty," while Savage admitted to them he had engaged the room.

The justices decided the evidence was insufficient.

Hungry Couple Fed by Cops in Station House

Police Lieutenant Johnny Collins, Lieutenant Edward Moran and Patrolman John Kelly played Santa Claus to a jobless husband and wife who were too proud to beg and had not eaten for four days. The couple left the West 47th street station fed and happy, with a few dollars in their pockets.

Collins, an actor before he joined the force, is known as "Broadway Johnny Collins." He was seated in an ante-room with Lieutenant Moran and officer Kelly, where they were sharing their Xmas dinner. The door of the police station opened and the couple, of perhaps Swedish extraction, entered.

Both were neatly clad, but none too warm. The woman acted as spokesman. Tears coursed down her wan cheeks as she explained she had sought food for her husband and herself. She said she had been a charwoman and recently lost her job. Her husband was unable to get work because he needed a license as a marine engineer. They hadn't the necessary cash for the license.

In the ante-room the two lieutenants and Kelly had the table set for their Xmas dinner. The steaming coffee found its way out to where the woman was telling her story. Her husband was gently trying to console her.

Without further ado, the lieutenants and Kelly ushered the husband and wife to where their Xmas dinner was waiting. When the couple had finished they thanked the three bluecoats. As they started to leave, "Broadway Johnny" dug down into his jeans, followed by Moran and Kelly. They pooled a tidy sum together and gave it to the couple. "I didn't ask them their name," said Lieutenant Moran, "feeling that they would be embarrassed. They told me they passed restaurant after restaurant, fearing that if they sought a meal they would be arrested. They were about to collapse when reaching here," concluded the lieutenant.

Stick-Up Boy Bandits Caught—Tried Crap Game

Magistrate Earl Smith in West Side Court held without bail for the action of the Grand Jury, Pat Pesca, 19, coal dealer, of 27 Bay 14th street, Bay Ridge, Brooklyn, and Frank Jancowski, 20, clerk, Mills Hotel. Both were arrested in connection with the "stickup" of a crap game of 14 players.

The alleged youthful bandits, according to Detectives Lyons and Ferguson, of the West 47th Street Station, entered the apartment of Louis Cafaro, 249 West 53d street, and held up the players, relieving them of their valuables.

The bandits were masked and armed. Pesca had two "rods," according to the police. The holdup occurred in the wee hours while the players were tossing the galloping dominoes across the green baize.

Seizing a chair, one patron wielded it over the head of Pesca, he said. The bandits, frightened, fled for the stairway. While fleeing a patron "bounced" an unloaded milk bottle on Pesca's head. He was caught after a lively chase by Patrolman Michael Karwasky, of the West 47th Street Station, who fired several shots at the fleeing Pesca.

THE HANOWER TWINS

Young Attorney's Double Entry Missed Xmas by One Day

Mr. and Mrs. Leonard Hanower became parents of twins Dec. 26. The mother is at the Polyclinic Hospital, and well, as are the children.

Mr. Hanower, the promising young father, is the junior member of the law firm of Goldsmith, Goldblatt & Hanower. Yesterday he was staggering around the office trying to dodge handshakes.

Hanower's partners have named the babies Pete and Repete. They are also criticizing Lennie for having missed Xmas by a day.

Billy Sunday's Son Married

Los Angeles, Dec. 27. Paul Sunday, son of Billy Sunday, evangelist, married Mrs. Elene Hubbard, non-professional, at Tia Juana, Mexico, on Christmas Day.

PHONEY SUB SOLICITORS

Variety has no subscription solicitors.

Reports have come in of solicitation for subscriptions for Variety. They are made by unauthorized persons.

One of the phoney solicitors is said to allege he is blind and another claims to be a deaf mute.

PEGGY ROWAN DEAD; DOUBLE SUICIDE?

L. J. McDaniel Found Lifeless in Same Room—Latter Leaves Letter Telling of Trouble

Peggy Rowan, said to be the wife of Gerald Rowan, actor, and now believed to be in Tampa, Fla., and L. J. McDaniel, chief pharmacist of the destroyer "Kane," were found dead in a room occupied by both at 336 West 46th street.

Gas was flowing from three gas burners in living room, and gas was also escaping from several jets in the kitchenette. A towel was about the neck of Mrs. Rowan. How she met her death is undetermined until the completion of an autopsy. Detectives Pat Maney and John Kennedy are conducting an investigation.

McDaniel left behind several letters that he wrote just before ending his life. One told of the disappearance of some money held by Mrs. Rowan. The other scored the woman's husband for "the misery and pain" he caused his wife when they had lived together.

The pharmacist in one letter told of his love for Mrs. Rowan and his hopes of meeting her in the world beyond. Fellow officers of McDaniel told of seeing him destroy papers and other personal matters on the ship just before he quit it. He was on a Xmas furlough. Detectives stated that Mrs. Rowan had deserted her husband.

McDaniel was said to have been dead about 24 hours. Mrs. Rowan is believed to have been dead several days. They rented the room Dec. 6 as man and wife. Rowan has been notified by the police. He is said to be on his way to New York.

CIRCUS FOR FAIRS

(Continued from page 1)

ment is being contracted at Topeka for the Kansas Free Fair.

The straight buy price is understood to be \$25,000 for the week.

The circus will furnish the attractions before the grandstand, the night spectacle and show, and in addition will have an animal show on the grounds as a concession, using the menagerie for the purpose. At Topeka the horse racing card is being cut down so that the chariot, cowboy and other feature races will be used to make up the afternoon program.

In addition to the Hagenback-Wallace shows for 1928, it is understood that the fairs are given options on the Sells-Floto shows in a similar way for 1929.

All the fairs thus far signed formerly dealt with Fred Barnes of the World Amusement Company for the fireworks spectacle and vaudeville attractions.

In order that more of the card can be given to the circus features, the Topeka fair is not only reducing the horse racing schedule to two days, but is eliminating entirely the dirt track auto races, which have been declining as a draw for the past two years.

Other Circuses

The H.-W. and Sells-Floto circuses are operated by Mugivan, Ballard and Bowers, doing business as the American Circus Corporation, with offices in Chicago. The firm has other circuses, including the John Robinson's. It is but recently, as lately reported in Variety's Outdoor Department, that the circus management determined to go after fair bookings. They may displace a large number of former fair bookings of the usual vaude and open-air attraction type.

Through duplicated animal acts and others in the several circuses, together with a source always avail-

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—"Quality Street" (Davies).
Colony—"A Hero for a Night."
Paramount—"The Gay Defender" (Dix).
Rialto—"Now We're in the Air" (Beery-Hatton) (run).
Rivoli—"The Devil Dancer" with Gilda Gray in person (run).
Strand—"The Love Mart" (Dove).
Roxy—"Silk Legs" (Bellamy).

NEW SPECIAL FEATURES WORTH SEEING

"Sunrise" "Helen of Troy" "Wings"
"Jazz Singer" (Al Jolson) "The Gaucho" (Fairbanks)
"Chicago" "Love" (Gilbert-Garbo) "The Enemy"

NIGHT LIFE

The Parody, with the inimitable Clayton, Jackson and Durante as the features, is recommended at all times. Parody also has a girls show to augment "those three boys."

Chez Morgan with Helen Morgan back again at doubling with "The Show Boat" is doing fairly well again.

Vincent Lopez, with an excellent show at the Casa Lopez, must be made, if only for the Lopez dance music. Jack Osterman is m. c. and excellent. 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) and Pennsylvania (Johnny Johnson) should not be overlooked for relief purposes for straight dining and dancing purposes, before or after theatre.

The Little Club has a fast show headed by Grace Hayes and Mrs. Park Benjamin.

George Olsen at the Club Richman is the sensation of the night clubs, with turnaway business. Two other jazz maestros at their own nite clubs are recent starters. Ben Bernie is doubling from the Roosevelt into the Club Intime and Harold Leonard at Harold Leonard's (nee the Mimic) with his orchestra are very worth while.

Of the other class spots, the Montmartre, with Dario and Irene featured, is doing well, and the Lido has the unique Moss and Fontana, dancers, as the feature.

The Mirador offers Maurice's widow, Eleanor Ambrose, and Charles Sabin as the dance stars.

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 Fuzzy Knight at the 54th St. Club always produces a fast entertainment.

For a touch of Montmartre on Broadway, the unique Tommy Lyman, warbling his ballads at the Salon Royal, now has Texas Guinan as co-star.

Up in Harlem the Cotton Club has a whale of a hoty-toty brown-skin revue.

RECOMMENDED DISK RECORDS

Columbia No. 1198—Moran and Mack, with a third edition of their unique nonsense, "Two Black Crows," are as bright as ever. Here's a team that started the country talking their comedy patter and is still doing it. Their third and fourth "sides" proved they can repeat it, and once more they reiterate their comedy hold on the world in "canned" form.

Victor No. 35875—Don't miss this 12-inch concert disk of "My Blue Heaven" by the Victor Salon Group and "Just a Memory" by the Victor Concert Orchestra, both Nat Shilkret's units.

Brunswick No. 3547—There have been records and records of "St. Louis Blues," but you ain't heard nothin' yet until Al Bernard's version thereof, coupled with that other indigo classic, "Beale Street Blues." Listen and be convinced!

Edison No. 52121—The Rollickers a la the Revelers do tricks with their vocal variations of "It Was Only a Sun Shower" and "Clorinda." Very worth-while.

Brunswick No. 3653—Two ultra waltzes of the everlasting school, "Valse Huguette," from "The Vagabond King," and "The Sweetheart of Sigma Chi," the perennial collegiate three-fourth dance number, are neatly done by the Regent Club Orchestra.

Columbia No. 1177—Ruth Etting again with "Blue River" and "Love Is Just a Little Bit of Heaven," done as only Miss Etting, alias the "sweetheart of the Columbia records," can.

Victor No. 21053—Jesse Crawford tops his best work with his treatments of "After I've Called You Sweetheart" and "Just a Memory." The "glissandos" which, unique to the Crawford treatment, are a big feature of the Crawford technique and nicely "sold" here.

RECOMMENDED SHEET MUSIC

"Without You, Sweetheart" "Did You Mean It?"
"After I've Called You Sweetheart" "Cobble-Stones"
"Way Back When" "Ricketty-Racketty Shack"

able at the American winter quarters at Peru, Ind., the circus people may extend their fair bookings to individual animal acts of a large assembly or according to demand, with other fair programs from their circus programs, according to order.

It's the second time fairs have gone very far away from their usual routine in attraction booking. About three years ago John Kelly, the Ringling counsel, and a gentleman farmer in Wisconsin, got the idea of giving a fee animal exhibition in front of the grandstand of the Wisconsin State fair at Milwaukee. Mr. Kelly had in his grandstand bill his renowned trained bull and John Agee's Brewery Horses. This exhibition was so successful Mr. Kelly found a demand outside of the state, but concluded he would not go into the fair booking business.

At one time in the past the Louisville fair played the John Robinson circus as the free attraction, paying \$25,000 for it.

In theory, a three-ring circus exhibiting as a free attraction on a fair grounds is superior as a draw to the customary grandstand at-

traction. A circus showing by itself costs on the average \$1.50 per patron, while the rural attendance to the fair looks upon the grandstand show of other days as an accepted institution, of no particular extra value.

Parade Ballyhoo

Also as a draw the circus attracts the children, who bring their parents. To catch the youthful trade has been a problem for years for fairs. In the sticks especially, where county and district fairs are held without number, wild animals are a special attraction, and more so when free, with the children of those communities seldom if ever seeing wild animals in action.

The possibilities of a parade downtown, and if not downtown, around the grounds to the grandstand, offer its inducement as an added ballyhoo.

Newspapers more or less friendly to the fair associations on account of local merchants, have been among those giving space and publicity to the fairs for a long time, if furnished with material and pictures, both of which a circus could do.

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BURLESQUE REVIEWS

(Continued from page 31)

den throughout, with Charles Cole, doing a sort of boob tramp, working alongside. Pat White, veteran Irish comic and also with feature underscoring, is with the outfit, but works independent of the other brace of comics. He does his "Capital and Labor" bit in the first part and song-and-dance specialty in the second. Jack La Due handled straight adequately, and Earl Root is a clever singing and dancing juvenile.

Estelle (Arab) Mack, cute-looking brunette, makes a coking singing and dancing soubrette. Elaine Beasley brunette of the stately type, is there symmetrically—and on voice. Adele Lewis, blonde ingenue, does nicely with numbers and hoofing.

Comedy standouts were the park flirtation and "Policemen's Benefit," in the first stanza, and "Magic Flower" and "The Gambler's" later. All four are burlesque standbys, which gave Raynor and Cole plenty of scope, with several other principals involved. The fem contingent also got their whack at comedy in a

dressroom bit which had the girls in lingerie and fast chatter.

A nifty dramatic wallop was unleashed by Elaine Beasley, near the finale, in "Streets of Forgotten Souls," a prosy lament with underworld background. Miss Beasley sent this over for plenty. Wen Talbert's Band and Entertainers, colored combination of 15, were spotted as an added attraction in the second half and cleaned with hot instrumentation and fast dancing.

Corking good burlesque. The additional features helped, of course, but aside from this Ed Ryan's latest should pack 'em without outside help.

For the Columbia, which holds the bag for the runway ensemble and added attractions, the "nut" must be plenty this week. But what's the odds when it's a great show?

Edba.

BATHING BEAUTIES (MUTUAL)

Star.....Erin Jackson
Soubrette.....Evelyn Murray
Ingenue.....Anna Lang
Comedian.....Charles Tave
Second Comic.....Murray Welch
Straight.....Tommy Moran
Juvenils.....Mack White

This is Rube Bernstein's Mutual operty with Erin Jackson. Rigid

ahead; Miss Jackson is being starred and also is credited with staging the musical numbers. She is in, out and all over the stage.

Miss Jackson seems to enjoy her work and is actually getting fat on it. She's a robust, sturdy type of woman who stands up under the gamut of shimmy and shake works in bits, makes her changes and goes in for ballads. She is the fem Trojan of the show and naturally stands heads, shoulders and hips above the rest. During the toughest week in show biz, Miss Jackson didn't slow up in her work and gave the few patrons as much as if the house were jammed.

Evelyn Murray isn't bad to look upon and also goes great shakes for some of her stuff which has her on the runway. Miss Jackson also played the runway at Hurlitz & Seamon's uptown (125th street) theatre. On one number she went through the aisles.

The show doesn't look like a million dollars, but the interpolation of numbers by the runway girls from the house helped the troupe look stronger than it is.

The regular girls, 16, don't vary routines much and indicated ability to work to greater advantage on a smaller stage. The show itself carries no story; it's more of the

ollo stripe in running to bits and specialties. Two Hebe comics pull some of the bluest gags in captivity. Taking the show as a whole it has plenty of its crossfire, gags and bits in "one" and much of the entire layout is worked into blackouts.

Among specialties that stood out were an eccentric dance by Murray Welch, vocal solos of the sentimental type by Miss Jackson, and whistling by Mack White, acrobatic dance by Evelyn Murray and of course the shaking in the numbers. As to songs, only topical numbers are used.

Most comedy scenes have a familiar ring, but several were noteworthy from the 125th street viewpoint. Namely the drunk imitations by Miss Jackson and little Charlie Tave; the travesty on the Tunney and Dempsey fight, and the old bed-chamber scene where the male occupant is asked if he is lonesome, etc.

Straight man looks prepossessing, has a masculine appearance and sings fairly well. Of the entire contingent, however, the only voice is that of Miss Jackson.

"Bathing Beauties" isn't the best show on the wheel. Neither is it the worst. It appears to be running on economic borders that makes for plenty of work for Miss Jackson. She's a healthy child and

doesn't stall, a distinct asset to this Mutual.

There is sameness to the show as typical burlesque that mitigates. It may round out the necessary program for the Mutual, but the results are not as certain were there more diversified interludes. But sometimes these things, individually and collectively, cost money and perhaps R. B. has spent his quota for the season. But Rube knows his burlesque, especially his Mutual.

Mark.

BIRTHS

Mr. and Mrs. Ben Grimm, Dec. 18, in Hackensack, N. J., daughter. Father is in the advertising department of Universal.

Mr. and Mrs. Edwin H. Knopf, at Sloane's Maternity Hospital, New York, Dec. 24, son. The father is among the newer producers, also conducting stock in Baltimore.

Mr. and Mrs. Leonard Hanower, at the Polyclinic Hospital, New York, Dec. 26, twins. Father is of Goldsmith, Goldblatt & Hanower, the theatrical attorneys.

GRAY MATTER

By MOLLIE GRAY
(TOMMY GRAY'S SISTER)

At the Palace

One of the Duncan Sisters had a good again Monday. They should complain to the landlord. They've been at the Palace long enough of late to be entitled to enough heat.

The Christmas season affected the people backstage, too. More mishaps, hardly an act being without one, than a Monday matinee usually has.

Rosita and Ramon almost lived up to the glowing announcement outside. Miss Rosita's first was a delightful creation of two shades of yellow tulle, the skirt treated in an unusual way and only one cuff of the tulle. She removed a wisp of a scarf with a narrow ruching of the same edging it. Her change to a velvet and lace gown looked better in the white spot, the one she danced in making the red an ugly color.

Ruby Norton's strong voice and Clarence Senna's piano description of the late Chicago dispute delighted the holiday crowd. Her green crepe coat with its scarf collar and white fox cuffs, was worn over a gown of lighter green. Though she used the large fan gracefully with her next number and the color harmonized with her light beige gown, the one broken plume spoiled the effect when open, and it showed the effect of long wear.

Monica Skelly (with Eddie Foy) looked sweet in a black and white silk frock and black velvet tam. The white showed in the box pleats of the skirt, and the black was used to trim the white blouse. Even her shoes were black and white.

The Four Gilted Girls start a show off with life and fun, and seemed especially appropriate to this week.

According to the Dictionary

Rarely is a show's program so entirely in keeping with its production as the Columbia's for the "Tip-Top Revue." It calls it the "newest thrill with Harry Levine, the Caruso of Burlesque." So the dictionary is right when it says "tending to excite laughter by extravagant contrast." However, Harry's tuxedo and gray hat for the finish looked as though he took it seriously, but he had been amusing enough previously to forgive it.

Somebody liked the chorus' yellow satin costumes, because they appeared for two full numbers and also in the resume. Their green taffetas, with most of the front covered by a butterfly of colored beads and spangles, were prettier. As Indians, white satin and some large jet beads were worn. For a lingerie look each girl wore a different color and style, Kitty Starr's black net negligee, with large collar and narrow edge ruffle of black taffeta, really being the smartest in the show. Miss Starr must be the thrill mentioned in the billing. If Edna Somers took her singing less seriously, the audience would enjoy it even more. She made a good appearance in an elaborately beaded black gown with headpiece of natural paradise looked stunning, also in a flowing white crepe de chine tied with gold cord. Several of the sets were really pretty and the black-outs less objectionable than usual.

At the Paramount

Paramount's "Christmas Greetings" were lovely. After some carols by the orchestra a tiny bedroom appears with Lily Marr singing a lullaby to two children. A short ballet with the girls in fluffy white and three with voluminous scarfs used prettily was followed by a fairy leading the children to a high tree elaborately trimmed and naturally some of the toys danced.

Nobody laughed when the smallest youngster tripped over her glory—and when the magic of the movies brought Santa and his reindeer around the side of the house over the children and on around the other side, the audience applauded.

"Russian Revels" was as colorful and lively as stage Russian Revels always are. The orchestra sang, with the men wearing masks, was a surprise and a laugh. Ormonde Sisters, first as wooden soldiers and later as just themselves were very good. Their pink and blue net and velvet costumes are pretty.

"Juno" and the Irish Players

The Irish Players cannot be accused of glorifying their race in

"Juno and the Paycock." Their performance is perfect, but not even the Irish imagination could call it entertainment.

Because of the very artistry of the performers, especially Sara Allgood as Juno, their troubles and tragedies leave an impression it's hard to shake off, and most people go to the theatre to shed their own, not to absorb some one else's.

Nobody can doubt their courage in giving this play after the reception of "The Callahans and the Murphys" film. That was a compliment to the Irish compared to this "Juno" play. And the Irish would be the very first to protest the use of the Sacred Name in any performance, no matter how truly in character, yet they used it many times. Not irreverently, but, nevertheless, there it is, in a theatre.

A distinguished audience rewarded it with many "Bravos" that were deserved. The first act is very funny, and the people wanting to enjoy their theatre could leave after it. They would miss a fine performance, but be much happier than those who wait for the final destruction of everything good in the lives of the characters.

Dorothy Scorns Society

Dorothy Mackall is becoming our most experienced scornor of Society, not the bomb kind but the bored kind. In "Man Crazy," and who wouldn't be at some of them? she is busy defying her haughty old grandmother who wouldn't trust Heaven to make the right marriages. Dorothy didn't judge a man by the truck he drove, lucky, because he turned out to belong to one of our first families. That front line in Society must be a long one.

Dorothy has a nice figure and she doesn't usually hide it under a lot of ruffles. One evening gown of white used silk lace for the long tight bodice, from which scalloped net longer in the back made the full skirt. Another was crystal beaded and fringed, with the fringe filling the deep V of the décolletage in back, where it hung from a band of rhinestones at the neck. A chiffon negligee had pleated cape sleeves.

Louise Brooks Doubles

In "Now We're in the Air," Louise Brooks probably made her scenes during a lunch hour. She had a moment in a short black ballet costume, another as a French peasant and about five or six as twin sisters starting on their honeymoons, one from Germany and one from Paris, but both in the same grey crepe and fox ensemble.

Girl Privileges at West Point

West Point evidently still has some vacancies they want filled and it won't be long now. The girls will fill them—after "Dress Parade" shows them the privileges a cadet's girl friend has there. It should start some young men holding up their chins and picturing themselves in that uniform, except our theatre soldiers who may look as good but never get in a newsreel.

Bessie Love dresses as sweet and girlish as she looks. One dark frock with short sleeves has a jabot and cuffs of pleated net, a white organdy with deep bertha had a net edge to it and the skirt. A small patterned veil used the diagonal neckline and draped skirt, while tucks and a novel treatment of pleats added to the smartness of a crepe de chine frock.

"Lovelorn's" Story Worth

Beatrice Fairfax's "The Lovelorn" is worth about as much as a picture as the paper it runs in as feature, but of course the three cents includes pictures and advertising. Probably only by blaming it on that famous name could anybody have the nerve to produce it.

Sally O'Neil and Molly O'Day could hardly fall as sisters. According to the story, Molly was responsible for all the attractive clothes they both wore. Another story like this and it might be necessary as a vocation for her.

A black satin with white pleated and pointed collar and cuffs was good looking, another of light silk had sleeves and tie of dotted silk and a satin made with very short sleeves of lace matching the vestee

FLOOD OF NEW CHORUS GIRLS

Rushing to New York for Film House Work

According to casting agents and stage and screen producing offices in New York, there are more strange girls in New York at this time than ever in theatricals.

They are seeking soft snaps in the picture houses, in stage presentations, as well as the road placement of units by Publix.

New York has a raft of classical and acrobatic dance schools. Each week incoming trains land girls at these schools, taking lessons with the belief that it is easy to get work in the cinema palaces.

Picture house units as they travel over the country have made it appear all the more alluring for girls to hop to New York seeking similar employment.

Alan Foster is about the most prolific of the picture house girl act producers. Foster is understood to have agreed to furnish Publix theatres exclusively with one of his trained troupe of about 12 girls every other week. In the present Publix-Loew route of 40 weeks, Foster may have 25 sets of his girls simultaneously traveling over the combined circuits.

Foster is importing his raw girls, training them in New York, meanwhile providing them with board and lodging, giving each applicant accepted a contract for three years.

used two tones of satin in the wide girdle. A black georgette frock with deep bertha was worn with a small black lace hat—very pretty.

Knows Her Posies

"Shield of Honor" is a remarkable picture. Not because the flying cop wins the millionaire's daughter, but during a fire, instead of rushing into it to save her, he finds the girl already rescued. Lucky the new Fords are so fast if police are going to drop planes in the streets—they can try and beat each other to the nearest manhole.

Dorothy Gulliver looked sweet in a white organdy frock with silk embroidery on the sides of the open skirt and also holding one side of the deep bertha. Her parasol was a lacy one with flowers on it. The flowers she carried with a light coat were lilacs-of-the-valley and roses, rather like a bridal bouquet, but a millionaire's daughter must know her posies. Thelma Todd wore a black satin frock with the long sleeves caught at the shoulder only with a diamond-shaped black and white pattern, which was repeated in the pockets and cuffs.

Marjorie Daw's Squawk

"Home Made" but not by mother, by gagsmen. Johnny Hines goes from stunt to stunt in this golf gag film, some in par, others impossible. Marjorie Daw has a legitimate kick coming either to the camera man or her dietician. She looked thin and worried most of the time.

A velvet suit with metallic blouse was quite pretty, even if the light did show where the velvet was crushed from sitting on it. Her two-piece silk frock with self-color embroidery had half-length sleeves, and a beaded evening gown had a narrow metallic belt at the natural waist line.

Father Bows to Gowns

Father gets his chance at the Rivoli to be fitted with a halo in "Sorrell & Son," a partnership instead of parenthood. The result is splendid and naturally moist. It seemed almost rude to notice clothes during such tender scenes, but after all, a father is only a father but a beautiful gown is what Mary Nolan wore as a bride. It was of lace and tulle and almost touched the floor. Her negligee was trimmed only with a shirred band of the material at neck and sleeves.

Anna Q. Nilsson wore a chinchilla wrap over an elaborately beaded and spangled gown that was high in front and cut to waist in back. Whether Alice Joyce wears gingham or cloth of gold she graces it. Her black crepe gown was simply trimmed with narrow gold braid around the neck and hanging from the waist.

ALONG THE LINE

By BLAND

Need Entertainment

A bill of pitiful dreariness at the 81st Street last half, six rows filled with one customer reading a paper, one playing tit-tat-toe, eight high school boys amusing themselves with discreet birdies, yawns, stage waits, and the apron decorated with such brilliantly lighted Christmas trees you couldn't see the first half of the feature picture. Tree lights were turned off while the picture was under way, and the rest was pleasant, if not wild entertainment, Vera Reynolds in "The Main Event."

Vaudeville just wasn't. Marion Glibney tried hard to fill the comedy spot. She missed until resorting to blue gags, which did get titters. Bert Earle and his girls also could stand polishing, not even to hint at rehearsing. A bull fiddle in his hand so dominates the melodies they aren't.

There's some spinal trouble afflicting the 81st Street. In that location, at 50 cents, it should be playing to plenty women. But what do women want for their money? Apparently, entertainment. And even a series of country store-night giveaways couldn't have pushed this bill into that classification.

Mossy Antique

"Husbands or Lovers" at the Fifth Avenue Playhouse was a good bait title gone water-logged in one of the mossiest, dreariest antiques to have passed the customs under the guise of "Art." The story elaborated on the hot inquiry, "does a lover pay," in a series of comically crude revelations that he does not. Some of the girls laughed right out loud at the most solemn moments.

Emil Jannings in the husband's role contributed what there was of interest, and a round-shouldered, mercifully unbilled queen, who staggered to express anguish, contributed plenty of unconscious comedy. Even the errand wife's finale suicide left the girls in some doubt about the lesson.

This is the kind of story Hollywood has been giving the girls for years with a comedy treatment. There might be a draw in the story as a tragedy, but this passes German opus doesn't hit.

Roxy's Side Street

In spite of the elaborate holiday program of the Roxy, the theatre's real spectacle Monday was on 50th street. A triple line the length of the building, optimistically standing in the cold, waiting to be packed into the rotunda, with only a remote prospect of getting into a seat in the house. Here was the seasonal spirit of hope rampant!

Roxy spread out a tinsel entertainment as a great treat for the holiday trade, dolls and fairy godmothers and wicked stepsisters, all the elements to charm the kiddies home for vacation from the Backward Children's Institutes and the visiting maiden aunts. The presentation was pretty enough, though it might not arouse the less emancipated city girls to sobs and bravos. "Slit Legs" was fairly adult, celebrating as it does, the libidinous sales methods of the women's wear trade. A few more pictures like this and traveling men will join Princeton University, the Republic of France et al., in their appeal to Will Hays against misrepresentation. They have no just squawk. The story of the rival stocking salesmen is not far-fetched. Petting a lady buyer and procuring chorus girls for the ga-ga mail order king are notes of authenticity in the story. Madge Bellamy is cute as the traveling saleswoman, and James Hall, also cute, is the traveling man. Maude Fulton is a joy as the maiden buyer.

"Eagle" Not for Ladies

"The Lone Eagle," an opportunist title if nothing else, might be liked by the boys in the obscure houses, but for Broadway it's pretty infantile. And for the girls it's not.

Some of the close-ups are in vile taste. One shows the hero, leaning out of his plane and leering villainously as his rival falls in flames. Another choice one focuses on a dog licking blood off a cadaver.

Richard Keane plays the Eagle as best he can. And Barbara Kent plays a peasant girl about as convincing as a peasant chorus girl in musical comedy.

Menjou Taking Chances

Men are calling "Serenade" a typical Menjou picture. They may

mean that the picture couldn't stand up without Menjou. Will Rogers would be as good in the part or Noah Beery. Menjou is called out of his character which the girls have learned to love and expect, that exquisite mastery of situation, which have made Menjou the perfect man-who-understands-women.

A wiggly dancer and a dowdy wife both play rings around him. He starts out as a 'callow sentimental' and ends as a tricked husband who loses his temper and kicks shoes around. The story is just that old, old woman's page standby. Neglected wife. Running out. Dazzling regalia. Hired gigolo. Awakened husband!

If the formula were that simple, concubinage would be a lost art. There isn't a woman who doesn't know it's the bunk and wish it weren't.

Katharine Carver is unattractive as the unattractive wife. Lina Basquette is obvious as the obvious seductress. Adolphe is a boob as the boob maestro.

Nobody is interesting and neither is the picture.

"Serenade" is nothing to squeal over, and another story like it will cure the girls of Adolphe as the man-who-understands.

A Nightgown Lesson

"French Dressings" is adult entertainment. Here's a picture for the wise girls. And it won't miss with the goofy ones, either. The story is nothing. There are no high-powered love scenes and no dynamite dramatics. But Allan Dwan has contrived to make a diverting lesson for wives out of a high-necked nightgown. Lois Wilson is the wife who wears it. She is a Bostonian matron who is more passionate over her housekeeping than her husband. In a wild moment the thwarted man kisses the girl-friend and is caught. Then the Seine Tribunal, loneliness, Henri, Paris night-life and the return to husband.

H. B. Warner and Clive Brook are the men. Clive, of course, the other one. Lilian Tashman is the dizzy divorcee who starts the trouble. The cast is perfect for this sophisticated little comedy of a repressed woman shaking off her inhibitions. Some of the subtleties are exquisite. The girls shouldn't miss Dwan's simple theory of how to hold your husband.

"Greatest Gold-Digger," Says Court, of Mrs. Bow

Los Angeles, Dec. 27.

Superior Judge Bowron has annulled the marriage of Robert W. Bow, father of Clara Bow, screen star, to Idella Elizabeth Mowery Bow, after listening to Bow's testimony and troubles. Bow stated he met the girl at his daughter's, Clara, home where he received the info that she was 23, orphan and a Parisian dancer.

After that Bow said he was "touched" for \$350. Three months of courtship, with the wedding taking place July 9, 1924. From then on Bow's troubles began, he said. He found out she was not a dancer, but a nurse; that she had a mother and was only 19.

Aside from that there were a flock of relatives that cost him \$1,000 in railroad tickets to bring them from New York here, claimed Bow.

Mrs. Ella May Dicks, her mother, was called to the stand to testify. Mrs. Dicks significantly affirmed that Idella Elizabeth was a drug store clerk at the time of the marriage and that she always was a harum-scarum.

"And doubtless the world's greatest gold digger," added Judge Bowron, as he signed the decree.

Hazel Sperling's Partner

Hazel Sperling has teamed with Mario Marano, European adagio dancer.

They will be at the Casa-Lopes after New Year's.

Among those added to "Cloaks and Suits," Norma Shearer's present picture, for M-G-M, are Frank Currier, Polly Moran, Leon Holmes, Lillian Leighton and Ethel Jackson.

NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Suit brought by Marguerite Sitzer, former showgirl, against an apartment house owner for \$100,000 damages for injuries received in a fire was dismissed by Justice Druhan in Supreme Court. Miss Sitzer's mother and sister were killed in the fire.

The Metropolitan Coliseum has been incorporated in New York with a capitalization of 200,000 shares of preferred stock at \$20 par value and 300,000 shares of common. The corporation says it will build an arena at 54th street and 12th avenue.

Paderewski has arrived in New York to start a transcontinental tour.

Executors of the estate of Clinton M. Freeman, holding one-third of the Club Mirador's outstanding stock, charge the club is mismanaged and have made application in federal court for the appointment of an equity receiver. The executors have been offered \$6,000 for Freeman's 133 shares.

Suit for \$25,000 has been started in Hackensack, N. J., by Edith McIntosh against Anna Hunt for alleged alienation of affections of Alexander McIntosh, singer. Mrs. McIntosh claims she found her husband and Miss Hunt in an apartment with not enough clothes on.

Mrs. R. Bartow, society woman and amateur actress, entered professionalism last night (Tuesday) as Hope Williams in "Paris Bound."

Following reported protests from the family of the late Maurice, his widow, Eleanor Ambrose Maurice, announced her proposed marriage to Charles Sabla, her dancing partner, had been postponed. Maurice's family is said to have suggested Mrs. Maurice wait a year before remarrying.

Dramatic critics of Ravenna, Italy, have unanimously adopted a resolution to disregard all productions handled by a certain theatre manager because the manager barred one of them from his theatre after a panning notice. Boycotting of alleged overly authoritative managers has also been done by critics in Rome and Turin.

Police raiding Goodman's Dancing School, 163 E. 86th street, charged Nathan Landsman, 35, with conducting a disorderly house, arresting 48 girls and 21 men. Twenty-three of the girls were charged with being wayward minors and all others were booked for disorderly conduct. Some of the men were found with liquor and concealed weapons. There were more than 100 men in the place at the time of the raid, but most escaped.

Edward T. Carr, general sales manager of Allied Artists Corporation, England, received a round trip to the United States with his wife as a Christmas present from United Artists.

Eastman Kodak company is making an extensive play to widen the market for educational films in schools. With the co-operation of teachers they are preparing several series of geographic and scientific pictures, adapting them to various grades in school.

Value of the films will be tested by the Universities of Columbia and Chicago.

Mme. Lilli Dillenz, Austrian actress who accompanied Friedrich Loose, German pilot, on his unsuccessful trans-Atlantic flight, is coming to America in search of a plane and pilot to make another attempt.

Ellis Baker, actress, whose husband got a divorce in Mexico without her knowledge and remarried soon after, secured a decree here for herself. The Mexican decree was held invalid in New York.

Otis Wiese, 22, has been appointed editor-in-chief of "McCall's Magazine." He is a graduate of the University of Wisconsin.

John Harwood sailed last Friday on the Majestic for London where he will stage "The Five O'Clock Girl" for Phillip Goodman. While there Harwood will dispose of an inherited estate preparatory to making New York his permanent home.

Gilda Gray will accompany her picture, "The Devil Dancer," in Eu-

ropean showings for personal appearances. She opens in London next spring.

Manuscripts of the music and revue current at the Capitol theatre were rescued last week from his burning apartment by Jack Ricker, assistant to Major Bowes.

Harry D. Buckley, vice-president of United Artists, started last week on a tour of the U. A. exchanges.

Hamilton McFadden has indefinitely postponed production of "The Stag," by Beverly Nichols.

Louis Calhern, recently married to Julia Hoyt, will not appear in his wife's proposed vaudeville sketch, "Every Half Hour," taking instead a role in "Quicksands," new play by Warren Lawrence. Miss Hoyt will continue with the sketch.

Pearl A. Howell, dancer, is suing Wm. A. Meyer for \$5,000 for injuries claimed received when his car hit a taxi in which she was riding three years ago. Miss Howell created a sensation in Brooklyn Supreme Court when showing scars on her thigh and knee.

Four men were arrested and charged with felonious assault following the shooting of John Moretto, 20, in a night club at 309 West 29th street. Two hostesses—Helen O'Mara and Margaret Smith—were held as material witnesses. Moretto is in a serious condition. He was taken to the French hospital by two of the men later arrested.

Mrs. Oscar Hammerstein is advertising for financial backing for night clubs she intends opening in New York and Palm Beach. She says she will manage the clubs and act as hostess.

Station WEAJ was silent more than five hours Monday (Dec. 26) because of a frozen water cooling system.

LOS ANGELES

Frank D. Williams, inventor of picture appliances, whose domestic troubles are being aired in the local courts, received a 90-day suspended jail sentence from Municipal Judge Leonard Wilson on a battery charge. Williams was accused of socking H. S. Penn outside the divorce court after the latter had testified in behalf of Mrs. Mildred Williams, his wife.

Mrs. Edith Andrews, estranged wife of Del Andrews, picture director, asked Assistant City Prosecutor William Krowl for aid in reaching an agreement regarding Andrews' payments for the support of their 3-year-old son. She charged Andrews has failed to contribute since Sept. 15. Divorce proceedings are pending.

Rupert Hughes, author, is visiting in Los Angeles. He is accompanied by his wife.

Lillian Gish will make her deposition in the \$5,000,000 breach of contract suit brought against her by Charles H. Duell, Inc.

Judge Gates has set Jan. 19 for arguments by attorneys. The judge also indicated that Miss Gish's statement will be taken on neutral ground.

Mrs. Ethel Ward, sister of Norma Shearer, was divorced from John D. Ward in Reno, Nev. She charged failure to provide. Joint custody of their child was agreed upon as long as Ward does not remarry and lives in California. The Wards were married in Richfield, N. J., in 1921.

Alice Lansing, 23, has been chosen as the official "Miss Los Angeles" for 1928 from 300 contestants. Judges who selected the winner were Sid Grauman, Irving Thalberg, E. Snapper Ingram, A. C. Arnold and E. Manchester Boddy.

Lon Chaney paid a \$15 fine for speeding on Melrose avenue in Municipal Judge Valentine's court. At the same time Peter De Paolo, national champ racing driver, failed to appear on similar speed charges and was given 24 hours to pay the fine or else.

Frank D. Kingsley, Hollywood picture agent, was haled in Superior Judge Daniel Beecher's court by Mrs. Jean Kingsley on contempt charges for failing to pay \$900 back alimony. Mrs. Kingsley obtained a divorce several weeks ago.

Jess Willard, former heavyweight champ, let it be known that he still

packs a mean wallop. George Price, 34, got into an argument with Willard in the latter's real estate office in Hollywood. Result: Price was treated for a gash on his head in an emergency hospital. So far, no complaint has been signed against Willard.

Municipal Judge Leonard Wilson dismissed a charge of petty theft pending against Teddy Silva, formerly leading contender for the world's flyweight boxing title. Judge Wilson acted on lack of evidence and a recommendation of the city prosecutor's office.

Richard Coutts, of an old Los Angeles family, was found guilty of manslaughter by a jury in Superior Judge Thompson's court, in connection with the fatal stabbing of Benny Chaves, lightweight boxer.

CHICAGO

Members of the Theatre Club announce the completion of plans for a pretentious New Year's eve affair in the form of a masque ball. Further production of Theatre Club plays has been suspended until around Jan. 1.

Fred Mann, proprietor of the Rainbo Gardens cafe is introducing jai alai in Chicago at the Rainbo Fronton. He has secured an injunction against police interference, although in granting the injunction the court stated that no violations would be tolerated. When the Fronton opened, Friday, Dec. 23, the entire gate went to the "Shoes for the Poor" fund of Mayor Thompson's Fish-Fans club.

Official U. S. government films were shown to members of the 65th cavalry division of the A. E. F. at the annual Christmas banquet of that organization, held in the Hotel LaSalle Dec. 23. The pictures were of fighting along the western front.

Arthur Sheekman, picture editor of the Chicago "Journal," has been receiving letters from Chicagoans applauding the "smokers loges" policy of the new United Artists theatre. Some writers urge that other theatres adopt the plan.

Romola Remus, daughter of George Remus, was featured on a charity ball program given by Chicago Elks Christmas eve. Miss Remus has been the stellar attraction at the Hollywood Barn cafe, Chicago, for several months.

Tenants of the Briggs house, frequented by theatrical people, are seeking new quarters. Wreckers will start razing the building the first of the year. The hotel was built 30 years ago. It is being torn down to make way for the new building of the Steuben club.

Disregarding the finding of a coroner's jury which had recommended the release of Meyer Golan, Assistant State's Attorney Charles J. Mueller said the state will hold Golan and three others who were arraigned recently for robbery and murder they are alleged to have participated in at the Parody cafe.

Nellie Revell, handling publicity for the opening of the United Artists theatre here, shared a full column write-up in the Chicago "Daily News" with Gloria Swanson. Nellie insisted on taking Gloria to inspect the new house when she hopped off the Century here.

Frank Noonan, owner of The Tunnel (cabaret at 2355 West Lake street), was fatally shot in his resort and died at the Washington Boulevard hospital. He named his assailant as Frank Smith.

Officials of the Board of Education have completed arrangements with the Chicago Civic Opera Company whereby two performances will be given exclusively for Chicago school children. Matinee performance will be "Faust," while "Martha" will be staged in the evening for high school students.

LONDON

Joan Lockton and Billy Bennett, stars from screen and music hall stage, respectively, are to play leading roles in "Lumber Love."

British Broadcasting Co. has engaged Andre Charlot, revue producer, to produce six entertainments, with the first Jan. 12. Charlot intends to infuse a new spirit into wireless programs, and invites the public to offer suggestions to get an idea of the type of show best suited to the majority of listeners-in.

When "Sirocco" closes at Daly's Dec. 17, after three weeks' run, Frances Doble, starring, will appear in "The Black Spider," following "The Garden of Eden" at the Lyric Dec. 26. It will only occupy the house for a short time, as Clayton and Waller are going to produce there "Sauce for the Ganders," a renamed edition of "The Cradle Snatchers," hitherto banned by the censor when submitted by Ernest Edelstein. In consequence he let his option expire. Clayton and Waller then acquired the piece, made sun-

Jai Alai's Betting Under Injunction in Chicago

Chicago, Dec. 27.

Jai Alai, the speedy Spanish game, got off to a good start at Rainbo Gardens the other night. Introduction of the sport here is with double intent, being an attempt by its sponsors to popularize the game here, and perhaps elsewhere, and a method to revive the Rainbo's failing cafe business.

The game is running with pari-mutual betting, in this case called the "Allen system." Authorities sought to halt the betting after opening night, but are restrained by an injunction. The litigation is similar to that carried on between the dog race operators and city officials.

Fred Mann, owner of the Rainbo, has built a grandstand capable of seating 2,000. Among the best-known players are Guillermo, Aramendi, Rafael and Marcelino.

AMATEUR FILM GROUPS

(Continued from page 1)

under supervision of the Amateur Cinema League of New York. It co-operates and gets them started.

Aside from initial cost of camera and possible \$200 additional cost for four-reel productions, there is no further expense attached to the venture which seems quite attractive to the amateurs.

After making a picture with a membership cast, it is displayed at a local hall with a dance afterward. This initial showing at least balances the expense outlay if not bringing a profit.

Most of the clubs are not interested in the immediate financial gain since membership dues and in between functions offset production expense. Many of the units figure it as a possible way of getting the screen talent to attention of producers even if the chances are slight.

The amateur film production is in line for a local tie-up with a picture house, on its drawing strength.

dry alterations and got it passed.

"Sirocco's" successor will be a revival of "Lilac Time," the play on Schubert's life to the accompaniment of his own music, which was done in the States under the title "Blossom Time." Evelyn Laye will star, supported by Percy Heming, Frederick Blamey, W. H. Berry.

Cochran's new dancing revue will have a preliminary center at Manchester Palace Feb. 23 before coming to the Pavilion, with a cast including Jessie Matthews, Tilly Losch (Viennese), Cella Glynn, Lauric Devine, Malsie Gay, Joan Clarkson, Ann Coddington, Sheila Graham, Kathleen Laffa, Lucia La Bella (Spanish), Dore and Wahl, "Snowball," Holland and Barry, Douglas Byng, Robert Algar, Fred Groves, Lance Lister, Sonnie Hale.

The wedding of Ivor Vinton, diminutive comedian, and Doria Bentley, late of the "Co-Optimists," is announced as having taken place secretly Dec. 12. Ivor is appearing in "Shake Your Feet" at the Hippodrome. He is so small he appears as a ventriloquist's dummy in one scene, seated upon the knee of Charles Austin.

Seymour Hicks, accompanied by his wife, Etienne Terris, and daughter Betty, with a company, sail Dec. 31 for a tour of Canada, returning in May.

SAN FRANCISCO

Gus Green, Berkeley tailor, held under \$10,000 for alleged attack on his niece, Ernestine Jennings, organizer in a Berkeley picture house.

William B. Ragland, former manager of Benjamin Music Co., Berkeley, returned here from Chicago, after jumping \$5,000 bail, to answer charges of forgery. New bail fixed at \$15,000.

TERRIS BEATS MCGRAW PROVING SUPERIORITY

East-Sider Easily Master of Phil—Sid in Fine Form

By JACK PULASKI

As the time draws near for a lightweight title match, last Friday's bout between Sid Terris, of New York, and Phil McGraw, of Detroit, has a bearing on the man to meet Sammy Mandel for the crown. Terris looks like that opponent. He easily outboxed and out-punched Phil McGraw in their 10-round encounter.

Sid was 4-1 favorite when the boys entered the ring. He socked Phil 10 times to the Detroiters' one and perhaps the margin as even greater. In the first five rounds Terris landed what looked like so many solid right crosses to McGraw's map that the crowd got excited, sensing a knockout.

Some of those rights were too high. Yet many landed flush and it is a wonder Phil didn't hit the canvas. The answer is that he has an iron jaw. Looks just a question of how long he can take it around the head before he starts walking on his heels.

In the later stages of the fight the fans grew tired of seeing Terris hit Phil so often. It kind of lost its kick, and as a matter of fact Sid did let down. Looked as though Sid made up his mind he couldn't knock the other gamester off his pins. More like his second warned him not to take too many chances of hurting his hands on the hard dome of the Detroit.

However, the contest was worth seeing. Plenty of room in the house, even on the top loft. House was soled for too much sugar at 11 bucks top.

Sid Won Before

Terris and McGraw had met twice before. In the first encounter Sid won, but he had to get up off the floor to fight his way to a decision. The second meeting resulted in a foul by Terris, who was taking plenty from Phil. Last week's scrap settled the matter of superiority. In speed, footwork and punching power, Sid had it all over the other lad. That he could not topple McGraw is no wonder. Phil stood up against lustier punchers than Terris. Aoe Hudgins, for instance, three eights before the final bout. In the semi-final Bruce Flowers, New Rochelle's flashy colored lightweight, earned the decision over Lew Paluso, of Toledo. The latter did some excellent work, but Flowers won on points. But he knew he was in a fight. The gallery boys didn't like the decision and they did their bird act.

This boy Flower is a sure comer, and perhaps in the year to come he will figure as a title contender.

Woods, Cal. Boxing Boss

Los Angeles, Dec. 27.

James Woods, manager of the Biltmore Hotel, was appointed chairman of the California Boxing Commission by Gov. C. C. Young, to succeed Louis Almgren of San Diego.

IOWA'S BOXING BILL

Des Moines, Ia., Dec. 27.

Action of Becker-Chapman Post, American Legion, Waterloo, Ia., in demanding that the next session of the Iowa legislature legalize boxing, will be given immediate attention. It is announced by R. J. Laird, adjutant of the Iowa department.

Waterloo legionnaires launched the movement last year. The resolution asks for 10-round fights to a decision by officials to be appointed by a state boxing commission.

Hearst Coast-Bound

William Randolph Hearst and Mrs. Hearst left for California Saturday.

INSIDE STUFF ON SPORTS

One of the oldest picture actors now working as an extra in Hollywood is Mike Ready, who in the spring of 1872 played with the Chicago National baseball team under the name of Joe Peters. He broke several of his fingers, with the result he had to retire from baseball, and then went on to the stage with Haverly's Minstrels. Ready, 78, has been living in Hollywood for the past six years and working consistently in pictures. His early training has left him in good physical condition.

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Happy New Year!

15 YEARS AGO

(From Variety and "Clipper")

Twelve-act vaudeville bills, introduced first by William Morris and later copied by William Hammerstein, was introduced by the Keith people at the Colonial and Alhambra, and it was said the policy might be extended all over New York.

Laurette Taylor and J. Hartley Manners, star and author of "Peg o' My Heart," then in its remarkable run in New York, were married. A story was told at the wedding of how Oliver Morosco a year before was on the night train from New York to Schenectady, where Manners' "Bird of Paradise" was playing and for want of something to read, glanced through "Peg," insisting upon signing a contract then and there to produce it.

"Hello, Ragtime," at the London Hippodrome, first of the American synoposed revue invasion, was a tremendous hit. In the cast were Ethel Levey, Lew Hearn, Bonita and Willie Solar.

Sarah Bernhardt on tour in American vaudeville, was unable to play several Chicago performances, and it was feared she was on the verge of a breakdown.

Details of the project that ultimately resulted in the building of the Mark-Srand, New York, came out. The Mitchell Mark Co. of Buffalo took a 21-year lease of the Brewster Carriage factory site, Broadway, 48th to 49th street. Max Spiegel was the promoter.

Comstock & Gest's production of "The Whip," English melodrama, at the Manhattan Opera House, was the talk of show business. It was a constant sell-out. Advance sales amounted to \$100,000, and not a seat was available for more than a month. It was estimated that with extra matinees the gross would reach \$35,000 on the holiday week.

40 YEARS AGO

(From "Clipper")

Paddy Ryan and Joe McAuliffe, heavyweight pugilists, met in San Francisco. Ryan had been k. o'ed by John L. and was doing a comeback. The fight management set the high rate of \$10 a seat for the match, and in order to guarantee that the sports would get a run for their money, provided that ordinary souls would not be considered, and if the police interfered before the sixth round, the contestants would be paid pro rata on a basis of \$1,000 for ten rounds. McAuliffe stopped his man in three rounds.

It was one of those "old-fashioned winters," for with Christmas there was skating on all the city park lakes. A new sport was snow tobogganing, a number of slides having been built in New York.

It was said that only three theatres had showed a profit for the week before Christmas. Many of the New York houses closed, except for invitation performances for the many traveling players who had come into town from the road.

An exception to dull business was the first New York performance of Nat Goodwin in "Lend Me Five Shillings" at the Grand.

Jennie Yeamans made her stellar debut in "Our Jenny," by Clay M. Greene.

The harness horse vogue was at its height and large purses were put up for the fleet steppers. The Cleveland Driving Park management at this time announced that purses of \$40,000 would be offered during the coming season for four races of \$10,000 each.

INSIDE STUFF ON LEGIT

Jack Isaacson, associated with the Capehart-Carey advertising agency (theatrical advertising), has pulled away and is now out for himself. In resigning from Capehart-Carey, he carried the advertising of Jones & Green, Theatre Guild and the Equity Ticket office with him. This makes four agencies now handling theatrical ads in town—J. P. Muller, Capehart-Carey, Mackenna-Muller and Isaacson.

John Golden's series of articles in the "Saturday Evening Post" on his experiences as a Broadway producer, under the title of "Cleaning Up" and the sub-title of "From Rags to Riches," was recently completed. The concluding article told of Golden's activities during the actors' strike of 1919, among other things. He mentioned sharing in settling the dispute, having been on the committee that bought about the truce in the library of the St. Regis hotel. His declaration that he actually started the strike was somewhat puzzling to Broadway.

What Golden meant was his idea of forming a producers organization, Golden getting the showmen together for that purpose. This led to the formation of the Producing Managers' Association. As the title infers it was intended to be for producers only and to exclude the booking managers—Klaw and Erlanger and the Shuberts—and the original idea was to secure better terms and conditions from the bookers. After a couple of weeks Klaw, Erlanger and the Shuberts were admitted and the main idea of the association was thrown overboard. Realizing the managers were banded together to fend off actors' demands, Equity struck against the P. M. A.

At one of those managers sessions, Equity was invited. Francis Wilson caused a furore by declaring the actors had not come with their hats in their hands that time. David Belasco was so angry that he pounded the table, cutting his hand.

The Golden articles were written by Viola Brothers Shore, who made a crack reportorial job of it. The first of the eight articles appears not to have carried Miss Shore's name. She was then on the coast and a hotel telegraphic argument ensued. Later installments carried Miss Shore's name as collaborator. Reports are that Golden received \$10,000 for the stories, with Miss Shore getting \$2,000 instead of \$3,000, the reputed figure she was to have received. A cut in the fee to have been paid Golden by the publication is the alleged reason.

"The Girl From Child's," was written in 1912 by Archa Colby and presented in vaude for many consecutive years by Hal Davis and Inez MacCauley. In 1924 Colby and J. A. Jackson elaborated the vaude skit into a full-sized play and piece was considered a stock sensation in that it had never been given a legitimate production.

Arrangements were made to make a musical version of it with the new production finally reaching Werba's theatre, Brooklyn, where it recently closed for repairs.

Mrs. Frances Wilson Grayson, lost trans-Atlantic flyer, is the same Frances Grayson who played as ingenue with the stock company of the Jefferson, Portland, Maine, in 1921. Although Mrs. Grayson spent over a month at Old Orchard this fall, making three unsuccessful efforts to span the ocean in "The Dawn," identification as the actress who had played there was not made. Announcement that the ingenue and Mrs. Grayson were one and the same was made by Edward V. Phelan, manager of the Jefferson. Mrs. Grayson's change in appearance in the last six years is given as the reason why Portland people have not connected the two.

"Summer Storms" rehearsals were halted through Equity intervention when no bond was posted by the Staten Island Theatre Productions, producing. Cast was ordered not to report for further rehearsals unless advised by Equity that security has been posted.

Frank Martens, for the producing corporation, attempted to prevail upon Equity to permit the rehearsals to proceed upon a promise that capital would be invested later, with Equity ruling that out. The cast then disbanded.

One of the dramatic reviewers in New York inquired of a brother scribe why he was way low in Variety's box score. "You've got to tell 'em" was the answer. "Go to it. All shows aren't good."

The inquiring critic thought it over and commenced to slam shows. He picked four successes in a row for pans. Then his managing editor, surprised at the change in style, asked the reviewer what had come over him. Result of that conversation was the m. e. said he preferred the other way, and the critic then let up on four flops in a row, again remaining way down in the score. Now he believes the box score has a grouch against him.

A mining town of 13,000 population, Coatesville, Pa., is making the show business pay for its spiritual ministrings via the Y. M. C. A., which books the best of freak attractions at top prices to considerable profit. The Y. M. C. A. Auditorium adjoining has a capacity of 1,700, but lacks a stage, lights or other appurtenances. Such freak draws as the Siamese Twins, and Tom Skeyhille, Australian soldier-evangelist, as well as concert attractions like Mme. Schumann-Heink, are among the bookings by J. I. Hoffman, local Y. M. C. A. secretary.

Hoffman foresees an early recall of some \$250,000 outstanding debenture bonds from the theatrical profit alone. The agents and managers booking for the Coatesville stand, usually for three days, report no quibbling on asking prices, and an enthusiastic sell-out reception, regardless of the mining conditions at the moment. Right now, despite wholesale labor layoffs, the miners look to the Y. M. C. A. Auditorium for their higher edification.

In the chorus of Marilyn Miller's new Ziegfeld production "Rosalie" are four college boys, real, inducted into the line by Miss Miller herself. The story says the chorus was lined up for rehearsing when Marilyn gaily romped into the Ziegfeld theatres with her quartet of college trailers. She blithely informed the stage that those four boys were going to be chorus men and the dismayed producer could but yesser.

Alphonse Ethier was brought from the coast to appear in "The Racket" at the Ambassador. It entailed a contract guaranteeing him four weeks. He was replaced by John Cromwell after the show tried out, settlement being accomplished without arbitration. When the show opened here it was in the box for about \$22,000, that sum representing also losses on the road.

Milton Watson, once one of the surest draws in the Chicago picture house field, is now in a submerged position in "The Desert Song," there. Watson is receiving no billing, though well known and popular in Chi.

Two stage actors featured in a hit show were engaged for the coast company that opened in Los Angeles.

Film producers out there looked the pair over and screen tests were made by studios of the breezy wise-cracker, which resulted in his obtaining two picture engagements. The other actor was passed up for picture consideration at the time as his stage part was slow moving and not as outstanding in comedy as the other.

After the show closed on the coast, the second actor made a screen

NELLIE REVELL IN CHICAGO

By NELLIE REVELL

Thanks for the many Christmas cards, wires and packages. Only wish I had the time to acknowledge them to each individual. The time for which so many kind friends earnestly prayed—that I might be restored to health and be able to get back into harness—has arrived, but I am so busy I can't write.

This has perhaps been the happiest Christmas of my life, for it has been the first one I have been working in years. In the words of the late and always lamented Renold Wolf, let me say:

"Forgive us our Christmases as we forgive those who Christmas against us."

To the members of the T. P. R.'s, the A. M. P. A.'s and the Wampas, on the Coast, I extend greetings and best wishes for the New Year. May 1928 bring you columns of space in every edition.

As the country correspondents report, a good time was had by all at Sophie Tucker's Christmas tree party at the Hotel Sherman. It was my pleasure to sit at a table with three good girl friends, Sophie, Trilzie Friganza and Amy Leslie, who was accompanied by her erstwhile husband, Frank Buck. Carl McCullough as Santa Claus distributed the presents with display of characteristic Carl McCullough humor.

There was many a thrill experienced and hearty a handshake awaiting me in the newspaper offices of Chicago when I made the rounds. In the years since I have exploited an attraction in the Loop there have been many changes on the desks, but still there are a few familiar faces left.

What a treat it was to greet Mollie Morris—beg pardon, Margaret Mann Crollus, it is now—on the "Daily News." If there ever was a press agent's patron saint, she is it. Amy Leslie, growing younger and better looking by the minute, continues the widely quoted critic of the "News," and at the "Tribune" I found Dick Little, once lean and lanky, but now fat and gray—and carrying his avoirdupois and age with becoming dignity. "R. H. L." he now signs himself to his famous column of humor ("A Line o' Type") on the "Trib's" editorial page, the initials standing for Richard Henry Little, which, you must admit, is a pretty good camouflage for Dick Little.

Buildings, too, have changed in Chicago, as I learned, to my sorrow, when I went to State and Randolph looking for the old Masonic Temple building, only to find that it had moved around the corner to Randolph street and become an imposing granite structure on the site of the old Colonial theatre.

But some old friends are missing. Among these is Will Reed Dunroy, newspaper genius and loyal ally, whose memory I shall always cherish.

Some New Year resolutions:

Never to use the word "gala" in connection with "opening" in anything I write. "Gala opening!" Bah! How I detest that combination! History records the phrase was first carved in stone hieroglyphics by prehistoric man to celebrate the opening of a cave—and it has been employed in theatricals ever since.

Never to "pass the buck." This practice has become the great American business pastime, and is best played by stage and screen executives, both big and little. "Passing the buck" is the easiest way out, but that doesn't square it.

Life's Most Embarrassing Moment: After receiving for a week congratulations on daily ad copies, to pick up the Sunday papers and discover you have omitted the name of the theatre's managing director!

Walking from the hotel to the theatre is like being on the corner of 42d and Broadway. The Loop is overflowing with New Yorkers.

One of the authors of the impending "Greenwich Village Follies" is a practicing dentist, says a news item. Wonder if he will be able to extract laughs—painlessly.

Two chorus girls in the Hotel Sherman lobby were overheard discussing a mutual friend. "Why, she's so dumb," exclaimed one, "she thinks Red Cross seals are an animal act!"

In gossip of vaudeville, the New York "Times," in referring to Ruth Elder, described her as "the girl who brought the serum to Nome or walked to Providence, or something." Now I ask you: is that nice of the conservative old "Times?"

A cherished wire from a lady friend who is over 80 reads: "Merry Christmas; I won \$6 at poker last night."

test for a picture part and engaged immediately. His slow tempo necessary for his stage part just fits the needs in working before the camera, and he was signed for a long term after the picture was shown to the studio head.

The exact consideration by which the Shuberts secured an interest in and booking control of three of the Chanins' Broadway theatres is not known. Much doubt seems to find vent of the Shuberts paying any large amount of cash to the Chanins, or that the Chanins have received in exchange for their theatrical property interests, as disposed of recently, anywhere near the \$3,500,000 mentioned in Variety.

Friendly enemy arguments are reported not infrequent back stage at the Apollo, with George White, Ed Wynn and Lou Holtz the participants. However, there is little chance of the latter two withdrawing from White's "Manhattan Mary."

Wynn is said to have a most unusual contract. One provision requires White to bank \$130,000 guaranteeing Wynn's salary at \$5,000 per week, although it is understood the real figure is a "grand" less. It was also stipulated that White send out a press story to the effect that Ed's salary is \$7,000. A further provision of the bank deposit guarantees Wynn to be billed over the entire show.

Holtz has been kidding White about the number of times the actor-manager's name appears in electric lights outside the theatre.

Gags about "The Ladder" continue to pile up, especially since the management started giving away free tickets.

One of the latest concerns a cloak and suit salesman taking unknowning out of town buyers to the show.

Arthur Hammerstein ordered the ads for "The Golden Dawn" out of the "Evening Telegram" following that publication's severe panning in a review of the show.

Although not credited in the billing of "Coquette," it is understood Sam Lorin did considerable work on the script and is drawing weekly royalty from Jed Harris. The reason for Lorin not getting credit is apparently in deference to George Abbott, who worked on the play with Ann Preston Bridgers.

Lorin is an unknown who is understood to have submitted plays of his own for some time without reaching production.

7 NEW YORK CONCERT AGENTS MERGE FOR FIELD'S EXPANSION

Community Concerts Corp. Sending Artists Into New Territory—Towns of 10,000 and More—Many Concert Artists Controlled by New Group

Believing that the concert field is capable of expansion, seven of the leading concert managements in New York have merged as the Community Concerts Corp., to present concert entertainments in new territory of towns of 10,000 and more population.

Wolfsohn Musical Bureau, Evans & Salter, Concert Management, Arthur Judson, Metropolitan Musical Bureau (F. C. Coppicus), Haensel & Jones, Daniel Mayer, Inc., and Loudon Charlton are the founders of the new corporation which held its organization meeting at the Lotos Club in New York at which the following officers were elected: Coppicus, chairman of the board; John T. Adams, president of the Wolfsohn Bureau, as president; Judson and Lawrence Evans, vice-presidents; Fitzhugh Haensel, treasurer; Charlton, secretary.

Some of the artists controlled by the combined managements include Galli-Curci, Schipa, Hofmann, Homer, Chailapin, Martinelli, Jeritza, Ponselle, Giannini, Levitzki, Crooks, Easton, Hutcheson, Tibbett, Braslaw Spalding, Mary Lewis, Gabriellowitch Flonzaley Quartet, Marion Talley, Elman, Bauer, Casals, Borl, Werrenrath, Johnson, Zimbalist, Onegin, Stanley, John Charles Thomas, English Singers.

LADIES' NIGHT STARTS TREASURERS' DISPUTE

At the recent annual meeting of the Treasurers Club of America, William Munster was elected as vice-president, succeeding Allen Schnebbe who occupied the post for eight years. In appreciation the club presented Schnebbe with a diamond ring.

Harry Neimes was re-elected president, the other officers being returned also, Sol De Vries as treasurer and James McEntee, secretary.

The meeting developed into an argumentative session. One dispute arose over the question of repeating a ladies night, a high light of the club's activities last season.

The motion was voted down after the officers pointed out that the organization had been put to heavy expense during the past year and that a ladies night was not profitable.

The chair ruled another motion to be out of order and that resulted in a heated dispute. It seems the member was in order and the matter was squared at a subsequent meeting of the board of governors, both sides apologizing.

"Booster" Resumes Again Going Commonwealth

"The Booster" readjusted its difficulties with its cast and opened this week at the Opera House, Bayonne, N. J., with Penjan Productions, Inc., now figuring as producer but with the cast on the commonwealth arrangement as previously obtained.

Sam J. Collins was pressed into the gap made vacant by Sammy Wright's withdrawal last week, taking up rehearsals Wednesday and reopening Monday.

The remainder of the gambling cast includes Edwin Kaspar, Bee Morosco, Lizzie Wilson, Anna Foley and others. Many have foregone salaried engagements in attractions readying for the road to take a chance with "The Booster." Under existing arrangement the cast is to be compensated with percentages of the gross ranging from one to three per cent.

Leslie Morosco, casting agent, who got the troupe together for the former producers, is reported also as having interested the new money, but would not divulge identity of the angel. It is also reported that Morosco holds 25 per cent of the show for his trouble.

Whiteside's Revival on Tour
Walker Whiteside is reviving "The Hindu" for another road tour.

PREMIERE GIVE-AWAYS

With 11 Broadway openings Monday evening, premiere tickets were free for many.

Several offices were called up for the different first nights and asked if they wanted any or how many.

Hall Off "Telegram"; Garland, Successor

Leonard Hall, brought to New York three weeks ago by the Scripps-Howard interests from their Washington paper to be critic of "The Telegram," is succeeded by Robert Garland, columnist on the same paper. Garland was for a long time critic of the Baltimore "American" and "Post," coming to New York to do a local column for the "Telegram."

Hall's entrance into the local field was about as sensational as they come—he immediately began ripping and tearing at the established institutions.

To bring Hall to New York, the "Telegram" paid its former critic, Frank Vreeland, a month's salary and gave him three days' notice. Vreeland had, before this, been assured that there was nothing in the rumor that Hall was coming in. The full-time Shubert advertising had been restored to the "Telegram" and the change was made. Vreeland, in the meantime, had turned down an offer from another paper that wanted him.

Hall is said to have been miffed at the cold shoulder extended him locally.

"Rang Tang" Trouble?

Letters written by members of the Miller and Lyles company to New York friends and relatives, asking that money be sent them so they can return home from off the road with the troupe, indicate that "Rang Tang" is in a bad way financially.

Some of the choristers claim that they have not received any salary since leaving Boston. Among colored professionals the story runs that the stars have been unable to render their supporting players any immediate aid.

Anna Held's Next

"Quicksands," by Warren Lawrence, is next on production list for Anna Held, Jr. Lawrence recently succeeded Nat Phillips as general manager for Miss Held and has restaged "Restless Women," reopening tomorrow (Thursday) night at New Haven and steering into New York the following week.

"Quicksands" was given a week's trial last spring with Seth Arnold then figuring as producer but withdrawn for revision.

Sutphen in Jail

Sioux City, Iowa Dec. 27.

C. D. Sutphen, manager of the Playhouse theatre, which suspended its stock season after the second act of a new bill recently when the stock company players learned that Sutphen had disappeared with the night's receipts, was lodged in the county jail last week for 15 days, unable to pay a \$50 fine imposed by the court for slipping a rubber check to one of the stage hands.

Sutphen did not appear when his case was called but the next day his attorney surrendered him to the jailer.

AUSTRALIA BUYS "AIR"

Ben Boyar, vaude producer, has consummated an arrangement with Empire Theatres, Ltd., Australia, whereby he becomes American representative for that firm's legit producing organization.

Boyar has already disposed of the Australian rights to Gene Buck's musical "Take the Air." Australian production of the musical is set for February.

GERMAN PLAYS

Berlin, Dec. 8.
KLEINES THEATER—"Die Republikk befehlt" by Rudolf Lothar and Fritz Gottwald. This piece, which is playing in New York under the title of "The Command to Love," is surprisingly enough a flop here. The third farce by Lothar now playing in Berlin it is undoubtedly the worst. At this fourth-rate theatre it had a competent enough production with Johannes Riemann, Fern Andra, the former film star, Eugen Burg and Annie Mewes.

KOMÖDIE—"This Was a Man" by Noel Coward. This author's "Hay Fever" had a tremendous success here last year which was chiefly due to the splendid production. His "Fallen Angels" had a far less enthusiastic reception and the present comedy verges closely on being a flop.

STAATSTHEATER—"The Merchant of Venice"—An interesting revival which is built around the Shylock of Fritz Kortner who does not try to make Shylock "noble." Elisabeth Bergner does not have the success in the role of Portia. Jurgen Fehling has been much attacked for his direction but to my mind unjustly. He still remains Germany's best director of classic comedy.

KUENSTLER THEATER—"Chicago" by Maurine Watkins. Surprising that this play was produced at all in Germany. Here they got the idea that the play was a burlesque and horsed it for all they were worth. Ralph Arthur Roberts as the attorney for the defense clowns mercilessly, as does Oskar Sabo as Jake the reporter.

BERLINER THEATER—"The Ghost Train" by Arnold Ridley. This mediocre mystery melodrama did not flop here as totally as it did in New York (owing to the splendid performances of Kurt Bois, Rosa Valetti and Maria Fein). But the train effects, which are really the most important thing in the play, were incompetently done. The English detective drama, "The Ringer," by Edgar Wallace, has been a big success here last summer in Berlin and this winter in all the other German cities and it is doubtful whether Germany is ready for another play of this type so soon.

NEUSE THEATER—"Die Hotelratte" ("The Hotel Girl"), by Friedmann-Friedrich; music by Walter Bromme. A very slight little operetta about a divorced husband and wife who live together in the same hotel and who in the end come together again. Taken from the farce "Lolotte." It shows its age. Bromme has now gone over entirely to writing in the jazz idiom, a field in which the German composer cannot compete with the American. Gayly sung and acted by Paul Heidemann and Alice Hechy.

KOENIGGRAETZER THEATER—"Gustav III," by Strindberg. If this play of Strindberg's was performed for the purpose of giving Rudolf Forster a chance to play the title role the excuse was not sufficient, for he can get little out of the part. There are still some hundred plays of Strindberg's which have never been produced. This production proves that nobody should disturb the dust which covers them.

"Der Dreimal Tote Peter" ("Three Times Dead Peter"), by Sling. Taken from actual criminal records is this story of a crook who lets himself be supposedly buried three times in order to escape punishment. The first two times were moderately amusing, but the third funeral was not as comic as it should have been. Alfred Abel, in the lead, was his usual subtle self.

DEUTSCHES THEATER—"Dorothea Angermann," by Gerhardt Hauptmann. A flop in the provinces, Reinhardt's excellent production has put this last Hauptmann play over in Berlin. Helene Thimig, in the title role, gives a really extraordinary performance which stamps her as one of the great German actresses of the day. And it is impossible to leave the play without mentioning the names of Oskar Homolka, Hans Wiemann and Friedrich Kayssler. As for the play itself, it is the sort of thing that Hauptmann wrote twenty years ago. Its motivation and philosophical tendencies do not interest us in the least.

"Troilus and Cressida," by Shakespeare. One of the bard's plays which has rightly lain unproduced for years. Troilus and Cressida interest us tremendously in the beginning of the play, but Shakespeare suddenly lets them drop and concentrates on the Greek and Trojan heroes, as boring as a lot of boiled shirts as he ever collected into one drama. The production at the Deutsches Theater was memorable only for the splendid new translation by Hans Rothe. Of the cast only the Pandarus of Jacob Tiedtke stood out.

NOLLENDORF THEATER—"Hopl, Wir Leben" ("Hip, Hip, What a Life"), by Ernst Toller. This author got a lot of publicity by being failed as one of the leaders of the Bavarian Communist revolt. Since being released he has written only this one play, which

Not a Song Plugger

Eddie Cantor sat in his dressing room at the intermission of the Saturday matinee in the New Amsterdam. Doorman came up and said, "Mr. Smith wants to come up." Eddie answered, "Quit your clowning—I'm out. Keep those song pluggers out."

One moment later Mr. Smith came up and in, anyway. It was Al Smith, Governor of New York. Nobody threw him out.

2 Deaths in Families, But Actors Must Play

Two well-known actors were bereaved of close relatives during Christmas, though the performance of either was not interrupted, the custom of the stage.

Tyrone Power, appearing in "Venus," at the Masque, returned home Friday after a rehearsal and found his wife dead on the floor. She was said to be a non-professional. "Venus" gave a dress rehearsal Sunday and opened regularly Monday.

The father of Otto Kruger died at his home in Toledo Saturday. Kruger is in "The Royal Family," then playing Atlantic City. He departed for the funeral Sunday afternoon. The show is due to open at the Selwyn Wednesday evening.

1 SHOW OUT

Up to Tuesday but one definite closing in New York, "The Centuries," Village production.

At least three other attractions must find new berths or leave. Bookings are expected to become available through possible withdrawal of some of the new shows which arrived last week and this.

Max Reinhardt's German company will vacate the Century and is expected to move downtown. "Trigger," at the Little, and "The Banshee," at Daly's 63d Street, are in the same position.

Jolson West—Show Off

Al Jolson, recovered from a throat affection that interrupted the tour of "Big Boy," has gone to Los Angeles to attend the opening there of Vitaphone's "Jazz Singer," in which he is starred.

The tour of the show has been cancelled and the company disbanded. It is unlikely Jolson will appear on the speaking stage this season. He was taken ill just after the show opened in Syracuse, and it played but three days. The usual two weeks' salary was paid the players under Equity rules.

DUFFY ON TOUR

San Francisco, Dec. 27.

Henry Duffy, accompanied by Mrs. Duffy (Dale Winter), left for a four weeks' trip that will take them as far east as Boston and south to New Orleans.

Duffy plans to visit all of the important dramatic stock companies between the two coasts.

2D "YANKEE" FOR LOOP

Lew Fields and Lyle Andrews are organizing another company of "The Connecticut Yankee" for Chicago. It is to open in the Loop in February.

Helen Boice in "Deck"

Los Angeles, Dec. 27.

Helen Boice, formerly of Boice and Carewe, vaude, has been signed to replace May Boice in the lead role of "Hit the Deck," now at the Lurie, San Francisco.

The coast production comes to the local Majestic Jan. 9.

Is pretty thin stuff. It expresses his disgust at the world as it is today—naughty, naughty jazz and horrid, nasty politics! But Piscator's production is very extraordinary. For the first time to my knowledge film is successfully combined with stage. The director throws moving pictures on a screen in front of the actors and on white screens back of them.

"Rasputin," by A. Tolstol and T. Schtschegolew. This is the crude melodrama which played all last year with such success in Moscow. It is the worst sort of ten-twenty-third, but the director, Piscator, has toned it down and made it good theatre stuff.

TICKET BROKERS MAY AGREE WITH TUTTLE

Stipulation Favoring Gov't Reported—If Agreed to, Proceedings Off

A new arrangement whereby U. S. Attorney Charles Tuttle may clean up Broadway's theatre ticket situation without further litigation may be agreed on shortly. This proposed agreement was outlined after conferences between the federal prosecutor, former Congressman Nathan D. Perlman, and Leonard Obermeier, representing the ticket brokers.

It is understood that if the ticket men concede the validity of that section of the revenue act that provides for payment to the government of one-half of all excess premiums, Tuttle will withdraw the stipulation binding 20 odd leading ticket agencies not to sell at over 50 cents above the box office price. This stipulation extends until the final disposition of the Alexander case, recently appealed. At a meeting of the brokers concerned counsel outlined the proposition which allows the agencies to proceed selling tickets at more than 50 cents premium, provided they keep the proper books, make the proper returns and pay the proper tax.

Two-thirds in Favor
Should the brokers accept it would mean the Alexander case will not be sent to the U. S. Supreme Court. The present stipulation would be substituted for the new. Tuttle believes such a procedure would do away with excessive over-charging, with the brokers still having their rights under the law, though with some restraint.

About two-thirds of the brokers accepted the proposal favorably, the balance standing out for a final decision of the Alexander case by the highest tribunal. Since the three judges in the Circuit Court were in accord in affirming the conviction, there is still some doubt whether a writ carrying it to the highest court will be issued.

Details covering the money deposited by the brokers to guarantee payment of expected fines after they pleaded guilty are still to be worked out. That also goes for the assessments placed against the brokers. If payment in full is demanded without adjustment and charging off, it is believed most of the agencies would be forced into bankruptcy.

Mrs. Macloon "Switch"

Los Angeles, Dec. 27.

Mrs. Louis O. Macloon, who, under her maiden name, Lillian Albertson, will produce two plays here, announced in Sunday's papers that tickets for her shows could only be obtained from her authorized box offices, as she was not going to have them handled by service agencies, clubs or hotels which charged a fee.

Yesterday she did an about face by advertising that seats could be had at Glittleson Brothers' agency and others. The change of heart is despite that Mrs. Macloon knows these agencies charge 50 cents or more premium.

Several years ago Louis Macloon started a war on the agencies here which resulted in business being none too good. This led to his return to the agencies handling his stubs.

DeMILT CUTTING

A 25 per cent cut on principals and 55 cut on chorus has gone in on Joseph DeMilt's road "Kid Boots" because of heavy overhead and bad business.

The show was figured to haul in, but DeMilt is trying to keep it out if possible with the above reduction.

DeMilt, primarily successful with road musicals, has found this the worst road season ever.

CHI TREASURERS ELECT

Chicago, Dec. 27.

The box office boys, known as the Treasurers' Club, held their annual meeting last week and elected the following officers for 1928: L. C. Wilcox, president; John Laurie, vice-president; Thomas Maloney, recording secretary; Louis Winkelman, financial secretary; Al Eckhardt, treasurer.

The club will hold its annual dance in the main ballroom of the Stevens hotel, Feb. 12.

THOMASHEFSKY SEES DECLINE OF YIDDISH THEATRE HERE

Veteran Star at 61 Takes to Vaudeville—"Broadway Idea" Fastens Itself Upon Younger Jewish Generation, Says Bores—Arty N. G. When Subbing

Bores Thomashefsky, 61, Yiddish legit star, is in vaudeville as a result of the decline of the Yiddish theatre. The veteran thespian sees the handwriting on the wall for Yiddish legit when he, the dean of the Yiddish stage, has been drawing mildly.

The theory is that the new generation is educating the old folks to the Broadway habit, with the constant decline of Yiddish theatre patronage. The art-y manifestations in the Yiddish playhouse introduced as substitutes have been but temporary fads, according to the veteran actor.

Three Thomashefskys are in Bores Thomashefsky's vaudeville act which Sidney Phillips, of Al Lewis, Inc., is handling in vaude. The 61-year old legit star makes his English vaude debut in a sketch, "Mark's Millions," written by Carroll Carroll, and adapted from the Yiddish musical success, "Uptown and Downtown."

The other Thomashefskys are Harry and Fannie, son and sister-in-law.

Harry Thomashefsky, operating a Yiddish stock at the Metropolitan Opera House, Philadelphia, which closed its season Dec. 3 pending moving into the Casino, Philly, deems that he had anything to do with the Thomashefsky company that played the New Century, Wilmington, Del., last week and had to pass the hat and ring up the curtain.

Thomashefsky states it is possible that some of his Philly acting company might have used his name for purposes of prestige, a practice not uncommon in the Yiddish show business, but that he had no direct or indirect affiliation with the trouper.

He closed the company Dec. 3 and is waiting for the Casino, Philly burlesque house, to change its policy, which arrangement is being considered.

Nelmes, Fields' Gen. Mgr.

Harry Nelmes is general manager for Lew Fields, in charge of the Mansfield, New York, which Fields has under lease. Joe Weber opened "Caste" in the house Friday, under an arrangement with Fields.

Upon taking possession of the stage, following the run of the Weber piece, Mr. Fields will present a musical of his own production, with Nelmes acting in the same capacity for that show.

For some years Nelmes has been with Dick Herndon, handling the important business portions of the Herndon theatres and enterprises.

Lee's Slip on Hodge

Lee Shubert several weeks ago decided not to have any part of the new William Hodge show, now playing in Philadelphia. It is a revamp of "The Man From Home," played by Hodge some years ago.

Shubert has heretofore, in recent years, presented Hodge.

Now the Hodge show looks like another money-getter and Hodge has it all himself.

Gideon's "Co-Optimists"

A replica of London's "Co-Optimists" troupe is being readied here by Melville Gideon for the Century Roof. Rehearsals start today (Wednesday).

The understanding is that Lee Shubert is financing the venture, what little it will need, with the east to work on a co-operative basis.

Among the principals will be Bobby Woolsey and George Hassel.

"Racket" Cut Waived

Marion Coakley, reported as leaving "The Racket" after refusing to take a cut proffered by Alexander McKaig, the show's producer, remains in the company.

No cut, either.

Mother Is the Answer

Genevieve Tobin, a success in Chicago in "Murray Hill" despite the defection of Leslie Howard, author-star of this shortlived New York offering, has been offered the London lead in "Mary Dugan." Miss Tobin's Chicago notices were ecstatic. But she will probably take the trip and the chance.

Answer: her mother, has never been to London.

Divorce Smirch Brings Catcalls for Kupfer

Milwaukee, Wis., Dec. 27. Police reserves were called out twice last week to restore order at the usually passive Pabst theatre where the German stock company holds sway.

The outburst occurred on the first appearance this season of Kurt Kupfer, last year a favorite at the theatre. During the summer months Kupfer's name was prominently mentioned in the newspapers as the correspondent in the Marggraff divorce case, in which Fred Marggraff, wealthy Milwaukeean, charged his wife with consorting with Kupfer.

The noise of the trial having blown over some weeks back, the German company brought in Kupfer to star. No sooner had the actor strode on the stage when calls echoed from the dress circle, balcony and gallery to "throw him out." Ushers restored order after the play had been held up for some time.

The following night the management took precautions and police were called in. The cops stood at rear of the house, but when the curtain went up the shouts again were repeated. This time cops and ushers both rushed down the aisles but could find no one who did the catcalling. After the cops withdrew the play went on and the outbreak was quieted.

Kupfer has not been cast in any of the productions at the Pabst this week.

Molnar at \$100,000 For Picture Stories

Negotiations are on between Franz Molnar, Hungarian playwright, and Paramount, for the former to contract to write original stories for the screen.

Dr. Alexander Martin, foreign play agent of Budapest, is in New York representing Molnar. He is asking \$100,000 a year for the author's services.

Molnar leaves for Los Angeles shortly where, it is understood, he is expected to sign up on a modified salary basis.

Atty's Legit Show

"Molly Magdalene," by Crane Wilbur, has been secured for production by Arthur Edison. It is now casting and goes into rehearsal in two weeks.

Mr. Edison is a New York attorney and this is his first fling as a legit producer.

KATE CORNELL ON COAST

Los Angeles, Dec. 27. Katherine Cornell is here with "The Letter," which she is now road-showing in the east. Miss Cornell may appear as a guest star with the Henry Duffy Players at the El Capitan.

CRITIC JOINS DUFFY

Minneapolis, Dec. 27. After nearly 15 years of service as dramatic editor of the "Journal" here, Carlton Miles, one of the west's best known critics, is quitting newspaper work to join the Henry Duffy forces on the Coast in a managerial capacity.

Merle Potter, real estate editor, succeeds Miles on the "Journal's" dramatic desk.

\$60 Nightly Grosses for "Playing the Game"

One of the most peculiar bookings for Broadway was the one-week engagement of "Playing the Game" at the Ritz. Taken off last Saturday, it accepted the date, although informed another attraction would open at the house Monday, when "Excess Baggage" debuted.

The "Game" takings were said to have averaged only \$60 a night for the evenings leading up to Christmas.

Bruce Reynolds, newspaperman, wrote and managed "Playing the Game." No producer was billed, but the show was put on with angel money reported to have been supplied by a gelatine manufacturer.

In the two weeks the show played out of town the losses are estimated at \$15,000.

Zelda Sears on Stage In Her "Undertow" Play

Los Angeles, Dec. 27. Zelda Sears, authoress, playwright, scenarist, and picture director, is going to return to the stage, after a number of years. Her return will be this week when "Undertow," written by herself and Garret Watson, of the Paramount publicity department, is produced at the Egan.

This play is based on the life of Amie Semple McPherson and deals with the influence of Mother Kennedy in the life of the evangelist.

Staged by Henry Kolker. Also in cast, Elise Bartlett, Theodore von Eltz and Montague Shaw.

Molnar's "Mima" for Lenore Ulric Next Year

"Mima," by Florenc Molnar, has been set as Lenore Ulric's next play, under the direction of David Belasco, with production next season.

"Mima" was produced abroad as "The Red Mill," rechristened for American production because of the latter title having previously been used here for a musical.

Miss Ulric will play out the current season in "Lulu-Belle" on tour under the Belasco management.

CAST CHANGES

Mabel Withee has replaced Frances White on the road with "Bye, Bye, Bonnie."

Margot Kelly replacing Peggy Allenby and Frank Elliott succeeding Alfred Cross in "We Never Learn."

John Gallaudet succeeds Robert Keith in lead of "Jimmie's Women" at the Frolic, New York, tomorrow (Thursday) night.

No Mats But Full Pay For Marathon 'Interlude'

"The Strange Interlude," one of two Eugene O'Neill plays the Theatre Guild is preparing, will be given for six performances weekly because of the extreme length of the play. It opens at the John Golden Jan. 23.

Nightly performances will start at five in the afternoon, with a supper interlude about 7:30. About six hours are required for "Interlude."

The idea of giving the play in two sections, completing it in two nights as with "Back to Methuselah" was discarded. Although no matinees the players will receive full salary.

The other O'Neill work, "Marco's Millions," is carded for the Guild Jan. 16, alternating with "The Doctor's Dilemma."

Stock at Kedzie

Chicago, Dec. 27. F. Dudley Gazzolo, guided by Frank A. P. Gazzolo, will open the Kedzie theatre, Feb. 5, with a stock company known as the Dudley Players.

At present its policy is vaude.

Preceding the players by two weeks, Gazzolo has secured the road company of "Able's Irish Rose."

\$1,250 COSTUME VERDICT

Los Angeles, Dec. 27. Superior Judge McComb awarded the Western Costume Co., a \$1,250 judgment against the Patsy Productions Co., and A. L. Bernstein for three promissory notes signed by Bernstein as security on \$10,000 in costumes.

The Patsy company put in a counter-claim for \$3,623 damages, claiming delay on production of a show. I. B. Kornblum is president of Patsy Productions.

Sothorn Drew \$294

E. H. Sothorn in "General Regan," drew \$294 into the house his opening night in Rochester.

The star made no bones about giving the figures to interviewers in one or two other cities he visited before the show closed in Boston.

Nor did he conceal the fact that the same night the movie theatres in Rochester were jammed.

Report Opera's Gross Off; Specs Selling for \$1

Reports that tickets for the opera are not commanding big prices have been current for some time. The subscription list is the Metropolitan's bulwark and for regular performances keeps attendance up to apparently normal proportions.

Criticism of the Met's stars and attractions, also the number of extra afternoon performances, is being made. A recent matinee of "Aida" saw attendance pitiable. That, may have been partly the fault of those who conducted the show, a benefit.

It is stated that the real draws at the Met this season are Jeritta, Ponselle sisters and Gigli. The others, despite former reputations, appear to mean little at the box office.

Radio's operatic broadcasting is held at blame more or less.

Specs around the Met are reported having been stuck with overboard allotments and compelled to sell top price admissions for as low as \$1. Holding out for a price is one reason, since in the regular agencies little or no complaint is made as to business in Met tickets. One of the larger agencies claims the best November business for the opera on record.

Continent Now Depends On Amer. Plays for Supply

Georges V. Banyl, Parisian broker, now in New York, has acquired the rights for "The Road to Rome" and "Coquette" for Central Europe. F. Revesz is to produce the plays in Budapest, Hungary.

Banyl reports a complete change in the theatrical demands of the European public. Where formerly America depended on European plays now Europe looks to America for its stage diet.

In the last two seasons the outstanding hits abroad have been the continental versions of American successes.

Shakespearean Pageant

A Shakespearean Pageant will be held at the Metropolitan, New York, Sunday afternoon, Jan. 29, in furtherance of a fund of \$1,000,000 the American Shakespeare Memorial Fund, toward the restoration of the Memorial Theatre at Stratford-on-Avon.

An executive committee of the native foundation holds many prominent citizens of both sexes. It has an active committee for the pageant headed by Winthrop Ames. Katherine Emmet is its secretary. Mrs. Eleanor Robson-Belmont is a member of the active pageant committee.

\$600 ON THE EAST SIDE

Ludwig Satz, Yiddish musical comedy star, is appearing in a dramatic production entitled, "Children Never Forget," at the Public.

It is reported the producers are squabbling with Satz over salary matters, the former claiming business does not warrant a salary of approximately \$600 a week on the East Side.

HARRIS GETS "MARRIED"

William Harris, Jr., has taken over "Among the Married," by Vincent Lawrence, from Sam H. Harris. He is recasting it for another try.

Nita Martan's Film Role

Los Angeles, Dec. 27. Nita Martan, in the coast production of "Sunny," will appear in "Lady Be Good," First National production.

Production starts Jan. 28. Richard Wallace directing.

A SHUBERT TURN-DOWN; CENTURY'S NEAR PANIC

Ticket Taker Didn't Like the Shubert Domineering Tone—Party Finally Got in, Then...

A Shubert with a party got turned down at the Century Tuesday evening last week. It occurred when a ticket taker, who didn't seem to know a Shubert by sight or description and doesn't believe everything he hears, decided the Shubert domineering tone was unethical for ticket takers.

The Shubert had brushed up to the front door of the Shubert Century theatre where the Reinhardt Players are struggling to keep peace between two nations, and told the man at the door who he was. All he heard in reply was a questioning "Yes."

That to a Shubert from a ticket taker!

With a party!

S. Jay's 25 Per Cent. But the noise did not break up the performance and the Shubert, et al., bunch finally got in.

Then they found the Shubert box was occupied by strangers. That because S. Jay Kaufman with his 25 per cent. concrete interest had sent the strangers into the Shubert box. S. J. K. had not been advised there would be a Shubert around that evening.

Again a move and the Shubert party stood in an aisle. Whereupon S. Jay from his 25 per cent. post in the rear, sent an usher down to "tell that crowd to get tickets or blow."

When the blowing started, Mr. Kaufman found out all about it.

By that time some one in the front of the house had located a few loafing coupons, with Shubert party, etc., now seated.

Play for the evening was "Danton's Death."

Gilbert Miller has Century under rental. No moral.

Mrs. Von Bodenhausen, 54 Years in Stock, Killed

St. Louis, Dec. 27. Mrs. Laura von Bodenhausen, for 54 years a leading actress in German theatre stock companies in the leading cities of America, was killed here last week by an automobile as she was returning home from a rehearsal at Jeffia Hall.

G. A. Hoehn, editor of St. Louis "Labor," who delivered the principal address at Mrs. von Bodenhausen's funeral, dwelt upon the mission of stage folk in promoting education of the masses in the day before the film and radio assumed so much of that gigantic burden.

Other addresses brought out the fact that Mrs. von Bodenhausen and her late father had been devoted defenders of and workers for the German theatres of America for more than a quarter of a century.

No Salary Claims On "Follies" Lay-Off

There were no performances of the "Follies" at the New Amsterdam the last half of last week, the house going temporarily dark when Eddie Cantor was taken ill. He recovered and the show resumed Monday night. It leaves for the road after next week.

No salary claims were due the "Follies" company which received four-eighths of a week for the performances played. Ordinarily when a star becomes ill, those players receiving less than \$100 weekly receive \$5 per day for the first week and half salary thereafter. As it was the week before Christmas, which time shows may lay off, no payment was due for the missed performances.

Mary Boland Ill; 'Women' Off for Week

"Women Go On Forever" was forced to cancel this week at the Broad, Newark, when Mary Boland, star, was taken ill Monday evening.

Miss Boland's nose was operated on last week. She played the Christmas matinee, but just before the night performance a hemorrhage came on. It was necessary to dismiss the audience and refund.

A doctor was unable to stop the bleeding, and Miss Boland's personal physician ordered her to rest for the balance of the week.

SHOWS IN N. Y. AND COMMENT

(Business last week slumped because of approach to Christmas; normal average grosses estimated.)

"A Connecticut Yankee," Vanderbilt (9th week) (M-882; \$5.50). Biggest grosses of season anticipated this week—Christmas to New Year's; "Yankee," musical hit, getting over \$22,000, record money for this house at highest scale yet attempted here.

And So to Bed, Bijou (9th week) (C-605; \$3.30). Moved here from Harris Monday; between \$8,000 and \$9,000 weekly; smaller capacity here.

Artists and Models, Winter Garden (7th week) (R-1492; \$5.50). High around \$40,000, not capacity; average around \$35,000, though less last week.

Behold This Bridegroom, Cort (1st week) (D-1,043; \$3.30). Presented by Rosalie Stewart; written by George Kelly; Judith Anderson starred; one of 11 premieres Monday.

Bless You Sister, Forrest (1st week) (D-1,015; \$3.30). Presented by Riskin Brothers; written by John Meehan and R. R. Riskin; opened Monday.

Broadway, Broadhurst (67th week) (CD-1,041; \$3.85). Moving to Century after another two weeks; averaged around \$12,000 during fall but down under \$9,000 lately.

Burlesque, Plymouth (18th week) (CD-1,041; \$4.40). Topped non-musical list for many weeks with grosses above \$24,000 weekly; off somewhat lately but still big money.

Caste, Mansfield (2d week) (C-1,117; \$3.30). Opened Dec. 23. Praised for brilliant dialog; figures to have a chance, but opinion divided.

Celebrity, Lyceum (1st week) (C-957; \$3.30). Presented by new managerial team, Shumlin & Strager; written by newspaper man, Willard Keefe; opened Monday.

"Coquette," Maxine Elliott (8th week) (D-942; \$3.85). One of autumn's outstanding dramatic successes; capacity from start with weekly grosses over \$18,000.

"Dracula," Fulton (13th week) (D-913; \$3.30). Something of novelty; melodrama adapted from former thrill book commanded profitable business right along; average over \$12,000.

"Escape," Booth (10th week) (C-703; \$3.30). Another hit; not exactly among leaders but doing real business with normal trade over \$15,000; recently \$12,000, very good here.

Excess Baggage, Ritz (1st week) (C-945; \$3.30). Presented by Barbour, Crimmins & Bryant, who also opened "It Is to Laugh" same night—Monday; "Baggage" authored by Jack McGowan.

Fallen Angels, 49th St. (5th week) (CD-703; \$3.30). Two-star piece that hasn't been doing much trade; estimated under \$5,000; likely to be succeeded soon.

"Five O'Clock Girl," 44th St. (12th week) (M-1,490; \$5.50). One of leading musicals; started around \$49,000 and bettered that mark; lately off somewhat but excellent grosses.

"Follies," New Amsterdam (20th week) (R-1,702; \$6.50). Leaving after another week; expected to stick through winter; drew \$43,000 and over for time and got important money until lately when pace around \$30,000.

"Four Walls," John Golden (15th week) (CD-900; \$3.85). Looks like another three weeks and then road; average \$8,000 to \$9,000; highly regarded as drama.

"Funny Face," Alvin (6th week) (M-1,400; \$5.50). Figures to be fixture for balance of season; new house and new musical; normally around \$37,000.

"Good News," Channing (46th St. (17th week) (M-1,413; \$5.50). Perhaps most substantial musical success of fall season; several new productions may get top call, but to date this one is it; over \$39,000.

"Happy," Earl Carroll (4th week) (M-997; \$3.85). Came in at wrong time; lightweight musical; started around \$11,000, with takings under that mark in pre-holiday going.

"Hit the Deck," Belasco (36th week) (M-1,000; \$5.50). Holdover musical smash; holding its own against newer crop, with average trade over \$25,000; recently less, but figured to last through winter.

"Interference," Empire (11th week) (C-1,099; \$4.40). English drama commands smart draw; because draw limited to lower floor, may not have long run; profitable, however; started around \$15,000; lately \$13,000 or less.

"It Is to Laugh," Eltinge (1st week) (C-892; \$3.30). Presented by Barbour, Crimmins and Bryant; written by Fannie Hurst; Edna Hibbard in lead; opened Monday.

"Jimmie's Women," Frolic (14th week) (C-602; \$3.30). Playing road theatre under rental arrangement; between \$4,000 and \$5,000.

"Los Angeles," Hudson (2d week) (C-1,094; \$3.30). Opened five days

before Christmas and business naturally had no chance to develop; better line on chances after this week.

"Lovely Lady," Sam H. Harris (1st week) (M-1,051; \$4.40). Presented by Lee Shubert; same show called "Ain't Love Grand?" with Edna Leedom, opens Thursday (Dec. 29).

"Manhattan Mary," Apollo (14th week) (M-1,163; \$5.50). After ragged opening out of town came in and clicked; among leaders; average \$40,000 and more; lately \$35,000.

"Mikado," Royale (16th week) (C-1,117; \$3.30). Leaves for road after another week, presenting Gilbert and Sullivan repertory; big business for time, going as high as \$19,000; lately down around \$11,000.

"My Maryland," Jolson's (16th week) (O-1,777; \$5.50). Started fairly well, but never up to expectations of out-of-town showing; with agency buy grosses around \$25,000; with buy off, business not as good.

"Nightstick," Cohan, Jan. 2). Sent out of town (Buffalo) after playing seven weeks at the Selwyn; will return Monday at Cohan; booking congestion this week explanation.

"Paradise," 48th St. (1st week) (D-969; \$3.30). Presented by Robert Milton; written by William Hurlbut; opened Monday, with Broadway overplayed with premieres.

"Paris Bound," Music Box (1st week) (C-1,000; \$3.30). Presented by Arthur Hopkins; written by Philip Barry; Madge Kennedy starred; opened Tuesday.

"Porgy," Republic (12th week) (C-801; \$5.50). Theatre Guild attraction having moved here after six weeks' subscription period; excellent business; average \$16,000; lately around \$14,000.

"Playing the Game," Taken off Saturday; booked for single week at Ritz; played two weeks near by before accepting peculiar booking.

"Restless Women," Morosco (1st week) (CD-923; \$3.30). Presented by Anna Held, Jr., her maiden effort as manager; written by Sidney Stone; opened Monday.

"Revels," Shubert (5th week) (R-1,395; \$4.40). Well regarded revue; light trade to date, however; quoted around \$16,000 last week, when scale revised downward.

"Rite Rite," Lyric (48th week) (M-1,406; \$5.50). Moved here from Ziegfeld Monday and will remain until late February when "Three Musketeers" is due; among leaders during fall but lately around \$32,000.

"Road to Rome," Playhouse (48th week) (CD-1,530; \$3.30). Another week or so and then to tour; excellent run and held over through summer to real business; \$17,000 for many weeks; lately around \$11,000.

"Show Boat," Ziegfeld (1st week) (M-1,750; \$5.50). Ziegfeld's newest musical which gives him three major attractions on current list; originally slated for Lyric; opened Tuesday.

"Sidewalks of New York," Knickerbocker (13th week) (M-1,412; \$3.85). Earlier musical success; getting mixed comment from reviewers; so many shows have been opened in past week, some liable to be lost in shuffle.

"Sisters," Klaw (2nd week) (C-831; \$3.30). Opened Saturday, getting fair break from reviewers; so many shows have been opened in past week, some liable to be lost in shuffle.

"Spring Song," Bares (2nd week) (C-850; \$3.30). Short cast piece got started middle of last week; better line on chances after this week.

"Take the Air," Waldorf (6th week) (M-1,111; \$4.40). Figures in money for run; not capacity but profitable trade at average over \$21,000.

"The Baby Cyclone," Henry Miller (16th week) (F-946; \$3.30). Expected to leave shortly; laugh show averaged between \$10,000 and \$11,000 until recently when it dropped like most others.

"The Banshee," Daly's 63d St. (4th week) (D-1,173; \$3.30). Thriller that has attracted little attention to date; rated around \$3,000; "Red Dust" succeeding Monday; "Banshee" may get another house.

"The Command to Love," Longacre (15th week) (D-1,019; \$4.40). Stood out among best of season's earlier entrants, with pace then around \$20,000; slipped under \$15,000 lately, but should come back.

"The Desert Song," Imperial (57th week) (O-1,446; \$4.40). One more week; holdover success after removal from Casino to Century and then here, slipped down but still made money at \$15,000; less last week; "The New Moon" Jan. 9.

"The Doctor's Dilemma," Guild (6th week) (C-914; \$3.30). Soon to alternate with "Marco's Millions"; Shaw comedy drawing ca-

MISSED OWN PREMIERE

Willard Keefe attended the premiere of "Bless You, Sister!" at the Forrest while his own first play, "Celebrity," premiered at the Lyceum. "For no good reason," was his explanation.

Susan Sheldon of "Shannons of Broadway" was understudied by Daphne Wilson the same night, while Miss Sheldon, in private life Mrs. Paul Strager, saw the premiere of "Celebrity" which Shumlin & Strager produced.

capacity, with average \$16,000 and more.

"The Golden Dawn," Hammerstein's (5th week) (M-1,265; \$6.00). Marked difference of opinion about production so highly rated at tryout; considerably under capacity to date; over \$30,000 claimed, however.

"The Ladder," Belmont (63d week) (D-517; \$3.30). Scale means nothing because wealthy backer still giving away all tickets; nothing in history of show business can tie this.

"The Love Call," Majestic (10th week) (O-1,700; \$3.85). Soon leaving; moderate money musical from start; averaged \$17,000 to \$18,000 with holiday weeks better; "The Patriot" probably in two weeks.

"The Love Nest," Comedy (2d week) (C-780; \$3.30). Opened late last week, getting fair break from critics; indicated chances not definite.

"The Marquise," Biltmore (7th week) (CD-951; \$3.30). Fine production of costume play doing moderate trade; started around \$14,000; last week about \$10,000; indefinite.

"The Merry Malones," Erlanger (14th week) (M-1,500; \$4.40). Among most popular of hit musicals; averaged over \$30,000 until pre-holiday period began.

"The 19th Hole," Cohan (12th week) (C-1,111; \$3.30). Around \$8,000 lately; will move to Little next Monday, "Nightstick" coming here after playing one week out of town (was at Selwyn).

"The Racket," Ambassador (6th week) (D-1,200; \$3.30). Good crook play but business not up to expectations; rated between \$11,000 and \$12,000 weekly.

"The Royal Family," Selwyn (1st week) (CD-1,067; \$3.30). Presented by Ted Harris; written by George S. Kaufman and Edna Ferber; opens tonight (Dec. 28).

"The Shannons of Broadway," Martin Beck (14th week) (C-1,198; \$3.30). Hanging around \$10,000 for some time; appears to be making money, also house.

"The Trial of Mary Dugan," National (15th week) (D-1,164; \$3.85). Over dramatic smash; averaging over \$24,000 weekly and even last week got \$19,000.

"The White Eagle," Casino (1st week) (D-1,477; \$5.50). Presented by Russell Janney; musical version of "The Squaw Man"; opened Monday.

"Trigger," Little (4th week) (D-530; \$3.30). Expected to move to another house after this week; opened in dull times and has not yet been given chance to develop; under \$5,000.

"Venus," Mosque (1st week) (C-700; \$3.30). Presented by Carl Reed; special dress rehearsal Sunday night with press invited; reviews not favorable.

"What Do We Know," Wallack's (2nd week) (D-770; \$3.30). Opened late last week; reviews not favorable; line on business after this week.

Outside Times Sq.—Special—Little "L'Aiglon," revived by John D. Williams with Michael Strange in lead, opened at Cosmopolitan Monday.

Max Reinhardt's season of German, Century (7th week). Listed to tour after this week; house will offer "Oh Kay" for two weeks repeat starting Monday and starting Jan. 16 "Broadway" will be moved in from Broadhurst.

Irish Players, Gallo (5th week). Poor trade for visitors with "June and the Paycock"; probably to tour soon; house will offer grand opera in English starting Jan. 17.

Civic Repertory, 14th Street. "Cradle Song," "Twelfth Night," "Master Builder," etc.

American Laboratory Theatre, repertory. "At the Gate of the Kingdom," "Granite" and "Much Ado About Nothing."

"An Enemy of the People," Walter Hampden's (13th week). "Hamlet" given four matinees this week and to alternate with Isben play next week.

"Taming of the Shrew," Garrick (10th week). Modern dress Shakespeare. "The Ivory Door," Charles Hopkins; "Mongolia" by Conrad Westervelt opened Greenwich Village Monday; "Bare Facts," Triangle; "The Centuries" will be followed by "The Internationale" at New Playwrights next week; Sarg's Marionettes, Tipton; "Hamlet," Davenport.

Trade Depression Holds Down Minn. Grosses

Minneapolis, Dec. 27. A general trade depression is taking its toll from local legitimate houses. Despite temperatures were conducive to theatregoing and an improved condition of the streets brought out more motorists, nothing in the statements to cause Christmas cheer in managerial circles. It was different from the past few seasons when business has held up even during the week before Christmas.

The Shubert (Bainbridge dramatic stock) was handicapped by a weak attraction, "Laff That Off," here last season, failing to prove itself the sort of show that repeats. Gross barely hit \$4,000.

A tabloid musical comedy version of "The Gorilla" gave the McCall-Bridge Players around \$4,500 at the Palace. Not so good, either, for a house that plays three daily and four on Sunday.

Returning to the Mutual burlesque wheel after a costly fling at stock burlesque, the Gayety got around \$3,000 with the first of its traveling shows, "The Night Hawk."

FRISCO FEELS GOOD; \$20,000 AND \$13,000

"New Brooms" Jumps to \$5,000—President, \$4,700—"Virgin," \$2,500 8th Wk.

San Francisco, Dec. 27. Time was when the week before Christmas was a nightmare. But things have changed. Although last week didn't set any attendance records, business was more than satisfactory. With the Curran dark, the Lurie had no opposition, and "Hit the Deck" continued merrily. Musical has two more weeks to go, and will leave here with a substantial record.

"The Beggar's Opera" proved an agreeable surprise on its second and final week at the Columbia. It made way Dec. 28 for "The Cradle Song." Henry Duffy opened "New Brooms" at his Alcazar, bringing Robert McWade, of the original cast, on from New York. It started off nicely.

At the President, Duffy's "The Gossipy Sex" ended its second week, and looks good until after the holiday period. "The Married Virgin" continues to click.

Estimates for Last Week
Lurie—"Hit the Deck." Continued strong pace; figured close to \$20,000.

Columbia—"The Beggar's Opera." Music lovers gave this one corking good play; final week easily hit \$13,000.

Alcazar—"New Brooms." Any other week but the one before Christmas would have probably spelled new attendance records; comedy piled up better than \$5,000.

President—"The Gossipy Sex." Second week slightly off, but at around \$4,700, nice profit.

Green Street—"The Married Virgin." Eight weeks and the end not yet announced; at \$2,500 no one worried about Christmas dinner.

"Rosalie" High, \$43,900; "Maryland" Low, \$12,000

Boston, Dec. 27. For the first time a house record here was broken during the week before Christmas.

"Rosalie," at the Colonial, last week, played to \$43,900, capacity. As a result Ziegfeld has decided to keep the show here for two weeks more.

"My Maryland," at the Shubert, did \$12,000, about the same as at the Wilbur, where the Helen Ford musical "Peggy Ann" was in. These were the only three legit here last week.

Several new shows opened Monday. Katherine Cornell in "The Letter," at the Plymouth for two weeks; "Student Prince," at the Boston Opera House, where the Shuberts are operating what might be called a subway circuit; "The Spider," at Majestic; "Cock Robin," at Hollis, and "Out of the Night," at Arlington.

NON-FEMME SHOW

The first non-feminine cast show that has been attempted in New York is scheduled to be brought out by the Theatre Guild in February.

The piece is "Wings Over Europe," by Robert Nichols and Maurice Brown.

Duffy Buys "Cyclone"

Los Angeles, Dec. 27. Henry Duffy, operating 10 dramatic stock houses out here, has purchased the coast rights to the "Baby Cyclone."

4 SHOWS SPLIT PHILLY DOUGH

Hodge, \$14,000; "Show Boat," Around \$46,000

Philadelphia, Dec. 27. With only four legit houses open, and another bowing in Thursday night, business was unusually good for this traditionally sour week in the theatres.

The only difference in "Show Boat's" gross was in the matter of standees. There wasn't a seat for the entire eight performances at the Erlanger, and the Wednesday matinee was a riot with women fighting for standing room. The week's figure was again in the neighborhood of \$46,000. This year Philly has been educated to preferring try-outs, if they're worth anything, to New York hits in their second or third season.

"The Barker" and "Straight Through the Door" both fared extremely well, benefiting by the scarcity of competition. The Hodge show was reported at between \$13,000 and \$14,000. "The Barker" did equally well at the Broad, boosting its first week's gross by a couple of thousand. With the holiday influx to help, it should complete four weeks of real profit. Howard Thurston ended his three weeks' stay at the Garrick and reported satisfactory business. His top, as always, was only \$1.50, and except for a couple of days of very bad weather, attendance was okay throughout.

"The New Moon" opened to capacity Thursday night at the Chestnut, and a large percentage of it was real money. Notices accented that the show was by means ready and comments were rather mixed. The three days of the first week won about \$9,000. This week has five openings, two dramatic and three musical. The Lyric has "The Silent House," in for two weeks only, and opened with a Monday matinee. The Walnut has "Immortal Isabella" in place of the banned "Women Go On Forever."

This also for two weeks only. The Shubert has White's "Scandals," which has a tremendous advance sale for the first 10 days. The engagement is for three weeks. The Garrick will show "Allez-Oop" indefinitely and with Lean and Mayfield, almost sure local drawing cards. It should stick for about six weeks with any breaks. The Erlanger has a return engagement of "Honeymoon Lane," with Eddie Dowling. This was to have stayed six weeks, but that booking has been cut to four.

Next week is bare of novelties, but Jan. 9 there will be "The Letter" at the Lyric, two weeks only. Also Winthrop Ames' Gilbert and Sullivan repertory at the Walnut, for four weeks. Length of stay not set, though probably limited to two or three weeks. On the 16th "Saturday's Children" begins a fortnight's stay at the Adelphi; "The Desert Song" comes into the Chestnut and "Yours Truly" is booked at the Shubert. On the 23d the "Follies" is announced for the Erlanger, with an unannounced attraction at the Lyric. On the 30th "And So to Bed" is scheduled for the Adelphi.

Estimates of the Week

"The Barker" (Broad, 3d week). Business jumped, with around \$14,000, or a little over claimed; "Tenth Avenue" next.

"Scandals" (Erlanger, 1st week). Opened Monday night to expected capacity; three weeks only, then "Yours Truly."

"Allez-Oop" (Garrick, 1st week). Revue with Lean and Mayfield opened indefinite run with excellent promise; test will come after next week; Thurston ended three weeks' stay to real profit.

"The New Moon" (Chestnut, 2d week). Operetta opened Thursday night to capacity; with help of benefits for first few performances stayed off normal pre-Christmas slump; extended to Jan. 14.

"Immortal Isabella" (Walnut, 1st week). Booked in suddenly when "Women Go On Forever" was barred; two weeks only; Winthrop Ames' Gilbert and Sullivan revivals next.

"Honeymoon Lane" (Erlanger, 1st week). In for four weeks instead of six with "Follies" to follow; "Show Boat" almost \$46,000 in third and last week.

"The Silent House" (Lyric, 1st week). Mystery play, in for two weeks only; "The Letter" next; house dark last week.

"Straight Through the Door" (Adelphi, 2d week). William Hodge got benefit of his own personal draw, also scarcity of competition; almost \$14,000.

Guild's 5-Week Rehearsal

Equity has allowed the Theatre Guild a five-week rehearsal period on the Eugene O'Neill play, "Marco Millions."

Size of the production is the question.

FEW PERMANENTS EXPECTED OF 27 FRESH BROADWAY PLAYS

No Source Seen for Anticipated Dark Houses—
Many of Latest Contingent Must Move Shortly;
None Got Buys Last Week

Although some 27 fresh attractions arrived on Broadway last week and this (Christmas to New Year's) to fill all the dark houses, it is predicted that untanned theatres will again be in evidence and probably before January is far advanced.

Many of the new shows are not there. Of last week's seven regular productions, not inclusive of the special attractions, none was accepted as agency buys and all are in cut rates.

Current week started with several promising offerings, yet not enough, and house operators are again wondering where the shows will come from to replace certain withdrawals. That some premieres will terminate into abrupt closings is indicated.

Last week's grosses were away under normal, as usual with the close approach of Christmas, and actual grosses do not supply a correct line on the business generally. To stoke for the holiday harvest, however, many shows had to take a box office wallop. This week started off fairly well and with favorable theatre weather. There are plenty of attractions listed in cut rates but no more than last season.

There were 11 openings Monday night and the dramatic departments of the dailies were run ragged, calling in aid from the reportorial department. Reviews from the latter source dodged definite opinions or such matter was blue pencilled.

Dress Rehearsals

There were several dress rehearsals Sunday (Christmas) night, with the critics invited. The intent was to dodge Monday's flood of premieres, but by forcing the scribes to attend on the holiday appeared more of a handicap to the attractions than a benefit. It is doubtful if the players concerned were at their best either. One new show even picked Christmas eve for debut, a worse selection than the others.

Prospects

Monday's highlights appeared to be topped by "Behold the Bridegroom" at the Cort and "The White Eagle," operetta at the Casino. "Excess Baggage," Ritz; "Bless You, Sister," Forrest, and "Celebrity," Lyceum, were regarded prospects, although clearer indications will come after New Year's.

"Caste," one of last week's entrants, drew divided opinions at the Mansfield despite its best seller angle; "Los Angeles" started mildly at the Hudson; so did "The Love Nest" at the Comedy; "Spring Song," Bayes, went into cut rates, as did those mentioned above and "What Do We Know," Wallack's, and "Sisters," Klaw. "Playing the Game" passed out at the Ritz where it was booked for a lone week.

Next week "She's My Baby" comes to the Globe which has been occupied up to now with special picture showings; "Nightstick" which went out of town for a week comes into the Cohan, "The 19th Hole" moving from there to the Little; "Trigger," current at that house, is expected to move; "Red Dust" will arrive at Daly's, "The Banshee" claiming removal to another berth also; "Oh, Kay" comes back for a two weeks repeat at the Century, the Max Reinhardt company being slated to move downtown; "The Centuries" will close at the New Playwrights downtown, to be followed by "The International"; "Hamlet" is slated to alternate with "An Enemy of the People" at Hampden's.

In the Agencies

In the premium agencies there were 25 "buys" attractions listed up to Tuesday. Included were several Monday night entrants, but none of last week's new shows were regarded as of a "buy" quality. The list: "Funny Face" (Alvin Manhattan Mary) (Apollo), "Hit the Deck" (Belasco), "Escape" (Booth), "Broadway" (Broadhurst), "The White Eagle" (Casino), "Good News" (Chanin's 46th St.), "Behold the Bridegroom" (Cort), "Interference" (Empire), "The Five O'Clock Girl" (44th St.), "The Merry Malones" (Erlanger), "The Doctor's Dilemma" (Gould), "Golden Dawn" (Hammerstein), "Sideshow of New York" (Knickerbocker), "The Command to Love" (Longacre), "Celebrity" (Lyceum), "Rio Rita" (Lyric),

Shows in Rehearsal

"Salvation" (Arthur Hopkins).
"The Immediate Jewel" (Carl Reed).
"Marco Million" (Theatre Guild).
"The First Stone" (Civic Repertory).
"Merchant of Venice" (Winthrop Ames).
"Mirrors" (Harris, Lewis and Short).
"A Free Soul" (Wm. A. Brady).
"Rain or Shine" (Jones and Green).
"Girl from Montmartre" (Shuberts).
"Three Musketeers" (Florens Ziegfeld).

L. A. GROSSES

Los Angeles, Dec. 27.
Second week of "Cocoanuts" at Biltmore unaccountably slow at start, but took a spurt for a reported gross of \$17,000. "Sunny" at the Mayan, fourth week, next with \$16,000.

"Broadway" completing three months at the Mason, still doing spiffy in its 13th week at \$9,000. "Laugh, Clown, Laugh," with Lionel Barrymore, seemed to be deriving its force from star. Fourth week at Belasco figured \$8,600.

"Pigs," seventh week at El Capitan, brought in \$4,500 to the Duffy coffers. "The Morning After," Oliver Morosco's re-entry into producing, not so hot at \$4,500 for its first full week at the Hollywood Playhouse. Morosco opened "The Four-Flusher" with \$4,300, not big but okay at prices.

"The Vortex," "Kongo," "Under-tow" and "The Desert Song" due in next week.

Rewriting "Senator"

Washington, Dec. 27.
With his play, "Senator Bessemer," twice scheduled for production, Melvin Hildreth, local attorney, is now working with Sidney Rosenfeld, who has "The Senator" (William H. Crane) and "The Vanderbilt Cup" to his credit, on rewriting it.

Hildreth's piece is a story of modern Washington life and politics.

TWO MORE CLUBS

Still they come, those nite clubs! Tonight (Wednesday) Don Dickerman opens his "Heigh-Ho," near the Lido-Venice, at 35 East 53d street, with Lacey Young purveying the dance music and the Whispering Hawaiians for concert luncheons and teas. Dickerman is the night club king of Greenwich Village, controlling three spots downtown.

On Thursday night Lew Leslie opens his Ambassadors on the site of the former Le Perroquet de Paris.

week). Opened Monday; house returned to legit, but will follow Stone show with another film, "King of Kings."

"Desert Song" (G. N., 17th week). Not worrying at \$24,000.

"Good Bad Woman" (Central, 1st week). Opened Sunday; looks like theatre will get break all season; house getting perfectly titled shows for location.

"Hit the Deck" (Woods, 3th week). Has even chance to pull through; \$22,500.

"Merry Wives of Windsor" (Illinois, 1st week). Opened Monday for three weeks; Mrs. Fiske and Otis Skinner co-starred and Henrietta Crosman featured.

"Mr. Pim" (Studebaker, 3d week). Will finish four weeks, audiences or not; house returning to regular legit and now looking for suitable show.

"Murray Hill" (Princess, 5th week). Has a right to stay if it wants to, but no basis for argument at \$4,500.

"Night in Spain" (Four Cohan, 5th week). Led town with \$28,000; revue will do better shortly and must.

"Road to Rome" (Adelphi, 10th week). Finished Saturday engagement, extended twice for three additional weeks; one of few shows this season that recovered after flopping; \$10,000.

"The Constant Wife" (Harris, 1st week). Opened Monday; Ethel Barrymore will bring out "Class" mob; succeeded "Play's the Thing," which started strongly but slumped; latter show finished six weeks to \$14,000.

"The Squall" (Adelphi, 1st week). Opened Sunday; reported "hot"; if so will have field to itself.

"Tommy" (Cort, 18th week). Closed to \$5,200 last week; never more than moderate money, but always enjoyed slight profit; Cort theatre a bet for frail shows; "Two Girls Wanted" opened Sunday.

PLAYS ON BROADWAY

Behold the Bridegroom

Comedy drama by George Kelly and presented by Rosalie Stewart. At the Cort Dec. 25. Judith Anderson starred. Staged by the author.
Antoinette Lyle.....Judith Anderson
Sheppard.....Kenneth Lawton
Mrs. Eleanor Ridgeway.....Mary Gliden
Spencer Train.....John Marston
Constance Peyton.....Jean Dixon
Gehring Pitter.....Lester Vail
Robert Lyle.....Virginia Russell
Robert Lyle.....Thurston Hall
Dr. Huntington.....Carl Hamilton
Dr. Loebell.....Clarence Bellair
Nurse.....Marion Evanson

George Kelly, among the most brilliant of playwrights, has conceived a serious play in "Behold the Bridegroom." It is so vastly different from his earlier hit, "The Show-Off," that the same authorship is hardly discernible.

While the new play has not the same elements of popular appeal, it should develop a class draw on the strength of its sterling though subdued dramatics. The first act is excellently worked out. It is witty in its smart way and enjoyable. Thereafter the play becomes deadly serious—too much so for the casual playgoer. Its quietude is apt to bore. Even polite first-nighters could not repress coughing.

Mr. Kelly, having staged his own play, explains why it was not cut. Seems to be about a quarter of an hour to long.

Tony Lyle, as her friends call her, was one of the social butterfly set. Deeply romantic, she has dallied on an engagement with one of the boys in her circle. Her man had not come along. When Spencer Train is introduced, Tony realizes he is her ideal. But she also knows her new-born love is hopeless. He was the first man to disapprove of her. Though he didn't put it to words, she felt it.

When Tony dismisses her fiancé and tells him there is another man, the boy goes to his club and shoots himself—one cause of Tony's collapse. She had discussed the matter of Train with her cousin, Eleanor. She confesses affairs with other men. The realization she can not go to Train as wives should go to their husbands becomes an obsession. Only when Train visits the suffering girl is there hope for their romance to bloom. In a beautiful scene she tells of herself and the great change. The curtain finds Train wondering whether the bridegroom has not come too late.

The author pretends to give a keen slant on the ways of the graduated debutante. Here is Tony with all the money she wants, traveling here and there, trying to get away from herself. Caustic and meanly critical of others, she becomes a real woman only after the one man arrives.

Tony describes her set as social curiosities who are running all over the world. Eleven out of the 14 girls who "came out" the same year as she, have already been married and divorced, several having divorced twice.

Miss Stewart, who produced Kelly's other plays, has handsomely mounted "Behold the Bridegroom" and supplied it with a corking cast. Judith Anderson fits Tony to a neeky and turned in a performance that leaves an indelible impression.

Mary Servoss, as Cousin Eleanor, did excellently; while Jean Dixon, as a flippant cocktail hound, was amusing. She was in one act only. So was Lester Vail, as the dismissed suitor, another true type. Thurston Hall, as the middle-aged father, looked the man, and his actor was admirable. Clarence Bellair was another to do well. One of the smaller parts was made to stand out as one of the best, that of Kenneth Lawton's butler. Neat, quiet and efficient.

"Behold the Bridegroom" is a candidate for the Pulitzer prize. That doesn't mean it won't do business. Indications are not for big attendance, but for a moderate success anyway.

DANTON'S TOD

(DANTON'S DEATH)

Third production of the Reinhardt repertory season at the Century. New York, under management Gilbert Miller. Enriched by a troupe of 200 extras in mob scenes. Paul Hartmann playing Danton; Vladimir Sokoloff playing Robespierre, and Arnold Korff playing St. Just.

About everybody connected with the technical side of the theatre went up to the Century last week to see the Reinhardt production of George Beuchner's historic drama, "Danton's Tod."

This is rated as Reinhardt's greatest spectacle, with the lighting and mob scenes in it nothing short of marvellous.

Interior scenes, played before a curtain on the fore part of the stage, are tedious and poorly played. These German actors bray loudly when they talk; the apologists saying that this is "German acting." Yes?

"Danton" is Reinhardt's best to date in New York. The scenes of the howling French mobs in the Tribunal are as stirring as history itself. Great columns are on the

stage and there are many steps. Up from these steps are the seats—a great circle of them—in which sit the populace, come to hear decisions of great moment.

The back of the stage is in darkness, but the lighting is so graduated from the back to the front, increasing in intensity toward the front, that the mob seems continuous.

On the part of the mob that is revealed, the light shades off into darkness so gradually that the impression of a great mob is put on the audience.

Much amazement was expressed among theatrical directors in New York that Reinhardt was able to gather a mob here and train them so nicely, for on the opening night they worked one-two-three. Better mob scenes have never been staged in New York, not even in the rush for free seats to "The Ladder."

It's a production of great note on this account. Fellows who wouldn't be caught dead at a performance in a foreign language have been dropping into the Century to see the Reinhardt mobs. The word got quickly around Times square that this was thrilling stuff—and it was. Marching hordes, mad, waving, frantic hands, screaming voices lulled into sullen repression by a speaker in the middle of the tribunal—these are the most graphic items of the production.

"Danton's Tod" was the most eagerly awaited of the Reinhardt productions. It was the first play staged in modernist fashion, so they say, and so far it's the best. Its mass movements are incomparable on this side, and presumably on the other side.

Moissi doesn't play in this one; he had the star role called for in his contract in "Jedermann." Didn't hurt the show any. Hartmann is fine as Danton, Sokoloff running away with the piece as Robespierre and Arnold Korff contributing a thrilling bit as the oily, smooth tongued St. Just.

THE WHITE EAGLE

Russell Janney's four-act operetta featuring Allan Prior. Based on "The Squaw Man," with music by Rudolf Friml. Book and lyrics by Brian Hooker and W. H. Post; staged by Richard Boleslavsky; dances credited to Busby Berkeley; costumes by Janet Reynolds; Anton Heind directing orchestra; at Casino Dec. 28.

Run Watcher.....	Ralph Moana
Medicine Man.....	John Masley
"Squaw Man".....	Charles E. Gallagher
Tatyana.....	Marion Keeler
Silverwing.....	George Shields
Indian Dancer.....	Amy Kas
English Dancer.....	Paula Lind
Leut. George.....	Carl Mayne
Capt. James Wynne.....	Edith J. Carson
Carson.....	Allan Prior
Captain Leslie.....	Jack McOray
Sir John Applegate.....	Lawrence D'Orsay
Lady Kerhill.....	Isabelle O'Madigan
Countess of Kerhill.....	Hazel Glen
Earl of Kerhill.....	Fred Tilden
Earl.....	Kay Hawley
Lady.....	Jack Lind
Nick.....	Charles Henderson
Red Hardy.....	Mark Smith
Big Bill.....	Jay Passett
Happy.....	Carl Mayne
Gloomy.....	Forrest Huff
Cash Hawkins.....	Master Albert Shaw
Little Hal.....	

Reported to have had only two and a half weeks in which to break in, the most remarkable item about the premiere of this operetta was the smoothness of the performance. It spoke much for the direction, cast and stage crew.

This latest Russell Janney effort is a big craft which necessitates same deft navigation between the regulation theatre hours. Opening night the show spilled well over the conventional curtain time. Although it started late there was a full three-hour performance on tap, 15 or more minutes of which will surely come out.

The Casino's new musical is not great, but it's good and very apt to see the hot weather. It impresses as a show that will not stampede attendance in the direction of 39th street, but will build to consistently healthy grosses.

It's massive, colorful, has one standout melody and a number of quality voices to make the score pleasing if not unusual.

It really appears as though Janney undertook production with one eye on England—just in case. Following "The Squaw Man" brings in the hero as an officer of the 16th Lancers who exiles himself in Colorado to save the family name. That English garden second act with its red mess jacketed male chorus, plus the Indian and cowboys, seems to make it a tempting British project. The hero is English and Indians put over "The Covered Wagon" (film) in London. So if grosses don't pan out here, the West End vote may offset that and then there's always Australia. Both London and Sydney will unquestionably look "The White Eagle" over.

Inasmuch as the story of "The Squaw Man" is familiar it's enough to say that the principal movements of the plot have been retained with dialog about cut to the bone. A few cast members are more at home when singing than carrying on the script, one or two climaxes may not be all they should

and slow spots crop up here and there, mostly in the final act, but none is a serious fault, with much to condone them.

The show is slightly in its four "episodes" of solid stage settings, which open with an Indian ceremony at dawn on a hilltop. It is here that Marion Keeler, as the Chief's daughter, first offers "Alone," the highlight melody which is reprised throughout the show and will surely make the disks and dance floors. Sweet voice, this girl, and vocally blending with Allan Prior. The second act is the exterior of an English estate, the contrast from the blazing blankets of the tribe being heightened by but a three-minute intermission. Thence to a western barroom, and after that a solid ranch house, et as the finale.

Around 70 people on the stage at the opening of the third act, with the male chorus counted at 25 earlier in the show. A great formation and effect number in the final stanza had about 40 girls working with about 15 men; mass stuff credited to Busby Berkeley, and good.

Chaps, blankets, evening gowns, officers' formal dinner attire, sport clothes and dance-hall girls give the show a good-sized costume bill without the sets. Janney hasn't cheated on production or in numbers and has a heavy salary list. No attempt is made to list the musical numbers, as the music is synchronized to the story for at least 80 per cent. of the stage time. Next to "Alone," Friml's best effort comes forth in regimental song, for which Prior leads the male singers in the second act.

As generally true of most operettas, this one is shy of comedy. Little or none until the action gets into the western saloon, where Mark Smith takes charge of the department. Much flourishing of 44's and a salvo of cowboy draws are the principal means. Forrest Huff as Cash Hawkins, the western heavy, was particularly broad in character delineation.

Prior, featured, rated the billing on his work. Historically he led the cast and on voice never wavered. As far as known, this is the first time he has ever received single billing in a show. An Australian, Prior has been around for some time, lately in the picture houses, and particularly a standard at the Strand, prior to which he appeared in Shubert revues and one or two other shows. A good-looking boy whom the women and men like. This one will set him.

John Mealey, Charles Gallagher and Prior carried the principal male vocal burden, and well, while Miss Keeler and Hazel Glen led the feminine voices. Miss Glen duetted nicely with Prior, and if prone to occasionally weakness on lines, made up for it in conjunction with the orchestra.

Aysa Kaz won a couple of chances to secure undivided attention with an odd form of Indian terpsichore, enhanced by chorus formations, and Kay Hawley got loose for a hard-shoe bit along side of the third act bar. Lawrence D'Orsay does very well, as usual, by his "Sir John."

The show needs cutting, and the scissoring has probably started. A duet by Prior and Miss Keeler in the final act is a logical absentee, also some of the by-play in acts 3 and 4. Allowing that there are around 70 people in the chorus, and there are between 35 and 40 men in the pit, Janney has an overhead that can't be laughed off.

The show is colorful and tuneful enough to make it a success, and no matter what happens, the smoothness of this opening performance rates as an achievement.

Sd.

CASTE

Joe Weber's production of Cosmo Hamilton's drama, adapted by Mr. Hamilton from his best-selling novel of same title. Staged by Campbell Gullan. Sets call for territory designed by Herbert Ward, and executed by Ward & Harvey. In three acts (5 scenes). Opening Dec. 23 at Mansfield.

Augustine Brownlow.....Philip Braham
Reginald Walter Willott.....D. W. Percy
Col. Erskine Dalziel Farquhar, late Canadian Highlander.....Reginald Mason
Lillian Shepheth.....Vera Nelson
Denham.....Gordon Richards
Edmond Gillingham.....John Astley
Helen Farquhar.....Winifred Kingston
Anthony Northrup.....Anderson Lawler
Lord Warminster.....Halliwell Hobbes
Lady Warminster (Col. Farquhar's cousin).....Nancy B. Marsland
Jean Farquhar.....Vivian Martin
La Duchesse De Bercy (Mrs. Farquhar's cousin).....Hilda Strong
Max Lorbenstein.....Horace Braham
Mrs. Otto Saab.....Jean Shelby
Albert.....Carlin Crandall
Jacob J. Lorbenstein.....Albert Bruning

Plays with limited appeal are hazardous. "Caste" is in that class, both ways.

The intermarriage thing has been done to death in book and play, but Cosmo Hamilton made it stand up much better between covers than he has done between curtains.

Joe Weber must have fallen in love with the book. He produced the play. And Joe bought a great troupe for his baby. It's quite the best looking collection of interior (room) sets Broadway has seen for a while. Herb Ward gets credit.

And the women dress well. Even

a dumbN like this one could notice that.

And then the casting. Nice, all the way. Some of the players seemed to belong.

But if the play's there, the intermarriers and their families, friends and enemies, or those who said wait and see, will have to support it. It's too talky, too draggy up to scene climaxes, and those climaxes in the main are too flat to send this over for the mob.

"Caste" in the book, for two-thirds of its way, is snappy. That's what's missing on the stage. Mr. Weber, however, has something in the film rights. This is not meant to be read that "Caste" won't get over. No one can call these specialized plays. They may turn at any time or never. As a picture though, this story should screen better than the book reads or the script plays.

With Mr. Hamilton taking the angle of the Jew's family resenting his marriage to a Christian as heartily as the girl's family did to hers to a Jew, that may interest Jews—or Christian. One of the best scenes and the best climax is where the elderly Jew forbids his son's marriage, with both families equal in rank and wealth in their respective circles.

Only Mr. Hamilton neglected to bring out a point that's in his book. It is that one of the families inherited its money and the other family earned it. Or if you go into the book which says that a man at 50, over or under, can break away from what he confesses is his only or greatest love as Farquhar did, to "go back home and be good." In or out of Times square—but still, maybe, Mr. Hamilton is not yet 50.

"Caste" as a yes and no tale gives the Jews an edge. But Mr. Hamilton to give Mr. Weber's show an edge might acknowledge for publicity purposes whom his several characters of both faiths were modeled upon. Not the Berlin-Mackey angle, that's too apparent, but his mixture of Berlin and the others, particularly the Hebrew father and the Farquhars.

Although there are numberless Farquhar married couples in this land, mostly minus their money, of course.

Those who have intermarried and their relatives with their others should see "Caste," though they might have read the book, for in the play they will see Vivian Martin as Jean Farquhar. Miss Martin is so refreshing on the speaking stage in this role that Mr. Weber should tie her up for another piece to follow.

Winifred Kingston does well as Mrs. Farquhar; Albert Bruning sends over a strong chord as the elderly Lorbenstein, son of Max Lorbenstein, the enthusiastic concert pianist, fairly done by Horace Braham, who looked the part as a type perhaps better than he played it.

Halliwell Hobbes and Jean Shelby in bits did enough to draw applause on their own when exiting Monday evening at the Mansfield.

Play is now running in five scenes. The opening scene of 16 minutes was entirely dropped and with that four characters who appeared only in it. Among them was Vera Bellson, who played Lillian Shepheth, Farquhar's mistress in France. Planting dialog in the only scene instead, the first act.

Joe Weber has not made a production for some time. He went heavy for this one as a drama. Looks like a \$30,000 investment before opening. And he's in Lew Fields' Mansfield theatre on West 47th street, Lew having assumed the house and giving Joe the first whack.

It's said "Caste" is in on a stop of \$10,000, and the show must do about \$12,000 to break. That sounds like a lot for the side streets, but there are possibilities for this play.

With all of this "tolerance" of late, some on the level and some for publicity, "Caste" falls in opportunity, maybe, and the maybe is, if anyone cares. They have been getting married for years and they will keep it up.

And Joe is protected by the picture rights; they are worth a fat sum.

As the opinion must be set down, this won't go far unless there's an unsuspected urge in unsuspected sets.

Sime.

CELEBRITY

Herman Shumlin and Paul Streger present this comedy by Willard Keefe in three acts (two scenes). Staged by Edward Goodman. Opening Dec. 26 at the Lyceum. \$1.30 top.

Clarence Cooper.....Claude Cooper
Lenny O'Neill.....Lila Norcross
Vera O'Neill.....Irene Hubbard
Josie Shaw.....Constance McKay
Harry Regan.....Gavin Gordon
Sebastian.....Crane Wilbur
Solly Gold.....Maurice Freeman
Brother Childs.....Nancy Sheridan
Mrs. Hemingway.....Mabel Montgomery
Sebastian.....Harry M. Cooke
Miss Vincent.....Rose Keane
Mr. Collins.....Philip Wood
Miss Christy.....Margaret Armstrong

Willard Keefe's much-heralded novelties entry with his "Celebrity," a "novelty of a situation," portends great promise for this popular news-act's possibilities as a play-wright. As a maiden effort "Celebrity" is an auspicious contender, just missing being a sock click, but

likely to keep Bill in some interesting royalties for a number of weeks.

With the author's newspaper training and his many newspaper pals, coupled with bonanza of exploitation possibilities for an "expose" of the leather-pushing racket, "Celebrity" has much to rely on for its extended tenancy.

"Celebrity" deals with a pugilist of literary bent, and is a cinch suggester of Gene Tunney, although the scrapping between the pug and his mentor ("Circus" Snyder, a Barnum of the squared circle, who exploits his charge from a bum into the tender class) is reminiscent of the legal battle of the Jacks, still hanging fire in sundry courts.

Keefe's insight on the cauliflower racket is thorough and set forth with considerable shrewdness. The publicity building, the literary hum, the prop "mummy," who poses benignly at \$50 a week and has an unnatural thirst for Volstead's most disliked beverage, the building up of the newspapermen, the super-gambler, Solly Gold (page Arnold Rothstein), who is capable of intimidating "Circus," and kindred sidelights on the inner workings of framing and collecting on a match, make for an interesting peep at how real ring gentry might conduct their business.

But for some extraneous talkiness and thinness in spots "Celebrity" would rate as importantly in relation to the cauliflower industry as "Broadway" and "Burlesque" do to the covert charge places and the show business.

Like the author, it's a maiden production for the new producing firm of Herman Shumlin and Paul Streger, respectively the former general manager and casting director for Jed Harris with "Broadway," when deciding to step out on their own.

In "Celebrity," Shumlin & Streger have a sturdy proposition, a capable but not expensive cast, a moderate production and great picture possibilities. The film rights should more than make this venture worth while.

Streger's astuteness as a caster is evidenced in this play. Crane Wilbur as the cocky but efficient "Circus" Snyder, Claude Cooper as Clem, Hale Norcross, the manager; Constance McKay as the pug's sweetie, Gavin Gordon as the boxing literature, Nancy Sheridan, the fem lead, and Maurice Freeman as Solly Gold, were perfect types, convincing at all times.

With an eye to the box score, this reviewer who is happy at the opportunity to boost a pal, must restrict his optimistic hopes to a moderate run at moderate money in view of the circumstances aforementioned. Keefe appends a program note that "the author is indebted to George S. Brooks for valuable suggestions and assistance."

Abel.

IT IS TO LAUGH

Barbour, Grimmins & Bryant present Fannie Hurst's comedy drama, staged by Rollo Lloyd, sets designed and decorated by P. Dodd Ackerman; Edna Hibbard featured; at the Eltinge theatre, Dec. 26; \$1.30 top.

Edna Hibbard is featured. Miss-cast for the second time by the same firm. Her husband is one of the producing trio. She gets \$1,000 a week from other producers. And how that fifty 11 comedienne can earn it! What she did in "Ladies of the Evening" and "Gentlemen Prefer Blondes" is nobody's business but her own, and she isn't attending to it. In this one and in "Tenth Avenue" she was assigned to play savoriettes.

Miss Hibbard can play hussies from the floor up. Up to the heights. But why this sudden turn for the she-reformer, the "heart of gold"? If she must play gold parts, she should dig it, not give it away. She is the life of "It is to Laugh"—what life it has. But she's wasted.

The piece is not destined to get money. It's a character study of Yiddish life. Miss Hibbard, with that sassy pug nose, plays Birdie Goldfish. Can't be. But that isn't fatal on the stage. Louise Dresser once played a Yid and got away with it. The point is that no matter who played the part, "It is to Laugh" wouldn't draw. It isn't good 142nd Street, though at times it is pretty far Bronx.

Miss Hurst has written a character sketch again. Like in "Humoresque," but not so good. Motivation is divided. Sympathy ruptured. Love interest struggles, but like some of the Christmas lights, sputters—sputters—sparks—but doesn't flame.

The character studies are excellent. The first act, though talky, is the best. Confines itself almost entirely to what Miss Hurst does well. It has no plot until the last second.

The premise is an old one—prosperous, artistic second-generation ghetto boy transplants his family to surroundings where they are out of their element; he is an antique expert and gives them art furniture. But his little sister won't let him keep her.

She works in a shop near the Winter Garden. There she meets up with crooks. She falls for one of them and marries him. He is in a jam. She won't let him take the fence, calls up the bulls herself, turns him up, goes to Atlanta and works as a waitress to be near him while he does his bit, brings him back, straightens and squares him—and is the final word in devotion and heroism.

Meanwhile her pop languishes and sickens. Upstage brother won't let her, the light of his old life, come to visit. But mother double crosses, the ex-con gets the wire, the answer is Birdie comes on the jump to get him in good humor. She starts him laughing. He gets in high and in the middle of a laugh passes out. Curtain.

If that's for Edna Hibbard, what's left for Sophie Tucker? The rest of the cast is fair. No outstanding personal hits except Sonia Radina as a Hebe woman, every word a smash laugh. And a baby actress, Muriel Reid, fine in a bit.

The direction also fair. Only a director if he had any power or persuasion should have advised against wasting Miss Hibbard in this. Maybe against wasting all the jack on the whole thing, for it isn't a play, it's still a good story.

Has some Jew appeal, and, of course, Miss Hurst has some following. So has Edna, though one more like this will crimp it. So this shouldn't double up immediately. But it can't last.

Lat.

THE LOVE NEST

Comedy by Robert E. Sherwood based on Ring Lardner's story of same name; presented by the Actors-Managers, Inc., in association with Sidney Root. At the Comedy, December 22. Staged by Agnes Morgan.

Here is a comedy for Los Angeles. It should be great out there where the picture bunch know that much of the satirical comedy, "The Love Nest," is the truth. But around New York that's something else again. It's doubtful if the average playgoer here cares about the curious enervating atmosphere that pervades the land that grows movies. This is Ring Lardner's story dramatized by Robert Emmet Sherwood, and is the first attraction for the Comedy of the season. The house is the step-child of Broadway show shops. Tucked away on a side street and being of small capacity, few producers care about booking into it.

Lardner has been out among the picture people, but he's living in Great Neck. Curious thing how New Yorkers transplanted to the coast seem to complain about everything but the climate, and eventually are willing to pass that up. That isn't exactly expressed in "The Love Nest," but it's there. The story has to do with the life of Lou Gregg, a noted director, and his wife, Cella, at their home in Beverly Hills. Wedded seven years, they have three children and to all and sundry are a devoted couple.

But there is a false note in Cella's life. Her husband's ego has become so obnoxious that little "sweetheart" has turned to red liquor behind her husband's back. All she hears is pictures, how much Pola Negri's last one grossed, how it was wrong for so and so to tie up with Fox again, etc. So Cella is to abandon her fine home, take the children to New York and after divorcing Gregg is to marry Forbes, ex-actor who has been her butler.

The scene in which Cella makes up her mind to leave Gregg is not so good though perhaps enlightening as to the character of the husband. He has been entreating her to stick, afraid of the scandal because his latest picture looks like a flop—they had cut it to 6,000 feet and doped it up with wise crack titles. But a phone call from Sid Grauman, who thinks it the best audience picture Gregg has ever done, changes the director's attitude. He cares little that the wife is walking out. He orders transportation for her and kids, nurse and butler.

Then, surrounded by his yes-men, he troops to the office of the picture executive, referred to as "that damned button-hole maker," to demand a renewal of his contract.

The best scene is in the second act when June Walker, as Cella, takes to drinking raw booze and wins a confession of love from Forbes. Only a smart and clever actress could handle this bit. There

is a girl critic left behind playing with the kids upstairs, when Gregg and his yesmen go off for a preview. Of course, it is startling to the newspaper girl, a mincing individual whose type was deliberately taken from life. The press girl is shocked when she learns the truth about Cella, who she thought an ideal wife and mother.

For the play, the Actor-Managers attracted artists outside their group and made some good selections. Miss Walker is corking. Paul Trueman, as the girl critic, wove a rave from some of the newspaper crowd out front. Albert Carroll, one of the mainstays of the Grand street bunch, was content as assistant to Gregg and turned in a neat performance. Clyde Fillmore filled the Gregg part capably.

"The Love Nest" is the second play about Hollywood that came in last week, "Los Angeles" having preceded it. The latest piece is an effective story about the picture crowd. Insiders and Broadwayites will like it, but there is too little laughter and a lack of intense dramatic power. It does not figure to land.

Idee.

WHAT DO WE KNOW?

W. Herbert Adams presents Olga Petrova starring in her own three-act play (five scenes) at Wallack's, opening Dec. 27.

Samuel Lovejoy.....John C. Carville
Susan Western.....Josephine Morse
Sara Peabody.....Lillian Kemble
Shirley Swigart.....Maxwell Shoes
Pearl du Barre.....Wilma Thompson
Ina Ballerka.....Helen Blair
Ben Pederson.....Jack Leslie
Kasha.....Olga Petrova
Lyons Johns.....Carlin Crandall
Morgan Western.....Bradley Page

Guests—Ernestine Fox.....Suzanne Bennett
Myra Winslow.....Gladys Feldman
Shilly.....John C. Carville
Ah Sing.....Hoi Poi Kee
Olivia Herford.....Wilma Thompson
Philip Herford.....Chester Erskine
Mrs. Willis.....Mabel Wright

Medium—Mr. Potter.....Jack Root
Luther Martin.....John C. Carville
Esther Skelly.....Shilly
Swami Vyasa Sidhanta.....Maxwell Shoes

Handicapping her talents by an uncertain vehicle of her own writing, Mme. Olga Petrova marked her Broadway return with a spiritualistic theme of indefinite character. Not until the final few minutes is it established in which direction lie Mme. Petrova's or the play's belief on spiritualism, with the conclusion in the affirmative.

The provocative nature of the play should have its appeal for the spook telepathy element and from that may develop some discussion with proper ballyhooing and freak exploitation.

Not electing to concentrate too much on the one element, the play wanders from its Purity League source until the ultimate spiritualistic seance at the finale. That seance idea in itself should work out well for the matinee femme trade, giving an "inside" on a spiritualistic get-together.

Mme. Petrova has woven her play with a modicum of sophisticated observation, sounding familiar in spots, wherein she takes a lusty rap at the pinch-nosed, prying purity fanatics. One had sworn her son to 101 per cent. allegiance to the Purity League, and (Mme. Petrova) he fights off mundane temptations for four years, so that his wife is literally a married virgin.

From that the play gets Greenwich Village-y in its hokum, with the spiritualistic background the underlying motivation carrying it into the finale where Mme. Petrova contacts with the spirit of her lover.

Looking lithe and languorous in her costume creations, Mme. Petrova gave an excellent account of herself, with the cast fairly satisfactory but not distinguished, excepting the unsympathetic reform characters. The heavy lover was a flop. The swarms, ooms and other alfaifa gentlemen of the spook cult also missed out.

Mme. Petrova and her producer, W. Herbert Adams, who is a New York lawyer probably acting for the real backer, and said to be interested in some of Earl Carroll's ventures, doubtless appreciate full well that the basic appeal is limited and similarly its box office possibilities. Whatever interest it will create will be on the strength of the spiritualistic phase and among those of that cult, it's a cult.

Abel.

PARADISE

Play in three acts by William Hurlbut. Directed and presented by Robert Milton at the 14th Street theatre Dec. 26. Lillian Foster featured.

Cassie Theisinger.....Minnie Dupree
Margaret, Mrs. Elder.....Elizabeth Patterson
Ella, Mrs. Springer.....Selena Boyle
Adelaide, Mrs. Carlson.....Eloise Stream
Henry Elder.....Edward Toland
Mr. Thompson.....Edward H. Robbins
Winnie Elder.....Lillian Foster
Dr. Achilles Swain.....Warren Winton
Harry Elder.....Tom Brown
Norma Archer.....Helen Flint
Bert Heaney.....Arling Arne

William Hurlbut again dwells with considerable morbid detail upon the tormented soul of a sex-starved spinster. But this time he dilutes the dose and tries to keep the patient laughing. Mr. Hurlbut's own show, "Hidden," demonstrated pretty clearly earlier this season that there is no large or

morous public for psychoanalysis in dramatic form, so, although "Paradise" is less obvious, more human and withal well written, it is not apt to be productive of large revenue.

During act I Mr. Hurlbut is writing small town domestic comedy, with no hint of the stark, sombre doings to come in acts II and III. The play is frequently moving, though generally somewhat slow in tempo. It has some real moments, always holds interest and has the benefit of much comedy. It has also a superb production and cast.

The horror of "Paradise" is in the ghouliah, fearful thing Sister Winnie does to convince her taunting married sisters that she, too, has been married. She brings home from New York as her deceased husband the corpse of an uncouth laborer from the morgue, meanwhile having sent home a picture of a handsome youth as being her imaginary spouse. A morbid aunt opens the coffin (off stage) against the orders of the girl and discovers the horrible trick. The denouement follows, with Hurlbut this time providing a "happy" finish by giving his wretched heroine the handsome young doctor she has loved all the while.

Miss Foster is excellent in the leading role. She made the character seem as plausible as so neurotic a type can probably ever be, seen against painted scenery and stage lights. It is the fault of the script that in Act I she seems too fine and sensible to do the crazy thing she does later. Mr. Hurlbut's psychological cases are probably clinically authentic but theatrically they are not quite successful.

Warren William made a splendid figure of a young doctor, human, real, the right size, age and type and a competent actor on top of it. Minnie Dupree and Elizabeth Peterson as Winnie's aunt and mother respectively were thoroughly in character. Aunt Cassie's phobia for funerals seemed overdrawn.

The entire production is first rate. "Paradise" will be a limited attraction, however, because of its theme and morbid details.

SPRING SONG

Play in four acts by Virginia Farmer. Presented and staged by Gustav Blum at Bayreuth, Dec. 21. Settings by John Wenger. Oscar Schoenvogel. Leo Bulgakov. Walker Pendleton. Lewis Leverett. Nellie Lee Bell. Marienne Francis. Caterina Corwin. Ethel Wilson.

Lack of "art" and other high literary felonies are charged against Gustav Blum's cut-rate problem plays, which, nevertheless, continue to run for four to six months by virtue of the Blum system.

"Spring Song" is the familiar equation of great art and bad morals, a blurred x-ray of the creative soul. It contains a measure of popular appeal, some snatches of fair writing and a great deal of conversation about the eternal principles of art.

After a first act that cops everything for windy emptiness the second and third acts of the telling seem, by contrast, bright and animated. Fourth act, in which Blum has splurged himself on a set of a genuine New York skylight art studio, is pleasingly brief.

Four people in the cast, though there are a couple of off-stage voices, probably I. A. T. S. E. rather than Equity.

Leo Bulgakov was a little incoherent at first, but as the ear accustomed itself to his all too effective German accent he earned exonerations. Mr. Leverett, the juvenile lead, was excellent as the big, gawking country boy, and Ethel Wilson as a temperamental concert pianist was ditto. A change of costume between Act I and Act II would help. Miss Francis clicked in a part for which she was not well suited by type.

This is by no means as bad a show as it perhaps has been considered in fastidious quarters. And with the Blum system it should ride for a moderate rating.

Tony Sarg's Marionettes

Ernest Briggs Inc. presents Tony Sarg's Marionettes in a two-act adaptation of "All Baba and the 40 Thieves." by Knowles Enteklin. Produced and supervised by Tony Sarg; staged by Charles E. Seale. Puppet manipulators include Seale, Marvel Vantine, Margaret Skewis, Elwood Payfield, Bill Baird. At the Edyth Totten, New York, Dec. 22 to Jan. 3, \$2.20 top.

Tony Sarg is a master of marionettes. Although he does not appear with this company his production work is evident.

The Totten, 300 seats, gets its first bookings of the season with the annual return of the puppet company, here for the holidays' juvenile trade. A repertory of plays suited to younger minds is being presented, with "All" in for even-

ings. It is in two acts with seven scenes and a prolog.

"All" is handled with such an appreciable sense of burlesque in design, action and speech that the adult trade will find considerable entertainment in it. There are 41 murders, all bringing loud and hearty laughs from the kiddies.

The story is of a poor witless fellow who chanced upon a fortune hidden by thieves. A slave girl, in love with All's son, assists in retaining the fortune for All by doing away with the thieves after overcoming obstacles, and is rewarded with the man she loves.

Five people work the 20-inch puppets skillfully, contriving highly lifelike gestures. The most striking instance of finished manipulation is by Marvel Vantine, who puts a puppet through an Oriental dance that would bring high pressure to a cigar store Indian. Even the hips, torso and shoulders are undulated. Voices are well placed and seem to emanate from the characters. A laugh in this is a distinctly effeminate voice given to two characters without reason.

At \$2.20 top "All" is worthwhile stuff in the novelty classification. Marionette shows, however, unfortunately lack wide drawing power.

VENUS

Comedy in three acts presented by Carl Reed. Written by Rachel Crothers. At Bayreuth, New York, Dec. 25. Staged by Miss Crothers. Virginia Gibbs. Cecelia Loftus. Mason. Charles Hampden. Dr. Dickie. Arnold Lucy. Herbert Beveridge. Tyrone Power. Agnes Beveridge. Patricia Collinge. Diana Gibbs. Katherine Francis. Ross Hurst. Edward Crandall.

One of the stupidest. Far fetched yet unimaginative.

The author aimed at novelty and produced stereotyped second act and an uninteresting opener. By the third they were walking out Sunday night. It is a comedy without laughs; a puerile, pseudo-intellectual creation.

The finest trouping in the world couldn't put a play of this sort over. The gagging is putrid. The characterizations, though well done by Cecelia Loftus, Tyrone Power and Patricia Collinge, lack conviction. The great scientist is as unreal as a hophead's dream of eternal heaven.

The opening act centers around a couple of flyers who made a trip to the star Venus. Action is on the roof of the Gibbs apartment in an advanced age when landing platforms for planes in private homes are considered as necessary as garages.

Virgie Gibbs wants the wealthy Beveridge to back the flyers in flights to other planets. Beveridge offers to do so if Diana will remain on earth with him.

The professor has a theory that the world would be a happier place to live in if women were the equal of men in intelligence. He gets the party to swallow specially prepared globules which will inject a feminine quality into the male mind while it is intended to endow the women with sundry male characteristics.

As a result of the experiment the dames strut through the second act cussing and bawling. The brutal Beveridge becomes a weak, trembling creature who finally winds up by putting on a dress while Agnes, the chicken-hearted frau, dons flying clothes and declares intentions of flying to the moon or some place far removed from the earthly sphere.

The professor becomes frightened, but has no power to stop the effects of the drugs he administered until the influence wears off. Explanations follow.

Beveridge as a character is unimpressive because he is overdrawn in both instances, first as the domineering male and later as the cringing half-wit. In the latter case he gets laughs.

Katherine Francis and Edward Crandall, for the purposes of the play, are presented as much alike as it is possible for two human beings of opposite sex to be. That kills interest.

And although Miss Crothers without doubt was unaware of it, her "plot" of equalizing or changing the sexes has been employed times without count for comedy scenes in burlesque wheel shows, while it originated over here 30 years ago in a vaudeville comedy act that played it to death on all of the circuits.

MONGOLIA

George H. Brennan's drama in three acts by Conrad Westervelt, featuring Frederic Burt and Mildred J. Florence, staged by Edwin R. Wolfe. At Greenwich Village theatre, New York, Dec. 26.

Captain Peter Smidoff. Harry Nelson. Major Mulya Pasha. Boyd Agin. Mrs. Kate Haverstraw. Kate McComb. Stefan Orloff. Warren McCollum. Dr. Oliver Shaw, D.D., M.D. Fred House. General Alexieff Orloff. Frederic Burt. Ivan Koronsky. George Farrell. Marion Roberts. Mildred J. Florence. Frank Roberts. Thomas Carrigan. Filly Boggs. Belle Greene. Prissy Mullins. Phyllis Harding. The Living Buddha. John Lawrence. Col. Dornay. Russ. Caroth. Lamas, Russian Soldiers, Mongolian Servants, etc.

It is improbable that this melodrama will venture uptown. If it does the odds are heavy against it.

The drama of a romantic figure unsuccessfully attempting to win the wife of a less intriguing but devoted husband is placed amid

Russian revolution surroundings (1919).

A Russian general restrains an American couple from leaving the country while he seeks to acquire the wife by force of power and by polished courtship. In the end he admits defeat and entrusts to the pair for refuge in France a youth thought to be his son, but in reality the Czar of Russia.

With the woman and the boy gone, the general prepares to resume his heavy and promiscuous necking where he left off when the lady came into his life.

Frederic Burt, as the general, carries his part with efficient treatment and derives all possible worth from his lines. Playing the American wife, Mildred J. Florence impresses. The boy czar is acted by Warren McCollum, a youngster showing possibilities. He made a decided hit.

Harry Nelson, as a captain, was capable, as were Thomas Carrigan, the American husband, and Fred House as a missionary. Boyd Agin showed well in two appearances as a traitorous Mongolian major. A freak part—the living Buddha—was played fairly impressively by Joseph Lawrence.

Most action and high spots were brought in through revolution sideplots. A little blue stuff was inserted by introduction of two ladies in town to cash on the Russian army. Later they are taken into tow by an American missionary, who believes they are night nurses. That's a missionary, remember.

Staging is good. With most of the cast performing efficiently, it's a tough break that the material doesn't look like money.

60 OF 160 STOCKS LAID OFF LAST WEEK

The pre-Xmas week layoff allowed by Equity was taken advantage of by 50 per cent. of the operating dramatic stocks. This marks the largest number of layoffs in the stock division since Equity has been established.

Despite the grip dramatic stock held early in the season most troupes, in spots for a season or more, are up against a tough problem through inability to get proper bills which do their stuff at the box office. With careful "shopping" in vogue, patrons will buy neither unknown shows sneaked in for tryouts or short run stuff accredited trash by the cosmopolitan reviewers. The new arrangement has cut in keenly upon play brokers who previously grabbed up the lame ducks at a buy.

On a check-up of 160 operating stocks, 60 laid off last week.

Morosco as Garland

Los Angeles, Dec. 27.

When Gerhold Davis takes over the Morosco Jan. 1, he will change its name to the Garland. The house, now running with \$1 stock shows, will also switch to regular productions at \$1.50 top.

The stock company now there, headed by Kay Hammond and John Lital, goes out two weeks after Christmas Day. Henry Schroeder, present manager, will remain. The theatre shuts down for repairs with the new regime due about February.

The change in name is because Oliver Morosco has returned to the coast to produce and possibly take over a theatre which he would want to carry his name.

M. & D.'s Waco Troupe

Dallas, Dec. 27.

Following the disbanding of their company at the Pantages, Fort Worth, Melklejohn and Dunn, local stock producers, organized a new company at Waco, Texas, opening last week.

They have leased the Orpheum there and will use most of the members of the Fort Worth cast. Top price at the present is 75 cents, with 50-cent matinees Tuesday, Thursday, Saturday and Sunday. Cast is composed of Nancy Fair, Richard Lasalle, Robert Stone, Norma Leach, Allen Franklin, Ross Forester, Patay Snowden and Jeanne Houghton.

"Broadway" at Century

"Broadway" will move from the Broadhurst to the Century Jan. 16, where it will be presented indefinitely under a cut-rate plan as used formerly, when attractions were moved to the large house after runs in moderate-sized Broadway theatres.

The attraction has been getting 25 per cent. of the house profit, but that does not go for the Century date.

PLAYS OUT OF TOWN

THE NEW MOON

Philadelphia, Dec. 24.

Laurence Schwab and Frank Mandel present a musical romance by Frank Mandel, Oscar Hammerstein, 2nd, and Laurence Schwab. Music by Sigmund Romberg. Musical numbers staged by Robby Connolly, book directed by Edgar MacGregor, stage setting designed by Donald Oenslager. Opened Dec. 22 at the Chestnut Street Opera House.

Opened about a week too soon and offered the roughest and toughest first night performance witnessed here in several seasons. Nevertheless, the show appears to have just about all the requisites of a musical hit, provided the producers don't hesitate to pitch in and make some radical changes.

As it stands this successor to the same firm's "Desert Song" has an excellent score, some very capable principals and a production that for richness and color is not even surpassed by "Show Boat," "Golden Dawn" and some of the season's other topnotchers.

It's the same old answer, of course; the book is the stumbling block. That and the comedy element. The ultra-gorgeousness at times submerges the story. For the first 20 minutes, for example, there are so many people on the stage (all the women in voluminous hoop-skirts, by the way, to increase the difficulty), the orchestration is so loud and book is so diffusely written, that nobody in the audience has the least idea what the characters are talking about. The result is that certain ramifications of the plot, introductory stuff that should clear up events leading to the action, are either slurred or completely lost.

The story is laid in New Orleans in 1778, or in the waters of the Caribbean and a tropical coast, presumably Florida. The action deals with a certain French aristocrat, Robert Mission, who, the program states, was an authentic and actual historical figure of the period. Forced to flee the French court, he came to New Orleans and became an indentured servant in the mansion of a rich French ship owner.

There is plenty of good swash-buckling, roistering, swaggering romance in this material, but it must be rigidly combed and sharpened. Then, too, certain of the tableaux in the second act seem a little too pretentious to be realistically presented. At least, they won't sniggers the first night. The sea battle with the pirates, however, is quite a piece of mechanical ingenuity, and although it may not always ring true, it is imaginative, spirited and novel and an entertaining stunt. It will be better, by the way, when some of the chorus boys get over their apparent fear of the guns they are supposed to fire.

The comedy is another thing that must be regulated. There are a few sound and hearty laughs and some amusing scenes, but a lot of the humor is piffing and silly. It looks as if it would be better to have less comedy and have it funny. Romberg's score is one of the best he has achieved because it has variety and a general high standard lacking in "Maryland," "The Desert Song" and "The Love Call." There is a stirring ensemble march number which compares favorably with the student choruses of "The Student Prince." This one's a natural and its reprise in the second act, splendidly staged by Robby Connolly, is one of the best pieces of chorus maneuvers seen here in several seasons.

The men in the cast are generally better than the women. Robert Halliday lives up to his rep as the hero. He is a leading man with a sense of humor. William O'Neal helps him sing the "Shoulder to Shoulder" number with spirit and gusto, and creates a real character of his own. Lyle Evans, also possessing a voice, portrays a character role with some effective comedy. William Wayne, who has most of the comedy, is uneven, but there is no denying his material handicap.

Desiree Tabor, leading woman, appeared to have had cold opening night. Her voice had range, but no warmth or richness. She did give the role charm and beauty. Margaret Irving, as the villainess, was able and attractive, and Marie Callahan, as the tiny foil for Wayne, helped the comedy end by her dancing and her mannerisms. Esther Howard, too, struggled nobly with a rather ineffective role. Edward Basse, as the heavy, performed satisfactorily.

"New Moon" owes a great deal to young Donald Oenslager for his stunning and tasteful settings, particularly the first act interior and the deck of the French frigate. Charlie Le Maire's costumes are also colorful and decorative.

This production has too much potential merit to be allowed to die because of defects that can be corrected. It is right to be given a date on the part of the producers.

THE SILENT HOUSE

Philadelphia, Dec. 27.

"The Silent House," which opened yesterday afternoon at the Lyric, was not exactly what the advertisements and the advance notices had indicated. They called it a "mystery play," and in reality it is a melodrama, pure and simple, of the old-fashioned school, but corking good entertainment throughout.

A logical descendant of the old Drury Lane melos, it also recalls William Gillette's "Sherlock Holmes," and is perhaps best compared to "Bulldog Drummond," the thriller based on "Sappers" novel in which A. E. Matthews appeared about seven years ago. It is done with the suavity and polish that English writers seem to have, in a greater degree than Americans when it comes to making hair-raising melos like this not only plausible, but intensely real while the action is going on.

On this side dramatists are skilled in concocting mystery yarns with the finger of guilt pointing to first one and then another of the cast and in which all kinds of mechanical tricks are used for effect. "The Silent House" is not this at all; there is very little mystery in it, but plenty of suspense, a hundred pulse-stirring moments and a continual battle between the forces of evil and the forces of good.

Slithering Orientals slip quietly in and out of shadowy rooms, at the bidding of a "master mind," who recalls our old friend Moriarty; an innocent enough looking butler turns out to be a tool of the villains, a beautiful blonde heroine is held in the power of the evil-doers by the spell of hypnotism; a bold, but foolhardy hero blunders in places where he has no right to go, and finally he and the girl are imprisoned in a room into which the villain turns a flood of deadly poisonous gas. These are just a few of the gorgeously familiar trappings of melodrama possessed by "The Silent House," but it should be said to the credit of James Brandon and George Pickett, the two Englishmen who wrote the piece, that they have made admirable use of the old standbys and the result is that the play holds the interest.

The story is of a certain Richard Winsford, who occupies a lonely and mysterious residence generally called "The Silent House." One day he meets his death, a bit strangely, through the falling of a piece of the coping on the front of his home. In his will he bequeaths to his nephew the estate and also a fortune in bonds, which, however, are missing and are believed to be hidden in some secret chamber in the "silent house." In addition, the deceased leaves a note warning the young man of a powerful and terrible enemy. There then ensues a race between the nephew and the villain to find the missing bonds. The "master mind" proves to be a certain Dr. Chan-Fu, and it is he who almost kills the hero and the heroine in his gas chamber. Through the aid of a "silly ass" friend of the hero's and more particularly by the assistance of a little Chinaman named Ho Fang, all comes out well in the end.

The cast is first rate throughout, as indeed it has to be to keep the illusion of a wild melo like this. Clark Silvernail is the monosyllabic Ho Fang and he gives a delightful performance in every respect. Howard Lang, remembered from that other thriller, "The Monster," plays the villainous Dr. Chan-Fu, who describes so glowingly to the prospective victims the death they are to experience. His genial picture to the poor heroine in which he pictures her eyeballs falling from their sockets, her tongue dropping out and her hair burned to the roots by his deadly gas is a classic in creepiness.

Dodd Meehan is an agreeable young hero and a regular he-man throughout. Phillip Cunningham, Jr., handles the "silly ass" part with ease and infectious humor. Catherine Dale Owen, the only woman in the cast, is a beautiful and pathetic heroine and handles her few emotional scenes with rather more subtlety than one

"Sure Fire. Can't Go Wrong. Boys."

—VARIETY.

FRANK MITCHELL

and JACK

DURANT

A Positive Hit with

"HIT THE DECK"

6TH BIG WEEK, LURIE, SAN FRANCISCO

BEN HOLMES

Featured in "Gay Paree"

SECOND YEAR

Happy New Year

Direction Mr. J. J. Shubert

would expect in a play of this kind. Clifford Stork is burly and brutal as the treacherous butler, and Wallace House is dark and forbidding as a henchman of Chan-Fu. The thrills of the first two acts are all legitimate and guaranteed to tingle the average spine. Those in the last act have just a trace of the ridiculous, but no one seems to mind even when the villain meets his death by putting his hand into a panel in which a deadly snake is coiled.

The play has been admirably staged, and should be able to make a go of it if people still are thrilled by "Treasure Island" and "Sherlock Holmes," and are willing to leave cold logic outside. It was a very real hit in London, but then London is warmer to this type of play than we are. *Waters.*

Straight Thru the Door

Philadelphia, Dec. 27. William Hodge's latest vehicle, first called "The Man at Home," is attracting excellent business at the Adelphi theatre here, but it certainly must be on the strength of the personal drawing power of the star.

As a play, this one is about the weakest of the seven Mr. Hodge has written for himself, although not quite as talky as "For All of Us." Last year's play, "The Judge's Husband," did have a few dramatic punches, but this one depends almost entirely on the star's well-known drawl, his sugar-coated preachments and his interpolation, into his play of details of his own life.

"Through the Door" is said to have been inspired by the fire that destroyed his home in Connecticut, or rather by his experiences in rebuilding that home. The three acts disclose the house in various stages of completion, and among the characters are an architect, a contractor and several workmen. The author appears to be talking straight from

the heart when he pays his respects to the time wasting and dil-dallying of such jobs, but just what connection all this has to do with the play, it is hard to see.

Then murder is suddenly introduced. The contractor pitches through an open doorway, shot by person or persons unknown. Hodge, as the owner of the property, is accused, and there is a slight attempt to make "Straight Through the Door" a mystery play. This, however, is an abortive effort, and to help eke out his three acts Mr. Hodge introduces a siren (just about as unfamiliar in his plays as the murder was), who tries to break up the house-builder's domestic happiness. Since the house-builder is Hodge himself, however, it is easy to figure that her efforts do not meet with much success, and in the end, when he has been cleared of the murder charge, he suggests to the vamp that she alter a date she has with him for a breakfast in her Greenwich Village apartment and include his wife in the invitation. Whereupon she declares sweetly that she had already decided on that very thing.

Whether or not the Hodge fans will like the shooting, is very much of a question. A couple of people were heard by this reviewer to take decided objection.

These same Hodge fans, however, will like the idea of a play being written about their favorite's new country home, and they will like even more the introduction of three children, who are obviously intended to represent Mr. Hodge's own youngsters. In his scenes between father and children, the author-star waxes philosophic and kindly and dryly humorous as of yore, and these scenes will seem to the habitual theatregoer just about the last word in naive humor.

The performances just about parallel the play. Mr. Hodge himself does seem a bit more like the star of "The Man from Home," than he has in recent vehicles, but some of

the others are very bad. Francesca Hill is satisfactory as the siren, and Emil Hoch acceptable as the contractor; but Nicholas Joy, as the architect; Carol Perin, as the wife, and the younger actors who play the children and their friends are all pretty amateurish; and William Cullen, as the detective, although he gets his laughs from a certain part of the audience, is a stagey stage "bull."

But what's the use of more about a Hodge play? His admirers will undoubtedly go to see this one as they have the others, even though they may object to the aforementioned features, and the rest will stay away. That's a foregone conclusion. *Waters.*

WILBUR

Paterson, N. J., Dec. 21. Comedy in three acts by Anne Morrison and John Peter Toohy. Based on a series of short stories by Toohy. Presented in a stock try-out by General's Art Players under direction of P. E. McVey, at the Lyceum, Paterson, N. J., Dec. 19.

The author of "Pigs" has made out of Toohy's stories a pleasing little comedy of American home life. It has an appeal of youth that is flameless, but real and offers the amusement afforded by the complications of youth and middle-age involved in finance and love.

While home from college with a fraternity brother, Wilbur Jones engages in a poker game and loses money. To pay this he sells his father's car while his dad is away. He has also fallen in love with a local actress. Alarmed, his mother calls his father back and gets him to keep Wilbur's date with the actress and forbid her to see Wilbur again. To do this, the elder Jones has to break an engagement with a Mr. Jackson, from whom he hopes to get business.

A note arrives from Mrs. Jackson asking the Joneses to meet her niece, the actress, and Mrs. Jones goes on a desperate search to apologize. Finally Jackson arrives at the house to meet his niece who has forgiven the Joneses, but before Jones can straighten things out he assaults the purchaser of his car, whom he takes to be a thief and goes to jail after Wilbur has admitted his fault. Wilbur manages to straighten it all out.

The play suffered from poor production. Although it is not sophisticated it has many subtleties, which were quite lost. It was miscast here, probably because it calls for types which were not available. Ann Merrick, as the actress, stood out with a good performance.

"Wilbur" needs some rewriting, as is natural, and possibly a stronger love interest would help. If properly done by it should enjoy a moderate success and be in long demand by stock companies and amateurs. *Austin.*

OH, JOHNNY

Montreal, Dec. 24. Musical comedy presented by Louis Inquith and Joseph S. Klein. Music and book by James Stanley Royce, lyrics by J. Keirn Brennan and James Stanley Royce. Dances by Raymond Perez, book staged by author. Opened Montreal Dec. 12. Fantine..... Shirley Lyons Geraldine Allison..... Marga Waldron Richard Hathaway..... Joe McCallion Mrs. Ann Allison..... Frances Halliday Christopher Cutting..... James Marshall Jonathan Walker..... Lorin Raker Dr. Carstairs..... Sir John Dunn Constable..... Jack Bedford Gen. Jonathan Walker..... Robert Lawrence Mrs. General Walker..... Lida Kane

There's nothing in this to set the Hudson on fire, but with only 16 rehearsals before opening here, and with another couple of weeks before New York debut, it should, by then be in shape for a fair run. While other musical shows in town won't know it's arrived, it should get a little of the loose cash if it opens at the Ambassador as at present scheduled.

One set serves for all three acts. Voices are only fair. Chorus needed a lot more snap, but will be better by the time it reaches Broadway. Music is the best part of the show. Lorin Raker shades the balance of cast and makes an efficient comedy lead. Frances Halliday, opposite Raker, knows her job. Joe McCallion, juvenile lead, pairs nicely with Marga Waldron, both in good enough voice. Miss Gibson, not listed in cast, has two or three good dances.

Nothing expensive about this one, but may be good enough to get by in a modest way.

NEW PLAY DOWNTOWN

"Paradise For Two" (Yiddish), musical comedy, co-starring Aaron Lebedoff and Samuel Goldenberg, succeeds "A Night in California," at the National, downtown, New York, week of Dec. 23.

Cast includes Jacob Jacobs, Buella Mizner, Betty Jacobs, Max Willner and Yetta Zwirling.

Authors are Alexander Olschanetzky and William Siegel.

Short Staging "Kiss"

Hassard Short will stage the musical version of "A Kiss in the Taxi" for the Shuberts.

"DESERT SONG" LEAVING

"The Desert Song," scheduled to have left New York in the fall, will finally depart from the Imperial for Philadelphia on Jan. 7.

The operetta has played the Casino, Century and Imperial during its Manhattan run.

Tyler's All-Star "Diplomacy"

George Tyler is readying an all-star revival of "Diplomacy," for Broadway in February.

Margaret Anglin has been engaged.

AHEAD AND BACK

John P. Toohy will take over the press work of Brady & Wiman, commencing Jan. 1.

Basil Broadhurst is ahead of "Oh Johnny," Louis I. Isquith's new musical comedy. He is the son of George Broadhurst, the playwright.

Kitty Loew, Full Treas.

Kitty Lowe, assistant treasurer of the Shubert, has been made treasurer of the Cosmopolitan, New York.

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Low Fields and Lyle D. Andrews Present

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4 WALLS

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AL JOLSON in "The JAZZ SINGER"

INSIDE STUFF

ON MUSIC

The American Negro spiritual and the American Indian music will some day—perhaps 25 years from now—be woven into the real folk music of this country. That is the opinion of Eugene Goossens, conductor of the Rochester Philharmonic Orchestra and guest conductor here recently of the St. Louis Symphony Orchestra. There is a new urge toward national expression in music sweeping through the ranks of the younger composers, he thinks, which will one day crystallize into the first real school of American music this country has known. Goossens says he has been an apostle of the modern trend of music ever since he began his musical career as a conductor in London.

"In each of my programs," he said, "I have always made it a point to include some of the modern compositions. Cultured people are interested in the newest paintings and the newest books, and shouldn't they likewise know about the newest music?"

"I enjoy dancing tremendously, and there is nothing I like better than to dance to some bit of entrancing jazz. But jazz has its place—and its place is certainly not in the concert halls. America has for ten years been the dumping ground for the influences and artistic tendencies of the whole world—now this country has all it needs of European culture and has the background of her own national distinctions. She should go on alone now and produce for herself original things along musical lines."

DeSylva, Brown and Henderson is making music history in other direction when, for the first time, eight different songs from one musical show, "Good News," will be individually exploited, with as many dance orchestrations issued for the same production. As a rule, five dance arrangements of show tunes has been the top, but the general tunefulness of the DeS-B-H score threatens to exceed their sensational "Scandals" score of last year.

Frank E. Graves (King Jazz), leader of one of the best known dance orchestras in the Albany (N. Y.) district, has recently been giving his version of the heart-broken Clown Theme. While his wife was dying of tuberculosis and his seven-year-old boy was gravely ill with pneumonia he played and clowning nightly for holiday merry-makers, who never dreamed what the smiling violinist was suffering. His wife, who was only 27 years of age, has just passed away.

The boy is still in serious condition. Graves had recently moved into a new home. The past summer his orchestra played at Midcity Park, on the Albany-Troy road, and previous to that had appeared at other amusement resorts in the Capitol district. He was the first in the section to introduce the novelty of dancing in the crowd while playing a violin, using an illuminated bow.

Al Short's Symphony Busts Chi Stage Band

Chicago, Dec. 27. Al Short will return to Cooney Bros. Capitol theatre as musical director Jan. 23. Short left the Cooneys about a year ago, going to the Piccadilly. More recently he has been in Atlanta for Publix.

Short's return to the Capitol will mean a change of policy at the house. A 35-piece symphony orchestra will be installed in the pit, with a combination stage band on occasions. The house is now entirely stage band. Husk O'Hare, present conductor, will be out.

DUMONT WITH W. C.

Adolphe Dumont has been appointed general musical director for West Coast theatres. He left New York last week to take up his new duties.

Dumont had charge of this work for the Publix circuit, also directing the stage prologs now being used as opening features and sharing honors with the house orchestras.

Hallett on Broadway

Mal Hallett and his orchestra return to Broadway at Roseland ballroom Jan. 16 as the anniversary attraction. Louis J. Brecker, Roseland's managing director, is paying Hallett a record high figure for the special anniversary booking heretofore allotted to Jean Goldkette's orchestra.

Last winter and several seasons before that Hallett played at Roseland's opposition, the Arcadia, further up Broadway.

Hallett completes his winter tour through Pennsylvania one-nighters and in vaudeville for the Amalgamated.

Jack Benny Alone Again

Jack Benny, band-less, is now single-ing on the Orpheum. Benny emulated the other Benny (Bernie) with The New Yorkers orchestra in K-A vaude but found the dough too small.

The New Yorkers are back at their metropolitan phonograph stand.

COAST ORGANIST CHANGE

Los Angeles, Dec. 27. Herb Kern, organist at the Metropolitan, was switched to the Boulevard this week, taking the place of "Mitey" Ann Leaf who went into the Met.

The change was made at a last minute with neither Kern nor Miss Leaf prepared to do specialties in their respective houses for the week.

Creager in Brooklyn for Run Willie Creager and his band open at Loew's Melba, Brooklyn, Jan. 16 for a run. The Creager band will change programs bi-weekly.

HERE AND THERE

Alex Grant and Sid Grant, brothers, are managing the Detroit and Chicago territory for Bibb, Bloeden & Lang, music publishers.

Max Herzberg from the Capitol, New York, is now with the Roxy theatre. Herzberg will handle the radio programs as he did at the Capitol.

The Chez Helen Morgan, New York, is starless this week until Helen Morgan returns for the holidays with "Show Boat." Yvette Rugel concluded her engagement Saturday.

Johnny Dunn, colored, whose band played for the late Florence Mills during her tour abroad, is back in New York as an act.

Don Voorhees will have his orchestra featured with the Joe Cook musical, "Rain or Shine" (Jones & Green). Voorhees is the Columbia recording artist and feature of the Columbia Broadcasting System.

Bobby Shoemaker and Ed Miller have incorporated as Miller & Shoemaker, Inc., music publishers.

Herb Gordon now heads his "whispering orchestra" at the Hotel Adelphi, Philadelphia, roof, with Ernie Holtz no longer in association.

Saxxy Holsworth, who formerly headed an orchestra of his own, is now a featured member of Zee Grey's unit.

Orchestra Dates

Chicago, Dec. 27. Stevens-With announce the following orchestra placements:

Harold Heine's orchestra opened Carl Fisher's new Campus ballroom, Detroit, catering to collegiate class.

Dan Russo's aggregation at the Tazmo ballroom, on the Shore Line road between South Bend and Mishawaka, Ind.

Cate Mann's Vagabonds open Dec. 27 in the Egyptian room of the Cazaire Hotel, Louisville, for six weeks. Mann will then make a tour of the southern states in his new bus, which carries the entire Mann organization.

Meyer Davis' Heavy Date

Washington, Dec. 27. Meyer Davis will personally conduct a 75-piece orchestra at a private party to be given for the daughter of John Zimmerman, wealthy engineer, in Philadelphia on New Year's eve.

This is believed to be the largest orchestra ever employed for such an occasion.

ROMANDI AT NEW HOUSE

Los Angeles, Dec. 27. Dion Romandi, and not Carl Ellnor, is the musical director at the new United Artists theatre which opens this week.

Romandi has been with Fanchon and Marco and was also at the Million Dollar, besides scoring and conducting for Fox and D. W. Griffith road shows.

He comes to the new U. A. house from the Raymond in Pasadena.

JESSE TREKKING WEST

Jesse Crawford will be absent on leave from the Paramount, New York, next month, when he treks west to manipulate various B. & K. organs for three weeks.

Mrs. Crawford will remain the soloist at the Publix Manhattan house.

Crawford opens his short tour at the Chicago, Jan. 9.

HEIDT'S NEW CONTRACT

Los Angeles, Dec. 27. Horace Heidt and his collegiate orchestra, playing at the California theatre, Berkeley, has signed to remain in the West Coast Theatre, Inc., fold.

The contract is for six months after March 1 when the old agreement expires.

KEMP AT MANGER

Hal Kemp and his University of South Carolina orchestra opens Dec. 28 at the Hotel Manger, New York. Kemp is a Brunswick recorder and succeeds Irwin Abrams at the hotel.

Goldkette's Ballrooms

Detroit, Dec. 27. Jean Goldkette's National Amusement Corp., which now functions as the general booking centre of Goldkette's activities, has acquired the Edgewater Park Ballroom here under its management. Goldkette also opened a new large ballroom in Kansas City, the Pla-Mor, with a Goldkette band unit installed.

Query Moving to Bermuda

Edmund J. Query left as director of the orchestra at the new Rochester theatre. He will go to the Hotel Iperourie, Pudget, West Bermuda, for the winter.

Gross' Test on Own Stuff Missed Out on Disc

Milt Gross has made a Victor test record of his "Nize Baby" and dialect nouse. Gross' dialect is said to be wanting for the phonetic expert that he is, missing out in his own spoken interpretation.

Victor objected to a "ghost" recording artist doing the Gross brogue, feeling it not in unison with its business ethics. Gross' test, however, has not been definitely acted upon.

Other dialecticians have used Gross' material on the records, but there is a vast market for it if successfully made by the creator of "Nize Baby" a "Louie Dot D."

HEIDT ORCHESTRA IN FRISCO

Los Angeles, Dec. 27. Horace Heidt and his orchestra, former University of Southern California students, and now playing at the California in Berkeley, are going to be shifted to the St. Francis, San Francisco, Jan. 12.

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ATLANTIC CITY
Meet All Your Friends
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DAN HEALY'S REVUE
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and HIS ORCHESTRA
NOW HOTEL MUEHLERBACH - KANSAS CITY, MO.
THIRD CONSECUTIVE SEASON VICTOR RECORDS

DISTANCE RADIO REVIEW

(From Chicago to Pacific Coast)

By W. B. McCLARAN

(Variety's Correspondent at Grand Rapids)

Grand Rapids, Dec. 26.

With Christmas just over we can't forget that radio is more than a plaything. Many kiddies and as many families received Christmas cheer from one of the many radio Christmas trees throughout the United States which acted as a clearing house for folk's expression of charity at this season of the year.

Smaller Eastern Stations

Eastern stations have been quite consistent of late. Some little fellows have been heard quite often. WLBX at Long Island City is getting to be a nightly visitor. WGCP at Newark also, and WBBC at Brooklyn, N. Y., and WWRL at Woodside, L. I. WBAL at Baltimore is often heard, and so is WABC when she can pound through the mess down in that neighborhood.

Poor Judgment

Seems like it's poor business to put a small town orchestra on the

air and then follow through with some recordings of some of the hot big town bands, but that is what they were doing at WREN at Lawrence, Kan., the other evening. Sid Lawrence and his band played a few selections and then the recordings showed just how bad Sid's band was.

Real Guitarists

Paul and Fred Wagner, steel guitarists, who are heard several times a week over station WBAP at Fort Worth, are liked by the people in this section. And then the announcer always tells you how nice and warm the weather is down there. It all helps to make living up here unsatisfactory.

Katz Again

Katz and His Kittens have been located at Dallas, where he is being heard over KRLD. This band, and it's a good one, used to be heard from WMAQ, Chicago, from the Rainbo Gardens.

Nice!

Heard something the other night never heard before and pretty nice. Announcer at WFAA, Dallas, don't know his name, in signing off said, "Goodnight Everybody. Goodnight Mother." It sort of got us.

What They Eat

KMA at Shenandoah, Ia., is on the air again with a complete line of groceries and meats. Too bad this station doesn't get into New York City. At any rate you can tell what the folks out in that district are going to have for Sunday dinner by what they purchase Friday nights.

Mixed

KOIL at Council Bluffs with the State Fiddlers Convention. Old fashioned music and plenty of it, but likeable. WEBQ at Harrisburg, Ill., a 15-watter, with programs in just about the same caliber. WGBF at Evansville, Ind., with the orchestra from Decatur College and apologizing for it. Not organized long. Very evident.

KVOO at Bristow, Okla., offering Duke Bristow and his orchestra playing a very cautious line of music. WHO with Phil Bricks and his Yorke Tea Room orchestra. Nice band. Mona Motor Oil Twins from KMOX, St. Louis, always good.



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AND HIS ORCHESTRA
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IF YOU DON'T
ADVERTISE
IN VARIETY
DON'T ADVERTISE

Hotels Are Wary

Following the "hip evidence" decision on brought-in booze and the ice and water ingredients as accessories to a Prohibition Law violation, reports throughout the country are that the hotels have grown wary.

In some hotels cracked ice and water can not be obtained in the rooms without a doctor's or some other kind of certificate.

In the Hotel Astor, New York, when ice or water is ordered to a room, the following card accompanies it:

Notice To Guests

The Prohibition Law forbids furnishing accessories with knowledge that the same are for use in this consumption of intoxicating liquor. Any violation of the law may subject you as well as ourselves to severe penalties. In order to avoid embarrassing situations, we shall appreciate your co-operation in a strict observance of the law.

Radio Sight at Hand; WOR Readying Test

Radio television is almost a practical reality with Station WOR, Newark, N. J., scheduled to broadcast pictures of the radio artists within a month. Receiving apparatus for the test broadcast has been installed in 20 homes within a 10-mile radius of Newark.

The reception of radio pictures enabling the visualization of the broadcasting artists at the same time the sound is heard through the conventional receiving set is made possible by this General Electric Co. invention in which Edgar H. Felix and Austin G. Cooley played important roles.

ALICE PREVO SUICIDE

Chicago, Dec. 27. Alice Munn Prevot, 26, cabaret dancer, committed suicide in her room at 6756 South Halsted street. Last June an attempt to end her life was frustrated. Upon recovery she then said she would do it again. Despondency over financial difficulties was the verdict of a coroner's jury.

WGBS, Commercial

The Gimbel's Brothers' station, WGBS, goes commercial. Heretofore the only non-commercial broadcasting station in New York, the department store owned station will "sell" time to commercial broadcasters.

WGBS, like WOR (which is owned by L. Bamberger, the Newark department store), was satisfied to charge off its maintenance to Gimbel Bros. exploitation.

Dailey Paskman continues in charge of WGBS.

M-G-M Stars Weekly

Los Angeles, Dec. 27. Metro-Goldwyn-Mayer studios made a tie-up with Radio station KMTR to run a series of international music concerts every Saturday night. The M-G-M period on the air is for 45 minutes, with a different star each week. If the star is of Spanish origin, the musical program will be likewise.

The idea is credited to Joseph Polonsky, of the M-G-M foreign press department.

FILM ACTOR ANNOUNCES

Chicago, Dec. 27. John Harrison, former cinema actor who played parts in "Rough Riders," "Wings" and "Old Ironsides," is now handling the Sunday programs of radio station KYW under the direction of the Chicago American.

CINCY'S NEW YEAR'S SCALES

Cincinnati, Dec. 27. Downtown hotels are taxing \$10 a head for New Year's Eve and the suburban cafes \$15 a couple. 1928 will not be ushered in dryly here. As in former years the supply of "forbidden fluid" is plentiful, with costs of \$10 per quart and \$65 per case for brands claimed to hail from Canadian points.

Wm. Norins Bankrupt

William Norins, erstwhile nite club proprietor and now sales manager of station WMCA, New York, prior to which he was treasurer of the WMSG Corp., operating the Madison Square Garden radio station, has filed a voluntary petition in bankruptcy listing indefinite assets and liabilities. The schedules for these will be filed in 10 days.

Norins gives his business as that of salesman and address at 15 East 69th street, New York.

The petitioner asks a stay of all pending suits, including one by Flo Shelley for \$125. The cafe performer asked for Norins' body arrest on the plea of a wage claim.

Love and Bankruptcy

Simultaneous with the report of Eleanor Ambrose Mouvet's engagement to marry her dancing partner, Charles H. Sabin, a petition for the receivership of the Club Mirador, New York, was filed. Mismanagement of the class night club was alleged.

Miss Mouvet and Sabin are the features at the Mirador on a covert arrangement. Sabin is not the son of Sabin, the banker, which name similarly caused Charles H. Sabin, Jr., of the banking family, to change his name to Tom in order to eliminate the repeated confusion.

Midgie Slammed Wolf As Receipt in Full

Los Angeles, Dec. 27.

Dave Wolf, operating the Plantation cafe in Culver City, ran into a black eye Friday night when he told Midgie Miller there was no money coming to her for a week's work. Miss Miller and her husband, Will Morrissey, head the cafe revue on a guarantee against a cover charge basis.

Morrissey had to go to New York, but Miss Miller remained here. When pay-off time came around and Wolf had nothing to offer, the songstress squawked and claims Wolf got fresh. So she hung it on one lamp.

Miss Miller then walked out with the balance of her show and no makeshift performance was gotten together for Christmas. She left for New York Sunday to join her husband.

Joe Lewis Back; Now Fogarty's Partner

Chicago, Dec. 27.

Joe Lewis, now almost fully recovered, has been made a partner of Johnny Fogarty in operating the Rendezvous. He returned to the north side cafe as a member of the floor show last Wednesday.

Joe's performance will be cut to a minimum, temporarily, upon the advice of physicians. He will slowly regain his former stride.

CABARET BILLS

NEW YORK

Casa Lopez Vincent Lopez Or Jack Osterman	Club Richman Gus Olsen Orch Mort Downey Juliette Johnson Geo Murphy	Hotel Biltmore Madeline Northway Geo Chiles B Cummins Or	Park Centr'l Hotel Cass Hagan Or
Chez Florence Florence Sneeze & Palmer Florence's Orch	Everglades Bunny Weldon Rev Eddie Chester Calvert Shayne & M Rhona Lloyd Mary Titus Ruth Hamilton G & C Worth George Tape Charlotte Ayers Eleanor Terry Sylvanians	Hotel Manger Irwin Abrams Or	Parody Club Jimmie Durante Lou Clayton Eddie Jackson Parody Rev Durante's Orch
Ches Helen Morgan Helen Morgan Arthur Gordon Bobbe Arnet Jerry Friedman Or	Club Barney Hale Byers' Orch	Jardin Royal Jimmy Carr Orch Ted Kelly Rev	Penny's Hotel Johnny Johnson Or
Club Lido Moss & Fontana Meyer Davis Orch	Club Lido Benny Davis Eddie Cox Fuzzy Knight Ethel Norris Eddie Chester Jack Carroll Or	Kalckerbocker Grill Sylvia Hanley Trixie Hicks Peggy Hart Grace Ashley Bert Kautz Orch	Salon Royal Texas Guinan Tommy Lyman Jacques Green Or
Cotton Club Dan Healy Rev Aida Ward Edith Wilson Jimmy Ferguson Leonard Ruffin Mae Alix Berry Bros Henri & La Perle Duke Ellington Or	Club Ebony Colored Show Ebony Bd	Little Club Grace Hayes Mrs Pk Benjamin Embassy 3 Billie West Grace Brinkley Vale & Stewart Dorothy Deeder Joey Chance Or	Shiver Slipper Van & Schenck Dan Healy Rev Dolores Farris Beth Chaille Don & Mae Vercelli Sis Tom Gott Or
Club Monterey Jack Edwards Jerry Osborne Alyce Radnor Mell Fifi Madelyn White Mallie Allis Eileen Dee Cee Monteysians Billy Lustig Or	Harold Leonard's H Leonard's Orch Ethel Norris Harry Maxwell	Montmartre Darlo & Irene Emil Coleman Bd	Small's Paradise L'ard Harper's Rv Atta Blake Jacobs Hillard Dewey Brown Sherman & White Susie Wrotem Alto Oates Bee Footles Blondina Stern Bronze Chorus Chas Johnson Bd
	Club Ebony Colored Show Ebony Bd	McAlpin Hotel Ernie Golden Orch	Strand Roof Jack Connor's Rev Warner Gault
	Club Ebony Colored Show Ebony Bd	Oakland's Terrace Will Oakland Landau's Bd	Ten East 60th Margaret Zolnay David Gerry Larry Stry Or
	Club Ebony Colored Show Ebony Bd	Palais D'Or B A Rolfe Bd Rolfe's Rev	Waldorf-Astoria Meyer Davis Or

CHICAGO

Alabama Dorothy Dale Dan Blanko Cathoun Hawaiians Dale Dyer Lew King Beatrice Harpster Bernie Adler Eddie South Bd	Davis Hotel Bonnie Adair Frank Libuse Gypsy Lenore Lischeron & H Al Handler Bd	Lindo Inn Babe Archer Mile Simone Rose Taylor Flo Kennedy Eleanor Hayes Grace LaFrance Phil Friedlander Fred Burke Band	Margie White Jean Goddes Ed Capps Malenoff & Grey Chas Straight Bd
Alamo H & L Swan Le Favre Lowell Gordon Lester & Clarke Henri Gendron Bd	Golden Pumpkin Banks Sisters Russell & Durkin Gene Gill Jean Gage Henrie Gendron Bd	Mirador Harry Glynn Sylvia DeVere Helen Burke Collie Villani Lee Wiley Frank quartett Bd	Rainbo Gardens Jean Zafara Bell Coon Bd Karl S Lee Evans Ernestine Caru Betty Sterberg Sam Haase Bd
Ansonia Maria Sternfohl Al & Pete Madelon McKenzie George McQueen Hazel Verges Grace Johnston Al & Pete Charles & Louise Bill Krantz Bd	Katinka Buddy Whelen Clairette Cattlett Rose Marie Lindsay-King & Bd Elmer Desmond Aarseth-Cope Bd	Parody Club Roy Mack Rev Margie Ryan Frances Allys Phil Murphy Zita & Howard Harry Harris Al Gault Jules Novit Bd	Samovar Olive O'Neil Camoli & Gorman Mary Stone Lulu Swan Alvarez & Verita Fred Walte Bd
Ches-Pierre Pierret Nuyten Rv Eli Hoffmann's Or	Lido Rome Vincent Edna Norman Margie Delaney	Reverend Chisholm & Shields Jay Mills Lillian Scott	Terrace Garden Auricle Sis Viva Ethelia Jack Kates W Wadsworth Bd Vanity Fair Vierra Hawaiians Mirth Mack Gladys Kremer Karlo's Dick Hughes Rich & Snyder Leo Wolf Bd

WASHINGTON

Better 'Ole McWilliams' Orch	Club Lido John Slaughter E Dougherty Or	Le Paradis Milton Davis Meyer Davis Orch	Al Kamons Meyer Davis Orch
Carlton Harry Albert Meyer Davis Orch	Club Marlboro Phoebe Orch	Mayflower Sidney Seidenmann Sidney's Orch	Villa Roma Alice Tupman Villa Roma Orch
Chanticleer Paul Fiedelman Meyer Davis Orch	Club Mirador M Harmon Orch	Spanish Village J O'Donnell Orch	Wardman Park McElroy & Munch Sidney Harris Meyer Davis Orch
	Club St. Marks Schultz-Rosey Or	Swanee Roland Young	

Fleming Quits Jones, With Rubin & Cherry

Chicago, Dec. 27.
W. C. Fleming, general agent for Johnny J. Jones for several years, has resigned to join Rubin & Cherry in the same capacity. Fleming's resignation followed the loss of the Toronto Exposition by Jones and the closing of that important event by Rubin & Cherry.

New York State Becomes Tougher for Carnivals

Albany, N. Y., Dec. 27.
An idea of the conditions facing carnivals in New York State may be gained from the fact that at least twenty-one cities charge a license fee and a group of others bar them entirely. In a number of municipalities the ordinance permits the Mayor or the Common Council to fix the amount charged, the practical effect of which is to give the officials power to bar traveling shows with an unsavory reputation or those that do not play under local auspices. This is accomplished by fixing a fee beyond the capacity of the outfit to pay and still make money.

In other of the cities the fee is fixed at sums ranging from \$5 to \$100. Cities requiring a license are Batavia, Buffalo, Canandaigua, Corning, Dunkirk, Elmira, Geneva, Glens Falls, Hudson, Ithaca, Little Falls, Middletown, New York, Niagara Falls, Norwich, Plattsburgh, Port Jervis, Syracuse, Utica, White Plains and Yonkers.

Few carnivals play in New York City—and those only small local outfits—as the conditions which Commissioner of Charities Bird S. Coler and other city officials lay down make playing dates almost impossible. It is understood that Albany, Beacon and Watertown have, within the past year, joined the list of municipalities barring carnivals entirely, either by ordinance or executive action. All three were favorite spots for outdoor traveling shows and merchant and civic associations finally asked the city authorities to bar them. Troy for several years did not permit traveling carnivals to play within the city limits and the shows were forced to exhibit in Green Island, a nearby village. A number of towns and villages have taken steps to bar carnivals—it is a favorite trick of shows to camp just outside the city limits when ordinances do not permit them to play in the municipality—or to force payment of a license fee. Among the villages in the latter class are Johnson City, Freeport, Massena, Rockville Center and Solway, where the fee varies from \$5 to \$50.

Profit on Free Gate Fair

Topeka, Kansas, Dec. 27.
The year 1927 was a banner one for the Kansas Free Fair, according to the report received by the stockholders this week from A. P. Burdick, secretary. The fair not only was able to pay off a deficit of \$10,000 from 1926, but after paying all installments on bonded debt and providing a reserve to carry the 1928 fair, has a balance on hand of \$1,700.

RIDE MAKER DISSOLVES

N. Tonawanda, N. Y., Dec. 27.
Spillman-Maynes, widely known in the outdoor show world for the manufacture of riding devices, have filed with the Secretary of State a notice of dissolution of the North Tonawanda corporation bearing that name.

Tangle of Date Defaults Booker—Agent Sues

Chicago, Dec. 27.
Gus Sun agency has filed counter suit against Ed Weyerson in contest of the agent's application to recover a salary claim of \$350 for Jeannette May Co., high pole act, represented by Weyerson.

Weyerson recently filed suit on the ground the sum was withheld from the May act's salary at fair date at Dover, O., week of Sept. 26, claiming the Sun agency's action was motivated by a previous affair when Weyerson failed to deliver the Marion Teiber Seals for a fair engagement because the seals died.

The Sun office counter-claims Weyerson failed to carry out a contract entered into for a fair at Columbus, O., on Aug. 20.

Human Ostrich Dies

New Orleans, Dec. 27.
Sidney Barnes, known for years as "The Human Ostrich," died at the Charity Hospital here after an operation for the removal of bolts, carpet tacks, washers and wire nails which had lodged permanently in his stomach.

Carelessness in not first employing his usual diet before venturing his last feat caused his demise. Unable to emit the hardware and other stuff, his intestines sagged and surgeons were unable to do anything for him. Barnes was 51 and his age was a factor against the success of the operation.

Circus Canvasses Fans

Washington, Dec. 27.
Circuses and circus performers are going in for the fan mail idea, long an attribute in the picture game.

For the first time the various tented outfit owners sent out Christmas greetings, principally to members of the Circus Fans' Association, with the performers doing likewise.

Melvin Hildreth, secretary here, states the plan of thus creating interest is to be employed extensively during the winter months.

Fair Loud Speakers

Windom, Minn., Dec. 27.
Five county fair associations, members of the Corn and Clover Belt circuit, have purchased powerful amplifiers for use on their fair grounds next fall to broadcast announcements, addresses and other parts of the programs from various centers.

The associations are the Worthington, Redwood Falls, St. James, Windom and New Ulm organizations.

GILLETTE STICKS TO 'BILLBOARD'

Don Carle Gillette, editor of "The Billboard," has reconsidered his resignation and will remain with the publication, continuing in charge of editorial department at the main office, Cincinnati.

Tom Barrett, former managing editor of the "Morning Telegraph" under the Lewis regime and later free lance title writer, has been installed as New York editor of "Billboard" in the New York office.

Ohio Town's Jubilee

Springfield, O., Dec. 27.
A "Panorama of Progress" will be held here week of Feb. 18, sponsored by local trades and industries. Henry M. Salzer heads promotion work.

Kenneth Grattan, former assistant manager of Loew's State, New York, is now manager of Loew's Premier, Brooklyn. He succeeds Louis Fishkin, resigned.

HEARST-LOEW'S 60

(Continued from page 1)
nal") have been paving the way, with circulation increases reported traceable direct to radio, owing to the larger space devoted to radio news and programs.

In the new Hearst-Loew network, the links in the chain will be independent broadcasting stations with their power and wattage increased for greater range. It will make the chain, if the 60 stations becomes a reality, the largest broadcaster in the field, with National Broadcasting Corp. second and the Columbia Broadcasting System third, although the N. B. C. now tops everything for "circulation" and prestige.

Hearst's picture interest in M-G-M further cements the co-ordinated tie-up among the three factions.

Picture Broadcast
As the initial step in this plan, N. T. G. (Nils T. Granlund) broadcast the first public demonstration of "Telemovies" (as it is labeled) in connection with "Love" (Gilbert Garbo) from the Embassy theatre, New York last Wednesday night before an invited audience of film and radio editors.

Granlund gave a scene by scene description of the film's action, as it was projected on the screen, with his "mike" in the middle of the audience. Musical accompaniment was also broadcast. While it seemed to those in the theatre that the orchestra might have drowned out the speaker, a system of transmission muffled the music as a soothing background for N. T. G.'s talk. Everything was seriously done, sans "Granny's" familiar wise-cracking, and the "talking movies" was a success according to fan response.

The 16 stations in the hook-up of this "telemovie" exploitation stunt included a majority of midwest and western stations, the difference in time ensuring a large circulation despite the lateness of the eastern standard time. In the east a long publicized announcement through the Hearst papers also made possible a goodly quota of listeners-in after midnight.

This linking of the photoplay to the radio is a departure for flicker exploitation and parallels the round-by-round description of fights or other graphic expositions of sports events as they transpire. It is expected to stimulate trade and not "kill" it, although there is an element of speculation in this not encountered in the big sports events which transpire but once, whereas in the picture houses the films are released at intervals in different sectors of the country.

Advantages
Possessing a natural advantage through the Hearst newspaper alliance and affiliated syndicated outlets, the Hearst-Loew radio chain is assured of important printer's ink publicity. The tie-up between the ether and the printed page is now conclusively essential. One cannot exist without the other, as the commercial advertisers have since proven to themselves.

Unlike the other broadcasters and stations who from time to time find the dailies shutting down on them or limiting space, either in the program mentions or on news stories, the Hearst affiliation should prove a real sales argument in soliciting "time" from advertisers.

It may bring about a new high, not alone in "time" contracts for broadcast facilities but concurrent high income for talent. An advertiser with the Hearst hook-up could be assured of considerable free advertising in the dailies as well.

"Time" Costs
So far, with the National Broadcasting Co. operating two networks which from time to time are merged for important news events or seasonal programs, such as the sports broadcasts and the holiday carols and community sings, the WJZ and WEA blue and red networks, as they are distinguished, average \$6,000 per hour for the use of the facilities for a 15-station hook-up.

WOR, which is the keystone station of the Columbia Broadcasting System, charges an average of \$5,000 for its 16 stations, but that cost includes the stock company of players, such as a band and various soloists. Names are additional, to be paid for by the advertiser.

The top price to date for an hour on the N. B. C. network is the Dodge Brothers Victory Hour to introduce their new Victory car, with such names as Johnson, Rogers, Whitman, etc., costing, with the use of the facilities, \$35,000 for that 60-minute period. General Motors has paid \$7,500 for talent and \$6,000 for a giant network for one hour, as has Wrigley and Palmolive and the other important international broadcasters.

OBITUARY

JULIA BRUNS

Julia Bruns, former actress and once acclaimed "the most beautiful woman in America" by James Montgomery Flagg, was found dead in a furnished room at 109 East 105th street, Christmas Eve, with her demise attributed to acute alcoholism.

Miss Bruns in recent years had been off the stage, writing stories on drink and drugs. She was a St.

In Cherished Remembrance of My Beloved Husband
MANUEL A. ROMAIN
who departed this life Dec. 22, 1926.
Always remembered by his loving wife
JOHANNA
and his sons, Thomas, William and Raymond. May his soul rest in peace.

Louis girl and at one time had a name on the stage.

Miss Bruns drifted from Broadway until two years ago when her name appeared with a series of articles in a Sunday newspaper telling how she had been cured of the drug habit.

When her remains were discovered, Charles H. Brille, living at the same address, was questioned by the police. Brille told how he had found the actress dying and had summoned Dr. Donato Bracco, of 116th street. She was dead when the physician reached the house.

DAN ROLYAT

Dan Rolyat, 47, comedian, died in London Dec. 12 of cancer.

One of the best English acrobatic comedians, Rolyat started as a chocolate boy in a Birmingham theatre, going on the stage on the advice of Dan Leno. He was best known for his character of Simpliciss in "The Arcadians." Under the management of Robert Courtneidge he made his

IN MEMORY LEE WHITE

FRANK VAN HOVEN

first London appearance in "The Dairymaids," later appearing in "Tom Jones," "Miss Hook of Holland," and many pantomimes.

His health became impaired in 1912 through being thrown and kicked by his horse during a performance of "The Arcadians" on tour, when his spine was fractured. Although making a miraculous recovery, his brain was affected and he was unable to memorize. Three years ago he tried to commit suicide by cutting his throat, but recovered.

PERCY BRONSON

Percy Bronson, 39, died Dec. 21 in the Hotel Somerset, New York, of pneumonia four days after his marriage in White Plains, N. Y., to his new vaude partner, Florence Kern. The act played Hurlitz & Seamon's the Funday preceding Mr. Bronson's death.

Mr. Bronson was a graduate of Columbia University and a D. K. E. fraternity man. He did an act for years with his first wife, Winnie Baldwin, who divorced him about two years ago.

Funeral services were held Dec. 23 at Campbell's Parlors. A news story of Bronson's death appears elsewhere in this issue.

WALTER NICKOLS

Walter Nickols, 74, legit and pic-

chronic asthma, aggravated by a heart condition.

Maxon was with Barnum & Bailey's Circus for 10 years, billed as "The boneless man." In later years he was one of a group that established White City on Onondaga Lake. His wife, who died 12 years ago, was also a circus performer.

OCIELA LOPEZ

Ociela Lopez, 61, dancer, of Lopez and Lopez, died suddenly Dec. 22 in Brantford, Ont., where the act had reported for a local engagement. Its subsequent date was in Toronto, which necessarily was cancelled.

Lopez's body was brought to New York and cremated and the ashes placed in Woodlawn Cemetery. Lopez had played vaudeville for many years with his wife.

MARGARET INGLES

Margaret Ingles, 57, former actress and famous as a political cam-

IN LOVING MEMORY OF
MY DEAR MOTHER
MARY CHAMBERLAIN
Who Passed Away Dec. 23, 1927
HAROLD CHAMBERLAIN

paigner in 1896 for William Jennings Bryan, died of heart disease Dec. 23 in Lexington, Ky. She was unmarried.

PEGGY ROWAN

Mrs. Peggy Rowan, former actress, and wife of Gerald Rowan, stock company actor in Tampa, Fla., was found dead in a New York apartment Dec. 25. In an adjoining room police found the body of a naval officer, apparently a suicide. (Further information in new pages, this issue.)

JOHN DUNSTON

John Dunston, 74, known to the professional and business world as "Jack" by his 32 years' operation of "Jack's Restaurant," 43d street and Sixth avenue, N. Y., died Dec. 26 of pneumonia.

ALICE M. PREVO

Alice Munn Prevot, 26, cabaret dancer, died in Chicago last week. A news story of her death appears elsewhere in this issue.

Hugh Galvin, 40, electrician with "Kongo," died at the City hospital, Cleveland, Dec. 20. Death was due to pneumonia. Galvin's home was in Peterboro, Canada, and the remains were interred there. Galvin was well known in burlesque, having been electrician with several wheel shows.

Chas. T. Del Vecchio, 67, old time character actor, died Dec. 18 at the Revere House in Chicago.

The mother of Kuv Kendall, dancer, died Dec. 24 in Brooklyn, N. Y. Interment in Greenwood Cemetery.

The mother of Jack Linder, vaudeville agent, died in New York City Dec. 19 with interment in Mount Hebron Cemetery, Brooklyn, N. Y.

The mother of Harold Chamberlain (Chamberlain and Earle) died at Benton Harbor, Mich., Dec. 23, after a nervous breakdown.

Marcus Loew

ture actor, while playing Santa Claus in the home of Edward Milne, chauffeur, at 527 West 101st street, New York, early Christmas Day (Sunday) dropped dead of heart trouble.

Mr. Nickols had been rehearsing with "Bless You Sister," opening at the Forrest Monday. He had agreed to the Santy role as Nickols had professed a great fondness for the Milne kids.

DEAN A. MAXON

Dean A. Maxon, 56, former circus contortionist and promoter of amusement parks near Syracuse, N. Y., died in that city Dec. 27 from

DEATHS ABROAD

Paris, Dec. 18.

Theodore Sollegoub, Russian author, died at Leningrad.

Gustave Fougères, 44, French author.

Pierre Chapelle, 51, French novelist.

Count Sascha Kolowrat, 42, Austrian pioneer of the picture industry (founder of the Sasach Film Co., Vienna), died in a hospital, Vienna.

INSIDE ON OUTSIDE

That Toronto Date

Quite some talk around about Johnny J. Jones losing the Toronto Exposition of 1928 to Rubin & Cherry at the recent fair secretaries' convention in Chicago, also many theories advanced. One reason offered is that it was an aftermath of some personal difficulty between Jones and the show council. The Toronto show, which is practically the national exposition of Canada and regarded as the creamiest expo in the fair business, has been booked for several years by Jones. Usually the booking contract is not closed until February, but this year the Canadian officials seemed intent on making the change as early as possible. John C. McCaffery, formerly with the Chicago "association," and looked upon as the smartest fair man ever engaged with that office, is credited with swinging the deal over to Rubin & Cherry.

VARIETY'S CHICAGO OFFICE

HAL HALPERIN in Charge
Woods Bldg., Suite 604
Phones: Central 0644-4401

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.

Cycling Brunettes, two men, one straight and one comic, open the Majestic's bill this week with some fair cycle work in which they introduce a few new wrinkles and some fair balancing. The comedy which they seek to inject doesn't qualify.

Scargold, banjoist, duked out in a smart uniform of the Royal Northwest Mounted Police and carrying a pearl-handled pistol in a brightly studded holster, plays a mean banjo. Using a banjo which is fastened to a pedestal he delivers some classic stuff, and in one number gets the effect of two instruments, one as accompaniment. He closes with some fast popular

stuff on an ordinary instrument. He hides his face most of the time under the brim of a faun colored Stetson and seems to be afraid of those out front.

In "Bungle Love" four boys and two girls with the boys dressed as sailors, have a stretch of shore leave. Their attendant trials and tribulations in apportionment of the girls are quite humorous. All are rather neat appearing and the boys comprise a nice quartet. They carry two miniature bungalows in which the two fortunate chaps take dinner with the girls. Some rather nice voice ensembles.

Nick Hufford, of good appearance and an effective personality, put across some dozen odd bits of chatter and song that had 'em wondering what it was all about. He is fast and keeps things moving, although at times one questions the merit of some of his material. He is in tux, adding a Hindu headress when he closes with some mind-reading hokum.

Tampa, new magic act, bids fair to travel far. The magician has A-1 appearance, distinguished type, and personality. The act carries three girls, a woman and two boys. All credit to the principal, who has some clever illusionary devices to offer and a nice method of presentation. The act runs smoothly.

Burt and Lehman, a typical gag-duo, good hokum and gags for the small time.

"Big Rosie," the elephant, was a real flash and a winner in her class. Woman trainer goes through several hazardous bits, in one of which she dons a rubber cap and the elephant, taking her head in its mouth, lifts her several feet from the stage. The pachyderm is gaudily bedecked in gold and silks and is a credit to its trainer. Business fair.

After a month or two of much heralding, of circus proportions at times, Fanny Brice is finally at the Palace. For a while it seemed her picture in the lobby was just a tribute. Now Fanny is here, so probably next week her photo will be ducked. But they should keep it in the lobby and paste reprints all over the house, for Fanny is one of the few genuine names left to the Palace and vaudeville, and one of the few whose "Comings" are worth bragging about.

Even with a small house Sunday matinee there is little need to question her drawing ability, even at the not too attractive Palace. The Sunday mat had legit alibi for a change, Xmas. As to Fanny, her regular act seems to be stopping shows. Comedy predominated.

Jack Benny serving as m. c. Also reminiscent of the past, with standards bobbing up often. A standard opened, in Raffin's monkeys, entertaining novelty. Marie Vero, "schoolgirl soprano," a fair outlet for ego, regarded and billed as vaude's personal "And," but the show returned to stability shortly after with Arthur and Morton Havel. They are returned to the Palace within a few months, but seem as capable in this stop-over as in the former. Nice act.

Clifford and Marlon whammed and grabbed a couple of extra bows when the girl walked out straight and in decolette. Clifford seemed to be laboring under handicap of a cold.

Miss Brice held the fin and closed

the first part, Toney and Norman, of the old school, opening the second. The second mixed cross-fire turn of the bill, but of different routine. The older Jim gets, the better, etc., and the younger Ann gets, the cuter.

Benny found a spot for himself at this point and gagged for a hit, though he hit likewise throughout the show. Florence O'Denishawn and Snow and Columbus danced the closer. A slightly, clever flash, this, and would be at more advantage if spotted earlier in any other show.

Max Turner, head of the Chicago William Morris office, booked a complete show and sent it gratis to the Winfield sanitarium, where his sister is a patient. Another to be entertained by the Xmas performance was Fred Bachman, former Loop hound, now recuperating at Winfield.

Exceptional bill last half of last week at the Stratford, only "showing" house in town where acts ap-

tion at an approximate cost of \$500,000. It is to be a 1,600-seater and included in the building will be seven stores, twelve shops and three club rooms. Policies not announced.

The new style of picture house press agency in Chicago, prompted by the severe picture house competition, is always a source of friction.

A case last week brought the press staffs of the Marks Bros. and B. & K. to odds. With the picture, "The Gorilla," at B. & K.'s McVickers this week, display advertising carried a reprint of the gorilla and the girl used for exploitation of the show from which the picture is adapted.

Jack Hess, for the Marks Bros., saw light after Saturday's early edition, and ordered a similar drawing inserted in the Marks copy. The Marks houses are playing "The Wizard" (Fox), which also might have a monk included.

The B. & K. staff raised Cain,

booking the Apollo, Belvidere, Ill. House was formerly booked by Association.

Everette Cummings of Rock Island is in Chicago booking attractions for the Ft. Armstrong, Rock Island, and the Riviera, Waterloo, Iowa.

Evans and Sidney are producing a stock burlesque for the Star, to open Jan. 1. Cast of eight principals and a chorus of 16.

Carl Lamont, Pacific Coast manager, Ager, Yellen & Bornstein, song publishers in Chicago, visiting his parents. With Sid Lorraine (Chicago office) will make a trip to New York prior to his return west.

Mildred and Charlotte Andre, sisters, formerly working in vaudeville flash acts, have opened a producing office here.

Clyde Quimby came here to place contracts for equipment for his new house in Fort Wayne.

BALTIMORE

Maryland—"Yours Truly," Auditorium—"He Who Gets Slapped" (local Guild). Garden—Vaude-film. Hippodrome—Vaude. Guild—"Mikado" (4th week). Ford—"Hidden."

Gregory Dickson, publicity director for the local Loew houses, handled the Paul Whiteman engagement well last week with some interesting press tie-ups, and carried on at the same time a heavy advance campaign on "Love" current at the Valencia.

Howard Kingsmore, general manager of the local Loew-United Artists houses, announces that all of their Baltimore houses will hold midnight shows New Year's Eve, using regular bills. Although one minute after the witching hour carries them over into a blue Maryland Sunday, Chief of Police Galtner has given them permission to run the performances.

Johnny Dooley, summoned for a traffic court hearing last Tuesday, resulting in a hurried trip down from Philadelphia, was acquitted of a reckless driving charge. The charge resulted from a collision last Saturday.

Charles S. Rose, of Miller & Rose, amusement park operators, was operated on for appendicitis at the Maryland General Hospital here last Thursday. Mr. Rose came to Baltimore to visit his friend and former business associate, Harry Van Hoven, who reports that the stricken man is convalescing nicely.

Wesley A. Thorpe, 21, local actor, who appeared with a North Jersey stock company last summer, collapsed at the Play-Arts Guild theatre here Saturday.

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CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.
The cities under Correspondence in this issue of Variety are as follows and on pages:

ATLANTIC CITY	51	MILWAUKEE	51
BALTIMORE	50	MINNEAPOLIS	53
BUFFALO	52	NEWARK	53
CHICAGO	50	OKLAHOMA CITY	51
CINCINNATI	51	PORTLAND, ORE.	52
CLEVELAND	51	ROCHESTER	53
DALLAS	53	ST. LOUIS	53
DETROIT	51	SAN FRANCISCO	53
HOUSTON	51	SEATTLE	51
KANSAS CITY	53	TORONTO	54
LOS ANGELES	52	WASHINGTON	53

pear as they would, or will, in the larger presentation theatres. Ted Leary, m. c., and Maurie Hillblom's stage band are always present as cover in the event the auditory turns fall down.

Walter Bradbury, familiar and probably seen before in vaudeville, rightfully topped the line-up. A good eccentric dancer, he is certain to be viewed in the better band houses ere long. The Allen Sisters, too, have a chance, though lack of speed holds them down. Three songs are all in the same slow vein.

Low Walthman blows a hot harmonica and foolishly brings about his own undoing with a dance. Had he continued with the instrument for a return number, instead of hoofing it, he would have finished a wow. Macon and Macon, two men, do a chain dance, following with a comedy number, both average and both equally effective. Okay for two fast bits in moderate presentation bills.

Hillblom's band and Ted Leary were as usual. Among Chicago neighborhood followings there is probably none so profound as Ted's. He is still too good for the spot, but there is rumored to be a contract.

Production at the Stratford is held to a minimum. The stage is small, but the presentations might easily be improved to suit the eye, split weeks or not. And the house can afford to, for business has been pretty good. Meanwhile the Englewood, one of the remaining Association-booked vaude-film places, across the street, is dying the death of Col. Gimp's ukulele.

Vaudeville at the Academy last week just fair and very cheap. Moralis Brothers and Daisy, acrobats, try hard to deliver, but are most mediocre. They do a few difficult turns, but don't present them effectively. The boys do most of their stuff in the rings. The girl is an amateur contortionist.

Ku West and Ikeol, Hawaiians, two boys trying to make their hair do a Paul Ash, play quite fairly, but appearance is nil. Sing a bit, play a bit—excellent! Billed as Margaret Elrick and Co., a hobo and a neat looking girl dressed as a housemaid are the personnel of a slapstick bit of clap-trap that gets laughs with some weak hokum.

Variety Dancers in "Dance Whirls" have a fair flash act. Three girls and two men that look well and dance well enough, for the Academy.

Two new theatres are on the verge of making their debut in Chicago. The Shore opens Dec. 29 on east 75th street. Seating 2,000 this house will serve South Shore and Windsor Parks and the South Shore district. Ernest J. Krug will manage the house, owned by the Shore Theatre corporation, Neal Dougherty, president.

Park Ridge will be the home of the new Pickwick, under management.

calling Hess' counter-advertising unethical, but Hess claims his drawing, which has the characters facing the opposite way, is a copy of a famous Belgian statue. No one asked Hess whether he'd been in Belgium.

Roy Alexander, with Universal 12 years, is now with Columbia pictures here as associate manager.

The Bill Posters' Union (local 1) elected officers this week for two years: Harry White, president; Louie Weiner (Erlander theatre), vice-president; Jack Jilson, international president and business agent; John Edwards, treasurer; Frank Abbott, secretary; Mat Durkin, chairman trustees board; Herman Kal, chairman membership board. These seven men make up the executive board.

Walter Gifford, at present manager "Wings" here, left for Philadelphia (Pa.) to handle the same film there.

The stock company of Tom Casey and Mildred Jerome at Uniontown (Pa.) closed last week.

Burton & Garrett Players at the Orpheum, Racine, Wis., are laying off two weeks during the holidays.

Milton Schuster casting the Star theatre burlesque stock, opening in January.

Norman Kristoff's New Maywood theatre, Hammond, Ind., reopens shortly.

Ben Bentley, Chicago agent, is

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The Morrison stands closer than any other hotel to theatres, stores, and railroad stations. Yet, at this central location, rooms are rented for \$2.50 to \$5 that would cost \$5 to \$8 in any other leading hotel. Store sub-rentals here are so valuable that they pay all the ground rent, and the saving is passed on to the guests.

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CLEVELAND

Ohio—"Tommy"; next, "Vanities."
Hanna—"My Maryland," 2 weeks.
Colonial—"Kongo," 7th week.
Alhambra—"Seventh Heaven" (stock).
Empire—"Ginger Girls" (Mutual).
Palace—Pictures-Vodvil. Waring's Pennsylvanians.
Loew's State—Ruth Elder; pictures.
Allen—Rubinoff, 3d week; pictures.
Little—Fritz Leiber, "Macbeth."
Oriental—Stock burlesque.

Everything in town did a nose dive with the exception of White's "Scandals" splendid business for the week before Christmas.

Plenty of good hokum exploitation for Ruth Elder at Loew's State.

Peaches Browning will give the natives a look at 50c per next week (Jan. 1) at Oriental, stock-burlesque house here.

"Streets of Sorrow," stage, at the Met this week.

MILWAUKEE

By HERB ISRAEL
Davidson—"Lulu Belle."
Pabst—German stock.
Gayety—Burlesque (Mutual).
Alhambra—"On Your Toes."
Empress—"The Natural Law."
Garden—"Ginsberg the Great."
Majestic—"Hook and Ladder No. 9"-vaude.
Merrill—"Love."
Palace—"College Hero."
Miller—"My Friend from Indiana"-vaude.
Strand—"Tell It to Sweeney."
Wisconsin—"Gay Defender."

The Empress, which closed its stock burlesque a week ago, opened as a sex picture place with "The Natural Law," running for men only.

Milwaukee faces higher priced entertainment. The Wisconsin, under Wesco's first move, boosts its weekday eve prices to 60c, and its Saturday and Sunday too to 75c, from 60c. The Garden, with the opening of "Jazz Singer," goes from 50c. to 75c.

The New Egyptian, independent neighborhood, opened this week.

The Wisconsin Roof ball room has been transferred by the Saxe interests to the Wesco pool.

Frank Peltret, Warner road show

man, is here to exploit the "Jazz Singer" at the Garden.

After announcing the Davidson would be dark last week, due to cancellation of Al Jolson's "Big Boy," the management shoved in a Bennett comedy and Pathe's "Discord" at the last minute.

CINCINNATI

By JOE KOLLING
Shubert—"Gay Paree."
Grand—"Wooden Kimono."
Cox—"Whole Town's Talking."
Keith's—Vaude.
Palace—"Road to Romance" and vaude.
Olympic—"Gaieties of 1928."
Empress—"Girls from U. S. A."
E. F. Albee—"Get Your Man" presentation.
Capitol—"When a Man Loves" and Vitaphone.
Lyric—"Dress Parade."
Walnut—"Becky."
Strand—"Open Range."

New Albee theatre, seating 4,000, opened Christmas Eve with a presentation policy, first of the kind for Cincy. "Get Your Man" screen feature and Will J. Ward, master of ceremonies. Acts, Albertina Rasch Girls, Murdock and Mayo and Fleurette Jeoffrie. Harry Wilsey, conductor of a 22-piece orchestra, and Hy C. Gels, organist. Afternoon, 35-50, and the night, scale, 50-65. It is jointly owned by the Keith-Albee, Harris (of Pittsburgh), and Libson-Heidingsfeld (local) interests. Building faces Fountain Square on south side of Fifth street east of Vine. Fountain Square Hotel, newly opened, faces on the Vine street side.

Grace Hill and George Marshall, dancers, at the Hotel Gibson Florentine Room. Cooney Conrad, pianist, does eccentric dance.

OKLAHOMA CITY

By GEORGE NOBLE
G. A. Paterson will build a new theatre at Hollis, Okla. The new Arcade theatre here, to cost over \$100,000, is under way, and will be completed early in the spring. The Public theatres at McAlester, Okla., are giving free exhibition of pictures to the 3,000 convicts in the Oklahoma State Penitentiary. President Spearman, Oklahoma M. P. T. O., has gone on a state tour to enlist membership in his organization. The city council, Clinton, Mo., repealed an old law which prohibited Sunday shows in Clinton, and under the new plan Sunday matinees are permitted. A. D. Metcalf, proprietor of a picture show at Ash Grove, Mo., on Nov. 29

pledged guilty on charge of operating his house on Sunday in violation of an ancient blue law and was fined \$5 and costs. It was the first victory of the blue law advocates of Ash Grove. Metcalf immediately after paying his fine filed complaints against several Ash Grove business men for violating the same blue law, which permits only necessary household duties on Sunday. J. W. McReynolds has completed a new picture theatre at Montezuma, Kan. The new Victory theatre at Rogers, Ark., has been opened. The Congress, St. Louis, is to be rebuilt after being damaged by the tornado of Sept. 29.

DETROIT

By F. L. SMITH, Jr.
New Detroit—"The King of Kings."
Shubert Detroit—"Just Fancy."
Cass—"Good News."
Garrick—"Chicago."
Shubert Lafayette—"Aces Wild" (2d week).
Bonstelle Playhouse—"The Goose Hangs High" (stock).
Temple—Vaude.
Adams—"Underworld" (2d week).
Capitol—"Her Wild Oat."
Madison—"The Jazz Singer."
Michigan—"French Dressing."
State—"Thanks for the Buggy Ride"-vaude.
Fox Washington—"The Arizona Wildcat."
Oriental—"Night Life"-vaude.

M. W. McGee, manager reorganized Woodward Players (Majestic), has engaged Shirley Booth as leading woman.

Madison theatre (Kunsky) changes programs Saturday instead of Sunday hereafter. Adams is now the only Kunsky downtown house sticking to Sunday openings.

W. S. Butterfield Theatres, Inc., opens the new Michigan theatre (seating 2,000) at Ann Arbor Jan. 5. The Capitol, another Butterfield house in Flint, opens Jan. 19.

ATLANTIC CITY

By VINCE MCKNIGHT
Apollo—"We Never Learn."
Globe—"Patent Leather Kid."
Stanley—"The Gay Defender."
Virginia—"Sorrrell and Son."
Earle—"Life of Riley"-vaude.
Colonial—"East Side," West Side.
Strand—"Tea for Three."
Capitol—"Jaws of Steel."
City Square—"One Woman to Another."
Savoy—"Dancin' Dan from Louisiana."
Fred C. Green, Jr., advance "Pat-

ent Leather Kid" (Globe), was suddenly switched to Toledo to prepare for quick opening there. Fred Roche has replaced him here.

"His Wife," new Jewish comedy, was offered for one performance only at the Garden Pier theatre Xmas night by Jacob Cohen, local Yiddish producer, with entire Arch Street theatre company (Philadelphia), headed by Israel Maltzar.

Savoy reopens once again this week with the Whitman Sisters in "Dancin' Dan from Louisiana." House dark two weeks, ostensibly for "repairs and alterations," but in reality to escape the dull holiday biz.

Martin's Cafe has now become the Club Madrid, opening last week end with Dewey Kaufman, owner Blue Hour, handling the reins. Henri Martin prefers to be on the safe side and rent the cabaret rather than chance the slim pickings himself. Talent includes Chester Alexander and his "Broadway Revue," with Sydney Rose's orchestra. Latter bunch is from the Silver Slipper, with Joe Frassetto's band, recently of the Follies," taking their place there.

SEATTLE

BY DAVE TREPP
Met—"Blossom Time."
President—"Dulce" (stock).
Orpheum—"Friend From India," vaude.
Pantages—"Ladies Must Dress," vaude.
Fifth Ave.—"Gay Defender."
United Artists—"Sorrrell and Son."
Liberty—"Buttons."
Blue Mouse—"Ham and Eggs" and Talkers.
Columbia—"On Your Toes."
Strand—"After Six Days."
Winter Garden—"Lady Bird."

"The Jazz Singer" (film) at Blue Mouse, Dec. 30, advertised by John Hamrick. Indefinite engagement.

John Danz, running the Strand as second run house, has "After Six Days" at 25-50.

Billy Morris, years ago known on vaude circuits, with Morris & Morris, is now in Seattle, doing a rube monolog over the air and appearing before lodges and clubs. He is 74—but retains a robust voice—and gets his stuff over effectively.

Ike Muellerschoen, young organist, is the Egyptian where Harry Red is head organist.

United Artists theatre here is leading all in Northwest in the West Coast script sale. Bob Murray, combination doorman and mailman-

ance, alone has sold \$1,800 worth of the books, while every one on the house staff, including orchestra, has sold from one book up. This shows great co-operation at Manager W. S. Perutz's theatre.

Nick Carter and Varsitonians from U. of Washington, opened Roseland, super-modern dance hall, this week. Carter has 10 college boys with lots of pep and ability.

West Coast Theatres circuit has taken a 14th interest in the leading local broadcasting station KOMO, and is on the air for about an hour daily, giving courtesy program and also plugging a little for its daily programs.

Entire Northwest string advertised, different theatres being mentioned. However, no extended talking to sell show is given at any time.

Herschel Stuart has fitted up a studio in basement of Fifth Avenue building. West Coast just recently went on the air along similar policy at San Francisco.

Alf G. Kelghey has booked many houses for special New Year night shows. Morenoffs and Brock & Thompson will be at Olympic hotel, Seattle. Also booked extra acts for Fifth Avenue, to augment the Fanchon & Marco unit. Other Kelghey acts are going to United Artists, Egyptian, Ingleside Gardens, Tacoma; Rialto, Tacoma; Rialto, Bremerton and Strand, Vancouver, B. C.

Frank W. Braden, press agent for 101 Ranch, is now in charge of West Coast publicity here. He recently came from Loew's, New York, bringing Oro O. Parks with him.

Jimmie Malsell, banjo artist, who has been playing with Eddie Peabody, and also known to Vitaphone patrons, is doing a single at the Rialto, Seattle, this week. Pinky Day, baritone, is also at the Rialto this week.

HOUSTON

Oliver Epps, Atlanta, has succeeded Floyd Smith as manager Kirby theatre (Publix) at Houston.

Nancy Duncan and Foster Williams became the new heads of the Palace Players Dec. 25, succeeding Gene Lewis and Helene Millard.

The Isis theatre, a split-week house, has raised prices from 5 and 15 cents to 10 and 25 cents.

Lionel H. Keane has returned to the Majestic theatre as assistant to manager Eddie Bremer.

VARIETY'S LOS ANGELES OFFICE

ARTHUR UNGAR in Charge

Loew's State Bldg., Suite 1221-22
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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.

Dear Marcus Helman:

Last week Monday this reporter happened to stroll by your Orpheum around matinee time. He thought that with the schools having declared a holiday that you would have quite a crowd in the house. He found out that you had not.

So he kept on strolling along the street and dropped into the house that Mr. Pantages runs, about two blocks from your Orpheum.

Well, Markie, he found that Alex had them packed to the rafters and was compelled to open up his second balcony, for the first time in several months at a matinee performance. That seemed peculiar to the reporter, so he inquired what was the reason. No one else but Alex Pantages, himself, gave the reason.

Confidentially, Markie, what do you think it was? Alex said he had an old favorite headliner from the Orpheum performing a similar feat for him. If you have not already been informed, Alice Lloyd, English girl, who played your circuit many a time and who always did business for you.

At your house, Mark, last week you had headliners, too, but they don't bring the business to your box office any more. Your show, they say, was not so bad, either, but looks as though that 75c. tap in the afternoon and \$1.65 tap at night you put on are a little bit too high for the quality of entertainment you have been giving when compared to the competition.

While Pantages had that Christmas spirit in his heart and offered Alice Lloyd and a number of other standard acts which seemed to be much better value.

Really, Mark, it is too bad your shows all around cannot draw as well as they do over at the Pantages house, which is not so new nor near so beautiful as the palace your Orpheum operates.

However, if you have not already been informed a little more opposition came your way this week when the United Artists folks opened their gorgeous amusement palace. Think that folks will sort of head that way instead of the northerly direction on Broadway in which your theatre is located.

Getting back to Pantages, Alice Lloyd made good. She stopped the show after doing four numbers and had to come through with "Splash Me," a song which all of your Orpheum patrons remember so well and would have been glad to have heard again. Has Maxie Gordon seen Alice Lloyd work since she came back to the States a few months ago? You might tell Max that the Lloyd act is the "berries" and means business in the Pan houses.

Coming back to the rest of the bill, the opening turn was the Texans, man and woman. The guy does rope spinning and conversation about Will Rogers, while the girl chants a bit and hands him his working implements. Of course, this act cannot be recommended as the greatest of its kind. It is far from that, but not so bad for an opening turn.

Next came Lera and Spencer, a two-man outfit, who chant and mimic while playing musical instruments. They would have been great for the two-day houses you have left. After them were the

Transfeld Sisters and their Jazz band. Band is none too good. The girls can play a number of instruments well and might keep down overhead by operating on their own without a jazz band. They had girl dancer with them, too, but she was only used as sort of space filler while the sisters were making their change. Sisters, however, as a two-act could be shaped up into good merchandise for your circuit in general.

For the closing turn he had the Hungarian Troupe, three men and three women. Not a bad turn at all. As matter of fact, rather a fast pedal manipulation turn with one man carrying lot of weight by juggling individually and collectively the balance of the troupe on various contrivances. Would be great opening or closing act for your circuit and a novelty of the type of which you have so few.

On the screen they had "Wolf Fangs," a Fox picture, which is a pretty good one, too, as matter of fact much better than the general run you have bought for your Hill street, which is the so-called opposition to Pantages, but actually is not, as Pan has never considered it so. Honestly, Pan knows that his opposition is the Orpheum, and he has been standing it off in great shape, making a lot of money, while you, as it is understood out here, have not been using much black ink in your statement columns for your crack house on the coast.

Of course, the new year will be here soon, and undoubtedly a new leaf turned over, with the probability that you, Markie, will take the Pan type of bill seriously, and you should try to give three times as good a one for three times the admission price that he charges.

No acknowledgment for this report and advice required, Markie. It's a part of our work to point these little things out. That you and the other former big time "moguls" didn't listen are your worries only, Marcus. Ung.

Just another one of those mistaken identity bills at the Orpheum last week. Looked pretty good on paper but turned out something else again when on view Sunday night and before a three-quarter filled house—giving it a wide margin—who were in a none too receptive mood. Who would be with a layoff that has two singing acts following each other early in the first half and calls it an evening's entertainment by succeeding a dance turn with another and so to bed.

Not hard to conjecture what the vanguard of Orpheum patriots oined about this little faux-pax on the part of the bookers, moreover when these occurrences are by no means unusual. The extent to which the squawks might have reached was abated somewhat by the saving grace of Toto, one of the indissoluble names yet linked with the fast vanishing traditions of vaudeville. Toto is still an inimitable artist in the art of clowning. He pleases adults and children. From the moment he unravelled himself out of a toy taxi to his parting curtain bow Toto held the center of attention here from everyone. There was no mistaking the genuine applauditory comment. On the closing end of the first section the clown left a breath of fresh air for the departing lobby loungers. Two male assistants and a cute looking blonde made up the rest of the company.

Opening the show was Pagana, violinist, skilled on the instrument and living up to her billing as "the girl with the piquant personality." Works in "one" and handles a deft bow with assembled selections in her program.

Boyle and Della were No. 2 in comedy and song. Jack Boyle's pipes show no signs of weakening as yet and his delivery catches on. A plant in the audience is still used, providing some cross fire. Instrumental accompaniment has Della manipulating the banjo strings. With the vocal strains of this turn still echoing, a male ensemble of singers picked the threads up and continued with more warbling. The act is billed as "A

Night at the Club," with Hollis Devany, tenor, and Francis J. Tyler, baritone, featured out of a group of 12. The choral society went from one singing bee into another without a let up, dishing out some pretty old ones and apparently in all earnestness. Their efforts failed to connect in spite of evident energy behind it. Contributing to the audience's reaction might have been the reflection of the Florentine Choir, also a choral body and on these same boards the previous week.

McKay and Ardine spread the next niche with some w. k. wise crackin' and what not. Miss Ardine foiled neatly for her partner, and also getting the most laughs.

Cutting in on honors with Toto were the Yacht Club Boys, opening intermission. George Walsh, at the piano; Teddy King and Tommy Purcell, with violins, and Eddie Thomas fighting a swollen uke, were the class portion of the show. The New York boys who make Brunswick records in their spare time showed plenty and took as much. They handed out pop and special ditties that had the mob hanging on for more each time and the boys were in an obliging mood.

Next to shut had Pat Henning and Co. taking care of the prize spot with Young Pat excelling himself in some rapid soft shoe work and otherwise gagging with his old man. The latter and Ma Henning threw a handful of Indian clubs at each other before Pat strolled on; after that sitting back in the wings for the most to watch their offspring do his stuff. Young Pat can handle lines as well as steps, though hoofing is his forte.

"A Chameleon Caprice," flash dance turn, with Mollie Dood, eye pleasing and clever, had 'em sitting tight. Miss Dood is assisted in her terpsichorean gyrations by Tommy Rush and Leo Conway, youthful and sprightly. A sextet of instrumentalists are pleasing and know how to reel off those torrid strains. Act is well staged and for color effect has white face changes into black by manipulation of lights. This bit novel to vaude out here and made an impression. Act held over for another week.

Wonder how six acts and a feature length picture would do here?

Six new stage attractions opened here this week. Sunday night saw the opening of Thomas Wilkes' production of "The Vortex" at the Hollywood Music Box; at the Orange Grove "Kongo" ushered in. Monday got the brilliant dedication opening of the new United Artists theatre, with Mary Pickford's film, "My Best Girl," and "The Merry Widow," first of 10 light opera productions, at the Shrine Auditorium. Tuesday night "Undertow," new play by Zelda Sears, at the Egan; with Al Jolson in person and on the screen bringing in "The Jazz Singer" to the Criterion Wednesday night.

Superior Judge Burnell issued a temporary injunction at request of Tally's Broadway, pictures, restraining the World Museum on Main street from using the title of "The Naked Truth," being shown at Tally's. The complaint alleged the title is copyrighted and belongs to the Public Welfare Picture Corporation and that the museum was illegally using it.

Central Theatre Company, newly formed corporation, will build a new 600-capacity picture house on Broadway, across from the Million Dollar in the Wistaria Sweet Shop building. Incorporators are Moses and George Srere, J. E. Schwartz, A. A. Goldfarb and Esther Goldfarb. The first two head the Srere realty corporation, owners of the property. The five are named in the stock permit issued by the state corporation commission, showing a capitalization of \$50,000 with the group holding 500 shares of stock at par value of \$100 each.

Charles F. Lowy, deputy state labor commissioner, was swamped with requests from local theatrical producers during the Xmas school vacations for permits to use children under legal age for stage purposes. Lowy not only refused to grant the permits, but threatened prosecution for any flagrant violation that will come to his attention.

Winthrop Ames' Gilbert and Sullivan light opera productions are coming out here sometime next May to appear at either the Mason or Biltmore. The company will start on a road tour from the east Jan. 9 and is expected to tarry on the coast until next October when they will return to New York.

Superior Judge Bush held Ralph Spence, writer, not liable for debts incurred by the Music Hall Revue Co. at the Majestic theatre in 1926. Western Majestic Theatre Co. sued Spence for \$2,236.55, alleging he

backed the show with Will Morrissey and Midgie Miller. Spence denied being partner in the production, claiming his interest in the show was limited to the extent of contributing some money towards its success. Suit was brought to compel Spence to aid in paying off further debts of the show.

Opening of "The Desert Song" at the new Windsor Square changed from Dec. 28 to Dec. 29.

Rennie Crawford, proprietor of a museum at 323 South Main street, was nipped by a rattlesnake; one of four he had bought as "tanged." Crawford was taken to Georgia Receiving Hospital for treatment after one of his employees saved his life by sucking most of the poison out of the wound.

A. V. Perkinson & Co. were awarded the contract to build the new West Coast Theatres Circuit house to be erected in Golden Gate Square at Atlantic avenue and Whittier boulevard. Total cost of the building when completed will approximate \$270,000.

J. H. Millstein, special home office representative for M-G-M in southern California, has been appointed manager of the Los Angeles exchange of the company. He succeeds Arthur Lamb, head of the office for the past three years. Lamb, it is understood, is managing one of the State Right exchanges after taking a four-week vacation.

J. Roy Williams, local theatre owner, will build a new house in Oxnard, Cal., on B street in back of the Los Angeles First National Bank. It will have a capacity of around 900. A. Schroeder is the contractor.

Portland, Portland, Ore., and Seattle, Seattle, Wash., now under course of construction, will open around Feb. 15. These houses were built by Publix, Loew and West Coast, the latter organization to operate.

Johanna Mathieson, in charge of the wardrobe department at Universal studios, and Elmer N. Woolf, associated with the Western Costume Company, announced their engagement. Wedding in the spring.

Hollywood Bowl Association appointed the following new committee to act on the advisory board for the 1928 season of summer concerts: Abby deAvirett, Blanche Rogers Lott, Frieda Peycke, Jay Plowe and Dane Rudnyar. Mrs. Leland Atherton Irish, general chairman of the association, is also a member ex-officio of the music committee.

The \$3,000,000 theatre to be erected by West Coast Junior Circuit in Redlands, Cal., will be built by the Belah Construction Company of Los Angeles.

Norman L. Sper, former picture press agent, is now associated with the Los Angeles office of Lyons and Lyons Agency of New York.

"Saturday's Children," Theatre Guild production, will follow "Laugh, Clown, Laugh" at the Belasco Jan. 9. Douglas Fairbanks, Jr., will head the cast.

Fred Miller of the Carthay Circle, will build a theatre in Regal square, opposite Metro-Goldwyn-Mayer studios in Culver City. Plans are being drawn.

PORTLAND, ORE.

By SAMMY COHEN
Broadway—"The Gay Defender."
Pantages—"The Wizard," vaude.
Orpheum—"The Rose of Killdare," vaude.
Liberty—Vaude, pictures.
Rivoli—"Man Crazy."
Blue Mouse—"One Round Hogan," Movietone and Vitaphone.
Heilig—"The Cradle Song."
Music Box—"The Family Upstairs" (Duffy Players).

Don Smith, former principal with the Will King Musical stock company in Portland and Seattle, has signed a long-term contract with Bob White, general manager of the Universal-Multnomah theatres. Smith will be master of ceremonies at the Bagdad theatre.

Walter Tebbets, who is erecting the Oriental, which involves an in-

vestment of over \$500,000, emphatically denies that he will dispose of his house to any producer or circuit affiliation. Tebbets states that the house, opening Dec. 31, will be independently operated by himself. It was reported Universal was dickering for the house.

The commercial radio advertising stations are finding the going rough in this territory. It is said that a canvass made by solicitors of these stations for advertising through the "mike" did not bring the expected results. The only one that seems to be holding its own is the Oregonian KGW station.

Rodney Pantages will be in town within the next few weeks, making an inspection tour through the northwest houses. Alexander Pantages recently floated a bond issue of \$1,600,000, which was underwritten by the Robert Smith banking house, the issue to get funds for the erection of the Fresno Pantages.

West Coast Theatres reported making another change in policy at the big Hollywood. This house has been losing plenty recently, with W. C. reported to be wanting to let the house go. The policy that is being planned for this house is a stage band and presentation type of performance, something on the order of the Fanchon & Marco shows.

The Walnut Park theatre, independently owned by I. Geller, who is also building a large suburban house, is to be managed by S. H. Cohen, former director of publicity for the Liberty and Rivoli theatres.

BUFFALO

By SIDNEY BURTON

Teck—"Oh, Johnny."
Erlanger—"Nightstick."
Buffalo—"My Best Girl."
Hip—"The Poor Nut."
Great Lakes—"On Your Toes."
Lafayette—"Hero For Night."
Loew's—"Quality Street."
Gayety (Columbia)—"Cock-A-Doodle-Do."
Court St. (stock)—"Old Homestead."

Following the "News," recently inaugurating a dramatic column, "Courier-Express" (morning) is carrying local theatrical news under the heading "Backstage and Out Front," by the dramatic editor, William Martin.

Al Beckerich, manager of Loew's, has a nervous breakdown. His place is being filled temporarily by Carl Levi, of the New York Loew offices.

M. Norman Beck, of Rochester, held in Batavia last September for operating a "donation and refund betting system" at the Genesee County Fair, was convicted in County Court of the violation of the state gambling law. A 60-day jail sentence was imposed with the case going on appeal to the Appellate Division.

Manager Robert L. McNab, manager of Shubert-Teck, only local theatre manager to capitalize on the new Ford interest. McNab had one of the new models in the theatre lobby.

Rumors are current locally of a complete change of policy in one of the large downtown picture theatres which has recently been consistently in the red. Out of town representatives of the operating company have been on the ground for the past fortnight.

"Night Stick," at the Erlanger next week, establishes a new precedent locally. The play is here for this week only, returning to New York, and re-opening at the Cohan Jan. 2. At the Selwyn, New York, the show made money but the house lost, so it had to go out for a week.

Frank Perry, former manager of the Gayety (Columbia), is conducting the Buffalo Palais Royal restaurant.

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By HARDIE MEAKIN

Belasco (Shubert)—"Spot in Sun" (E. H. Knopf); next, "Free Soul" (Wm. A. Brady), Jan. 9, "Silver Cord."

National—"King of Kings" (film), finishes current week after but two-week stay; next, "Hidden" (Belasco), Pol's (Shubert)—"Rose-Marie"; next, "Yours Truly."

Keith's—Vaude.
Gayety (Columbia)—"Dancing Around."
Strand (Mutual)—"Girls from Happyland."

Pictures
Columbia—"Love" on run.
Earle—"Man Crazy"; new stage presentation policy.
Fox—"Very Confidential" and 60 people stage operetta "Babes in Toyland."
Little—"Marriage Circle"; next, "Cabinet of Dr. Galigari" (repeat).
Palace—"My Best Girl" and stage revue; next, "London After Midnight."
Rialto—"On Your Toes" and stage attractions; next, "Last Waltz."

Peter Borras in to open his new dining and dancing place in the Washington building, one of the town's new office buildings, on New Year's eve. Johnny O'Donnell at Borras Spanish Village, moves along with venture.

Saul Levitan, violinist from Boston, of Davis Le Paradis band, was rushed to the hospital from the stand for an operation. Reported progressing okay.

Ross Conkling, drummer of the same aggregation, is out through his eyes going bad on him.

Johnny Slaughter, recently added to the Lido (night club) orchestra, as violinist, is not leading as reported, the assignment continuing to be handled by Emory Daugherty, drums.

Coming over from the editorial side Ralph D. Palmer, now dramatic editor of the "Daily News," is putting much spot news in his columns out of the usual run. Response seems to indicate procedure is liked.

Earle will switch to Saturday openings next week.

MINNEAPOLIS

Metropolitan—Dark.
Shubert—"Tommy" (Bainbridge stock).

Hennepin-Orpheum—Vaude, "The Main Event."
Pantages—Vaude, "Ladies Must Dress."

Palace—"Try It With Alice" (McCall-Bridge tab).
Seventh Street—Vaude, "A Flame in the Sky."

Gayety—"Step Lively Girls" (Mutual).
State—"She's a Sheik," Kiddle revue.

Garrick—"The Gorilla."
Strand—"Love."
Lyric—"Jesse James."
Grand—"The Cat and the Canary" (2d Loop showing).

Merle Potter, real estate editor of the Journal, has succeeded Carlton Miles as dramatic editor.

"Wings" reopens the Metropolitan next week after a long period of darkness at \$1.65 top.

Eddie Gallinagh, F. & R. press agent, took advantage of the interest here in the recent hunt for William Edward Hickman, alleged slayer of Marion Parker, to get in some good publicity for "The Gorilla," current Garrick offering. Gallinagh printed 10,000 "extras" that bore a close resemblance to one of the local newspapers and which carried a huge scare head telling about a demon slayer being

traced here. The "extras" were distributed throughout the Loop at noon. The reading matter, of course, concerned the killer in "The Gorilla."

Local newspapers devoted considerable space to telling how Peggy MacKeehn, 18-year-old mathematical prodigy, at the Hennepin-Orpheum, sang for the first time in her life before the foot-lights here during the latter part of her engagement when required to alter her act because of Harry Kahne's claim of an infringement. Her previous stunt complained of by Kahne was to recite while performing one of her mental feats. The song that replaced the recitation will remain in Miss MacKeehn's act. It was rehearsed in her dressing room for the first time 15 minutes before she went on the stage and undertook it.

Two Minneapolis theatres have kiddies' revues as their leading attractions this week. The State offers its kiddies' revue as a stage band presentation, the youngsters working in front of a band for the first time. E. C. Bostick, manager, Pantages, recruited his kiddie revue talent locally.

SAN FRANCISCO

By JACK EDWARDS

"Chauve-Souris" jumped here direct from New York to open a three-week engagement at the Curran Dec. 26, marking its first appearance on the Pacific coast. Large advance sale, \$4 top. Following San Francisco, the show plays a week between Oakland and Sacramento, Stockton and Fresno.

Don and Iris Wilkins staged a "Christmas Exercises" show at the Grand-Lake, utilizing the old school house idea. Bobby Gross came up from Los Angeles to participate, and featured Remick's "Blue River." Other acts participating included Trean and Barnett, Leona Sanders, Don Grant and Howard Thompson, the latter in the Grand-Lake band.

Paramount's "Wings" is tentatively booked for the Columbia for late April.

Will Duffy, manager of the President, is spending the holidays at the former home in Des Moines.

Gino Severi, orchestra director at the California (West Coast-Public run house), essayed a feat in conjunction with the current showing on the screen of First National's "Private Life of Helen of Troy," by having his musicians play the difficult "Rhapsodie in Blue," by Gershwin. This is considered by musicians to be one of the trickiest overtures ever written, and credit is due Severi for the manner in which it is being interpreted. The musicians play it "hot," considering theirs is primarily a stringed band, and are winning many plaudits for their rendition.

Debut of Frank Whitbeck as master of ceremonies over radio KYA ("Examiner") West Coast Theatre owned and operated proved so successful that he will be drafted probably each Monday night during the special West Coast Theatres' hour. Whitbeck, publicity director for the W. C. theatre chain in Northern California, with headquarters here, gave them something "different" in his announcements. It was advertising far removed from the stereotyped, in that it was newsy and breezy, and interspersed with enough comedy to make listeners-in crave for more.

Funeral services for Don S. Mitchell, assistant sales manager Western division for Universal Pictures, who died suddenly Dec. 11, were conducted here by the local lodge of Elks. Mrs. Mitchell arrived from Honolulu, where she was at the time of her husband's sudden passing. Mitchell was a member of Phoenix (Ariz.) B. P. O. E. No successor has as yet been named.

On the eve of their departure for Australia, where they open for J. C. Williamson, Ltd., Sonny Clay's orchestra and an all-color revue were booked into the Wigwag by Nat Holt as a pre-holiday attraction. Colored entertainers sail Dec. 28.

Players Guild revived "The Jest" for four performances during holiday week. Next regular attraction will be "Bulldog Drummond," opening Dec. 29.

San Francisco promises to become a divorce Mecca, especially among those who are limited as to finances. Investigation reveals that a divorce here costs less than in Reno, which has long been noted as the "untying place" of the west. Attorneys figure a divorce can be had here for as low as \$64.50, which includes \$50 for the attorney.

Mrs. Josephine Stevens was granted an interlocutory decree of divorce from Lester E. Stevens, ballad writer and orchestra leader, on cruelty grounds. She was awarded \$35 weekly alimony.

The widow of James P. Curran (Spider Kelly), boxer and manager, who died here recently, filed special

BURLESQUE ROUTES

COLUMBIA

Week of Dec. 26 and Jan. 2
A Perfect 36—26-28, Colonial, Utica; 29-31, Capitol, Albany; 2, Casino, Boston.
Bare Facts—Gayety, Boston; 2, Columbia, New York.
Be Happy Revue—Casino, Philadelphia; 2, Palace, Baltimore.
Cock-A-Do—Doodle-Dee—Gayety, Buffalo; 2, Gayety, Rochester.
Dancing Around—Gayety, Washington; 2, Gayety, Pittsburgh.
Flying Dutchman—Miner's Bronx, New York; 2, Empire, Providence.
Foolin' Around—Gayety, Pittsburgh; 2, Olympic, Cincinnati.
Gaieties of 1928—Olympic, Cincinnati; 2, Gayety, Toronto.
Here We Are—Gayety, Toronto; 2, Gayety, Buffalo.
High Hat Revue—Gayety, Rochester; 2-4, Colonial, Utica; 4-6, Capitol, Albany.
Lid Lifters—Empire, Brooklyn.
Let's Go—Empire, Brooklyn; 2, Casino, Philadelphia.
Merry Whirl—Empire, Providence; 2, Gayety, Boston.
Nothing But Girls—Columbia, New York; 2, Casino, Brooklyn.
Peek-A-Boo—Casino, Brooklyn; 2, Empire, Newark.
Snyder, Boso—Palace, Baltimore; 2, Gayety, Washington.
Tip Top Revue—Empire, Newark; 2, Miner's Bronx, New York.
Wine, Woman and Song—Casino, Boston.

MUTUAL

Band Box Revue—26-27, Geneva, 28-29, Oswego; 30-31, Schenectady, N. Y.; 2, Gayety, Montreal.
Banner Burlesquers—Lyric, Newark; 2, Hudson, Union City.
Bathing Beauties—Gayety, Brooklyn; 2, Lyric, Newark.
Big Revue—State, Springfield; 2, 125th St., New York.
Bowery Burlesquers—Trocadero, Philadelphia; 2, Strand, Washington.
Finnell, Carrie—Orpheum, Paterson; 2, Gayety, Scranton.
Follies of Pleasure—Garrick, St. Louis; 2, Gayety, Kansas City.
French Models—Gayety, Scranton; 2, Gayety, Wilkes-Barre.
Frivolities of 1928—Star, Brooklyn; 2, Trocadero, Philadelphia.
Ginger Girls—Empire, Cleveland; 2, Grand, Akron.
Girls From Happyland—Strand, Washington; 2, Gayety, Baltimore.
Girls From the Follies—Academy, Pittsburgh; 2, Lyric, Dayton.
Girls of the U. S. A.—Empress, Cincinnati; 2, Gayety, Louisville.
Happy Hours—Grand, Akron; 2, Garden, Buffalo.
Hello Parée—Garden, Buffalo; 2, Corinthian, Rochester.
High Flyers—Garrick, St. Louis; 2, Gayety, Kansas City.
High Life—Empire, Toledo; 2, Empire, Cleveland.
Hollywood Scandals—Lyric, Dayton; 2, Empress, Cincinnati.
Kandy Kids—Gayety, Wilkes-Barre; 2, L. O.
Jazztime Revue—Corinthian, Rochester; 2-3, Geneva; 4-5, Oswego; 6-7, Schenectady, N. Y.
Laffin' Thru—L. O.; 2, Star, Brooklyn.
Moonlight Maids—Gayety, Kansas City; 2, Gayety, Omaha.
Naughty Nifties—Gayety, Omaha; 2, Garrick, Des Moines.
Nite Hawks—Gayety, Milwaukee; 2, Empress, Chicago.
Nite Life in Paris—Howard, Boston; 2, Plaza, Worcester.
Parisian Flappers—Mutual, Indianapolis; 2, Garrick, St. Louis.
Pretty Babies—Hudson, Union City; 2, Orpheum, Paterson.
Record Breakers—Gayety, Baltimore; 2, L. O.
Red Hot—Empress, Chicago; 2, Cadillac, Detroit.
Social Maids—Cadillac, Detroit; 2, Empire, Toledo.
Speed Girls—125th St., New York; 2, Gayety, Brooklyn.
Step Lively Girls—Gayety, Minneapolis; 2, Gayety, Milwaukee.
Stolen Sweets—L. O.; 2, Academy, Pittsburgh.
Sugar Babies—Gayety, Louisville; 2, Mutual, Indianapolis.
Tempters—Plaza, Worcester; 2, State, Springfield.

letters of administration of his estate in superior court. The value of Kelly's estate is unknown. Most of his property consisted of unsecured notes given him by friends in exchange for loans. It is reported.

Harry Burke, former New York newspaper man; his son, H. W. Burke, and J. J. Moore, local booking agent, entered pleas of not guilty to charges of conspiracy to violate the federal statutes in bringing into the state pictures of the Tunney-Dempsey fight. Their case is set for trial in January.

Mariorie Rambau has been signed by George Eby to do three new plays at his Fulton, Oakland, in March. Eby's dramatic stock will be continued until February.

Jay Brower is again acting as master of ceremonies at the West Coast California in San Jose, following an attack of flu.

Temple Players will present "The

Devil's Disciple" by George B. Shaw, at the Temple Playhouse, January 11 and 14. Cast will include Carolyn Ansbacher, Rosalie Allenberg, Susan Brandenstein, Conrad Kahn and Charles Levinson.

Taking advantage of an experience while attending the St. Petersburg Academy of Music some years ago to visit the Rocky Isle on which Rubenstein, the composer, was held as a prisoner, Uzia Berman, musical director of the Alhambra, Sacramento, has written a special version of the composer's masterpiece, "Kamenoi-Ostrov," which he wrote while a prisoner on the island. He is featuring it as an overture during New Year's week. Berman has made a special arrangement for four pianos, something not hitherto attempted by musicians who essayed to play the overture.

Norman Peel, for three years leading man with the Fulton stock, Oakland, has been brought to Sacramento to play male leads with the Plaza Players, opening in "It's a Boy."

Owen Sweeten, musical director and m. c. at the Senator (West Coast), Sacramento, is doubling with a band of soloists at the Hotel Senator during dinner hour and nights after the show.

Sacramento Boys' Band of 60 pieces made its stage debut Christmas week at the Alhambra, picture-Vitaphone house, in the state capital.

KANSAS CITY

By WILL R. HUGHES

Shubert—"The Madcap" (Mitzl).
Missouri—"Able's Irish Rose."
Orpheum—Vaudeville-pictures.
Pantages—Vaudeville-pictures.
Mainstreet—Vaudeville-pictures.
Loew's Midland—"Love" stage presentation.
Royal—"Buttons."
Globe—"The Jazz Singer-Loie Bridge Musical Stock."
Capitol—Bert Smith's Musical Revue-pictures.
Gayety—Burlesque (Mutual).

One of the new Ford cars attracted much attention in the lobby of the Mainstreet. The tie-up with the Ford distributors and the theatre got extra newspaper publicity and Ace (Post) columnist, gave it his entire space in one issue.

The Globe is offering the "Jazz Singer" with Al Jolson and accompanying Vitaphone bill, together with Loie Bridge Musical stock, for 75c. top.

The Missouri, dark a few weeks since the local stock plan was abandoned, opened with road shows, at popular prices Christmas day. The old reliable "Able's Irish Rose," which ran 14 weeks in the same house two seasons ago, is the first in and will stay a couple of weeks. "Tommy" will be the next attraction.

DALLAS

By RUDOLPH DONAT

Palace—"Get Your Man"; Ari Landry (stage).
Majestic—"The Gay Retreat" and vaude.
Melba—"Buttons" and vaude.
Circle—Stock.
Old Mill—"American Beauty."
Capitol—"The Dress Parade."
Pantages—Buddy Morgan Revue (tab).
Arcadia—Vita.

Dwight Brown is featured organist at the Palace with Raymond La Pere and Leonard Holland assistants.

Julia Hogan (non-pro) plays the lead in "Young Woodley," the Dallas Little Theatre's third offering. Oliver Hinsdell directing.

Howard Nugent, director, Circle stock, resigned his post with Melklejohn & Dunn and has returned to California.

Xmas week marks the initiation of the Movietone at the Majestic here. This makes two "talkies" in Dallas as the Vita still continues at the Arcadia.

Raymond B. Jones, former exploitation man at the Palace here, has become manager of the new Public House, the Worth, in Fort Worth.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"Broadway."
Eastman—"Get Your Man."
Rochester—"Topsy and Eva" vaude.
Regent—"The Lovelorn."
Piccadilly—"Buttons."
Fay's—"Big of Regiment"—vaude.
Temple—K. A. vaude.
Gayety—Burlesque (Columbia).
Corinthian—Burlesque (Mutual).

Bettin, even under the donation and refund plan isn't safe in law-abiding up-state towns, so County Judge Newell K. Cone told J. Norman Beck, promoter of running

races at Batavia, when he sentenced him last week to 60 days in jail. He found Beck guilty of violating anti-gambling laws, but the latter will appeal. Beck promoted the greyhound races in Rochester last fall.

Community Players will present "Spread Eagle" by George Brooks, former police reporter of the old Rochester "Herald," and Walter B. Lister, next week in the Playhouse.

Two weekly pictures hereafter will be shown at the State Soldiers' Home in Bath, N. Y. Film Board of Trade will take over the contract formerly held by the Schine circuit.

Victoria will play an extra show daily, starting at 11 instead of noon.

NEWARK

By C. R. AUSTIN

Shubert—"She's My Baby."
Broad—"Women Go On Forever."
Proctor—Vaudeville—"Hero for a Night."

Loew's State—Vaudeville—"Man, Woman and Sin."
Newark—Vaudeville—"That's My Daddy."
Mosque—"Her Wild Oat"—vaudeville.

Branford—"Man Crazy"—vaudeville.

Fox Terminal—"The Wizard"—"The Cheer Leader."

Rialto—"My Best Girl."

Capitol—"Sailor Izzy Murphy"—"For Ladies Only."

Goodwin—"Two Arabian Knights."

Miner's Empire—"Tip Top Revue" (Columbia).

Lyric—"Banner Burlesquers" (Mutual).

Orpheum—Drake and Walker Revue-pictures.

Marty Beck and band have finished the second of two long engagements at the Branford. A specially recruited band called the Branford Players (14) is in instead. Eddie Elkins' band has left the Mosque for the Strand, New York.

Stanley-Fabian has at last opened the Castle, Irvington. However, the fight for Sunday movies, without which, it is claimed, the Castle can not make money, has not been won, and all the Irvington houses are closed on that day.

ST. LOUIS

The following theatre changes in the St. Louis territory have been reported: Houston, Mo., Lyric theatre, reported transferred from W. W. Paulding to W. D. Trout; Lyric, Kennett, Mo., transferred from Raymond and Garrett to H. A. Garrett; Strand, Pocahontas, Ill., transferred from F. E. Schmitt to John Delaurenti; Liberty, Bernie, Mo. (no information as to whether the town's named after Ben), reported transferred Herman Ferguson to Max Weiner; Fairlyland, Alsey, Ill., closed; Star, Grand Tower, Ill., closed; Princes, Blackwater, Mo., destroyed by fire.

A new and bitter fight on the Sunday blue law closing theatres in Warrensburg, Mo., and other cities and towns in the county, has turned that city and the surrounding country topsy-turvy. The especial theatre singled out by Prosecuting Attorney Nick M. Bradley is the Star, Warrensburg. The prosecutor has raked up an old Sunday-closing statute on the Missouri lawbooks, but R. M. Shelton, manager of the Star, and his attorneys assert that if the playhouse is closed, they will insist on such a rigid enforcement of the moss-covered statute that Warrensburg folk won't be able to purchase even a box of matches Sunday.

ALL MODERN CONVENIENCES
200 ROOMS 200 BATHS

MARION ROE HOTEL

Broadway and Pine
ST. LOUIS, MO.

Louise Cars at Station Pass the Door

MINERS MAKE UP

Est. Henry C. Miner, Inc.

GUSTAVE

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Hairdressers to the Profession
Specialist in HAIR COLORING and
PERMANENT WAVING
149 West 48th Street
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NEW YORK
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SCENERY and DRAPERIES

SCHILL SCENIC STUDIO Columbia, O.

THEATRICAL CUTS

THE STANDARD ENGRAVING CO. Inc.
225 West 19th St. New York

TAYLOR'S

NOW LOCATED AT THEIR
NEW STORE
115 WEST 45TH ST.
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Where a Larger and Finer Assortment of
TRUNKS AND BAGS

of every description are now available. When you visit our new store ask to see "TAYLOR'S SPECIAL WARDROBE TRUNK, \$50.00."

QUALITY—SERVICE

Under Same Management Since 1859
28 E. Randolph St., CHICAGO STORE

BILLS NEXT WEEK

(Continued from page 33)

LaSalle & Mack
Farnell & Florence
Klima Co.
(One to fill)

Uptown
2d half (29-1)
O. Tour
Taxi Talks
Kane Keyes
Winnie Baldwin
The Jansleys

DUNKIRK, N. Y.
Capitol
2d half (29-1)
Plator & Natalie
Florence & Arnold
(Two to fill)

E. LIBERTY, PA.
Sheridan Sq.
2d half (29-1)
J. & E. Ford
Lucky Stiff
4 Rounders
Ohlmeyer & Baker
(One to fill)

EASTON, PA.
Keith's
2d half (29-1)
Rogers & Wynn
Nelson's Elephants
Joe B. Stanley
Dier
Chaplin & Stinette
(One to fill)

ELIZABETH, N. J.
City
2d half (29-1)
Gifford & Lang
Turelly's Cir
Nan Halperin
J. & O. Stanbeck
(One to fill)

ELMHURST, N. Y.
Majestic
2d half (29-1)
Goetz & Duffy
Daniels & Eames
Frank Evans & G.
(Two to fill)

ERIE, PA.
Erie (26)
Kody & Wilson
Dayton & Rancey
Casey & Warren
6 Crackerjacks
(One to fill)

FAIRMONT, W. VA.
Fairmont
2d half (29-1)
Rasso
Wilkins & Wilkins
Ashley Page
Kenny Carvet
(One to fill)

FINDLAY, O.
Harris
2d half (29-1)
Chas. Riley
Billy Grass
Jinks & Anna
(Two to fill)

GERMANTOWN, PA.
Germantown
2d half (29-1)
Levan & Roles
Vivian & Walters
(Three to fill)

GLENSIDE, N. Y.
Bialto
2d half (29-1)
Gerber's Gaieties

Grindell & Eather
R. & K. Morris
(Two to fill)

GLYNSVILLE, N. Y.
Glove
2d half (29-1)
Leo Gall
Gladators
Gerber's Gaieties
Ervel & Dell
Wallace & May

G. RAPIDS, MICH.
Ramona Park
2d half (29-1)
LaSalle & Mack
Farman & Evans
Burns & Wilson
London Paris & NY
Farnell & Florence
Red Marshall Co.

GREENSBURG, PA.
Strand
2d half (29-1)
Dancing McDonalds
Burns & Allen
Boy & Girl Rev
May Wirth Family
(One to fill)

HARTFORD, CT.
Capitol
2d half (29-1)
Jewell & Rita
Town Topics
Bernard & Keller
Smith Carlton Rev
Evans & Barrie 3

HORNBELL, N. Y.
Shattuck
2d half (29-1)
Laurie & White
Valentine & Bell
Gaffney & Walton
Orange Grove Ent
(One to fill)

HUNTINGTON, W. VA.
Orpheum
2d half (29-1)
Gladys Darling
Allen & Canfield
Paul Kodak
50 Miles from B'way
Shelton Heft

INDIANA, PA.
Indiana
2d half (29-1)
Alice Donahue
Kirk & Lawrence
Geo Gordon
(Two to fill)

JOHNSTOWN, N. Y.
Majestic
2d half (29-1)
Goetz & Duffy
Daniels & Eames
Frank Evans & G.
(Two to fill)

JERSEY CITY
State
2d half (29-1)
Dancing McDonalds
Burns & Allen
Boy & Girl Rev
May Wirth Family
(One to fill)

JOHNSTOWN, N. Y.
Majestic
2d half (29-1)
Goetz & Duffy
Daniels & Eames
Frank Evans & G.
(Two to fill)

LOCKPORT, N. Y.
Palace
2d half (29-1)
Jewell & Rita
Town Topics
Bernard & Keller
Smith Carlton Rev
Evans & Barrie 3

LONG BRANCH
Broadway
2d half (29-1)
Fred's Seals
(Others to fill)

LOUISVILLE, KY.
National
2d half (29-1)
Tommy
Donovan Girls
Bert Lytell
Mona Mura Boys
(One to fill)

LYNN, MA.
Orpheum
2d half (29-1)
Gladys Darling
Allen & Canfield
Paul Kodak
50 Miles from B'way
Shelton Heft

MAON, GA.
Grand (26)
2d half (29-1)
Caupollan
Enos Frashere
Chase & Collins
Cooper & Lacey
Worth & Willing

MENACHESTER, N. H.
Palace
2d half (29-1)
Eastman & Moor
Combe & Nevins
H. & R. Gorman
Lawton
(One to fill)

MANSFIELD, O.
Madison
2d half (29-1)
Raymond Pike

MEADVILLE, PA.
Park
2d half (29-1)
Valdo Mears & V.
Copes & Hutton
Fantasia
(Two to fill)

MERIDAN, CT.
Poll's
2d half (29-1)
Wahl & Deeds
Mahoney & Cecil
Jean John & B'win
5 Molya
Dorothy Rae's Syn

MONTREAL, CAN.
Mobile
2d half (29-1)
Hal Neilman
2 Southern Girls
Eddie Dale
Steele 3
Mason & Dixon
Kirby & Duval

MT. VERNON, N. Y.
Prospect
2d half (29-1)
Juliet
Kelly & Jackson
Miller & Mack
Jim Jam Jems
(One to fill)

NEWBURGH, N. Y.
Palace
2d half (29-1)
Leon & Arch
Arcory Bros
Lane & Lee
(Two to fill)

NEW HAVEN, CT.
Palace
2d half (29-1)
Al H. Wilson
Cosmopolitan
Miss Mystic

PLAINFIELD, N. J.
Proctor's
2d half (29-1)
Lemaitre & Ralston
Kerry's Colleens
Shadowgraph
Hays Marsh & H.
Kelly & Countell

TROY, N. Y.
Proctor's
2d half (29-1)
Davis & McCoy
Elizabeth Brice
Frank Stafford
Roth & Drake
(One to fill)

UNION CITY, N. J.
Capitol
2d half (29-1)
Gordon & Day
Dirksen & Cassidy
Harry Fox Co.
Geo Beatty
Lang & Haley

UTICA, N. Y.
Gaiety
2d half (29-1)
Chas. Wilson
Janet Kippen Bd
Lestra Lamont
Paula
Vera Cole

WARREN, O.
Robbins
2d half (29-1)
Kanazawa Japs
Ushers
Otis Mitchell
(Two to fill)

WASHINGTON, D. C.
Keith's (25)
J. & K. Lee
Vadi & Gigi Co.
Allan Rogers
Chas. T. Aldrich
Butler & Parker
Azel Mirano Co.
Rose I. Kress Co.
Pioneer Taps Co.
(1)
Grace LaTune
Red Follies
Fred Allen Co.
Roger Imhoff Co.
3 Swifts
Milares
Leonard & Culver
A. & G. Falls

WASHINGTON, PA.
Keith's
2d half (29-1)
Rudell D. Duncgan
May Mack
4 Flashes
(Two to fill)

WATERBURY, CT.
Palace
2d half (29-1)
Jean Sothern
Jerome & Evelyn
Choo's Follies
Cometars
4 Gregg Girls

WATERTOWN, PA.
Palace
2d half (29-1)
Slim Timblin
Rhoda & Broshell
Melody Mavison
(Two to fill)

WHEELING, W. VA.
Victoria
2d half (29-1)
Jones & Jones
Florians
Guy Voyer
Ann Gold
Thelma 3

WHITE PLAINS
Keith's
2d half (29-1)
Gossips of 1927
Burns & Burchill
(Three to fill)

WHESTER, MASS.
Palace
2d half (29-1)
Dooley & Sales
Behind the Wall
Louis London
3 Molya
Ruis & Bonita

YONKERS, N. Y.
Proctor's
2d half (29-1)
Hurst & Vogt
Elsie Gail
Frankel & Dunlevy

YOUNGSTOWN, O.
Keith-Albee
2d half (29-1)
Billy Jerrold
Louise Wright
Hunting & Frances
Teck Murdock
Low Brice
Ibach's Eat
1st half (3-4)
Rordigo Orck
Hearst Bros
Nichols Bros
Norwood & Hull
Billy House Co.
Winnie Baldwin
2d half (5-8)
Emily Darrell
Macker & Redford
Sun Fong Lynn Co.
Marous & Cariton
(Two to fill)

INDIANAPOLIS

Jack Medley
Zelda Santley
Billy Shone
Seed & Austin
G. & P. Magley

ITHACA, N. Y.
Strand
2d half (29-1)
Chalfont Sis
(Others to fill)

JACKSONVILLE, FLA.
Palace (26)
Bernard & Susan
P. & D. Rial
Prince Tokio
Carleton & Bellew
Fiddlers vs Jazz

JAMESBURGH, N. Y.
Shea's
2d half (29-1)
Magic Lamp
Chew Hing Tr
Gene Green
Karl Roovin
Moore & Powell

JERSEY CITY
State
2d half (29-1)
Dancing McDonalds
Burns & Allen
Boy & Girl Rev
May Wirth Family
(One to fill)

JOHNSTOWN, N. Y.
Majestic
2d half (29-1)
Goetz & Duffy
Daniels & Eames
Frank Evans & G.
(Two to fill)

LOCKPORT, N. Y.
Palace
2d half (29-1)
Jewell & Rita
Town Topics
Bernard & Keller
Smith Carlton Rev
Evans & Barrie 3

LONG BRANCH
Broadway
2d half (29-1)
Fred's Seals
(Others to fill)

LOUISVILLE, KY.
National
2d half (29-1)
Tommy
Donovan Girls
Bert Lytell
Mona Mura Boys
(One to fill)

LYNN, MA.
Orpheum
2d half (29-1)
Gladys Darling
Allen & Canfield
Paul Kodak
50 Miles from B'way
Shelton Heft

MAON, GA.
Grand (26)
2d half (29-1)
Caupollan
Enos Frashere
Chase & Collins
Cooper & Lacey
Worth & Willing

MENACHESTER, N. H.
Palace
2d half (29-1)
Eastman & Moor
Combe & Nevins
H. & R. Gorman
Lawton
(One to fill)

MANSFIELD, O.
Madison
2d half (29-1)
Raymond Pike

MEADVILLE, PA.
Park
2d half (29-1)
Valdo Mears & V.
Copes & Hutton
Fantasia
(Two to fill)

MERIDAN, CT.
Poll's
2d half (29-1)
Wahl & Deeds
Mahoney & Cecil
Jean John & B'win
5 Molya
Dorothy Rae's Syn

MONTREAL, CAN.
Mobile
2d half (29-1)
Hal Neilman
2 Southern Girls
Eddie Dale
Steele 3
Mason & Dixon
Kirby & Duval

MT. VERNON, N. Y.
Prospect
2d half (29-1)
Juliet
Kelly & Jackson
Miller & Mack
Jim Jam Jems
(One to fill)

NEWBURGH, N. Y.
Palace
2d half (29-1)
Leon & Arch
Arcory Bros
Lane & Lee
(Two to fill)

NEW HAVEN, CT.
Palace
2d half (29-1)
Al H. Wilson
Cosmopolitan
Miss Mystic

PLAINFIELD, N. J.
Proctor's
2d half (29-1)
Lemaitre & Ralston
Kerry's Colleens
Shadowgraph
Hays Marsh & H.
Kelly & Countell

TROY, N. Y.
Proctor's
2d half (29-1)
Davis & McCoy
Elizabeth Brice
Frank Stafford
Roth & Drake
(One to fill)

UNION CITY, N. J.
Capitol
2d half (29-1)
Gordon & Day
Dirksen & Cassidy
Harry Fox Co.
Geo Beatty
Lang & Haley

UTICA, N. Y.
Gaiety
2d half (29-1)
Chas. Wilson
Janet Kippen Bd
Lestra Lamont
Paula
Vera Cole

WARREN, O.
Robbins
2d half (29-1)
Kanazawa Japs
Ushers
Otis Mitchell
(Two to fill)

WASHINGTON, D. C.
Keith's (25)
J. & K. Lee
Vadi & Gigi Co.
Allan Rogers
Chas. T. Aldrich
Butler & Parker
Azel Mirano Co.
Rose I. Kress Co.
Pioneer Taps Co.
(1)
Grace LaTune
Red Follies
Fred Allen Co.
Roger Imhoff Co.
3 Swifts
Milares
Leonard & Culver
A. & G. Falls

WASHINGTON, PA.
Keith's
2d half (29-1)
Rudell D. Duncgan
May Mack
4 Flashes
(Two to fill)

WATERBURY, CT.
Palace
2d half (29-1)
Jean Sothern
Jerome & Evelyn
Choo's Follies
Cometars
4 Gregg Girls

WATERTOWN, PA.
Palace
2d half (29-1)
Slim Timblin
Rhoda & Broshell
Melody Mavison
(Two to fill)

WHEELING, W. VA.
Victoria
2d half (29-1)
Jones & Jones
Florians
Guy Voyer
Ann Gold
Thelma 3

WHITE PLAINS
Keith's
2d half (29-1)
Gossips of 1927
Burns & Burchill
(Three to fill)

WHESTER, MASS.
Palace
2d half (29-1)
Dooley & Sales
Behind the Wall
Louis London
3 Molya
Ruis & Bonita

YONKERS, N. Y.
Proctor's
2d half (29-1)
Hurst & Vogt
Elsie Gail
Frankel & Dunlevy

YOUNGSTOWN, O.
Keith-Albee
2d half (29-1)
Billy Jerrold
Louise Wright
Hunting & Frances
Teck Murdock
Low Brice
Ibach's Eat
1st half (3-4)
Rordigo Orck
Hearst Bros
Nichols Bros
Norwood & Hull
Billy House Co.
Winnie Baldwin
2d half (5-8)
Emily Darrell
Macker & Redford
Sun Fong Lynn Co.
Marous & Cariton
(Two to fill)

P. & J. Rinehart

(Three to fill)

McKEESPORT, PA.
Hippodrome
2d half (29-1)
Bruber's Oddities
Krugel & Robies
Connie & Mitchell
B'way 2
(One to fill)

MEADVILLE, PA.
Park
2d half (29-1)
Valdo Mears & V.
Copes & Hutton
Fantasia
(Two to fill)

MERIDAN, CT.
Poll's
2d half (29-1)
Wahl & Deeds
Mahoney & Cecil
Jean John & B'win
5 Molya
Dorothy Rae's Syn

MONTREAL, CAN.
Mobile
2d half (29-1)
Hal Neilman
2 Southern Girls
Eddie Dale
Steele 3
Mason & Dixon
Kirby & Duval

MT. VERNON, N. Y.
Prospect
2d half (29-1)
Juliet
Kelly & Jackson
Miller & Mack
Jim Jam Jems
(One to fill)

NEWBURGH, N. Y.
Palace
2d half (29-1)
Leon & Arch
Arcory Bros
Lane & Lee
(Two to fill)

NEW HAVEN, CT.
Palace
2d half (29-1)
Al H. Wilson
Cosmopolitan
Miss Mystic

PLAINFIELD, N. J.
Proctor's
2d half (29-1)
Lemaitre & Ralston
Kerry's Colleens
Shadowgraph
Hays Marsh & H.
Kelly & Countell

TROY, N. Y.
Proctor's
2d half (29-1)
Davis & McCoy
Elizabeth Brice
Frank Stafford
Roth & Drake
(One to fill)

UNION CITY, N. J.
Capitol
2d half (29-1)
Gordon & Day
Dirksen & Cassidy
Harry Fox Co.
Geo Beatty
Lang & Haley

UTICA, N. Y.
Gaiety
2d half (29-1)
Chas. Wilson
Janet Kippen Bd
Lestra Lamont
Paula
Vera Cole

WARREN, O.
Robbins
2d half (29-1)
Kanazawa Japs
Ushers
Otis Mitchell
(Two to fill)

WASHINGTON, D. C.
Keith's (25)
J. & K. Lee
Vadi & Gigi Co.
Allan Rogers
Chas. T. Aldrich
Butler & Parker
Azel Mirano Co.
Rose I. Kress Co.
Pioneer Taps Co.
(1)
Grace LaTune
Red Follies
Fred Allen Co.
Roger Imhoff Co.
3 Swifts
Milares
Leonard & Culver
A. & G. Falls

WASHINGTON, PA.
Keith's
2d half (29-1)
Rudell D. Duncgan
May Mack
4 Flashes
(Two to fill)

WATERBURY, CT.
Palace
2d half (29-1)
Jean Sothern
Jerome & Evelyn
Choo's Follies
Cometars
4 Gregg Girls

WATERTOWN, PA.
Palace
2d half (29-1)
Slim Timblin
Rhoda & Broshell
Melody Mavison
(Two to fill)

WHEELING, W. VA.
Victoria
2d half (29-1)
Jones & Jones
Florians
Guy Voyer
Ann Gold
Thelma 3

WHITE PLAINS
Keith's
2d half (29-1)
Gossips of 1927
Burns & Burchill
(Three to fill)

WHESTER, MASS.
Palace
2d half (29-1)
Dooley & Sales
Behind the Wall
Louis London
3 Molya
Ruis & Bonita

YONKERS, N. Y.
Proctor's
2d half (29-1)
Hurst & Vogt
Elsie Gail
Frankel & Dunlevy

YOUNGSTOWN, O.
Keith-Albee
2d half (29-1)
Billy Jerrold
Louise Wright
Hunting & Frances
Teck Murdock
Low Brice
Ibach's Eat
1st half (3-4)
Rordigo Orck
Hearst Bros
Nichols Bros
Norwood & Hull
Billy House Co.
Winnie Baldwin
2d half (5-8)
Emily Darrell
Macker & Redford
Sun Fong Lynn Co.
Marous & Cariton
(Two to fill)

PHILADELPHIA

Broadway
2d half (29-1)
Mullen & Francis
John Murphy
As We Were
Act Beautiful
(One to fill)

Cross Keys
2d half (29-1)
Pola
Franklin Farnum
3 Good Knights
Crafts & Lamont
(One to fill)

Earle (26)
Fields & Pink
Fred Allen
Memories of Opera
Ed White
Battery to Bronx
Car Bros & Betty
Clair Lorraine

Grand O. H.
2d half (29-1)
E. Sherif
Baldwin Blair
Johnson & Johnson

Keith's (26)
Emma Lindsay
Anderson Bros
Florrie LaVere
Brendel & Burt
Margie Coates
Dave Apollon
Bob Hall
Mijare (2)
(One to fill)

Belle Baker
Alice Zepell
Ryan Sis
Stanton Dobous
Caitie Bros
Jack Norworth
Mary Sevan Co.
(Two to fill)

Nixon
2d half (29-1)
Midnight Rollers
Frank X. Silk
Ralston
Allman & Nally
(One to fill)

PITTSBURGH, PA.
Davie (26)
Michon Bros
Murray Girls
Envy
J. & R. Hayes
Julian Ellings
Clayton & Lennie
Hubert Kinney Co.
(2)
Galla-Rini Sis
Hubert Faye Co.
Eddie Fay Co.
6 Crackerjacks
The Harlequins
(Two to fill)

Harris (26)
Honey Boys
B. & S. Mathews
Bellis 2
Al H. Wilson
Cosmopolitan
Miss Mystic

PLAINFIELD, N. J.
Proctor's
2d half (29-1)
Lemaitre & Ralston
Kerry's Colleens
Shadowgraph
Hays Marsh & H.
Kelly & Countell

TROY, N. Y.
Proctor's
2d half (29-1)
Davis & McCoy
Elizabeth Brice
Frank Stafford
Roth & Drake
(One to fill)

UNION CITY, N. J.
Capitol
2d half (29-1)
Gordon & Day
Dirksen & Cassidy
Harry Fox Co.
Geo Beatty
Lang & Haley

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Gaiety
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Chas. Wilson
Janet Kippen Bd
Lestra Lamont
Paula
Vera Cole

WARREN, O.
Robbins
2d half (29-1)
Kanazawa Japs
Ushers
Otis Mitchell
(Two to fill)

WASHINGTON, D. C.
Keith's (25)
J. & K. Lee
Vadi & Gigi Co.
Allan Rogers
Chas. T. Aldrich
Butler & Parker
Azel Mirano Co.
Rose I. Kress Co.
Pioneer Taps Co.
(1)
Grace LaTune
Red Follies
Fred Allen Co.
Roger Imhoff Co.
3 Swifts
Milares
Leonard & Culver
A. & G. Falls

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2d half (29-1)
Rudell D. Duncgan
May Mack
4 Flashes
(Two to fill)

WATERBURY, CT.
Palace
2d half (29-1)
Jean Sothern
Jerome & Evelyn
Choo's Follies
Cometars
4 Gregg Girls

WATERTOWN, PA.
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2d half (29-1)
Slim Timblin
Rhoda & Broshell
Melody Mavison
(Two to fill)

WHEELING, W. VA.
Victoria
2d half (29-1)
Jones & Jones
Florians
Guy Voyer
Ann Gold
Thelma 3

WHITE PLAINS
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2d half (29-1)
Gossips of 1927
Burns & Burchill
(Three to fill)

WHESTER, MASS.
Palace
2d half (29-1)
Dooley & Sales
Behind the Wall
Louis London
3 Molya
Ruis & Bonita

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Elsie Gail
Frankel & Dunlevy

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Hunting & Frances
Teck Murdock
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Ibach's Eat
1st half (3-4)
Rordigo Orck
Hearst Bros
Nichols Bros
Norwood & Hull
Billy House Co.
Winnie Baldwin
2d half (5-8)
Emily Darrell
Macker & Redford
Sun Fong Lynn Co.
Marous & Cariton
(Two to fill)

Carmen's Agat's

Bee Jung

McKEESPORT, PA.
Hippodrome
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Bruber's Oddities
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Connie & Mitchell
B'way 2
(One to fill)

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Hal Neilman
2 Southern Girls
Eddie Dale
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MT. VERNON, N. Y.
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Lane & Lee
(Two to fill)

NEW HAVEN, CT.
Palace
2d half (29-1)
Al H. Wilson
Cosmopolitan
Miss Mystic

PLAINFIELD, N. J.
Proctor's
2d half (29-1)
Lemaitre & Ralston
Kerry's Colleens
Shadowgraph
Hays Marsh & H.
Kelly & Countell

TROY, N. Y.
Proctor's
2d half (29-1)
Davis & McCoy
Elizabeth Brice
Frank Stafford
Roth & Drake
(One to fill)

UNION CITY, N. J.
Capitol
2d half (29-1)
Gordon & Day
Dirksen & Cassidy
Harry Fox Co.
Geo Beatty
Lang & Haley

UTICA, N. Y.
Gaiety
2d half (29-1)
Chas. Wilson
Janet Kippen Bd
Lestra Lamont
Paula
Vera Cole

WARREN, O.
Robbins
2d half (29-1)
Kanazawa Japs
Ushers
Otis Mitchell
(Two to fill)

WASHINGTON, D. C.
Keith's (25)
J. & K. Lee
Vadi & Gigi Co.
Allan Rogers
Chas. T. Aldrich
Butler & Parker
Azel Mirano Co.
Rose I. Kress Co.
Pioneer Taps Co.
(1)
Grace LaTune
Red Follies
Fred Allen Co.
Roger Imhoff Co.
3 Swifts
Milares
Leonard & Culver
A. & G. Falls

WASHINGTON, PA.
Keith's
2d half (29-1)
Rudell D. Duncgan
May Mack
4 Flashes
(Two to fill)

WATERBURY, CT.
Palace
2d half (29-1)
Jean Sothern
Jerome & Evelyn
Choo's Follies
Cometars
4 Gregg Girls

WATERTOWN, PA.
Palace
2d half (29-1)
Slim Timblin
Rhoda & Broshell
Melody Mavison
(Two to fill)

WHEELING, W. VA.
Victoria
2d half (29-1)
Jones & Jones
Florians
Guy Voyer
Ann Gold
Thelma 3

WHITE PLAINS
Keith's
2d half (29-1)
Gossips of 1927
Burns & Burchill
(Three to fill)

WHESTER, MASS.
Palace
2d half (29-1)
Dooley & Sales
Behind the Wall
Louis London
3 Molya
Ruis & Bonita

YONKERS, N. Y.
Proctor's
2d half (29-1)
Hurst & Vogt
Elsie Gail
Frankel & Dunlevy

YOUNGSTOWN, O.
Keith-Albee
2d half (29-1)
Billy Jerrold
Louise Wright
Hunting & Frances
Teck Murdock
Low Brice
Ibach's Eat
1st half (3-4)
Rordigo Orck
Hearst Bros
Nichols Bros
Norwood & Hull
Billy House Co.
Winnie Baldwin
2d half (5-8)
Emily Darrell
Macker & Redford
Sun Fong Lynn Co.
Marous & Cariton
(Two to fill)

WH'LING, W. VA.

Victoria
2d half (29-1)
Jones & Jones
Florians
Guy Voyer
Ann Gold
Thelma 3

WHITE PLAINS
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2d half (29-1)
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Hearst Bros
Nichols Bros
Norwood & Hull
Billy House Co.
Winnie Baldwin
2d half (5-8)
Emily Darrell
Macker & Redford
Sun Fong Lynn Co.
Marous & Cariton
(Two to fill)

Cleo Balcum

Hall Boley

YORK, PA.
York O. H.
2d half (29-1)
Galla-Rini Sis
Palermo's Canines
J. C. Mack
Elton Rich
(One to fill)

YOUNGSTOWN, O.
Keith-Albee
2d half (29-1)
Billy Jerrold
Louise Wright
Hunting & Frances
Teck Murdock
Low Brice
Ibach's Eat
1st half (3-4)
Rordigo Orck
Hearst Bros
Nichols Bros
Norwood & Hull
Billy House Co.
Winnie Baldwin
2d half (5-8)
Emily Darrell
Macker & Redford
Sun Fong Lynn Co.
Marous & Cariton
(Two to fill)

TORONTO

By G. A. S.

Royal Alexandra—"Aladdin"
(English pantomime).
Princess—"The Hindu."
Empire—"Disraeli" (Kepple stock).
Victoria—"Little Lord Fauntleroy" (stock pantomime).
Hart House—Pantomime.
Massey Hall—Mosher Dancing Show.
Gayety—"Here We Are" (Columbia).
Loew's—"London After Midnight"—vaude.
Hip—"Racing Romeo"—vaude.
Pantages—"Valley of the Giants"—vaude.
Uptown—"The Gorilla" (stage show).
Tivoli—"Breakfast at Sunrise"—Romanelli Band.
Regent—"The Gaucho."
Runnymede—"When a Man Loves."

The Standard has reopened with shows in Yiddish. Boxing bouts will also be staged. At least one Chinese play is lined up.

Jess Petty and Al Mamau, baseball pitchers, are playing the Hip here.

Jaacha Helfetz is booked to start the new year concert season. Marion Talley next.

Janice Elgin has come from the picture lots to play the title role in "Little Lord Fauntleroy," pantomime, at the Victoria.

For the first time since the Dempsey-Tunney fight Canada was linked up with New York on the radio this week. The occasion was the Moran and Mack broadcast over the Columbia chain.

Road bookings so far here are completely shot. Openings in Montreal booked here have flopped. A couple have been switched to Chicago. "Circus Princess" died. "Broadway" was pulled out three times after being advertised. "Shanghai Gesture" was killed in its tracks by the censors.

Charles Jolley, former Toronto boy who made a recent hit in England, was a big success at the Uptown and is held over. This house goes back to the Paul Ash policy this week, after having the band in the pit five weeks. Eddie Hanley is M. C.

The crop of Christmas pantomimes that at one time reached nine on paper dwindled to the actual production of three. One of these is local amateur, one local stock, one English imported.

Hugh Buckley has been signed by Canadian International Films, Ltd., to make his camera debut in "Carry On, Sergeant."

Free matinees were arranged for children by Toronto dailies to encourage the makers of "Policing the Plains," first all-Canadian feature-length picture.

E. K. Made

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Beard Billy
Belgrave Jack
Bell Jack
Belmont Tom
Blair Chester
Bordoni Irene
Boron Henriette
Brant Mary
Brown Joe E
Brooks F
Brown & Elaine
Bunnier Lila
Burns Joe
Burton Louise
Byrne Dorothy
Byrne Mrs E
Byrne Mrs Andrew

Carlyle James
Cathro J
Claire Marion
Clark A J
Clark Elsie
Cline Willet
Clyde Jack
Conlin Jimmy
Craw Fred
Crisham Wallie
Cullen Chloe

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Dana & Mack
Daniels Frank
Darling Frankie
Davies Susanne
Dealy James
Deane Wm
Deer Tris. White
DeBell Jack
DeLeon Walter
DeMechele Augie
DeMechele Tony
DeSoto Walter
Dewey & Rodgers
Dexter Justis
Dolan Gertrude K

Easter & Hazelton
Edmondson Ed
Eldred Frank
Elkins Fay Elkins
Everett Gertrude

Fakin Ann
Farnell & Florence
Fern Don Armend
Fist Barney
Fisher Babe
Fiske Frances
Folke Sisters
Fontaine Gloria
Foster Claiborne
Freeman Margaret

Gale & Howe
Garrett Naomi
Gerard Jay
Gibson & Betty
Gillette Bob
Gillmore Billie
Gill Dalsey
Gray Beryl
Griffin Geo D
Griffin Gerald
Griffen Annette

Hall Jack
Halligan Jack
Harcourt Daley
Harris Arthur
Harris Earl
Hart Jimmy
Harvey Louise
Hawes Wells
Haynes Mary
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Hegedus M
Hill Gladys
Homburg Robt
Horton Henry
Hudnut Sisters
Hughes Ray

Irish J
Jackson Warren R
James Frankie
James Harry
Jefferson Norman
Jerome & Gray
Jerold & Co
Johnson Lloyd E
Jones Dave
Jones Isham
Jones Wm

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Joyce Gladys
Joyce Jack
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Lang Harry
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Lash Harry
Lavender Geo
Lee Harriet
Leon T & A
Lloyd Rae
Lewis Lillian
Lilyan Betty
Lowe Mary
Lyons Sisters

MacNeal Estelle
McCay Blanche
McColough Paul
McGinty Joe
McKitterick Geo B
McLughlin & Evans
Macy Sonia
Mayo & Marie
McLroy Sisters
Merkel Una
Merrill Blanche
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Nautily & Deserras
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O'Reilly Leo
O'Reilly Flo

Paddeck Dorothy
Padula Marguerita
Parker Ethel
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Rhie Martin
Rideout Harrison A
Rose Robt L
Ross Jerry
Ross Lillian
Roy & Maye
Royer Harry

Sadlier Dorothea
St Clair Edna
Salvo E
Sampson & Douglas
Sato Gertrude
Scherman Sid
Schultz Carl
Scott Sydney
Shannon Harry
Shear Al
Shelly Hazel
Sherrard Del
Silvestein Miss
Simpson Geo
Skattelle B & H
Spitz Arthur
Spino Patty
Stark Flora
Straus Louis D

Talbert Wendell
Tanner & Palmer
Tinsley Frank
Tobin Genevieve
Touky C
Vaughan Or
Vine Eddie
Voegtlin Arthur

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Wallace Ruby
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RITZY

(Continued from page 2)
comes of the attempt of Mrs. Maurice to continue literally in the footsteps of her late husband! Young and pretty, this dancer at the Mirador also has grace and charm, but it was the "personality" of Maurice that lifted him out of obscurity into fame and fortune! Maurice Mouvet was born in the Chelsea district of New York City, March 17, 1889, but when he was 9 his mother died and his father took him to London. At 14 he went to Paris, and became a page boy in the Automobile Club. After dancing at the Cafe de Paris, he returned to New York in 1911 with his partner, Madeleine, and they appeared at Louis Martin's, gaining instantaneous popularity. Then Madeleine married an American and retired. Maurice danced next with Joan Sawyer, and they were featured in Dillingham and Ziegfeld productions. Joan married, and retired. Maurice teamed with Florence Walton, a chorus girl from Wilmington, Del., and they married. More in favor than ever, Maurice earned an enormous income. Then Florence divorced him, and married Leon Lettrini, her present partner.
Maurice next danced with Leonora Hughes, who hailed from Long Island and had been a telephone girl, joining the chorus of a revue at Murray's old place on 42nd street. Together they were the rage all over Europe, but she married Carlos Basualdo, a rich South American, and retired.
Maurice then sought Constance Bennett, daughter of Richard Bennett, the actor, as a partner. She had divorced Chester H. Moorehead of Chicago, and was about to marry

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the manager, Miss Day married Somerset. Later, because of his habits, Miss Day divorced Pat. Somerset was with Richard Bennett in "The Dancers," and paid court to Barbara Bennett. Barbara, who for a brief time danced with Maurice, swallowed a dose of poison in Los Angeles, and while being treated in a hospital, was robbed of \$3,000 in cash and jewels. When "Skeets" Gallagher divorced Irene Martin, Pat was involved.

Now Somerset has married Shelby Worrell, a former "queen" of the Galveston Mardi Gras in Texas, who divorced Harry Curtis. On his wedding day Somerset was arrested in Los Angeles for being drunk and disorderly, and received a suspended sentence of a \$20 fine and ten days in jail.

Irene Martin, who had appeared with her husband, Gallagher, in vaudeville (Gallagher later going into musical comedy) lived with Somerset in the picture colony on the coast. She alleged mistreatment by the Englishman and some months ago publicly expressed a hope that "Skeets" would take her back. "Skeets" expressed no opinion on the wish, for publication.

At one time there was talk of deporting Somerset as an undesirable. It is believed an investigation was started, but nothing came of it, at least not far enough to interfere with Somerset's continued goings on over here.

Philip M. Plant of New York, a millionaire. So Maurice danced instead with her younger sister, Barbara. Barbara was not satisfied with the \$500 a week received, while Maurice was drawing \$5,000, so she left him, and teamed, for a while, with William Reardon, who now runs his own place in Paris. It was in Paris that Maurice danced at the Club Madrid, owned by his brother, Oscar, with Eleanor Ambrose, from Kansas, and it was in Paris that they were married.

Pat Somerset!

The marriages, divorces and remarriages of Pat Somerset are of regular occurrence! He is a son of a distinguished British Admiral, Berkeley Holme-Summer, and was educated at Harrow and Sandhurst, which means something in England. In 1918 he made his stage debut, appearing in London in "Lady Emma's Romance." Two years later he was in "Irene," in which Edith Day was starred. Later he was divorced by Margaret Bannerman, an actress well known in England, daughter of Charles Le Grand, of Toronto. She named Miss Day as co-respondent, and the birth of a child was brought into the case.

Miss Day, who hails from Minneapolis, first acted in St. Paul in "Dancing Around," in 1915, a year later appearing on Broadway, first in "Pom-Pom," and then with Anna Held in "Follow Me."

After divorced by Carl Carlton,

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